

Schedule and Abstracts

# Mozart in Our Past and in Our Present

Fifth Biennial Conference of the

*Mozart Society of America*

Minneapolis and St. Paul, Minnesota  
20–23 October 2011

*in collaboration with*

The Center for Austrian Studies at the University of Minnesota

The Schubert Club

The University of Minnesota School of Music

## Mozart Society of America

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*The Mozart Society of America would like to express its profound thanks to the Center for Austrian Studies (Klaas van der Sanden, Interim Director), the Schubert Club (Barry Kempton, Artistic and Executive Director), and the University of Minnesota School of Music (David Myers, Director), without whose help this conference would not have been possible.*

## Daily Schedule

Thursday, 20 October

### **Schubert Club, St. Paul**

12:00 noon: Courtroom Concert. MSA members Cindy Lu (age 15) and Maria Rose (RILM, New York) play piano music by Mozart

*Bus from Aloft Hotel to Schubert Club leaves at 11:15; bus from Schubert Club to the UM School of Music leaves at 1:00 PM*

### **University of Minnesota School of Music (Ferguson Hall), Minneapolis**

Registration 1:30 PM–5:00 PM

2:00–3:45 PM: Session 1. Mozart's World  
Chair: David Grayson (University of Minnesota)

Theodore Albrecht (Kent State University): "The Soloists in 'Martern aller Arten,' Mozart's Sinfonia Concertante Movement for Flute, Oboe, Violin, Violoncello and One-Eyed Soprano"  
Catherine Sprague (Branchburg, NJ): "New Discoveries in Mozart Iconography"  
Carol Padgham Albrecht (University of Idaho): "After Benucci: Vienna's Second Figaro, Friedrich Karl Lippert"

3:45–4:15: Coffee

4:15–5:00: Session 2. Analytical Insights  
Chair: Peter A. Hoyt (Columbia Museum of Art)

Robert Gjerdingen (Northwestern University): "Mozart and Memes: The Flow of Content to and from a Master"

5 PM: Reception given by the Center for Austrian Studies

Evening on your own; possible activities include two plays at the Guthrie Theater.

## Friday, 21 October: Schubert Club, Saint Paul

*Bus from Aloft Hotel to the Schubert Club leaves at 9:00 AM*

9:30–10:30 AM: Tour of the Schubert Club Museum

10:30–10:50: Coffee

10:50–12 Noon: Lecture Recital by Maria Rose (RILM, New York), Fortepiano

12:00–1:30 PM: Lunch (on your own)

1:30–3:00: Session 3. Celebrating and Assessing *The New Köchel*

Chair: Karen Hiles (Muhlenberg College)

Neal Zaslaw (Cornell University): “Mozart Lost and Found”

Ulrich Leisinger (Mozarteum, Salzburg): “The New Köchel Goes Online”

3:00–3:30: Coffee

3:30–4:40: Session 4. Mozart in Saint Paul

Chair: Jessica Waldoff (College of the Holy Cross)

Paul Corneilson (Packard Humanities Institute): “Mozart’s Journey to Frankfurt and the Schubert Club’s Letter to Constanze”

Robert L. Peterson (Twin Cities Catholic Chorale): “A Season of Sacred Music at Saint Agnes: Challenges and Rewards”

*Bus from Schubert Club to UM School of Music and Aloft Hotel leaves at 5:00 PM*

7:30 PM: Concert at the University of Minnesota School of Music: Lydia Artymiw (piano), Alexander Fiterstein (clarinet), Natalia Moiseeva (violin), Annalee Wolf (viola), and Tanya Remenikova (cello)

Piano Sonata in B flat Major, K. 333

Trio in E flat Major for Clarinet, Viola, and Piano (“Kegelstatt”), K. 498

Piano Quartet in G minor, K. 478

## Saturday, 22 October: University of Minnesota School of Music

9:20–10:30: Session 5. Mozart's Last Operas

Chair: Gary B. Cohen (University of Minnesota)

Kristi Brown-Montesano (Colburn Conservatory): "Child's Play? *The Magic Flute* as Family Entertainment"

Jessica Waldoff (College of the Holy Cross): "Rome is Burning: Staging Revolutionary Events in Mozart's Day and Ours"

10:30-11:00 Coffee

11:00–12:10: Lecture recital, Jane Schatkin Hettrick (Rider University): "K. 608 and Its Performance: Beyond the *Spieluhr*" (UM Organ Studio)

Lunch: 12:10-2:00

2:00–3:45: Session 6. *Don Giovanni*: From the Late Eighteenth Century to the Modern Stage and Screen

Chair: Bruce Alan Brown (University of Southern California)

Lisa de Alwis (University of Southern California), "Censoring Don Juan: Franz Karl Hägelin's Treatment of a Singspiel by Mozart"

Richard Will (University of Virginia): "Zooming In, Gazing Back: *Don Giovanni* on Television"

Johanna Yunker (Stanford University): "A Feminist Approach to *Don Giovanni*: Ruth Berghaus's Staging (1984–85)"

3:45–4:00: Coffee and Raffle Drawing

4:00–5:10: Session 7. Mozart in History and Fiction

Chair: Kathryn Shanks Libin (Vassar College)

Edmund J. Goehring (University of Western Ontario): "Two Modes of Mozart Historiography"

Stephanie Cowell (New York, NY): "Writing a Novel from Mozart's Life"

## Sunday, 23 October

*Bus from Aloft Hotel to St. Agnes Church leaves at 9:15 AM; return trip begins at 11:30*

10:00 AM–11:30: High Mass at Saint Agnes Church, Saint Paul, with Mozart's *Missa Longa*, K. 262 performed by the Twin Cities Catholic Chorale under the direction of Robert L. Peterson

## Abstracts

### *The Soloists in “Martern aller Arten,” Mozart’s Sinfonia Concertante Movement for Flute, Oboe, Violin, Violoncello and One-Eyed Soprano* Theodore Albrecht, Kent State University

Newly arrived in Vienna in the Spring of 1781, Mozart received a commission to compose *Die Entführung aus dem Serail*, with its libretto by Gottlieb Stephanie the Younger, to be performed, if possible, for the upcoming visit of Grand Duke Paul of Russia that September. Work on the libretto dragged, as did that on the music, and the opera was finally premiered at the Burgtheater on July 16, 1782.

The personnel in the theater’s orchestra was in some flux during this period, but in Act 2, Mozart expanded the aria “Martern aller Arten” into a virtual *sinfonia concertante* movement to show off the talents of four of its principals, concertmaster Thomas Woborzil (ca. 1734–1800), violoncellist Joseph Weigl (1740–1820), oboist Georg Triebensee (1746–1813), and the newly appointed principal flutist Joseph Prowos (1752/53–1832). The aria’s introduction became essentially a concerto exposition in anticipation of the entrance of the expected soloist, Viennese-born soprano Catarina Cavalieri (1760–1801), who, instead of looking like Marilyn Monroe, as depicted in *Amadeus*, was actually heavy-set and severely disfigured by smallpox, which also left her blind in one eye. Even so, she was one of the stars in Emperor Joseph’s German opera, and “her” aria lasted almost nine minutes!

This paper will present new biographical material on all four of the orchestral soloists featured in “Martern aller Arten.” While Triebensee and Weigl are occasionally mentioned in the literature, especially in the contexts of their respective families, the two bachelors Prowos and Woborzil have remained largely unknown and undocumented. Recent research in Vienna’s Haus- Hof- und Staatsarchiv, Stadt- und Landesarchiv, Stadt- und Landesbibliothek, Bibliothek of the Österreichisches Theatermuseum, as well as several church archives, will allow us (in the present) to see and almost to “hear” these soloists (from the past) as never before.

### *New Discoveries in Mozart Iconography* Catherine Sprague, Branchburg, NJ

Mozart iconography began in a serious vein in 1961, with the publication of supplement to the NMA entitled *Mozart und seine Welt in zeitgenössischen Bildern* (Mozart and his World in Contemporary Pictures)—work done initially by Maximilian Zenger and completed by Otto Erich Deutsch. But it is now apparent that significant gaps in the iconography of Mozart’s life have resulted in a narrowing of the biographical narrative, and that filling those gaps will open up new pathways for biographical research.

In 2005 I undertook a comprehensive search for images pertaining to Mozart’s life, hoping first and foremost to find images of individuals for whom Mozart wrote

music. The search also included patrons, composers with whom Mozart interacted, singers, instrumentalists, friends, and concert sites not included in the Zenger-Deutsch supplement. More than 1,000 images have come to light, of which about 600 will appear in a series of books to be published in 2012.

In this paper I will present some major iconographical findings and comment on their significance to our understanding of Mozart and his music.

*After Benucci: Vienna's Second Figaro, Friedrich Karl Lippert*

Carol Padgham Albrecht, University of Idaho

This paper presents new information and perspectives on the life and career of Friedrich Karl Lippert (1758–1803), a leading figure in late eighteenth- and early nineteenth-century Viennese theater who played a starring role in its Mozart performances.

Francesco Benucci, an outstanding comic bass-baritone, created the title role in *Le nozze di Figaro*, which opened on May 1, 1786 in Vienna's Burgtheater and closed on 9 February 1791 after two runs of performances. *Figaro* did not return to the court theaters until it opened in a German production—*Die Hochzeit des Figaro*—on July 10, 1798, with a German singer, Lippert, as the new Figaro. Initially hired in 1786 for Joseph II's Singspiel troupe, he appeared in the tenor role of Belmonte in *Die Entführung aus dem Serail*. When this German company was dissolved in 1788 due to Austria's war with Turkey, Lippert headed north to Berlin. In the court opera ensemble there he distinguished himself as a Mozart interpreter in both tenor and baritone roles: Belmonte, Count Almaviva, and Don Giovanni.

In July 1797 Lippert returned to Vienna, joining the court theaters' reinstated German opera company, where he appeared in their "second generation" of Mozart opera productions, all in German: as Figaro in *Die Hochzeit des Figaro*, as the title character in *Don Juan* (from December 11, 1798), and as Monostatos in the court theaters' first production of *Die Zauberflöte* (February 24, 1801). Close examination of the original daily playbills shows Lippert to have been a singer and actor of exceptional versatility of range and character types (romantic heroes, Turks, slaves, even Iago), appearing night after night in both musical and spoken theatrical roles. He also addressed the constant need for scripts, both original and adaptations: he supplied the translations for both *Figaro* and *Don Juan*.

*Mozart and Memes: The Flow of Content to and from a Master*

Robert Gjerdingen, Northwestern University

The term "memes" is a trendy analogue of "genes." Just as genes transmit genetic information through natural selection, the idea is that memes transmit cultural information through various types of replication. In the art of eighteenth-century music, such packets of information may have transmitted fashionable phrases, cadences, and sequences. The replication of sanctioned models was a central part of musical apprenticeship in Mozart's day, and the surviving manuscripts from Neapolitan conservatories document the memes or "schemata" that one needed to learn. Neapolitan schemata "went viral" and became

part of the musical lingua franca. Mozart had learned them all by about age ten, and they formed the core of his compositional language. An examination of the Adagio from the so-called Grand Partita (K. 361) will reveal how pervasive were these shared patterns and how, through the sharing of videos in our own day, musical patterns can take on new or at least revised meanings.

*Lecture-recital demonstrating instruments at the Schubert Club Museum*  
Maria Rose, New York

Joseph Haydn, Sonata in D Major, Hob. XVI:24 (1773)  
Mozart, Fantasy in D Minor, K. 397 (1782?)  
Hélène de Mongeroult, Sonata Op. 5 in F-sharp Minor (ca. 1810)  
Alexandre Boëly, Caprices (1816)  
Franz Schubert, Sonata in A Minor, D. 537 (1817)

*Mozart Lost & Found*  
Neal Zaslaw, Cornell University

There are perhaps nearly as many works falsely attributed to Mozart as there are works that can be shown beyond a reasonable doubt to be his. Sorting out attributions was one of Ludwig Köchel's important tasks, and even though now, a century and a half later, some works that he incorrectly accepted (or incorrectly rejected) as genuine are no longer problematic, attributions remain a problem. As a contribution toward resolving that problem, I decided that in "Der neue Köchel" works of questionable pedigree would no longer be given the benefit of the doubt: would no longer be considered "innocent until proven guilty," but the opposite. Hence I originally intended to remove each doubtful work from the Catalogue's main listing to an appendix, pending a demonstration of its genuineness. The policy proves to affect a troubling number of works, and applying my stated editorial principle proved no easier for me than it had for Köchel or for the editors of subsequent editions of his *Verzeichnis*. Striking advances in knowledge of Mozart and his music made during the decades since the appearance of the last edition of the *Köchel-Verzeichnis* (1964) have arisen (in part) from thoughtful evaluations of *Abschriften* and their conflicting attributions. This is a huge project, which the *Neue Mozart-Ausgabe* began but was unable to complete. Successful completion of the task must encompass sources for genuine and questionable works.



### *The New Köchel Goes Online*

Ulrich Leisinger, Mozarteum, Salzburg

In 2012 Ludwig von Köchel's *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke* Wolfgang Amadé Mozarts will celebrate its 150th anniversary. Almost fifty years have elapsed since the publication of the last imprint, revised by Franz Giegling, Alexander Weinmann, and Gerd Sievers (Leipzig, 1964). A new revision undertaken by Neal Zaslaw is nearing completion. It will be published by Breitkopf & Härtel, the original publisher of the catalogue since 1862, in collaboration with the Internationale Stiftung Mozarteum in Salzburg in an entirely new format: besides a print publication in German an online version in English will be made available (and maintained) at the website of the Digital Mozart Edition. The online catalogue will be accessible for everyone free of charge. In this paper the concept of the online catalogue will be presented and technical problems that still await being solved will be discussed.

### *Mozart's Journey to Frankfurt and the Schubert Club's Mozart Letter*

Paul Corneilson, Packard Humanities Institute

“Among biographers of famous personalities there is something like a *horror vacui*—a fear of gaps or empty spaces.” (Volkmar Braunbehrens, *Mozart in Vienna, 1781–1791*, trans. Timothy Bell [New York, 1989], 326.) Although this cautionary remark refers to Mozart's trip to Berlin in 1789, it could also be applied to his trip to Frankfurt for the coronation of Leopold II in 1790. Nissen's biography of Mozart (1828) mentions the trip but with very few details except to admit that Mozart had to sell some of his wife's valuables to finance the trip. Nissen also quotes from two of Mozart's letters to Constanze, written in Frankfurt on 28 and 30 September 1790 (the autograph of the latter is now in the Schubert Club Museum). In addition to these letters there is a poster for a concert Mozart gave on 15 October at Frankfurt and documentation that Mozart visited Mainz, Mannheim, and Munich before returning to Vienna.

Enter Gustav Nottebohm, who in 1880 published *Mozartiana*, a collection of mostly hitherto unpublished letters. Although many of these have been accepted as authentic, most of them survive only in copies. Curiously, the letters in *Mozartiana* are not presented in chronological order or any discernible order (as far as I can tell). More troubling, some of the passages are contradicted by facts. For example, in the letter of Friday, 15 October, Mozart tells Constanze his concert was so successful that he was implored “noch eine Academie künftigen Sonntag zu geben — Montag reise ich dann ab.” But Mozart left Frankfurt the following day, on Saturday, 16 October, not on Monday, and went to Mainz where he gave a concert on 20 October.

I propose that all letters available only in *Mozartiana* should be treated with caution, if not regarded as spurious. In this paper I demonstrate that some of the texts of these letters are corrupt, either “edited” or forged (possibly by Friedrich Rochlitz or Nottebohm himself). But I also offer a potentially exciting discovery by Karl Böhmer, who has found a portrait of a composer made by a painter active in Frankfurt that might be the last painting of Mozart!

*Child's Play? The Magic Flute as Family Entertainment*  
Kristi Brown-Montesano, Colburn Conservatory of Music

During the latter part of the twentieth century, *The Magic Flute* acquired a reputation as the ideal introductory opera for children, with major companies around the world sponsoring family-friendly productions, abbreviated and in the local language, of Mozart's perennial favorite. A parallel tradition of *Magic Flute*-inspired children's products, including books, graphic novels, story-telling CDs—even a computer game—flourished as well.

Selling *The Magic Flute* to families has intensified in the US over the past decade, with the Metropolitan Opera giving official sanction to the brand with its abridged version of Julie Taymor's 2004 production, which, in 2006, became the first staging featured in the *Metropolitan Opera Live in HD* series, with select New York public schools receiving free broadcasts. This adaptation also initiated what Jennifer Fisher might call the *Nutcracker*-ization of *The Magic Flute*, launching the Met's new holiday-season matinee series.

Since 2006 the Met holiday series has alternated between *The Magic Flute* and *Hansel and Gretel*. But Mozart's Singspiel does not submit easily to this niche-market pairing. Humperdinck's opera was family fare from its inception; the composer's sister transformed the Brothers Grimm story into a libretto suitable for her own children, with positive depictions of the whole family. In contrast, *The Magic Flute* hinges on violent strife between a mother and a father-figure fighting over a child, set in a messy PG-13 collage of Egyptian myth, Masonic ideology, and bigoted eighteenth-century dictums on race and gender.

This paper examines the Met/Taymor production in the context of the broader “*Magic Flute* for kids” phenomenon, with close analyses of scenes that touch on the most problematic aspects of the original narrative: the character of Monostatos, and the relationship between mother and child as represented by the Queen of the Night and Pamina.

*Rome Is Burning: Staging Revolutionary Events in Mozart's Day and Ours*  
Jessica Waldoff, College of the Holy Cross

In an extraordinary pair of scenes at the end of the first act of *La clemenza di Tito* (Sesto's accompagnato No. 11 and the act-ending quintet No. 12), Rome is seen to be on fire and the violence of rebellion is brought to life on the stage. As John Rice and others have pointed out, these scenes do not appear in Metastasio's original libretto of 1734, in which the rebellion happens off-stage. The addition of on-stage fire and mayhem with its representation of the potential danger of revolt against established power is entirely transformative. That Mazzolà and Mozart altered the opera in this way tells us something about how this story took on new significance as part of the coronation celebrations for Leopold II in Prague in September of 1791. These scenes must have appeared terrifying to a world shaken by the French Revolution and its aftermath.

In this paper I want to look again at the treatment of revolutionary events in *Tito* to

suggest their presence as a destabilizing force in the work. But I want to locate my exploration in the work itself and in the present time. At a moment when directors and audiences are open to a view of the Mozart-Da Ponte operas as conflicted, even disturbing, works, one wonders why *Tito* has not received more productions. With its trio of tortured characters, its representation of attempted murder and betrayal, and its vision of Rome burning, surely this opera, too, holds some claim to be thought relevant to modern life. Present-day views of rebellion differ radically from those of the late-eighteenth century, of course. But the topic is still current. The threat rebellion poses, as recent events in the Middle East have shown, is as real today as it was in 1791. The fire that threatens to consume Rome is a manifestation of man's struggle against uncontrollable forces in nature (and in human nature). In its treatment of fire and its dangers—both real and metaphoric—and especially in its staging of rebellion, *Tito* acknowledges dangerous forces that threaten the world beyond the stage both in Mozart's day and ours.

*Mozart's Orgelstück, K. 608 and its Performance: Beyond the Spieluhr*  
Jane Schatkin Hettrick, Rider University

Because of the limitations of their original medium, Mozart's works for mechanical clock were destined to be transcribed for other instruments. In particular, the monumentality of K. 608 seems distinctly at odds with even the largest type of *Spieluhr* or *Orgelwalze* that it might have been written for and sounded on. Yet arrangement has been problematic because the technical requirements of this work make it physically impossible to be performed by a single player on one instrument. Thus this work has been transcribed for several combinations of instruments, beginning with a version for piano, four hands, published by Johann Traeg in 1799. For many reasons, however, the most successful and appropriate performance medium is the organ. My lecture-recital will feature a performance of K 608, and discuss the reasons—musical, historical, and practical—that the piece is right for the organ rather than any other medium.

*Censoring Don Juan: Franz Karl Hägelin's Treatment of a Singspiel by Mozart*

Lisa de Alwis, University of Southern California

Among the estate papers of Otto Erich Deutsch is a short piece he wrote about the libretto, probably by Friedrich Karl Lippert, of an 1803 German Singspiel version of Mozart's *Don Giovanni*. Years after Deutsch's death, his daughter published it in a volume of essays called *Wiener Musikgeschichten*. Deutsch's main interest lay in transcribing two scenes that had been deleted by the censor Karl Franz Hägelin, whose job it was to evaluate all works to be performed on Vienna's stages. But the libretto is of significance beyond these cuts and is more than a simple translation of an Italian opera into a German Singspiel. This *Don Juan* deviates significantly from the Mozart/Da Ponte original, for example in its tone, its length, and in the addition of a new character.

The cuts represent the only way the piece could be performed in German in Vienna during the early nineteenth century. Works in German were more heavily censored than those in other languages for the obvious reason that their content was certain to influence a wider audience. In *Don Juan*, the texts to musical numbers are often clumsy, lacking the flow of the better-known German translations, some of which are still used today.

Aside from the consequences for Mozart's music presented by this libretto, my paper discusses Hägelin's role in the major shift in censorship practices that took place during the early nineteenth century, toward the end of his career. By way of comparison, I discuss a manuscript libretto of a German version of Molière's play *Dom Juan* that was censored by Hägelin twenty years earlier. Changing political circumstances forced Hägelin to censor more strictly than he had before. He censored the *Don Juan* Singspiel twice within a few days, and approved it for performance after the necessary corrections had been made. But due to the standard censorship procedure that texts underwent, it is unlikely that the librettist could have made these changes within this short space of time. It is therefore possible that Hägelin, who, unlike other censors, was sensitive to aesthetic issues, made the corrections himself.

### *Zooming In, Gazing Back: Don Giovanni on Television* Richard Will, University of Virginia

*Don Giovanni* has been appearing regularly on television for six decades, during which it has been subject to a wide range of televisual technologies and directorial styles. Based on a study of over fifty broadcasts and videos, my paper explores what the opera has become during its long history on the small screen. Television has had potent effects in the domains of time, subjectivity, and performance, the treatment of which offers some surprising insights into this most exhaustively discussed pillar of the operatic repertory.

Filming, editing, audio mixing, and the other resources of television have made the action of *Don Giovanni* appear faster or slower (time), its characters deeper or more superficial (subjectivity), and its singers more "in character" or "onstage" (performance). A decided emphasis on individual figures and interior emotions—an emphasis media scholars consider typical for television as a whole—contradicts the critical commonplace that *Don Giovanni* lacks the psychological depth of the other Mozart-Da Ponte collaborations. On television even the title character, famously dubbed "no-man" by Allanbrook, becomes as distinctive and feeling a subject as any other Mozartean character.

At the same time, television's affinity for the individual subject, combined with its inherent bias toward the visual, poses risks that have long been discussed in film and media theory—risks exacerbated by the opera's preoccupation with sex and power. Watching its scenes of seduction and its characters' struggles with desire and temptation, it is easy to feel like a voyeur, particularly when the characters are women filmed in close-up or with the zoom lens, television's signature device for exposing subjectivity. Donna Anna pleading, Donna Elvira fretting, or Zerlina succumbing to temptation can all look like textbook examples of the "gaze," putting passive femininity on display as if to turn viewers into Don Giovanni himself. I would argue, however, that other elements of

the televised *Don Giovanni* militate against this kind of objectification, notably the performative realities captured by the cameras and the self-referentiality of the technology itself. The very techniques that seem to capture characters for our pleasure, like close-ups and zooms, also highlight the physical efforts of the singers, whose sweaty contortions and sheer virtuosity make them poor candidates for voyeuristic consumption.

*A Feminist Approach to Don Giovanni: Ruth Berghaus's Staging (1984-85)*  
Johanna Frances Yunker, Stanford University

*Don Giovanni* has lent itself to a remarkable range of interpretations by opera directors, ranging from the realism of Walter Felsenstein's staging at the Komsiche Oper in 1966 to the grotesque comedy of Yuri Ljubimov's 1982 production in Budapest. Within this rich recent history, the production by East German Ruth Berghaus stands out as the one of the first by a notable female director.

Premiered by the Welsh National Opera in 1984 and transferred to the Staatoper in East Berlin in 1985, Berghaus's production was considered feminist above all because of its focus on the female characters. Yet Berghaus did not cast *Don Giovanni* in a negative light, as one might expect from a feminist interpretation. Instead she portrayed him as liberating the women from their oppressed lives in a patriarchal society dominated by stuffy asexual men like Don Ottavio. At the end of the opera, when *Don Giovanni* spontaneously jumps into the pit of hell, the women have to return to their miserable bourgeois lives. The tragedy is not about *Don Giovanni*; it is about the women. By demonstrating sympathy for the circumstances of women in patriarchal society, Berghaus provided the story of *Don Giovanni* with a new perspective, one that was informed by her Marxist background but to which she gave a subtle feminist twist—the latter an aspect of her work hitherto unexplored in scholarship.

*Two modes of Mozart historiography*  
Edmund J. Goehring, University of Western Ontario

In one episode from *A New Mimesis* (1983, 2007), A. D. Nuttall identifies two contrasting modes of modern literary criticism. On the one side is what he terms “opaque” criticism, which is “external, formalist, operating outside the mechanisms of art and taking these mechanisms as its object.” The opaque critic sees the distance between meaning and mechanism in a text as an insuperable problem for (rather than a necessary condition of) intelligibility and sympathy. On the other side is the transparent critic, who thinks it neither intellectually suspect nor profligate to fall under the spell of art. In fact, Nuttall regards the transparent mode as the superior of the two, for it can say everything that the opaque one can, and then more.

In music scholarship, Nuttall's categories might seem most relevant to the interpretation of musical works, especially opera, but they also have something useful to say about music historiography. In particular, I will suggest that at least some of the demythologizing character of more recent Mozart research is a cousin to criticism in the opaque mode. Here, the rough equivalents to “transparent” and “opaque” criticism are

“history,” understood as thought, and “context,” understood as structure. To illustrate the distinction as well as the power of the transparent, non-mechanical type, I will compare Charles Rosen’s commentary on the eighteenth-century string quintet with later narratives that take a more objectivist tone. Rosen speaks from the “inside,” as it were—as one with a lively aesthetic interest in the music he bothers to write about. This vantage point may seem only to hobble sober appraisal, not to mention seriously undermine historical credibility, as when one reads that Boccherini’s quintets are “insipid” or of the concertante string quintet as a “lazy extension” of certain kinds of quartet writing. But Rosen’s argument about the genesis and character of some of Mozart’s quintets satisfies important criteria of music/historical writing: it is falsifiable (without claiming to be predictive), and it applies only to specific times and places. In other words, his aesthetic engagement with the music is a boon to historical understanding. In contrast, in striving to attain a greater aesthetic distance from the work, some opaque, objectivist accounts of Mozart’s historical achievement run into their own problems, like self-contradiction, tautology, and reductionism.

*Writing a novel from Mozart’s life*  
Stephanie Cowell, New York

My novel *Marrying Mozart* (Viking Penguin, 2004) is about the twenty-one-year-old Mozart’s encounter in Mannheim with the four enchanting daughters of the violinist Fridolin Weber. Mozart could have married any of them; after four years he chose the most unlikely.

I have been a passionate Mozart lover since the age of twelve. For more than fifteen years I studied singing seriously and, as a high soprano, I sang most of the major Mozart soubrettes in many semi-professional opera houses and concert venues in the eastern United States. *Marrying Mozart* was my fourth published novel.

Why fictionalize Mozart? Scholars spend their lives getting every detail right, every date and cloth button or absolute length of a voyage and then a novelist or filmmaker or poet takes your hard work and fictionalizes it. I wrote *Marrying Mozart* out of my great love for him. His music guided me; I made my novel a little like *Figaro*, my favorite: with that glorious bubbling happiness that suddenly, as heart-rending as the entry of the clarinet, is interrupted by some sadness or regret. The wrong girl is loved. The wrong person is heartbroken.

I fictionalized Mozart to bring him to immediate, vivid life, to cause people who have never heard his music fall in love with him, and people who know his music fall more deeply in love. I wanted to show music lovers that he was not simply the funny little man in a wig portrayed in *Amadeus*.

I am thrilled to be able to speak about how and why I wrote this novel and share a little of it at the conference.