

Klavierstimme überliefert ist, wissen wir nicht, ob er – noch einige Jahrzehnte nach Mozart – dieser Praxis gefolgt ist. Aufgrund der kammermusikalischen Besetzung dieser Bearbeitung gegenüber der Orchesterfassung haben wir uns entschlossen, auf eine Continuoführung des Klaviers zu verzichten. Die Klavierstimme in unserer Ausgabe folgt ansonsten der Neuen Mozart-Ausgabe¹.

Von Mozart selbst ist keine Kadenz zu diesem Klavierkonzert überliefert, aber gemeinsam mit dem Stimmsatz in Mailand hat sich in Lichtenthals Handschrift ein weiteres Manuskript erhalten, „Per la Cadenza del 3^o Tempo del Concerto in Re minore di Mozart“. Diese Kadenz stammt von Johann Nepomuk Hummel, einem Schüler Mozarts und Zeitgenossen Lichtenthals, der selbst eine Bearbeitung von KV 466 für Klavier allein vorgenommen hat. In der gedruckten Ausgabe dieses Konzertes² findet sich außerdem noch eine Kadenz Hummels für den 1. Satz sowie ein Eingang zur Wiederaufnahme des Themas im 3. Satz. Alle diese Kadenzen haben also einen gewissen Bezug zu Lichtenthals Konzertfassung. Deshalb geben wir sie in der Beilage zu unserer Partitur vollständig wieder.

Es sei nochmals betont, dass Reduktionen größerer Werke für eine kammermusikalische Besetzung im 18. und 19. Jahrhundert eine sehr verbreitete Methode waren, Kompositionen auf dem Weg über die bürgerlichen Musikzimmer bekannt zu machen. Auch bei heute so allgemein bekannten Werken wie dem Klavierkonzert d-Moll oder auch dem ebenfalls von Lichtenthal bearbeiteten Requiem Mozarts ermöglicht uns dieser konzentrierte Blick durch das Prisma des Streichquartetts einen neuen, oder zumindest anderen Zugang zum Werk.

Der Verlag dankt Katharina Olivia Brand und Mitgliedern des Philharmonischen Orchesters Heidelberg für die praktische Erprobung der Noten und Howard Weiner für die Übersetzung dieses Vorworts.

Wien, August 2007
Marc Strümper

Introduction

Peter Lichtenthal was born on 10 May 1780 in Pressburg (today Bratislava), the then capital city of Hungary. Already at an early age he received lessons in keyboard and violin as well as in thorough-bass playing. After studying medicine in Vienna and working for two years as a physician, he went to Italy in 1810, ultimately settling in Milan. There – in addition to his work as a doctor – he was very active as an author, as a composer of over fifty works, and as an arranger of works by others, above all those of Wolfgang Amadeus Mozart, which he felt to be better adapted to Italian tastes in this manner. He wrote several essays on musical subjects and also on the relationship between music and medicine, for example, *Harmony for Women, or Concise instructions for learning the rules of thorough-bass in an easily comprehensible manner*. He also served as a correspondent for the renowned *Allgemeine musikalische Zeitung*, which was published in Leipzig and for which he wrote reports for over thirty-five years from all “major cities of this marvelous land.” Lichtenthal’s most important publication was undoubtedly the first Italian-language music encyclopedia, which appeared in Milan in 1826 under the title *Dizionario e bibliografia della musica*.

Lichtenthal was personally acquainted with the musical greats of his day, including Beethoven, Rossini, Bellini, Donizetti, and Paganini. For many years he was also friends with Mozart’s two sons, Karl and Wolfgang Amadeus (junior). Peter Lichtenthal died on 18 August 1853 in Milan.

Around 1800, after a century very abundant in instrumental music, Italy was now influenced above all by opera, whereby the audiences preferred light and pleasing music. Instrumental music from beyond the Alps – in particular the symphonic and chamber music developments of Haydn, Mozart, Beethoven, etc. – was hardly known. Instrumental music was performed primarily in private circles, academies, of “amateurs” for their own amusement.

¹ W. A. Mozart, *Konzert in d für Klavier und Orchester „Nr. 20“, KV 466*, Urtext der Neuen Mozart-Ausgabe, herausgegeben von Hans Engel und Horst Heussner (Kassel: Bärenreiter 1961). Online einsehbar unter <http://dme.mozarteum.at/>

² *Sept Grands Concertos de W. A. Mozart arrangées pour Piano seul avec Cadences et Ornaments par le célèbre J. N. Hummel* (London: Schott, undatiert), z. B. verfügbar in A-Wn M. S. 32191

For Lichtenthal, however, the music of Mozart – whom he considered to be a true genius – was always the measure of all things. He had a strong aversion against Italian opera directors, “these individuals of whom almost not one has the slightest idea about music.” Rossini told him: “Believe me, it is a vain endeavor to write demanding music in Italy: the audience falls asleep during it.” In order to also make the larger-scale German pieces available to circles of aficionados, Lichtenthal arranged numerous works by Mozart, Beethoven, Mendelssohn, Haydn, and Meyerbeer for smaller chamber music formations. These included versions of symphonies for piano duet, excerpts from operas for chamber ensemble or piano, arrangements of piano concertos or piano sonatas for performance on piano and various instruments.¹

In his version of Mozart’s Piano Concerto K. 466, presented here in a first edition, Lichtenthal arranged the orchestral parts for string quartet, while the piano part remained unchanged. Based on the movement headings (Allegro – Romanza – Rondo Prestissimo), we surmise that Lichtenthal employed the 1802 Breitkopf & Härtel edition as the model for his arrangement. His arrangement is preserved only in manuscript: there exists a fragmentary score in his hand and a set of parts for string quartet. The latter is very carefully written and nearly error-free, and is found together with many other Lichtenthal manuscripts in the library of the **Conservatorio di Musica “Giuseppe Verdi”** in Milan.² The title reads: “Concerto per Pianoforte e Grande Orchestra in Re minore di W. A. Mozart. Ridotta la Grande Orchestra per due Violini, Viola e Violoncello da P. Lichtenthal.” It is not known why this interesting work – unlike several other of Lichtenthal’s compositions and arrangements – did not appear in print at that time.

In Mozart’s original manuscript, the piano is notated *col basso* in all the tutti sections; this can certainly be considered a late offshoot of the Baroque thorough-bass practice. However, since a piano part by Lichtenthal has not come down to us, we do not know whether he still followed this practice – several decades after Mozart. In view of the chamber music setting of this arrangement, as opposed to the orchestral version, we have decided to do without the continuo function of the piano. The piano part in our edition otherwise follows that of the New Mozart Edition (NMA).³

No cadenzas by Mozart have been preserved for this piano concerto, but along with the set of parts in Milan, a further manuscript in Lichtenthal’s hand has survived: “Per la Cadenza del 3° Tempo del Concerto in Re minore di Mozart.” This cadenza is by Mozart’s pupil and Lichtenthal’s contemporary Johann Nepomuk Hummel, who himself undertook an arrangement of K. 466 for piano solo. In the printed edition of this concerto⁴ there is also a cadenza by Hummel for the first movement and a leading-in passage (“Eingang”) at the resumption of the theme in the third movement. All these cadenzas also have a certain relationship to Lichtenthal’s version of the concerto. For this reason, we have reproduced them complete in the appendix of our score.

It should be stressed once again that in the eighteenth and nineteenth centuries the reduction of larger works for chamber music formations was a very widespread method of popularizing compositions via the middle-class music room. Even with a work as widely known today as Mozart’s Requiem, this concentrated view through the prism of the string quartet provides us with a new, or at least a different manner of approaching the piece.

The publisher likes to thank Katharina Olivia Brand and members of the Philharmonisches Orchester Heidelberg for playing through the finished edition, and Howard Weiner for the translation of this introduction.

Vienna, August 2007

Marc Strümper

Translation by Howard Weiner

¹ See e.g. W. A. Mozart, *Requiem – Contemporary arrangement for string quartet* by Peter Lichtenthal, ed. Marc Strümper (Heidelberg: Güntersberg 2006)

W. A. Mozart, *Symphony in G minor – Contemporary arrangement for string quintet* by Peter Lichtenthal, ed. Günter von Zadow (Heidelberg: Güntersberg 2007)

² I-Mc Nosedá. Nosedá L 45-8.

³ W. A. Mozart, *Concerto in D minor for Piano and Orchestra „No. 20“, KV 466*, Urtext of the New Mozart Edition, ed. Hans Engel and Horst Heussner (Kassel: Bärenreiter 1961). Can be viewed online at <http://dme.mozarteum.at/>

⁴ *Sept Grands Concertos de W. A. Mozart arrangées pour Piano seul avec Cadences et Ornaments par le célèbre J. N. Hummel* (London: Schott, n.d.). This edition is preserved in A-Wn M.S. 32191, for example.