The MS. of Mozart's Quartet in a Major (No. 5 of the Six Dedicated to Haydn)

Author(s): W. Warde Fowler

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generation of Italian composers, was brought out lately with great success at the Teatro Regio, of Turin.

The successful first performance is reported recently, at the Trinity Theatre, Lisbon, of a new opera, "*Leitura da Infanta*," the author of the libretto being Senhor Eça Leal, and the composer Senhor Augusto Machado, already favourably known by several operatic works.

Signor Leoncavallo's successful opera "*I Pagliacci*" has been brought out at Moscow, where in the course of six weeks it was produced no less than sixteen times. The work is also being mounted at the Marie Theatre of St. Petersburg, at which house Mascagni's "*Cavalleria Rusticana*" still continues to draw crowded audiences.

The new opera, "*A Santa Lucia*," by the Maestro Tosca, which met with such marked success on its recent performance at Berlin, was brought out, on the 7th ult., at the Teatro Comunale in Trieste, but failed to obtain the favour of the audience.

It is stated in Italian papers that M. Maurel has waived his objection to sing before the German Emperor during the latter's visit to the Italian capital, when a gala performance of Verdi's "*Falstaff*," with the popular French baritone in the titular part, will be included in the scheme of the festivities.

Under the title of "*Les Drames Sacrés*" a series of dramatic pictures of the "*Passion*," from the pen of MM. Armand Silvestre and Eugène Morand, with incidental music by M. Gounod, was enacted at the Paris Vaudeville, last month, the performances being very well attended. The musical numbers comprise a prelude, an Ave Maria and chorus of the Annunciation, the choruses in the Garden of Olives, and a symphony indicative of the Resurrection.

At the Municipal Theatre in Dijon an opera, entitled "*Charles d'Anjou*," was successfully performed for the first time last month. The composer is M. Dietrich, an esteemed organist and professor at the Conservatoire of that town.

According to the *Romania Musicala*, a series of performances of Wagnerian opera was to be given last month (for the first time) at Bucharest, by the company of the German Theatre in Prague.

A Concert performance in which, amongst other eminent artists, Mesdames Krauss and Rose Caron took part, was held last month in the salon of Madame Alboni, in Paris, in celebration of the sixty-seventh birthday of that famous songstress, who delighted her audience by once more taking an active part in the performance.

CORRESPONDENCE.

THE MS. OF MOZART'S QUARTET IN A MAJOR
(No. 5 OF THE SIX DEDICATED TO HAYDN).

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following authentic information will no doubt be interesting to many of your readers.

The order of the movements in this Quartet differs in various editions; the Peters' editions, for example, of both score and parts, have the Minuet and Trio placed *after* the *Andante* instead of before it, while, oddly enough, their arrangement of the Quartet as a duet for pianoforte shows this order reversed. The majority of editions place the Minuet and Trio after the first movement and *before* the *Andante*; but there has been certainly some doubt on the point among the editors, the origin of which I am unable to explain.

At a recent performance of the Quartet at the Oxford Musical Club, under the excellent leadership of Mr. L. Straus, the Peters' edition was used, and the Minuet and Trio were performed *after* the *Andante*. Feeling sure that this was the wrong order, but wishing to set my doubts at rest if possible, I thought of trying to obtain the infallible evidence of the original manuscript, which I knew was in England. By the kind help of Sir George Grove—who took much trouble for me, which I most gratefully acknowledge—I was enabled to write to the lady in whose possession this MS. is, together with those of the other nine best known Quartets of Mozart. Miss Plowden responded most promptly and obligingly to

my appeal, and, with the help of a musical friend, wrote out for me the exact order of movements in all the ten Quartets, together with the time indications attached to them in the MSS.

Among the ten there are three in which the Minuet and Trio *precede* the slow movement—viz., No. 1 in G major, No. 4 in B flat major, and No. 5 in A major. This last is the one about which the doubt seems to have arisen, and it is satisfactory to know once and for all that the Peters' edition is here misleading, and that all scores which place the Minuet and Trio third in the order should be at once discarded.

I venture to think that in these days our sense of the inter-connection of movements in chamber music is apt to be blunted by performances in large Concert-rooms, where applause, and consequent delay, follows each movement. If any of your readers will take the score of this Quartet, which is clearly "built" throughout on a single coherent design, and will read it through at leisure, he will probably see why the Minuet was placed second instead of third in the order. It is almost identical in tone and feeling with the first movement, if it does not actually arise out of it—as indeed I think it does. To place it after the *Andante* would be to cause a recurrence to a phase of quiet feeling which has by that time given place to deeper tones; and also to lose entirely the effect of the entrance of the last movement in A major, immediately after the close of the *Andante* in D major—about which there should surely be as little delay as possible—the subject stealing in on one violin with a sense of relief, but without any violence of contrast.—Yours faithfully,

W. WARDE FOWLER.

Lincoln College, Oxford.

"FOLK TUNES IN BEETHOVEN"; OR,
"BEETHOVEN IN FOLK TUNES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There appears to be some confusion of dates on the part of your correspondent "R. L.," in his letter published in the March number of THE MUSICAL TIMES. Beethoven's Concerto in C, according to Grove, was written, "at latest," in 1796, and published in 1801. The tragic death of Andreas Hofer, commemorated in the Folk Song quoted by "R. L.," took place in 1810, and the song itself is said to have been written several years later. If there is any appropriation in the case, it does not seem to have been on the part of Beethoven.—I am, Sir, yours faithfully,

March 12, 1893.

A. J.

CRITICS CRITICISED.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to join issue with your effort to defend the critics against my "attack," as you call it. Most people who write nowadays have, I admit, a sadly sweeping way of generalising, speaking of "composers," "amateurs," and "performers" as doing this, that, or the other in much the same reckless way that they speak of "Englishmen" and "Germans" or even "Men" and "Women"—applying some little fact they have noticed in a few members of a class to the entire class itself. I remember a funny character in a farce of thirty years ago; a Frenchman travelling in England and making notes for a book. Hearing one of the characters complain of the November fogs, for instance, declaring that it makes him feel fit to hang himself, the Frenchman instantly pulls out his note-book: "All ze Eengleesh," he writes, "hang zemselves in ze fog in Novembair!" . . . But critics!

Your writer complains, bitterly:—"As usual the critics are spoken of as if they were all on a level and laid claim to infallibility." But they are and they do; for infallibility is the primal condition of their existence. The musical opinions of John Smith may be good or bad, but so long as he is a private individual they matter nothing to anybody. But once let him be engaged as critic to the *Daily Phonograph* and every one of its million readers will think far more of him than they do of the Pope, while if he happens to be engaged on six papers at a time (as some-times occurs) he will be thought to be six equally powerful