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MOZART, *BRIEFE UND AUFZEICHNUNGEN*, 8 VOLUMES

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The importance of the Mozart family correspondence for our knowledge of musical and social life in the eighteenth century has long been recognized. Collected editions of the corpus were attempted as early as the 1860s, and complete or partial translations are now available in at least ten different languages, including Romanian, Croatian and Japanese. Despite this widespread availability, our knowledge of the individual texts often rests on shaky foundations. The majority of Mozart's famous letters to Michael Puchberg, for example, are known only through their publication in Gustav Nottebohm's *Mozartiana* (1880). Even in the many cases where the original letters survive, a substantial number are still housed in private collections, in contrast to the dwindling number of Mozart's musical autographs remaining in private hands. Like editions of the composer's music, critical editions of the letters require periodic revision as newly available sources and updated biographical information allow scholars to refine further the text and associated commentary.

The publication in 1962–1963 of the four-volume edition edited by Wilhelm Bauer and Otto Erich Deutsch was a landmark in Mozart research, bringing together for the first time all surviving letters of the family from 1755 to 1805, together with pertinent excerpts from later correspondence. The edition was supplemented in 1971–1972 by Joseph Eibl's commentary, and completed in 1975 with the appearance of an index to the whole series. From the substantial number of corrections and *Nachträge* at the back of the volumes, it is evident that the process of collecting the letters and elucidating their contents was still ongoing at the time of publication, not surprising in a project of such complexity. Despite the inevitable page-turning that this entails, 'Bauer-Deutsch' has rightly become the standard reference for the Mozart family correspondence, providing a substantially reliable text for the majority of surviving letters. Eibl's commentary, a Herculean effort of more than 1,300 pages of close-set type is now in need of revision, but most of its biographical, geographical and musical identifications remain accurate. Together with Deutsch's *Dokumente* and its supplements, the series is an indispensable resource for even the most basic research on the Mozart family.

The present edition is primarily an unaltered reprint in paperback of the original seven volumes, similar in conception to the 1991 *Taschenbuch* reprint of the *Neue Mozart-Ausgabe*. In addition to the welcome practical advantages of the smaller format, the collection benefits from a new eighth volume, *Einführung und Ergänzungen*, prepared by Ulrich Konrad. This volume contains a number of short introductory essays, a collection of letters newly uncovered since the initial publication of the series and a substantially complete bibliography of editions and scholarship on the letters. The book is rounded off by a reprint of Eibl's supplementary commentaries from 1976 and 1980, originally published in the *Mozart-Jahrbuch*.

Konrad's essays, covering such topics as Mozart's aesthetic outlook, religious beliefs and use of language, provide a fine introduction to the composer as revealed in his 517 known letters. Although the scope of Konrad's discussion is necessarily limited, the individual studies confirm the ample possibilities for future literary criticism on the correspondence, particularly within the context of eighteenth-century epistolary traditions. The introduction also includes an explanation of the substitution cipher employed by the Mozart family when discussing sensitive topics, a process by which 'meiner opera' became 'alfnlr splrm' and 'eine kleine Cabale' turned into 'lfnl kelfnl Cmbmel'. Perhaps the only shortcoming in this section is the limited discussion of letters not directly connected with Wolfgang. Given the hundreds of surviving letters by Leopold and Constanze Mozart, some discussion of their distinctive literary voices would have been welcome. Ruth Halliwell's *The Mozart Family: Four Lives in a Social Context* (Oxford: Clarendon, 1998) and David Schroeder's *Mozart in Revolt: Strategies of Resistance, Mischief and Deception* (New Haven: Yale



University Press, 1999) are curious omissions from the bibliography, considering the detailed reading of the correspondence found in both studies.

At the heart of the supplement is a collection of letters previously unpublished in *Briefe*, together with revised editions of certain letters on the basis of newly available autographs. Konrad notes in the introduction that the supplement was in no way intended to bring the edition up to the current state of Mozart research, deferring in this respect to the planned new edition by Rudolph Angermüller. Those wishing for an updated Bauer-Deutsch in the meantime may profitably consult the French translation by Geneviève Geffray (Paris: Flammarion, 1986–1999), but those who work with the original German may find this supplement wanting in a number of respects. In contrast to the main volumes, the text is presented without line numbers, and most of the newly discovered letters are printed without commentary. A facsimile of one recently rediscovered autograph is provided, but the amount of bleed-through in the original document makes it difficult to gain a good impression of Mozart's handwriting. A number of errors and oversights are also apparent: the location of Vassar College is twice given as 'Paughkeepsie' (it should be Poughkeepsie), and the volume prints a 'new' document as Nr. 1203/8 that had in fact already appeared in the main series as Nr. 1203/2. The list of letters that have changed hands since 1972 is missing Mozart's letter to Anton Stoll of late May 1791 (Nr. 1153), sold by Stargardt in 1975 (Kat. 605, Nr. 809 with facsimile). This omission is unfortunate, for the autograph of the letter was unavailable to the original editors of *Briefe* and was thus a good candidate for a new edition in this supplement.

Most surprising, however, is the supplement's omission of all newly uncovered letters dating from after 1791. Since the 1970s, at least five letters by Constanze Mozart and her sister-in-law Maria Anna that were given as lost in the main series have reappeared (Nrs. 1241, 1303, 1362, 1465 and a previously unknown letter of 21 September 1801). In addition, significant correspondence addressed to Constanze from Breitkopf & Härtel and Johann André has been uncovered. In view of the central importance of this correspondence for the early posthumous reception of the composer, one might question the supplement's stated aim of including only 'surviving or attested letters up to the death of Mozart' (45). Given the original policy of Bauer and Deutsch to print all letters from the principal members of the family up to about 1805 and maintain selective coverage thereafter, it is unfortunate that the supplement adopts such a curtailed editorial programme. Some of the omitted material is of great interest: a long letter from Constanze to Breitkopf & Härtel, first published in 1991, mentions a 'complete catalogue of [Mozart's] musical *Nachlass*' prepared by Constanze and her assistants, while the later correspondence is essential for the early history of the Requiem.

Despite these minor shortcomings, the collection is to be welcomed for providing convenient access to the vast majority of surviving letters by the Mozart family. Much of the correspondence has been lost, including Leopold's letters to his son from 1781 to 1787, all of Constanze's letters to her husband, and the 'two interesting letters about music' that Mozart is said to have written to his pupil, Therese von Trattner. It is unlikely that any of these will turn up in future, but the work of Bauer, Deutsch, Eibl and Konrad in documenting what remains must count among the most valuable contributions to Mozart scholarship of the past fifty years.

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