

## The New *Köchel*

**Sixty years after the last edition of *Köchel* was published, Mozart's entire output has been newly documented and reexamined to reflect the latest research**

For more than 160 years the *Köchel* catalogue has been the go-to resource for the music of Wolfgang Amadé Mozart. It first appeared under the imprint of Breitkopf & Härtel in 1862 and was the work of Ludwig Ritter von Köchel. In its day it represented a milestone in Mozart scholarship and was the model for many later catalogues. Over the years it has been revised on multiple occasions in order to reflect our rapidly growing knowledge of every aspect of Mozart's oeuvre, most recently in 1964, which is now sixty years ago. As a result, the *Köchel* catalogue could no longer lay claim to representing the latest state of Mozart research in a concise and reliable way.

After decades of work a completely revised new edition of *Köchel* is now being published by Breitkopf & Härtel in association with the International Mozarteum Foundation and is being unveiled in Mozart's home city of Salzburg. The great composer's musical output is described in detail in almost 1,400 pages reflecting the latest research. In particular, the new edition incorporates the findings of the *Neue Mozart-Ausgabe*, the International Mozarteum Foundation's critical edition of Mozart's music that was published by Bärenreiter of Kassel between 1954 and 2007. The new edition also takes account of the Mozart family letters, additional historical documents relating to the composer's life and works that have appeared in sundry publications and, finally, almost 1,800 scholarly books and articles. Over the last few years every piece of information has been systematically checked and, where necessary, supplemented. The volume will also be published for the first time as the *Köchel-Verzeichnis*, a shorthand title that has long been common currency.

### The challenges of a new edition

Published in 1862, the first edition of *Köchel* contained 626 entries arranged in chronological order, beginning with no. 1 – two piano pieces that the young Mozart entered in a notebook belonging to his sister Maria Anna (“Nannerl”) – and ending with the Requiem KV 626, which Mozart's early death prevented him from completing. There was also a supplement consisting of two fuguetas and listed as 154a. But a single entry may not only refer to an entire opera made up of as many as thirty individual numbers, it can also include whole sets of individual pieces: up to twenty minuets, for example. And even the original *Köchel* had an Appendix made up of almost three hundred separate numbers. As their editor, Köchel set out to arrange the works in chronological order, an order designed to demonstrate Mozart's development from a child prodigy to a master musician snatched away from us all too soon. He believed that it was possible to incorporate the many undated works into this numbered sequence. But research undertaken over the last century and a half has meant that new findings have come to light regarding the date of composition of this group of works, findings reflected in almost every one of the later editions of the catalogue and meaning that, logically speaking, they had to be given a different number. In turn this meant that in the three main editions of 1862, 1937 and 1964, several works had no fewer than three different Köchel numbers, a state of affairs that proved problematic in both scholarly and practical terms. This system of numbering the works, with its countless cross-references, became increasingly complicated and ultimately found acceptance neither among Mozart scholars nor in practice. An additional challenge is that numbers repeatedly had to be added or removed, with works being moved between the main body of the text and the Appendix.

This new *Köchel* is the work of Neal Zaslaw, emeritus professor of music at Cornell University, Ithaca, NY, and has been prepared for publication by the Research Department at the International Mozarteum Foundation under the guidance of Ulrich Leisinger. Users will additionally benefit from the expertise of the publishers, Breitkopf & Härtel, who have considerable experience in producing complex catalogues of this kind. The commentaries are designed to be accessible to the general reader and provide information on the background to each work, to its links with other pieces and to the particular problems associated



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with its sources and its transmission. The result is a user-friendly guide to Mozart's works that offers a reliable overview of the composer's entire output as well as of the relevant sources and the principal secondary literature. And it does so with the longer view in mind.

### **“Old” numbers and more than ninety “new” ones**

One of the most fundamental decisions has been to simplify the numbering. All of the authentic works in the main part of the text now appear under the number under which they were first listed. For most of the works that are relevant in terms of present-day praxis, these are the numbers that were used in the first edition of 1862, while the numbering of the almost one hundred incomplete works by Mozart has been taken over from the third edition of 1937. The confusing use of multiple numbers for the same work has been abandoned. The latest *Köchel* also includes more than ninety entries for works that did not have their own number in the main section of any previous edition. Since there is no longer any attempt to put them in chronological order, these new works can simply be added at the end, starting with KV 627. A chronological overview provides information on the date at which these additional works are believed to have been written, in that way supplementing the information given in the individual entries. The new *Köchel* also includes a thematic overview based on the different groups of works, a concordance and a chronological table, all designed to make it easier for readers to access the volume. The new edition once again offers musicians, scholars and lovers of Mozart's music a detailed survey of his entire output as a composer.

More important than ever are the Appendices that were reorganized under a new system in the sixth edition of 1964 and have now been completely reworked. Not every line of music that Mozart ever wrote out in his own hand represents a work that he started to note down with a view to elaborating it. He also arranged works by other composers, notably sonata movements by Johann Christian Bach and others, which he adapted as keyboard concertos, as well as oratorios by Handel that he arranged for the purposes of a performance. Until now, these arrangements have been placed in the main section of the catalogue but have now been relegated to Appendix A, where they find their rightful place among the copies of works by other composers. This Appendix is made up of sixty-three entries, each of which may comprise more than a single piece.

A cadenza for an aria or for a concerto makes musical sense only as part of the work for which it was originally intended. All of these cadenzas have now been brought together under a new heading, Appendix G, that is designed to provide an overview of them. Although this section runs to only forty-six separate Appendix A numbers, there are in fact no fewer than 156 individual entries, a scarcely conceivable total that includes not only all the cadenzas to a particular concerto but also the different versions of each cadenza.

The most substantial change that has been made to the existing system of numbering Mozart's works concerns Appendix H, a new section that brings together studies, teaching material and related musical jottings. Until now these have been treated unsystematically as fragments and scattered throughout the catalogue. This heading also includes various contrapuntal studies as well as incipits – the opening bars of a piece – that Mozart noted down for a whole variety of reasons. This section includes no fewer than 306 individual entries, eighty-one of which are canons, while another twenty-nine are fugues, all of them intended for study purposes rather than for any actual performance.

No matter how long or how short, each of Mozart's musical jottings now has its own number and may be referred to as such. This was not previously the case.

### **The principal changes at a glance:**

The new *Köchel* sees itself as a modern continuation of the approach to Mozart's musical works that was initiated by Ludwig Ritter von Köchel.

- The entries have been further systematized
- A clear distinction has been drawn between different versions of the same work
- Justification has been provided for all assumptions regarding the dating and authenticity of a work

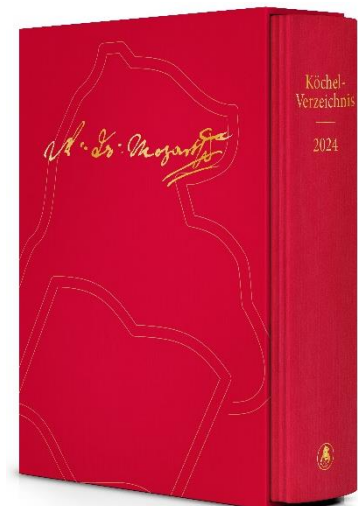
- First editions of the full score and performing parts have been consistently listed
- Other important editions are also mentioned
- For the first time all the sources of every text have been consistently taken into account
- All value judgements have been avoided
- All of the Appendices have been completely redesigned

### The discovery of new works by Mozart

A number of new works by Mozart were discovered while this new edition was in preparation. Some of these were already known to exist and so a place had been kept for them in earlier editions. This was the case, for example, with the aria *Per la ricuperata salute di Ofeia* KV 477a (also known as the *Freudenlied*, or Song of Joy), the aria *Die neugeborne Ros entzückt* K365a and the piano piece KV 626b/16 (now K Anh. A 66), that was trailed in 2020 as “Ninety-Four Seconds of New Mozart”. Since 2006, when the world marked the 250th anniversary of his birth, several keyboard pieces by the young Mozart have come to light or been identified as authentic. These include his first concerto movement, which was entered in his sister Nannerl’s Notebook without any indication as to its authorship (KV 636), and a “Serenate ex C” in the Music Library of the Leipzig Municipal Libraries, which has similarly been identified as an early work by Mozart. A previously ignored Trio in C major for two violins and bass is included in the revised *Köchel* as KV 648. Consisting of seven miniature movements for string trio, it lasts a total of twelve minutes. Our only surviving source ascribes it to “Wo[l]fgang Mozart”, indicating an early work from the composer’s youth because from the time of his first visit to Italy in 1769 he regularly added “Amadeo” to his name – from 1777 onwards this then became “Amadé”. Stylistically, too, the work would appear to date from the 1760s. For Ulrich Leisinger, the head of research at the International Mozarteum Foundation and editor of the latest version of *Köchel*, this Trio is a significant piece in the mosaic of Mozart’s music: “Until now the young Mozart has been familiar to us chiefly as a composer of keyboard music and of arias and sinfonias but we know from a list drawn up by Leopold Mozart that he wrote many other chamber works in his youth, all of them unfortunately lost. It looks as if – thanks to a series of favourable circumstances – a complete string trio has survived in Leipzig. The source was evidently Mozart’s sister, and so it is tempting to think that she preserved the work as a memento of her brother. Perhaps he wrote the Trio specially for her and for her name day.”

### The new *Köchel* in summary:

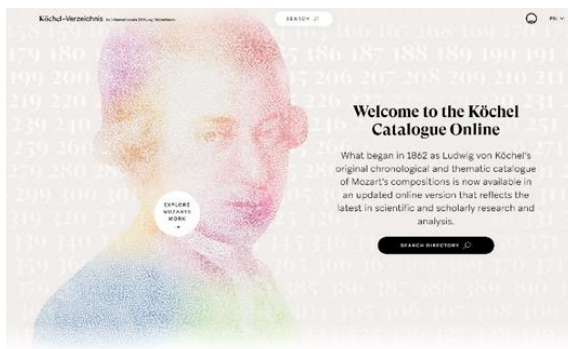
- Based on the most up-to-date findings in the field of Mozart scholarship
- Reverts to Köchel’s original numbering from 1862
- Contains new entries on more than ninety works in the main section of the catalogue, starting with KV 627, the majority of which are unfinished or lost and were missing from previous editions of *Köchel* or mentioned only in passing
- Includes a series of newly designed Appendices that provide an overview of Mozart’s arrangements of works by other composers as well as of cadenzas for his own works and those of other composers and, finally, studies, teaching material and all other musical jottings
- Provides information on misattributions
- Supplemented by a thematic overview, numerous indexes and a substantial bibliography
- 1,392 pages
- May be bought from specialist dealers at an introductory price of € 459



### The new *Köchel* is now accessible in a digital format

To mark the launch of Breitkopf & Härtel’s printed edition, the Mozarteum Foundation is presenting the first stage of a new digital platform, *Köchel digital*, which provides all interested parties with easy access to Mozart’s works and to the new *Köchel*. In this way we can ensure that people all over the world who would otherwise find it difficult to obtain a printed copy of *Köchel* are able – with the appropriate authorization –

to find out about the most important research in this field, notably on questions of dating, authenticity and the transmission of the original manuscripts. *Köchel digital* is available at <https://kv.mozarteum.at/en> and offers basic information from the printed edition in combination with the research that has been conducted over the years by the Mozarteum Foundation within the framework of the Digital Mozart Edition, a joint project undertaken by the International Mozarteum Foundation in association with the Packard Humanities Institute in Los Altos, California. Users will find databases relating to the works and their sources and to all the relevant persons. The entries are linked to NMA Online, to the Digital Interactive Mozart Edition and to various sound recordings. *Köchel digital* is another important step on the road to a Mozart portal based at the International Mozarteum Foundation in Salzburg and available to the general public. The digital combination of the new *Köchel* as a comprehensive and reliable source of information and a digital resource that is easy to use will allow all interested parties and all lovers of Mozart's music to have free access to the most up-to-date information on Mozart's works. *Köchel digital* is available in English. → [Köchel Digital](#)



Workparts

Overture

Act 1

Scene 1  
Scene 2  
Scene 3

### A note on the historical background

Ludwig Ritter von Köchel (1800–1877) studied law before becoming private tutor to the four children of Archduke Karl of Austria. When he left the archduke's service in 1842, he was not only knighted but also awarded a generous pension that allowed him to work as a private tutor free from material worries. Among his manifold interests were teaching, botany, geology and music, especially the history of music in Vienna. The combination of musical and historical interests with the systematic thinking typical of the natural sciences meant that Köchel was almost literally predestined to work on a catalogue of Mozart's works.

In fact Köchel was not the first person to catalogue Mozart's works. As early as 1768 the composer's father Leopold had drawn up a "List of everything that this twelve-year-old boy has composed since his seventh year and for which an original exists". Starting in February 1784, Mozart, too, entered his new works in a catalogue of his own music known as the *Verzeichniß aller meiner Werke*. He continued conscientiously to keep this list up to date until his death. Köchel was able to draw not only on these two catalogues but also on various other preliminary lists compiled, among others, by the publishing houses of Breitkopf & Härtel in Leipzig and of Johann Anton André in Offenbach. He also had access to the work of the Mozart biographer Otto Jahn. His catalogue was a pioneering achievement and a milestone in the history of writings on music.

The first edition of *Köchel* appeared in 1862 under the imprint of the same publisher as today's edition, Breitkopf & Härtel, a firm then based in Leipzig but which now has its headquarters in Wiesbaden. Its title was *Chronologisch-thematisches Verzeichniß sämtlicher Tonwerke Wolfgang Amade Mozart's. Nebst Angabe der verloren gegangenen, unvollendeten, übertragenen, zweifelhaften und unterschobenen Compositionen desselben* (Chronological and Thematic Catalogue of All the Works of Music by Wolfgang Amade Mozart. Together



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with an indication of all of the compositions that are lost, unfinished, transcribed, dubious and falsely ascribed to Mozart).

### **Editions of the Köchel Catalogue**

Edition	Date	Editor(s)
KV <sup>1</sup>	1862	Ludwig von Köchel
KV <sup>2</sup>	1905	Paul von Walderssee
KV <sup>3</sup>	1937	Alfred Einstein
KV <sup>3a</sup>	1947	Alfred Einstein (published, unlike other editions, by Edwards in Ann Arbor)
KV <sup>6</sup>	1964	Franz Giegling, Alexander Weinmann and Gerd Sievers
KV <sup>2024</sup>	2024	Neal Zaslaw, edited by Ulrich Leisinger with the assistance of Miriam Pfadt and Ioana Geanta

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### **International Mozarteum Foundation**

Thanks to his works and to his character Wolfgang Amadé Mozart has been a source of fascination for people all over the world for more than 250 years. The Salzburg Mozarteum Foundation is the leading international institution for the preservation and dissemination of this priceless cultural legacy and seeks to provide people of every generation with analogue and digital access to the manifold facets of Mozart's music and of his life and person. The International Mozarteum Foundation was founded in 1880 by residents of Salzburg and has its roots in the Cathedral Music Association and Mozarteum, which itself dated from 1841. A non-profit-making organization with initiatives in the three core areas of concerts, museums and scholarship, it seeks to forge a link between the task of preserving the Mozart tradition and contemporary culture, its aim being to reshape our perspective and stimulate new ideas in our engagement with the composer.

### **Concerts**

Starting in 1956, the Mozarteum Foundation has held a Mozart Week Festival every year at around the time of Mozart's birthday on 27 January. It remains the world's leading festival devoted solely to Mozart. The most eminent Mozartians – soloists, orchestras and ensembles – come to Salzburg each January for the first festival of the calendar year. Since 2019 its general manager has been Rolando Villazón, who since 2021 has been in overall charge of the artistic direction of the Mozarteum Foundation and as such is responsible for the concert season and its special formats, showcasing the work of preeminent figures on the classical scene as well as young and established stars.

→ [Mozart Week](#)

### **Museums**

Every year the two Mozart museums in Salzburg – the house in which the composer was born and the building where the Mozart family later lived – draw hundreds of thousands of international visitors to the town. With its striking yellow façade, Mozart's famous birthplace in the Getreidegasse is more than just an internationally recognized museum commemorating the greatest musical genius of all time. It is also a centre of innovation that allows visitors to see unique original artefacts in a contemporary form. Nowhere else in the world is it possible to get closer to Mozart than here. The building where the Mozarts lived houses special exhibitions focusing on family members and shedding light on Mozart's output from a wide variety of different angles.

→ [Mozart-Museums](#)

### **Research**

The Foundation's Research Department combines tradition with an eye to the future and sees itself as the beating heart of current Mozart scholarship, while collecting manifold examples of Mozartian memorabilia. Mozart's widow, Constanze, together with the couple's two sons, donated most of their personal souvenirs to the Association with the result that the Mozarteum Foundation now owns the world's largest collection of original letters, portraits and instruments once in the possession of the Mozart family. The Bibliotheca Mozartiana is the biggest Mozart library in the world. The Digital Mozart Edition ensures that Mozart's output is available to internet users all over the world. The DME presents musical works in digital formats, edits letters, documents and librettos and provides additional information on Mozart's works and their sources as well as their transmission and reception. With its 36,000 audio titles and 5,000 video recordings, the Sound and Film Collection is the largest specialist archive on Mozart.

→ [Research](#)