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MORTIER DE FONTAINE, HANDEL, AND THE DYNAMICS OF HISTORICAL REPRESENTATION IN THE AGE OF THE VIRTUOSO

Abstract. Examples by Fétis, Mendelssohn, Liszt, and Wieck-Schumann reveal the *Vormärz* to be an era of sporadic, uncoordinated engagement with the musical past. This article adds Mortier de Fontaine to this list, whose arrangement of Handel's Organ Concerto in F major achieved a short-lived success on concert stages in the 1840s. While forgotten today, Mortier de Fontaine and his arrangement challenged critics to consider period-appropriate performance practice, generic hierarchies and interdependencies, and historical schools of composition, thus suggesting that the two halves of the nineteenth century were oppositional primarily in their hermeneutics, rather than their modes of performative and (re-)creative historicism.

Keywords: musical historicism; Mortier de Fontaine; George Frideric Handel; arrangement; concerto; hermeneutics; criticism; 19th century

MORTIER DE FONTAINE, HÄNDEL I SPOSOBY PRZEDSTAWIANIA MUZYCZNEJ PRZESZŁOŚCI W EPOCE WIRTUOZÓW

Abstrakt. Przykłady działalności Fétisa, Mendelssohna, Liszta i Wieck-Schumann ukazują *Vormärz* jako epokę sporadycznego i nieskoordynowanego zainteresowania muzyczną przeszłością. Niniejszy artykuł dodaje do tej listy postać Mortiera de Fontaine'a, którego aranżacja *Koncertu organowego F-dur* Händla odniosła krótkotrwały sukces na estradach koncertowych w latach 40. XIX wieku. Choć dziś niemal zapomniana, działalność Mortiera de Fontaine'a i jego aranżacja skłoniły krytyków do refleksji nad praktyką wykonawczą zgodną z duchem epoki, hierarchią i wzajemnymi zależnościami gatunkowymi oraz historycznymi szkołami kompozytorskimi. Wynika stąd, że dwie połowy XIX wieku różniły się przede wszystkim na poziomie hermeneutyki, a nie sposobów performatywnego i twórczego ujmowania historyzmu.

Słowa kluczowe: historyzm muzyczny; Mortier de Fontaine; George Friedrich Händel; aranżacja; koncert; hermeneutyka; krytyka; XIX wiek

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Following a view expressed by Eduard Hanslick in the 1870s,[1] critics have repeatedly characterized *Vormärz* performance culture as shallow and self-serving, a product of audience penchant for distraction and entertainment. Likewise, performers of the period showed little interest in the music of the past, save for the occasional addition of inoffensive pieces by Johann Sebastian Bach, George Handel, or Domenico Scarlatti. As the story goes, modern musical historicism did not begin in earnest until the second half of the century, when complete works editions, widespread changes in programming, and new educational institutions increasingly foregrounded the music of the past. Yet the virtuoso period of the 1830s and 1840s might be better characterized as historically discreet than naïve, ambivalent, or outright uninterested. Ignaz Moscheles, Franz Liszt, and Clara Wieck-Schumann hardly considered "ancient music" to be programmatic window dressing, just as the historical concerts organized by François-Joseph Fétis, Karl Kloss, and Felix Mendelssohn counter the assertion that early music was too recondite for public presentation.

Such was the case with less well-known efforts as well, like Henri-Louis-Stanislas Mortier de Fontaine's piano arrangement of Handel's Organ Concerto in F major, HWV 292. Mortier de Fontaine (1816–1883) performed the piece in Berlin, Prague, Vienna, and other major European cities in 1844, the same year he published it. Instead of being categorically dismissed as a vapid virtuoso showpiece or distasteful historical appropriation, it challenged critics to consider period-appropriate performance practice, generic hierarchies and interdependencies, and historical schools of composition. And with a performance history that spanned more than thirty years, it suggests that the two halves of the nineteenth century were oppositional primarily in their hermeneutics, rather than their modes of performative and (re-)creative historicism.

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Having performed sporadically in Danzig, Kiel, and Copenhagen in the early 1830s, Mortier de Fontaine increased his appearances between December 1837 and April 1838 with concerts in Milan, Turin, Lyon, Dijon, and Brussels, and finally introduced himself to Parisian society on 12 January 1839 at a concert in Erard's salon. Over the next decade, he would perform in most of the major Western European musical centers, succeeding in the crowded market of virtuosos by carving out a unique compositional, executive, and aesthetic profile that separated him from the competition. Unlike Liszt, Chopin, or Thalberg, he composed very little, meaning

[1] See Eduard Hanslick, *Geschichte des Konzertwesens in Wien*, 2 vols. (Vienna: Wilhelm Braumüller, 1869–70), esp. 1:325–52. All translations are my own.

that his repertoire mainly consisted of works by other contemporaries, such as a dramatic opera fantasy by Liszt, a technical showpiece by Thalberg, and an extended character piece. When performing in larger cities like Paris, Vienna, or Leipzig, he would often include a concerted work, either by Bach, Beethoven, Mendelssohn, or Handel. At least in the 1840s, he did not give solo recitals. Rather, he shared the program with other artists, including his wife, a contralto whose repertoire ranged from early baroque sacred music to contemporary *bel canto* opera. Critics often applauded the unusual mix of engaging virtuosity and selfless artistry that he and his programs presented to a public overwhelmed by superficial showmanship and aesthetic vacuity.

Mortier de Fontaine's concert of 24 April 1842 at the Paris Conservatoire is a case in point. Under the baton of Hector Berlioz, he performed Beethoven's Fantasy for Piano, Choir, and Orchestra, op. 80, as the culmination of a marathon concert that also featured Arcadelt's *Ave Maria*, vocal works by Rossi and Mozart, Beethoven's *Leonore* Overture, Mendelssohn's Piano Concerto no. 1, Berlioz's *Francs-Judges* Overture, and a *Rondo Caprice* for piano and orchestra by Mortier de Fontaine.[2] The concert was a critical success. Mortier de Fontaine emerged as a diamond-in-the-rough virtuoso who displayed genuine taste, modesty, and discretion. "Mr. Mortier de Fontaine is more than a pianist," opined Joseph d'Ortigue, "he is an artist in the true sense of the word, an artist of refined and elevated taste, a lover of beautiful things, for whom the desire to show off is only secondary. Above all, he seeks to educate and engage the public while entertaining them. His program, therefore, was designed to arouse strong curiosity; an exquisite sensibility guided the choice of every piece."[3] His rendition of the "Choral" Fantasy—advertised as "inédit en France"—had, as one unnamed critic put it, "a verve, aplomb, and style that brought about the unanimous applause of an audience composed of the most "elite" artists and connoisseurs."[4] Biographers would later remember this concert as Mortier de Fontaine's breakout moment.[5]

Berlioz interpreted Mortier de Fontaine's incredible success as "a powerful encouragement" to experiment with the programming of rare or unusual material (even unknown works by Beethoven).[6] Of course, such efforts were not exclusive to Mortier de Fontaine, but he went well beyond contemporaries like Liszt and Wieck-Schumann

[2] Unfortunately, this composition is no longer extant.

[3] Joseph d'Ortigue, "Bulletin. Revue des Concerts," *Revue de Paris* 5 (1842): 139.

[4] "Chronique," *La France littéraire* 9 (1842): 139.

[5] M. Arthur Pougin, "Mortier de Fontaine (Henri-Louis-Stanislas)," in *Biographie universelle des musiciens et bibliographie générale de la musique par F.-J. Fétis. Supplément et Complément* (Paris: Firmin Didot, 1880), 244.

[6] "Concert de M. Mortier de Fontaines [sic]," *Journal des Débats* (30 April 1842), 1.

by including a truly archaic work from an unusual genre in many of his programs during the 1840s: Handel's Organ Concerto in F Major, HWV 292.

The Concerto was by no means unknown. John Walsh had published it and five others in 1738 as Handel's Opus 4. They were by far the most popular and well-traveled, their appeal only growing upon the posthumous publication of Op. 7 in 1761. Indeed, Charles Burney remembered how "public players on keyed-instruments, as well as private, totally subsisted on these concertos for near thirty years."[7] Especially enduring were Walsh's keyboard reductions of the concertos, which William D. Gudger has called "Walsh's most profitable and 'hottest' items," and which enjoyed uninterrupted publication throughout the eighteenth and nineteenth centuries.[8]

How Mortier de Fontaine happened upon them is not clear, but by 1844 he had worked the F-major Concerto into his regular rotation of concerted music. Whether due to his playing, the curious nature of the work itself, or both, critics were won over. A reviewer of Mortier de Fontaine's April 1844 concert in Berlin was pleased to "get to know a harpsichord [sic] concerto (in F major) by Handel, whose instrumental compositions, although not well known, are suited to the tastes of his time, even if they do not achieve the depths of J. S. Bach's harmonic combinations."[9] A summary review from a month later remembered the "singular appearance" of the Handel Concerto as a highlight of the spring concert season.[10]

Ludwig Rellstab's assessment of Mortier de Fontaine's performance of the Concerto at Leipzig in November 1844 not only argued for the intrinsic value of Handel's work, but also offered historical propriety as a criterion of modern virtuosity:

> [Mortier de Fontaine] knows how to grasp the meaning and spirit of the composition and to reflect it through his playing. The Handel concerto asserts itself not merely as a curiosity from a time from which we possess only a few keyboard works; it contains much beauty in itself and, behind a form that admittedly seems stiff and monotonous to our taste, conceals marvelous, masterful features. In his performance, [Mortier de Fontaine] never overstepped this piece's admittedly narrow bounds of decorum, thereby demonstrating a restraint of which not every musician is capable.[11]

Mortier de Fontaine's success with Handel's Concerto was so complete that Heinrich Schlesinger took the unusual step of publishing Fontaine's version—solo

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[7] Burney, *A General History of Music from the Earliest Ages to the Present Period*, ed. Frank Mercer, 2 vols. (New York: Harcourt, Brace and Company, 1935), 2:825ff.

[8] George Frideric Handel, *Six Concertos for the Harpsichord or Organ: Walsh's Transcriptions, 1738*, ed. William D. Gudger (Middleton, WI: A-R Editions, 1981), viii.

[9] Anon., "Nachrichten," *Allgemeine musikalische Zeitung* 46, no. 14 (April 3, 1844), 241.

[10] Anon., "Nachrichten," *Allgemeine musikalische Zeitung* 46, no. 19 (May 8, 1844), 317.

[11] Ludwig Rellstab, "Nachrichten," *Allgemeine musikalische Zeitung* 46, no. 46 (November 13, 1844), 771.

piano and orchestral parts—in May 1844.[12] And despite its exceedingly inaccurate characterization of the work's genesis and style, Fontaine's short preface to the edition, reproduced in example 1, would turn out to be an outstanding piece of personal propaganda, for it established him as a conservator of the past whose work in rescuing ancient music "from oblivion" had rendered an incalculable service unto art itself.

While Schlesinger's title page credits Fontaine with editing Handel's music ("rédigé par…"), a small notice at the bottom of the first page of music ("Arrang. de…") reveals the edition's fundamental contradiction as a contemporary manifestation of the distant past. By modern standards, Fontaine's edition is inauthentic to Handel's time. Yet by the standards of his day, which held that "great works of the past required not only preservation … and restoration but also improvement,"[13] Mortier de Fontaine's rendition is remarkable for its fidelity to the source material. He omits one bar from the opening movement, five from the second, and none from the finale. As a result, all of Handel's themes are preserved, as are their structural locations, supporting harmonies, and distribution across instruments.

NOTICE	NOTIZ.
The concerto that now appears is one of six concertos that constitute Handel's Op. 4, which in all probability was composed by this great master during his stay in Berlin at the end of the seventeenth century. In particular, the first Allegro and the Andante bear the mark of grandeur and noble simplicity that are admired in the great master's oratorios.	Das jetzt erscheinende Concert ist eins der 6 Concerte, welche das 4te Opus Händel's bilden, und ist aller Wahrscheinlichkeit nach von diesem grossen Meister, in Berlin, während seines Aufenthalts daselbst, am Ende des 17ten Jahrhunderts, componirt worden. Besonders das erste Allegro und das Andante tragen das Gepräge der Grösse und edlen Einfachheit, welche in den Oratorien dieses grossen Meisters bewundert werden.
In rescuing this concerto from oblivion, we believe to have done art a true service. Justified by the success [of this work in concert], we present it with additions—made with the greatest of care—to the public.	Wir glauben der Kunst einen wahrhaften Dienst zu erweisen, wenn wir dies Concert der Vergessenheit entziehen. Durch den Erfolg gerechtfertigt, übergeben wir es mit Hinzufügungen, (welche mit der grössten Vorsicht gemacht sind,) dem Publicum.
So that this concerto can be executed in the way that Handel wrote it, we have distinguished our work in small notes, which the performer is free to omit.	Damit dieses Concert auch so ausgeführt werden kann, wie es Händel geschrieben, haben wir unsere Arbeit durch kleine Noten unterschieden, welche der Spieler auslassen kann.
MORTIER DE FONTAINE *Berlin, May 1844.*	MORTIER DE FONTAINE *Berlin, im Mai 1844.*

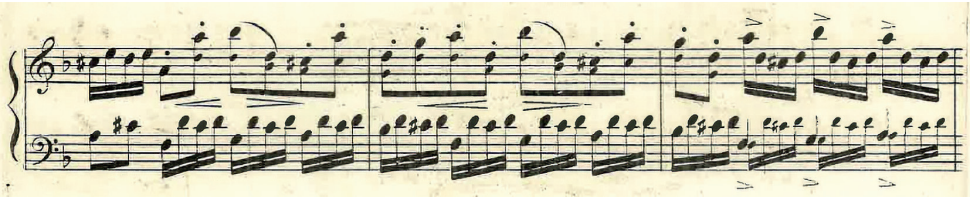
Example 1. Mortier de Fontaine's preface to George Frideric Handel, Organ Concerto in F Major, HWV 292, arr. Mortier de Fontaine (Berlin: Schlesinger, 1844)

[12] I am grateful to Anselm Gerhard for providing a copy of this rare edition.

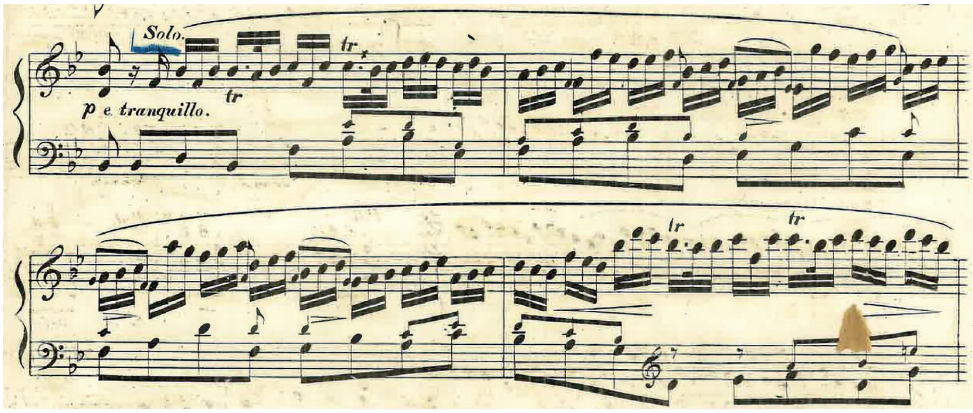
[13] Glenn Stanley, "Mendelssohn's 'Authentic': Handel in Context: German Approaches to Translation and Art and Architectural Restoration in the Early Nineteenth Century," 281.

Perhaps even more important is the internal consistency of Mortier de Fontaine's edition. As he states in the preface, his additions appear in the music as cue-sized notes, which easily distinguish them from Handel's original text. And while Mortier de Fontaine prides himself on fashioning additions with great care, he also gives pianists the option of omitting any or all of them. In most cases, his additions are small, usually serving to slightly enhance Handel's typically thin two-part keyboard writing.

In a few instances, however, they are more disruptive to Handel's original design. As shown in example 2, in the first movement, Mortier de Fontaine enriches the right-hand melody with a new lower voice in homophony; and in the second movement (see example 3) he discreetly reinforces the left hand while selectively adding an inner voice to the right hand that adds a bit of affective coloring by means of prepared dissonances. Even his realizations of Handel's scattered figured bass markings are presented in smaller notes.



Example 2. Handel, Organ Concerto in F Major, HWV 292, arr. Mortier de Fontaine, mvt. I, mm. 61–63

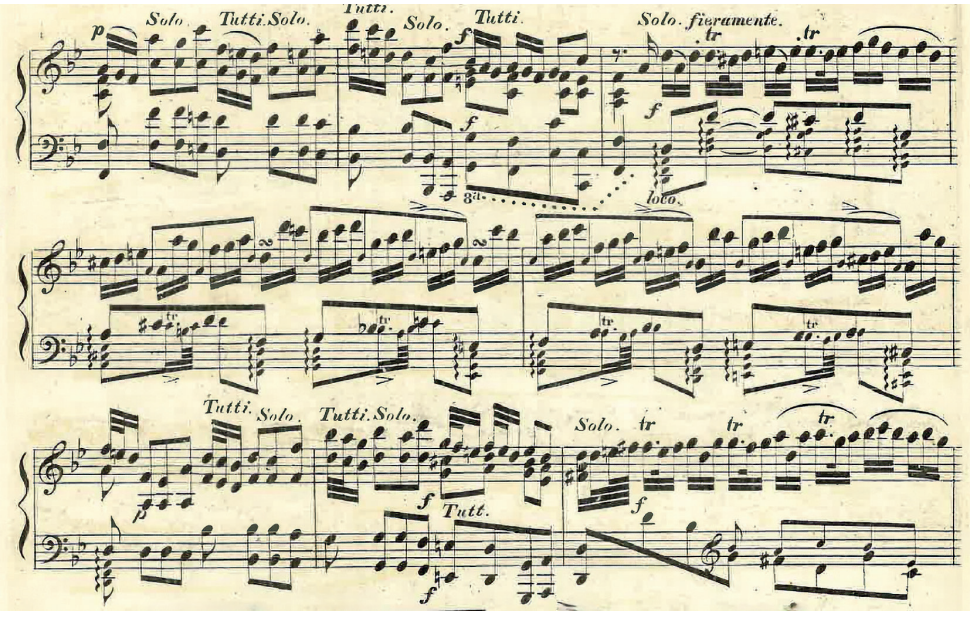


Example 3. Handel, Organ Concerto in F Major, HWV 292, arr. Mortier de Fontaine, mvt. II, mm. 9–12

Other changes, while still small, affect the character of the passage. Take the third extended solo passage from the second movement, shown in example 4. Here the arranger focuses on the accompaniment, which he alters in several ways. With added thick, rolled chords, dramatic trills resolving on the off beats, piquant dissonances

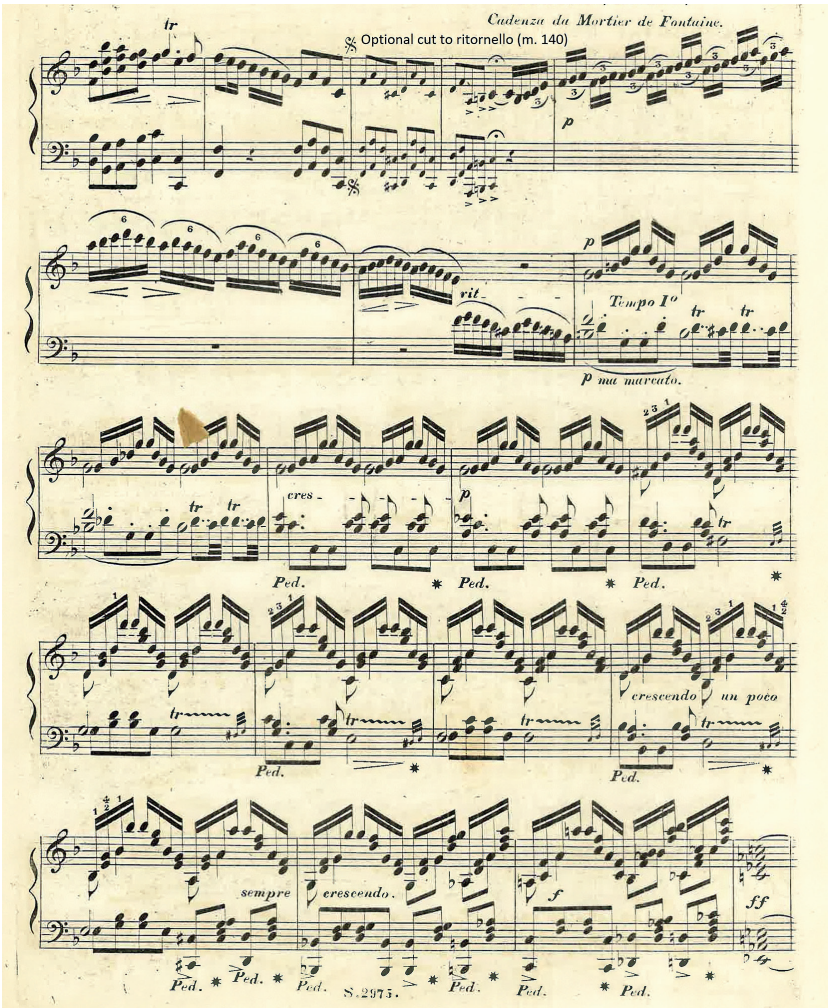
added to the right hand, and the whole passage played "fieramente," Mortier de Fontaine's rendition takes on a very different stylistic profile than Handel's original. Yet it is also possible to justify such additions as reinforcing the "grandeur and noble simplicity" of Handel's style, which, per the preface, is "admired in the great master's oratorios."

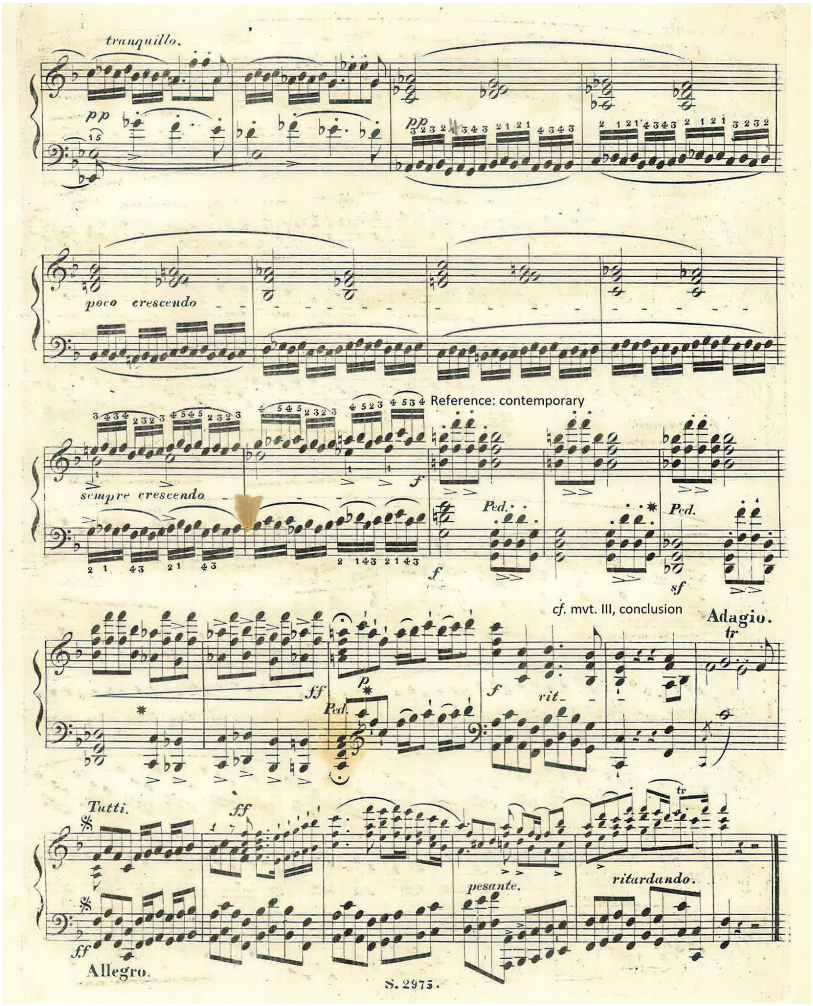
The full panoply of Mortier de Fontaine's historical allusions is on display in the first movement's cadenza, provided in full as example 5. Across its thirty-seven bars, it deftly incorporates various historical style markers and performance techniques. The first section—with its machine-gun-like motivic repetitions, rapid, scalar ascent, wave-like accents of tonic-chord pitches, and hands moored closely to the keyboard—allude to passagework more typical of the 1740s than 1840s. In particular, Mortier de Fontaine's particular configuration of these elements appear to be a light refresh of various passages from J. S. Bach's "Chromatic" Fantasy, a veritable compendium of Baroque improvisational techniques that was popular among virtuoso pianists. The following section smoothly traces a progression of dominant and seventh chords that move through the circle of fifths in a manner consistent with later eighteenth-century (e.g., "classical") usage. Meanwhile, the right hand's spiccato effect grows in amplitude, moving from an 18th-century compass to one more common to Mortier de Fontaine and his contemporaries.



Example 4. Handel, Organ Concerto in F Major, HWV 292, arr. Mortier de Fontaine, mvt. II, mm. 18–29

At the cadenza's halfway point, a genuine surprise appears in the form of an A-flat major chord, a harmony neither intimated in the cadenza nor suggested by Handel's own music. This begins a gradual stylistic transformation that culminates in the cadenza's final section (m. 131ff), which vacillates between G-seventh and G-half-diminished-seventh chords while the leaps become more dangerous. Having moved the cadenza from tonic to flat mediant and back to tonic, having offered his take on pre-classical, classical, romantic, and new-romantic stylistic models, and having surveyed executive techniques of the last hundred years, Mortier de Fontaine returns his sights to Handel by closing the cadenza with a citation of the Concerto's closing three bars (see mvt. 3, mm. 85–87). In doing so, he packs an entire macrocosm of German music history into a few short minutes.





Example 5. Mortier de Fontaine's cadenza in Handel, Organ Concerto in F Major, HWV 292, arr. Mortier de Fontaine, mvt. I, mm. 101–145, annotated

While reviews of Mortier de Fontaine's performances of Handel's Concerto were not especially detailed, it is striking that none mentioned this singular cadenza. It is possible that he improvised one on the spot, the results being less varied stylistically than the calculated, polished cadenza that appeared in print. On the other hand, he may also have omitted the cadenza entirely. The only evidence of Mortier de Fontaine ever playing any cadenza comes from the Czech-born, Vienna-based critic Ferdinand Laurencin, who made a special point to hear the pianist's concert series at Prague in early October 1844. Laurencin, who used the pseudonym "Philokales," had written a glowing review of Fontaine's edition, and was happy to report that the work

also held up in performance: "Not only are Mortier's changes and additions highly effective and ingenious, but also faithful and true in their intellectual character."[14]

However, hearing the Concerto in performance caused Philokales to retract his endorsement of the cadenza, which he judged "to be in every capacity skewed to the New Romantic, that is, full of effects but at odds with the spiritual orientation of Handel's music."[15] Here he was not alone: Oswald Lorenz, in his review of Mortier de Fontaine's edition, acknowledged that the cadenza's modernity belied "a sense and style" indebted to Handel's music, but he critiqued its conclusion for veering too far into the realm of *Augenmusik*.[16] For the anonymous critic of the *Musikalisch-kritisches Repertorium*, however, who had complained bitterly about Handel's boring, outmoded keyboard figurations, such stylistic contrivances could only lead to aesthetically impotent results: Mortier de Fontaine's cadenza was "good and exhaustive, albeit illogical," but its modern style matched Handel's music "about as well as a punch to the face."[17]

Although his engagement with Handel's music during the 1840s was not without incident, Mortier de Fontaine clearly embraced ancient music as a fundamental component of his concert programs. Indeed, as his career continued toward mid-century, his repertoire became more varied and historically ambitious. On 21 January 1850 in Amsterdam, for instance, he opened a variety concert with J. S. Bach's "Triple" Concerto. An "aria di chiesa" by Stradella, dated 1667, was then sung by his wife, after which he performed a set of solo keyboard pieces by François Couperin, Handel, CPE Bach, and Domenico Scarlatti. He began the second half of the concert with the finale to Beethoven's "Hammerklavier" Sonata, op. 106, and ended it with a rendition of Moscheles's recent *Les contrastes*, Op. 115, for two pianos, four hands. To complement these pieces, a "synoptic analysis" was distributed. A reviewer for *Caecilia* noted that Mortier de Fontaine played his pieces to perfection, demonstrating consummate stylistic control, extraordinary virtuosity, and praised the variety of his repertoire, which exhibited a historical scope matched only by the concerts given by the city's Vocal Association.[18]

The solo historical concert would achieve its grandest proportions in the hands of Anton Rubinstein and Hans von Bülow later in the century, but Mortier de Fontaine's

[14] "Musikalische Briefe aus Prag von Philokales (Schluß)," *Allgemeine Wiener Musik-Zeitung* 4, no. 130 (October 29,1844), 518.

[15] "Musikalische Briefe aus Prag," 518.

[16] "Fr." (Oswald Lorenz), "Aelteres in neuer Gestalt," *Neue Zeitschrift für Musik* 20, no. 37 (May 6, 1844), 148.

[17] Anon., "Kritischer Anzeiger," *Musikalisch-kritisches Repertorium aller neuen Erscheinungen im Gebiete der Tonkunst* 1, no. 6 (1844), 267.

[18] Anon., "Concert van de heer Mortier de Fontaine," *Caecilia. Algemeen Muzikaal Tijdschrift van Nederland* 7, no. 4 (February 15, 1850), 36.

Amsterdam concert and similar presentations during the 1850s indicates that he should be given significant credit—along with Louise Farrenc, Ignaz Moscheles, and Ernst Pauer—for establishing its fundamental format.[19] Indeed, Mortier de Fontaine spent much of his remaining career offering recitals of enormous historical scope, such as the concert he gave at Passau in September 1861 (see example 6). When he presented a similar program comprising twenty different composers to Parisian audiences on 25 April 1868 in the Saale Herz, a reviewer for the *Revue et gazette musicale de Paris* described the experience as a revelation, "a true overview of the piano's history."[20]

Encouraged by the regular stream of positive reviews that his historical concerts were garnering across Europe, Mortier de Fontaine Mortier dusted off his old Handel Concerto arrangement for a performance at the Crystal Palace Concerts on 27 November 1875. A report published one week later in *Concordia* did not mince words:

> M. Mortier de Fontaine produced this work last Saturday as a concerto for the modern pianoforte and orchestra, the full score being the work of his own pen, and the (accompanied) cadenzas also. To be candid, we do not think very highly of the concerto itself, and its *travestie* by the French pianist renders it almost ridiculous. The concerto may still, perhaps, suit the organ, but on a grand pianoforte, so superior to the old tinkling harpsichord, it seems weak and trivial, and utterly out of place.[21]

For four relentless months, critics pilloried the performance, the arrangement, and the arranger. A more extensive review in *The Musical Standard* characterized the arrangement as "very comical," its cadenza as "hideously out of place," and Mortier de Fontaine's playing as "like a diligent boy carefully practising his 5-finger exercises, relieved by occasional bursts from a toy orchestra."[22] Two weeks later, Mortier de Fontaine had been downgraded further to "an eccentric humbug [who] condescended to let the audience of the Crystal Palace have the enjoyment of his improved Händel."[23] The "atrocious treatment to which poor Handel has been subjected by his arranger, or rather his tormenter"[24]—by way of "a comic interlude"[25]—could

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[19] Technically, Rubinstein did not take credit for creating the historical concert, but rather "the scale that I undertook them." See Philip S. Taylor, *Anton Rubinstein: A Life in Music* (Bloomington and Indianapolis: Indiana University Press, 2007), 193. Notably, Rubinstein heard several and even participated in some of the historical concerts that Mortier de Fontaine gave in Russia between 1853 and 1860.

[20] Anon., "Concerts et auditions musicales de la semaine," *Revue et gazette musicale de Paris* 35, no. 18 (3 May 1868), 141.

[21] Anon., "Concerts," *Concordia* 1, no. 32 (December 4, 1875), 514. Emphasis original.

[22] Anon., "Musical Intelligence," *The Musical Standard* 9, no. 592 (December 4, 1875), 367.

[23] Anon., "Oboy's London Letter," *The Musical Trade Review* 1, no. 4 (December 18, 1875), 46.

[24] Anon., "Oboy's London Letter," *The Musical Trade Review* 1, no. 5 (January 3, 1876), 66.

[25] Anon., "Concerts, &c," *The Monthly Musical Record* 6, no. 1 (January 1, 1876), 11.

only be explained by some unfortunate break from all reality suffered by Mortier de Fontaine, "that famous madman."[26] In an ironic turn of fate, the arrangement that had paved Mortier de Fontaine's own creative path ended up damaging his reputation so severely that he would never perform in public again.

Beilage zu Nr. 264 der Passauer Zeitung.

Mittwoch den 25. September 1861

CONCERT,

gegeben von

Mortier de Fontaine

in dem k. Redoutensaale.

I.		**Passacaglia**	*Georg Muffat*	(? — † 1704).
II.	a.	**Sarabande**	*François Couperin*	(1668—1733).
	b.	**Toccata**	*Dom. Scarlatti*	(1683—1756).
	c.	**Variationen** (Harmonious Blacksmith)	*G. F. Händel*	(1684—1759).
	d.	**Fuge**	*J. S. Bach*	(1685—1750).
III.	a.	**Studio** con **Divertimento**	*Francesco Durante*	(1693—1755).
	b.	**Tempo di Menuetto**	*Jos. Haydn*	(1732—1809).
	c.	**Rondo** (op. 71)	*W. A. Mozart*	(1756—1791).
IV.		**Sonate** (op. 111)	*L. van Beethoven*	(1770—1827).
		a. **Maestoso** und **Allegro con brio.**		
		b. **Arietta.**		
V.	a.	**Presto assai** (op. 39 Nr. 3.)	*C. M. von Weber*	(1786—1826).
	b.	**Moment musical** (op. 94 Nr. 3.)	*Fr. Schubert*	(1797—1828).
	c.	**Scherzo** (op. 16 Nr. 2.)	*F. Mendelssohn-Bartholdy*	(1809—1847).
VI.	a.	**Berceuse** (op. 57)	*Fréd. Chopin*	(1810—1849).
	b.	**Sérénade d'un troubadour** (op. 5) *(Mit der linken Hand allein.)*	*R. Wilmers*	(1821— —).
	c.	**La cascade**	*E. Pauer*	(1828— —).

Anfang 7 Uhr. Ende 9 Uhr.

Kassa-Eröffnung 6 Uhr.

Das Instrument, dessen sich Herr Mortier de Fontaine bedient, ist aus der Fabrik von A. Biber in München.

Billets à 48 kr., Familienbillets für 3 Personen à 1 fl. 45 kr. und für 4 Personen à 2 fl. 20 kr. sind in der Buchhandlung der Herren Elsässer und Waldbauer bis 5 Uhr zu haben. Abends an der Kasse das Billet 1 fl.

Dieses Concert wird, da die Zeit Hrn. Mortier de Fontaine keinen längeren Aufenthalt gestattet, das Einzige sein.

Example 6. Mortier de Fontaine's program for September 25, 1861, in Passau

[26] Anon., "Oboy's London Letter," *The Musical Trade Review* 1, no. 10 (March 18, 1876), 159.

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For all the vitriol leveled against his performance in December 1875, the real problem that Mortier de Fontaine faced was fundamentally misunderstanding his audience. With the availability of more eighteenth-century keyboard music in reliable editions, soloists regularly programming 18th- and even 17th-century music onstage, and a community of listeners much savvier about past musical practices, what had passed for authentic in the 1840s no longer held currency a generation later.[27] Virtuosity, under heavy threat by midcentury, had been fully subjugated to the will of the (usually long-dead) composer, leading to a turn from restorative to preservative performance practice. In the case of Handel, he and his Concerto in F major had settled comfortably into concert spaces, salons,[28] and scholarly societies,[29] and thus no longer needed the (re-)creative assistance that Mortier de Fontaine had facilitated a generation earlier. Yet, although forgotten today, he and his arrangement mark important inflection points in the representation of pre-classical music in the nineteenth-century, as they expose the complex ways that virtuosity, performance practice, creative authority, and legacy-building interacted in an era that was coming to terms with its own cultural past.

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[27] On this aesthetic change, see, for instance, Elaine Kelly, "Evolution versus Authenticity: Johannes Brahms, Robert Franz, and Continuo Practice in the Late Nineteenth Century," *19th-Century Music* 30, no. 2 (2006): 182–204.

[28] The middle movement of Handel's Organ Concerto in F major appeared as the twelfth and final item in Amédée Méreaux's *24 Transcriptions concertantes*, Op. 83 (Paris: Heugel, 1861). Consistent with Handel's original, Méreaux assigns the solo instrument to the organ, while the piano replaces the orchestra.

[29] In August 1868, the Händel-Gesellschaft released Handel's twelve organ concertos as volume 28 of their ongoing edition.

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