

Music Documentation in Libraries, Scholarship, and Practice



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“Die Musikbibliographie ist die Grundlage alles historischen Wissens.” On Today’s Relevance of Robert Eitner’s Central Idea from 1898

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English Abstract

“Music bibliography is the foundation of all historical knowledge.”

This well-known observation from the fundamental work *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten* [...] (*Bio-Bibliographic Source Encyclopedia of Musicians and Music Scholars* [...]), 1st edition Leipzig, vol. 1 n.d., preface, dated 1898, p. 5) by the pioneer in music history source documentation, Robert Eitner, has retained, after more than a century, its validity even today. Even though the premises for source documentation have fundamentally changed for the better through, in particular, revolutionary technological developments relating to recording, presentation, and use, Robert Eitner’s statement is currently being challenged by the best possible inclusion of all available interdisciplinary resources.

The music catalogue, based on scholarly criteria, is much more than a register of manuscripts or printed works. With its perspective and representation of sources in their local and regional context, it very often provides new, insightful knowledge about known and unknown compositions, personalities and music institutions. It is thus itself also a piece of written music history. The RISM office Tyrol-South Tyrol & OFM Austria can easily provide evidence for this. Here just recently, during cataloguing work, a previously unknown Allegro molto for piano by Wolfgang Amadeus Mozart was identified (see H. Herrmann-Schneider, “Das Allegro molto in C ‘del Signore Giovane Wolfgango Mozart’ [...]”, in *Mozart-Jahrbuch*, 2012). The latest source findings in Tyrol allow us to shed new light on, for example in this paper, the question of authorship of the Mass in B-flat major by Wolfgang Amadeus Mozart (KV C1.24), Franz Xaver Süssmayr (SmWV 816) or Kajetán Vogel (WeiVo deest), or to enrich the chapter “X: Dances” in the Leopold Mozart catalogue of works (2010).

German Abstract

„Die Musikbibliographie ist die Grundlage alles historischen Wissens“. Zur Aktualität von Robert Eitners Leitgedanken aus dem Jahr 1898 heute

Die bekannte Feststellung aus dem fundamentalen Werk *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten* [...] des Pioniers musikhistorischer Quellendokumentation (1. Auflage Leipzig, Bd. 1 o. J., "Vorwort", datiert 1898, S. 5) besitzt auch heute noch, nach mehr als einem Jahrhundert, Gültigkeit. Nachdem sich die Prämissen für die Quellendokumentation insbesondere durch revolutionäre technische Neuentwicklungen hinsichtlich Erfassung, Präsentation und Nutzung grundlegend vorteilhaft verändert haben, kommt dem Statement von Robert Eitner gegenwärtig eine große Herausforderung mit dem bestmöglichen Einbezug aller erreichbaren fächerübergreifenden Ressourcen zu.

Der nach wissenschaftlichen Kriterien verfasste Musikalienkatalog stellt weit mehr als eine Auflistung von Handschriften oder Drucken dar. Er bringt mit seiner Sicht und Darstellung der Quellen in ihrem lokalen und überregionalen Kontext sehr oft neue aufschlussreiche Erkenntnisse zu bekannten wie unbekanntem Kompositionen, Persönlichkeiten oder Musikinstitutionen. Er wird so auch zu einem Stück Musikgeschichtsschreibung. Dafür

konnten durch die RISM-Arbeitsstelle Tirol-Südtirol & OFM Austria vielfach Belege geliefert werden. Soeben erfolgte hier im Rahmen der Katalogisierungsarbeit die Identifizierung eines bislang unbekanntes Allegro molto für Klavier von Wolfgang Amadé Mozart (s. H. Herrmann-Schneider, „Das Allegro molto in C ‚del Signore Giovane Wolfgang Mozart‘ [...]“, in: *Mozart-Jahrbuch*, 2012). Neueste Quellenfunde in Tirol lassen es zu, in diesem Vortrag zum Beispiel die fragliche Autorschaft der Messe in B-Dur von Wolfgang Amadé Mozart (KV C1.24), Franz Xaver Süßmayr (SmWV 816) oder Kajetan Vogel (WeiVo deest) neu zu beleuchten oder etwa das Kapitel „X: Tänze“ im Leopold-Mozart-Werkverzeichnis (2010) zu bereichern.

Robert Eitner, one of the great pioneers of music historical source documentation, began the “Preface” of his fundamental work *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten* [...] as follows: “Music bibliography is the foundation of all historical knowledge. Not only does it bring the works of an author out from the darkness of the past to the knowledge of the present, but it reports also on the life of the author through the wording of the title and dedications. Earlier music historians placed far too little value on the bibliography and were therefore often lack”.¹ Even after over a hundred years, this famous statement by Eitner still applies, and unfortunately, in some parts of the musicology field, there remains a tendency to view bibliographic music work apparently as an undemanding or already depleted activity, as inferior in relation to other subjects of the whole discipline. Marginalizing music bibliography, carried out with its thorough, scholarly farsightedness and high standard, means, however, surrendering in an irresponsible manner elementary and central repositories of knowledge, thus eliminating potential resources of enlightenment.

In what follows, chosen aspects of the many different types of music bibliography are addressed, which currently present themselves during the cataloguing of music manuscripts and printed music. Just at present, the statement made by Robert Eitner proposes a major challenge, because the premises for source documentation have changed radically for the better from an interdisciplinary approach due to revolutionary technological developments in terms of recording, presentation and use.

The music catalogue, based on scholarly criteria, is much more than a mere listing of manuscripts or prints. With its perspective and representation of the sources in their local and supraregional context, it very often brings with it new, insightful knowledge about known and unknown compositions, personalities and music institutions. In turn, it is thus also a piece of music history. To this end our RISM office in Innsbruck has been able to deliver much evidence for the Tyrol, South Tyrol, the Franciscan Province of Austria. The recent identification of a previously unknown Allegro molto for piano by Wolfgang Amadé Mozart, as part of RISM cataloguing, showed worldwide resonance with impressive media coverage.²

Continually, there are many new discoveries as a result of my RISM work, both of regional and national significance. As an example, may I mention the latest discovery and identification of three compositions by the former highly appreciated South Tyrolean composer Anton von Mayrl (1810-1869), including, in the Diocesan Archives Bressanone/South Tyrol, the grand oratorio *Der Fremdling auf Golgotha/The Stranger on Golgotha* (1852) to a text by Johann Gottfried

¹ Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 11 vols., Leipzig, vol. 1: n.d., vol. 11: 1904. The “Preface” of the author is dated “1898” (vol. 1, p. 5). The “2nd improved Edition in 11 Volumes” was published in 1959-1960 in Graz. According to vol. 1, 2nd Edition (1959, p. 2), the first edition was printed in “1900”.

² Hildegard Herrmann-Schneider, “Das Allegro molto in C ‚del Signore Giovane Wolfgang Mozart‘ im Klavierbuch ‚Sterzing 1780‘”, in: *Mozart-Jahrbuch 2011* (2012), in print.

Herder. Til now, Mayrl's almost entire oeuvre was thought to be lost.³ Also in Bressanone, over 60 works by Giuseppe Ottavio Pitoni (1657-1743) came to light, anonymously, albeit calligraphically fascinatingly set to score by Cathedral Kapellmeister Johann Baptist Kerer (1743-1821, "Choir Master" from 1778). They now allow not only new insight into the liturgical music practice at the Bressanone Cathedral, especially during the Holy Week around 1780, but they also contribute, and at that from an unexpected region, to an impressive extension of the evidence of oeuvre for the second edition of the Pitoni-Works Catalogue, on which Siegfried Gmeinwieser is currently working.⁴

Two questions posed by myself on the way to verifying actual composers that emerged recently have now been addressed by the source-critical side, both in the context of "Mozart". New manuscript discoveries in the Tyrol give reason to shine new light on the questionable authorship of the Mass in B-flat major, KV C1.24 and on the chapter "X:Tänze" ("X:Dances") in the *Leopold-Mozart-Werkverzeichnis*⁵, which appeared in 2010.

The Mass in B-flat major, KV C1.24 for vocal soloists, chorus and orchestra appears hitherto in the RISM database in five copies, dated between 1782 (estimated) and 1829:

- 1) under "W. Mozart", although this information was subsequently deleted and replaced by "Süssmayr" in Kremsmünster/Upper Austria around 1800/1810;
- 2) under "Vogl" in Pécs/Hungary around 1800;
- 3) anonymously, but with the title *Missa Anonyma Bohemia* in Salzburg around 1790 (estimated "1782-1800"), written by the Salzburg Court Music Director Luigi Gatti;
- 4) anonymously and without title with questionable provenance in the Austrian National Library in Vienna around 1820;
- 5) under "Mozart" in Mattsee/Salzburg 1829.

The piece is noted in the Koechel Catalogue as a questionable work by Wolfgang Amadé Mozart (KV C1.24) and "uncertain" in the Süssmayr Catalogue (SmWV 816)⁶ both because of, in this constellation, the singular source in Kremsmünster. It is missing in the directory of works by Kajetán Vogel of 1977 because the author could not possibly have known of the source in Pécs yet.⁷ In 2011, in the parish archive of Vipiteno/South Tyrol, I discovered the presumably oldest copy of the mass so far, from around 1780, with the author signature as "Mozart", on paper from a northern Italian paper mill which also made deliveries to Salzburg. Meanwhile this copy has been added to the RISM database as the sixth copy of the mass.⁸ Since several contemporary

³ According to Ernst Knapp, *Kirchenmusik Südtirols*, Bozen 1993, p. 142, von Mayrl's entire oeuvre should have been lost. Cf. Lambert Streiter, "Anton v[on] Mayrl", in: *Neue Tiroler Stimmen* from March 21, 1913, p. 3: "Das im *Phönix* [Zeitschrift für Literatur, Kunst, Geschichte, Vaterlandskunde, Wissenschaft und Theater, Innsbruck 1852, p. 95] erwähnte Oratorium ist das große Passions-Oratorium *Der Fremdling auf Golgatha*. Ob und wie es zur Aufführung kam, und wo es etwa jetzt 'begraben liegt', konnte ich leider nicht in Erfahrung bringen."

⁴ 1st Edition: Siegfried Gmeinwieser, *Giuseppe Ottavio Pitoni. Thematisches Werkverzeichnis*, Wilhelmshaven 1976.

⁵ Cliff Eisen, *Leopold-Mozart-Werkverzeichnis (LMV). Unter Mitarbeit von Christian Broy* (= Beiträge zur Leopold-Mozart-Forschung, vol. 4), Augsburg 2010.

⁶ Erich Duda, *Das musikalische Werk Franz Xaver Süßmayrs. Thematisches Werkverzeichnis*, Kassel etc. 2000.

⁷ Franz M. Weiß, "Thematisches Verzeichnis der Werke des böhmischen Komponisten Cajetan Vogel O. S. M. (vor 1750-1794)," in: *Kirchenmusikalisches Jahrbuch* 61/62 (1977), p.107-130.

⁸ Cf. the synopsis of sources in appendix.

copies of works by Wolfgang Amadé and Leopold Mozart are located in Vipiteno⁹, and father and son Mozart were known, in any case, in terms of the musical practice at the Vipiteno parish church, it is likely that this source will be in a key place for any clarification to the authorship of this mass.¹⁰ It stands to reason that the version of the wind instrument scoring in Vipiteno is reminiscent of that of the Mozart masses KV 262 or KV 317.

For the first time, a manuscript collection by an unknown copyist around 1770 from the music archives of the Cistercian Monastery of Stams/Tyrol could point to some yet long undiscovered orchestral dances by Leopold Mozart. It contains ten anonymous minuets. Up to now, the Leopold Mozart works catalogue¹¹ holds merely a collection of twelve unequivocal minuets (LMV X:1) for the genre “orchestral dances”. Furthermore to add as an aside, Leopold Mozart in his own words composed “many hundreds of minuets” himself (LMV X:3).

The Stams source comprises three parts: violin 1, violin 2, and bass. This material may therefore not be complete. It is likely that the parts for two horns are missing. With this scoring, the same as the twelve documented minuets by Leopold Mozart from the years around 1750 (LMV X:1) would be given. What could now make us conceive of authorship by Leopold Mozart for the ten minuets in Stams is the following configuration:

The melody of Minuet No. “9” in F major, apart from minimal variations in measures 7 and 15 (ornament), respectively, and measures 10 and 12 (an interval of a third with two eighth notes instead of static quarter note), respectively, is the same as that of the Minuet No. “2” in the so-called “Nannerl’s Music Book”. Wolfgang Plath suspected this minuet in “Nannerl’s Music Book” to be composed by Leopold Mozart, and in the original not for piano, but for orchestra.¹² The Stams source, although it is to be dated about a decade later as “Nannerl’s Music Book”, solidifies Plath’s assumption of a composition for larger orchestration as indeed being correct.

To what extent might now the at least partial authorship of Leopold Mozart for the ten minuets in Stams be suspected? Moreover, is Wolfgang Plath’s hypothesis of Leopold Mozart’s authorship of the F major minuet to be supported?

At the beginning of the trio of two minuets (No. 1 and No. 10) from Stams, in the first violin part, “posthorn” is noted. It is questionable whether this should explain the melody, which both times in its structure prominently exhibits a posthorn solo, or whether it refers to an additionally assigned wind instrument. For comparison’s sake, it is striking that the melody of the trio to the Minuet No. 3, already verified as an orchestra minuet authored by Leopold Mozart (LMV X:1), also shows typical posthorn motifs. Therefore, the notation “posthorn” could possibly serve as further indication for a possible ascription of the Stams minuets to Leopold Mozart.

⁹ See RISM OPAC (www.rism.info, library siglum I-VIPap) and H. Herrmann-Schneider, “Das Allegro molto [...]”, as in n. 2.

¹⁰ The title in Salzburg *Missa Anonyma Bohemia* naturally awakens the association, whilst taking account of the delivery in Pécs with “Authore Vogl”, of a possible attribution to a native of Bohemia, composer Kajetán Vogel, but why then the expressed emphasis of its anonymity?

¹¹ Eisen, *Leopold-Mozart-Werkverzeichnis*, as in n. 5.

¹² NMA 9/27/1 (W. A. Mozart, *Neue Ausgabe sämtlicher Werke*, Serie IX, Werkgruppe 27, Kassel etc. 1982): Minuet No. “2” in F-Major on p. 3; see *ibid.* the remarks by Wolfgang Plath in “Preface” p. XV regarding the ascription to Leopold Mozart as well as the supposition of an original setting for orchestra. Description of the Stams source in the RISM OPAC: [ID No. 650.004.454](https://nma.rism.info/record/650.004.454) (main record) and [ID no. 650.004.463](https://nma.rism.info/record/650.004.463) (individual record F-Major Minuet).

Anonymously, and with slight variants, the Minuet No. “9” from Stams and No. “2” from the “Nannerl’s Music Book” appear, also with minimal variants, in two other Salzburg piano books within the vicinity of the “Kapellhaus”.¹³ The reflections of Wolfgang Plath and the parallels in the Stams source introduced here to “Nannerl’s Music Book”, as well as the structure of the few well-known orchestral dances by Leopold Mozart, do not necessitate the exclusion of Leopold Mozart’s authorship for at least a selection of the ten minuets from Stams.

Once again an explanation by Robert Eitner applies: “I am well aware that my work is only a beginning toward a new course, yet the benefit is so significant, that my successor, if he brings in material in the same manner as I, may most eventually, in a way, be able to exhaust its possibilities”.¹⁴ “In a way” - this constraint is likely to continue to accompany us.

Translation: Silvia Skelac

¹³ See the bibliography in the title record in the RISM OPAC [ID no. 650.004.463](#). Petrus Eder’s opposing view of Wolfgang Plath (in: “Nannerl Mozarts Notenbuch von 1759 und bisher unbeachtete Parallelüberlieferungen”, *Mozart Studien* 3 (1993), p.44), that the F-major minuet cannot be by Leopold Mozart, seems to be countered by the Stams source. In the assessment of the deliverance of music of this and similar genres toward the late 18th century, the common practice of the current adaptation (as in folk music) always needs to be considered. The contemporary naming of authorship has little relevance here.

¹⁴ From the “Preface” of 1898 in his *Biographisch-Bibliographischen Quellen-Lexikon* [...], as in n. 1.

Appendix: Synopsis of sources for the Mass in B-flat major KV C1.24 / SmWV 816 in RISM A/II (as of May 25, 2012)

Numerical order	Dating of manuscript	Composer	Watermarks	Scoring of orchestra	Library RISM ID no.	Copyist	Title
1.	c. 1780	“Mozart” [W. A. Mozart? (1756-91)]	VG [crowned ◊ 3 crescents decreasing]	2 vl, vla, vlne, 2 ob, 2 cor, 2 clno, org [cfr. KV 262, KV 317/without vla]	I-VIPap 650.012.923	?	“Missa”
2.	1782 (estimated)- 1800	-	GF [crowned ◊ 3 crescents decreasing] cf. watermark MH (Sherman-Thomas 1993) no. 31, 71, 78, 100, 103, 110, 128, 152	2 vl, vla, “cl or ob trasp”, 2 clno, 2 cor, timp, org	A-Sd 659.002.057	Luigi Gatti; correction of title by Joachim Fuetsch; in addition to other copyists	“Missa Anonyma Bohemia”
3.	c. 1800	“Vogl” [Kajetán Vogel (1750a-1794)]	- [?]	2 vl, vla, vlc, 2 cl, 2 cor, 2 tr, timp, org	H-P 530.002.895	?	“Missa”
4.	c. 1800/1810	“W. Mozart”, crossed out, beneath it: “Süssmayr” [Franz Xaver (1766-1803)]	- [?]	2 vl, vla, vlc, 2 ob, 2 cl, 2 cor, org	A-KR 600.178.625	?	“Missa”
5.	c. 1820	-	AK & S ◊ lily, N 10	2 vl, vla, 2 cl, 2 cor, org	A-Wn 600.500.736	?	-
6.	1829	“Mozart”	- [?]	2 vl, vla, fl, 2 cl, 2 cor, org	A-MS 600.055.083	Ludwig Schwarzbauer	“Missa”

“KV C1. 24” and incipit in database RISM CH on May 25, 2012 deest.