



production generally. But Fischer also writes in the middle of the paragraph: 'Es spielte in Frankfurt am M. welches zuletzt gestürmt wurde' (translated by Corneilson as '[*Günther von Schwarzburg*] was produced for the last time in Frankfurt am Main, which has also been besieged of late'; Corneilson, *The Autobiography of Ludwig Fischer: Mozart's First Osmin*, second edition (Malden, MA: Mozart Society of America, 2016), 38 (original) and 39 (translation); Frankfurt fell to French Republican forces in October 1792). As Corneilson writes, 'it is often a little difficult to reconstruct the exact chronology of the events in his narrative' (16), so we cannot be sure that this 'last' production did not take place at the coronation of Leopold II or Franz II, especially considering the association Fischer made with the invasion of the Rhineland. And because the autobiography ends abruptly around 1790, we also cannot be certain that Fischer was not at the coronation either – one wonders what pressing business he could have had elsewhere, given that the Holy Roman Empire's elite was assembled in Frankfurt in such great numbers. In any case, it is certainly to be hoped that more research can be devoted to this important event.

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## ERRATUM

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### A NEWLY IDENTIFIED BACH CANTATA FRAGMENT IN A BEETHOVEN MANUSCRIPT – ERRATUM

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In Barry Cooper's essay<sup>1</sup> an error was inadvertently introduced by the editors: in footnotes 4, 7 and 8 just the single author Johnson should be named; the other two authors named have no connection with the book cited.

The editors and publisher apologize for this error.




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1 Barry Cooper, 'A Newly Identified Bach Cantata Fragment in a Beethoven Manuscript', *Eighteenth-Century Music* 14/1 (2017), 111–116. doi:[10.1017/S1478570616000324](https://doi.org/10.1017/S1478570616000324). Published online by Cambridge University Press, 16 February 2017.