

**Studying Mozart's Piano Music in the Twenty-First Century:
Are Urtexts the Wrong texts?
(Kevin Ngo, University of Calgary)**

In the twenty-first century, classical pianists are almost universally taught to respect and even worship the score. This results in diligent, disciplined performers who do not dare deviate from a value system that frowns upon any performance featuring "wrong" notes. While this attitude may be praise-worthy in the performance of some styles, it inhibits the vitality of improvisation in music written before the nineteenth century.

Improvisation was a fundamental part of Mozart's musical culture, where completed compositions required an element of improvisation in their performance. It was expected that reprises be embellished and cadenzas improvised on the spot. Domenico Corri (1746-1825), a contemporary of Mozart, observed that music performed "exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance." Clive Brown argues that composers expected the notation of their compositions to be inflected in performance.

My paper explores the notion that the Urtext is not suited as a reference for a good performance, as it prohibits and discourages improvisation by freezing Mozart's music on the page. An Urtext provides no indication that extemporization is both appropriate and expected in a performance of Mozart's music. I believe that an alternative notation that incorporates visual intimations for improvisation is necessary to unfix the fixed Urtext for pianists in the twenty-first century. This paper presents prototypes for an alternative notation that requires a level of flexibility to complete in performance. My proposed notation is designed to portray music as a structural foundation rather than a completed composition, and consequently, will encourage improvisations at the appropriate locations. This alternative notation can contribute to revitalizing improvisation in Mozart's music, as well as in that of his contemporaries.

**Mozart's Systematic Expression: A Modern, Sustainable View of His Music
(Mary Robbins, Austin, Texas)**

To sustain Mozart's music in a modern critical climate in which beauty and convention have lost some of their cultural command, today's scholars and performers may look for examples of what is appreciated in the modern climate, to seek a possible relative basis of appreciation for Mozart's music. Examples of what is appreciated in today's climate may include: information systems, integrity of data, and effective means of data transmission. Examination of Mozart's music as a systematic alliance of compositional elements brings to light a basis for appreciating his unique individual compositional and performance style. Examining allied relationships of rhythmic, harmonic, structural, and other compositional elements reveals that Mozart also uses expression markings in his music at an elemental level to enhance those elements' expression. Additional systematic relationships between the expression markings themselves generate his art's finest details of meaning. Mozart pointed out that these crucial details communicate his music's "force and meaning" in his letter to Aloysia Weber in 1778, wherein he admonished her therefore to "pay attention to the markings of expression." They are the integral systematic data that hold the authority of his music's specific energy and messages that affirm the human spirit. This system of expression can be transmitted through teaching by today's scholars, and implemented in representation by performers. Both means of transmission are necessary for Mozart's music to be fully appreciated, and as a result, sustained. This paper will explore the authority and beauty of systematic relationships of particular types of sounds indicated by Mozart's markings of expression as a basis for his music's appreciation and sustainment in the modern critical climate.

**Opera, Film, and Modernity:
Some Thoughts on Mark Rappaport’s *Mozart in Love* (1975)
(João Pedro Cachopo, University of Chicago / Universidade Nova de Lisboa)**

Not the least of the reasons for Mozart’s enduring popularity throughout modernity concerns the fact that the influence of opera was crucial to the emergence and evolution of cinema itself. It is thus fair to say that cinema counts Mozart – to same extent as Wagner, yet for different reasons – among its inspiring figures. This inspiration is certainly subtler than a mere reference to Milos Forman’s *Amadeus* (1984) suggests. It primarily concerns Mozart’s works – among which *Don Giovanni*, which lent itself to cinematic adaptations by Joseph Losey (1979) and Kasper Holten (2010) – and above all the aesthetic ideals that his oeuvre somehow epitomizes, with Godard’s *Mozart Forever* (1996) a case in point. Focusing on a less-known object, the purpose of my paper is to analyze *Mozart in Love* (an experimental movie directed by North-American filmmaker Mark Rappaport in 1975) in order to discuss the role of Mozart in the encounter between opera and film. While revolving around the love affair between the young Wolfgang and the Weber sisters, the film juxtaposes sequences of narration and singing (mostly of numbers from Mozart’s operas). Of particular interest is that the sung sequences display the contrast between the untrained voices of the actors and the trained voices of professional singers. What does this contrast, among the many peculiarities of this “guided gallery tour of singing paintings” (as Rosenbaum put it), tell us about the variety of ways in which opera can be re-imagined and re-appropriated in the age of technological reproduction? In seeking an answer to this question, I shall come to the hypothesis that the incorporation of opera – and of Mozart’s operas in particular, by virtue of their musical-theatrical inventiveness – may turn into an occasion for cinema to question itself and its most ingrained conventions.

**Grappling with Form and Function in Mozart’s “Great” C-Minor Mass, K. 427
(James DiNardo, University of Notre Dame)**

Charles Rosen has argued that aspects of sonata form transcend the genre, figuring in all musical forms throughout the common-practice era. He writes, “every one of the formal characteristics that were later to define the sonata is, almost without exception, to be found in all forms, textures, and genres of music from 1750 on—aria, rondo, concerto, mass—even the fugue and variation did not remain untouched” (Rosen, 1980). However, scholarly attention to this matter has not been evenly distributed across these genres. Scholars of musical form tend to fixate on non-vocal repertoires, perhaps in response to the instrumental focus of the two predominant theories used today: James Hepokoski and Warren Darcy’s Sonata Theory and William Caplin’s Theory of Formal Functions. Although recent scholarship has notably expanded the purview to include aria (Martin 2010, 2015) and lied (Rodgers 2014), formal organization in sacred vocal music has not been adequately addressed.

This paper complements these studies by considering the *Kyrie* from Mozart’s C-minor mass “Great,” K. 427, appropriating both sonata-theoretic and form-functional perspectives. The unfinished mass blends elements of the *stile antico* with characteristically Mozartean operatic rhetoric. In the *Kyrie*, the outer A sections represent an archaizing of earlier fugal and contrapuntal practice, problematizing the application of modern techniques for addressing classical phrase structure. Between them lies a lyrical, aria-like passage for solo soprano, whose expressive contrast is due not only to melodic-stylistic aspects, but to the underlying phrase structure revealed through form-functional analysis. My research suggests that modern theories of form, typically applied to instrumental repertoire, can offer comparatively rich insights into Mozart’s approach to sacred, vocal music. Moreover, I hope to demonstrate that these analytical insights are not exhausted by either sonata theory or form-functional theory, but emerge as these methods are brought into dialogue through analysis.

**Forging a Modern Female Identity:
Despina’s Musical Topoi and Mimetic Performances in *Così fan tutte*
(Marina Gallagher, University of British Columbia)**

Despina, servant to the Ferrarese ladies Fiordiligi and Dorabella in Mozart’s opera *Così fan tutte*, holds decidedly different views on love and relationships from her employers. While her employers lament the loss of their fiancés, Ferrando and Guglielmo, who have supposedly gone off to war, Despina advocates for libertinism, convincing the women to flirt with two “Albanians” (their fiancés in disguise). Extant scholarship on *Così fan tutte*, however, while acknowledging that Despina differs from Fiordiligi and Dorabella musically and ideologically, often place her in a subsidiary role as a passive participant in the drama.

I rather argue that Despina subverts social and gender hierarchies by equating herself with her upper-class employers, their aristocratic suitors, and the libertine philosopher Don Alfonso through her use of musical topoi. I shed new light on Despina’s character by situating her topoi within scholarship on mimesis, particularly Wye Allanbrook’s study of mimetic processes in late eighteenth-century music and Gunter Gebauer and Christoph Wulf’s concept of mimesis as a performative process whereby an individual emulates and consequently assimilates/rejects others’ characteristics. In particular, I contend that Despina distances herself from Fiordiligi and Dorabella’s old-fashioned views regarding relationships through a disjunction between her text and the naïveté of the pastoral mode in her arias, which characterize the pastoral topos as the “other” and rejects it. The minuet and march replace the pastoral topos in the Act I Sextet and the Act II Finale, in which Despina emulates the musical style of Don Alfonso and, in the case of the minuet, reinforces her disregard for class hierarchies by singing alongside the aristocratic Albanians. By integrating these mimetic performances into her conception of self and rejecting the pastoral as the other, Despina constructs her identity as an independent, modern woman who is equal to the aristocratic lovers and Don Alfonso.

**“Only opposites belong together”: Mozart contra Modernism
(Paul Corneilson, The Packard Humanities Institute)**

In a letter to the Canadian composer Istvan Anhalt, George Rochberg attempted to describe his new work *Music for the Magic Theater* (1965): “I can tell you that I feel it is the best thing I’ve ever done, the freest, the richest, the most deeply felt. It is strange how the external discrepancies of language fade away and Mozart lives comfortably side by side with sounds & structures completely opposite to his. I think above all I have been trying to say that only the paradox is viable, that only opposites belong together & in making them manifest we reassert the tension of existence itself which is a multi-structure composed of multi-combinations.” Inspired by Hermann Hesse’s *Steppenwolf* (1927), Rochberg sandwiched a transcription of the Adagio from Mozart’s Divertimento in B-flat, K. 287, between two movements of “collage.”

For Harry Haller, Hesse’s alter ego in *Steppenwolf*, Mozart and Goethe represent the height of culture, and Haller faces a crisis in contemplating a world that ignores their achievement. He seeks refuge in a “magic theater (for madmen only)” where he meets Mozart. Rochberg experienced a personal crisis himself in the early 1960s, brought to a head by the death of his son Paul, and realized that for him the music of modernism lacked the ability to express the full range of human emotion. In *Music for the Magic Theater*, Rochberg uses Mozart’s Adagio as a foil against serial and aleatory music in an effort to combine the present and the past.

Why did Rochberg choose Mozart instead of Haydn or Bach as the “opposite” to modern music? I attempt to answer this question in the paper, and place *Music for the Magic Theater* in its historical context with other modern works incorporating Mozart’s music.

**Eighteenth-Century Opera and Modern Nationalism:
Angelo Neumann, Gustav Mahler, and the 1887 *Don Giovanni* Centennial in Prague
(Martin Nedbal, University of Kansas)**

The 1787 world premiere of *Don Giovanni* is considered one of the most significant cultural events in Prague’s history, and as such has been commemorated by special performances, exhibitions, publications, and monuments. The most elaborate but also controversial of these commemorations marked the opera’s centennial in October of 1887. In contrast to Mozart’s time, late nineteenth-century Prague was ethnically divided, with growing tensions between the Czech majority and the economically and culturally influential German minority. The centennial celebration was therefore filled with nationalistic overtones that imposed new meanings onto *Don Giovanni*. This paper focuses on the approach to the *Don Giovanni* centennial by Angelo Neumann, the director of Prague’s German Theater between 1885 and 1911. In 1887, Neumann organized the first Prague Mozart cycle, consisting of new or updated productions of six late Mozart operas, including *Don Giovanni* (in both German and Italian), which had been prepared in the 1885/86 season by the temporary music director, Gustav Mahler.

An exploration of Neumann’s correspondence, the German Theater conducting score from the 1880s, critical reviews in contemporary press, and quasi-scholarly essays devoted to Mozart’s anniversary by Neumann’s Prague contemporaries (including Guido Adler) illuminates the ways in which the *Don Giovanni* festival reflected the conflicted experience of the German community in late nineteenth-century Bohemia. On the one hand, Prague’s German community used Mozart’s legacy to assert its cultural superiority to the Czechs, who organized their own extensive and prominently anti-German Mozart festival. On the other hand, Neumann and his team attempted to find a balance between Prague’s German liberal faction—promoting the idea of a multiethnic, but German-dominated Habsburg Central Europe—and the German national faction, oriented towards a Wagnerian brand of ethnic nationalism.

**Mozart, Modernization, and the Fading of the Cultural Revolution in China
(Annie Yen-Ling Liu, Soochow University)**

The 1979 film "From Mao to Mozart: Isaac Stern in China" documents a series of unprecedented exchanges between Isaac Stern and Chinese musicians in the wake of the Cultural Revolution. As the first Western violinist to visit China and conduct extensive masterclasses and concerts, Stern received enthusiastic responses among Chinese students. Stern's observation that these students "merely pursue technical perfection without understanding the music" shapes the tone of many interactions in the film. The documentary thus stages the efforts of a Western artist to instill idiomatic expressive effects among musicians struggling to master a foreign repertory.

This confrontation is only one of a series of oppositions that structure the film: "Mao" (China) is pitted against "Mozart" (the West), an enclosed country is contrasted with the open world of modernity, and rigid attitudes of institutional hierarchies are opposed to more liberal mindsets. A further dichotomy centers on the figure of Mozart himself: was he an individual genius or an embodiment of the forces of his society and historical era?

This paper examines the reception of the documentary among Chinese critics. A dominant strand of this reception has sought to transcend these seemingly disparate cultural values. The film's strategic selection of "beautiful" examples of Mozart's music has prompted readings that emphasize not only the positive encounter between China and the West but even a utopian erasure of the boundaries separating the two worlds. In this way, Mozart becomes an emblem of the possibility of a universal "world music." This reading powerfully underscores sociopolitical aspirations that marked the initial stages of modernization in China in the 1980s: the beauty of Mozart's music, as well as the labor required to assimilate its expressive gestures among Chinese musicians, symbolizes an encounter with the West that promised an imminent participation in the modern world.

**Mozart’s Turkish Tattoo: *Die Entführung aus dem Serail* and Turkish Music in
Eighteenth-Century Vienna
(Adem Merter Birson, Ankara)**

In the decades following Edward Said’s *Orientalism*, most musicological discussion of Mozart’s “Turkish” music—ranging from smaller works such as the rondo “alla turca” to larger ones like *Die Entführung aus dem Serail*—has focused on its Eurocentric perspective and “otherization” of the Ottoman Empire. These are valid points, considering Mozart’s artistic license to portray the Turk on his own terms, often interpreted as a battle between the values of European and Turkish music. In line with this caricature, the Ottoman Empire has traditionally played the role of historical foil to that of the Hapsburgs, with the sieges of Vienna placing the Turk on the periphery of Europe and granting it the image of ever-looming, militaristic menace and contrasting it with the Hapsburg’s walled-in city of stability and the center of the arts in Europe during the eighteenth century. Although not successful in battle, the Ottomans did succeed in conquering the psyche of the Viennese, as studies of musical topics have demonstrated the way in which the Turkish march had become part of the eighteenth-century composer’s lexicon. Current studies in Ottoman history, however, have begun to nuance this understanding, presenting a more complex relationship between the two empires, one based on close economic and diplomatic ties between the imperial capitals of Vienna and Istanbul. Taking the cue from this most recent approach, I argue that Mozart’s own understanding and portrayal of the Turk should be reassessed. In order to do this, I reconsider the Turkish musical elements of *Die Entführung*—the overture, the janissary choruses, and the numbers featuring Osmin—stepping away from orientalist interpretations and examining them from the perspectives of cultural exchange and public diplomacy

**"Back to Mozart," 1921
(Adeline Mueller, Mount Holyoke College)**

Opera scholars have become increasingly preoccupied with the magnetic pull of opera and film, two media that together navigate liminal spaces between voice and image, meaning and sensation, death and "liveness." This scholarship tends to privilege film's interventions on opera, rather than considering the two media in a reciprocal relation to one another. In this paper, I would like to examine a Mozart biopic from the silent-film era as a document of opera reception, and to consider how it participated in the rehabilitation of Austrian national identity in the early 1920s.

The film, *Mozarts Leben, Lieben, und Leiden* (Mozart's Life, Loves, and Sufferings), was one of the first major releases of the new Austrian film company Helios, and it debuted at the Salzburg Festival in 1921, the 130th anniversary of Mozart's birth and the Salzburg Festival's first year as a music festival. This was also the period that saw the publication of Hermann Abert's groundbreaking revision of Otto Jahn's Mozart biography. These multiple efforts to reinvent Mozart as a national icon, and to rebuild Austrian culture in the immediate post-war period, converge in the somewhat surprising appearance of Mozart's early opera buffa *La finta giardiniera* in the biopic. Today, this opera receives scant attention; but in 1921, it bore a good deal of cultural weight. It was the earliest of Mozart's operas to have been successfully revived in the early twentieth century, in a succession of German-language adaptations that originated in an anti-Wagnerism that had "Zurück zu Mozart!" (Back to Mozart!) as a rallying cry. By 1921, *La finta giardiniera* was being hailed as a subversive, ironic masterpiece by advocates of neoclassicism and the *Neue Sachlichkeit*, and Abert was using *La finta giardiniera* to press for a broader rehabilitation of opera buffa. In contemplating *La finta giardiniera*'s brief appearance in *Mozarts Leben, Lieben, und Leiden*, I consider its implications for Mozart historiography and the aspirations of Austria's film and opera industries.