



Newsletter of the *Mozart Society of America*

Volume XIII, Number 1 27 January 2009

2009 MSA Study Session

The annual business meeting and study session of the Mozart Society of America will take place during this year's meeting of the American Musicological Society on 12–15 November in Philadelphia. The topic of this year's session, in celebration of the 2009 Haydn bicentenary, is "Mozart and Haydn." We invite proposals for short talks exploring perspectives on the relationship between these two composers, musical affinities/influences/connections, and other matters of interest. These talks will be offered either as individual lectures or in the form of a panel presentation and discussion that will then be opened to questions and dialogue within the group as a whole.

Please send abstracts of 250 words by 1 July 2009 to Jessica Waldoff, jwaldoff@holycross.edu.

We are sad to announce
the death of
Dr. Eric Offenbacher,
a founding member of
the Mozart Society of America,
in Seattle on 5 January 2009.

Anti-da Ponte Conclusion

II.

Auszug

Aus dem famosen ausserordentlichen
Verhör:

In Sachen

mehrerer unten benannte Kläger

contra

da Ponte, Theaterdichter des ital.
Singspieles.

II

Excerpt

From the famous, extraordinary
interrogation

In matters

of several below-named complainants

against

Da Ponte, Theater-poet of the Italian
opera

Nachdem alle Gegner des *da Ponte*,
der sich in Person stellen musste,
vorgefordert worden, brachte jeder
seine Beschwerden insbesondere vor,
und den Anfang machte der Kasperle
aus dem Leopoldstädter Theater.

Er bewieß durch mehrere bekannte
Gründe, daß das Niedrig--Komische
eigentlich nur für die **Nebentheater**
der Hauptstadt Oesterreichs gehöre.
Den niedrigen Possen hätten sie ihre
Existenz zu verdanken, und Farcen,
Schnacken, läppische Spasse seyen
ganz ihr Eigenthum. *Da Ponte* nehme
sich also sehr viel heraus, da er bey
seinen Arbeiten, die er komische Opern
zu nennen belie- / be, Streifzüge in ihre
Reviere hinüber mache, und sie
[46]

gleichsam plündere. Kasperle sagte: daß
es nicht schwer falle, dieß zu probiren,
man dürfe nur alle seine Opern
durchgehen, besonders seine letzte, *la*
Caffetiera bizzara betitult, wo dummes
Zeug genug vorkäme. Dort, wo sich die
Interessen einander kreutzen, hörte alle
Toleranz auf. *Da Ponte* sey nur ein Affe
von den Nebentheatern, als welche ein
wenig länger in der Welt existirten, als
das Dapontische Individuum in Wien.

After all the opponents of *Da Ponte*,
who had been summoned to defend
himself in person, had been called
forward, each of them brought forth
his specific complaints. The first was
Kasperle from the Leopoldstadt theater.¹

He proved on several grounds that
low comedy actually belongs only in
the **suburban** theaters of the Austrian
capital. They owe their existence to
these lowly burlesques, and farces, idle
chatter, and silly jokes are entirely their
domain. *Da Ponte*, in the works of his
that he is pleased to call comic operas,
had the nerve to

downright plunder them by foraying
into their territory. Kasperle said that
it was not difficult to verify this. One
need only go through all his operas,
in particular his latest, entitled *La*
caffettiera bizzara where plenty of
dumb stuff is to be found.² Where
interests conflict, all tolerance ends.
Da Ponte merely apes the suburban
theaters, which had existed slightly

continued on page 4

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Mozart Operas in Facsimile



The Packard Humanities Institute in cooperation with the International Mozarteum Foundation celebrated Mozart's 250th birthday by initiating the publication for the first time of the autograph scores in facsimile of the seven last operas. The autograph scores of two of these operas, *Don Giovanni* and *Die Zauberflöte*, have always remained intact and have been published previously in facsimile. Autographs of the other five operas, however, were separated and are today dispersed among various libraries. Thus the facsimiles of these five operas reunite the physically separated parts of the original scores, so that each opera may be seen in its entirety.

The series, produced under the editorial board of Ulrich Konrad, David W. Packard, Wolfgang Rehm, and Christoph Wolff (chair), employs the most advanced digital scanning and

reproduction technology. Each opera is presented in a three-volume set—two volumes of full-size facsimiles and a commentary volume with information on autograph sources and essays on the literary origins, musical genesis, and historical context of the work.

In order to make these opera facsimiles available to the many lovers of Mozart's operas as well as to smaller libraries, the Packard Humanities Institute has set the extremely low price of \$175 per opera. This price is available only if orders are placed directly with the publisher. Information may be found on the C. P. E. Bach website, www.cpebach.org, by clicking on Mozart Operas in Facsimile.

Idomeneo, *Così fan tutte*, *Die Entführung aus dem Serail*, and *Le nozze di Figaro* are currently available. *La clemenza di Tito* will be published in January 2009; *Don Giovanni* and *Die Zauberflöte* will follow in the first half of 2009.

Discount for Mozart Society Members

Cambridge University Press is offering members of the Mozart Society of America subscriptions to *Eighteenth-Century Music* at a 20 per cent discount. Thus a print subscription may be purchased for US\$26 or £16. Simply state that you are a member of the Mozart Society of America and e-mail your request as follows:

Members based in North America:
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From the President

Greetings and Happy New Year! As I write this column in the opening days of 2009, I welcome the opportunity to reflect on the achievements of our Society during the past year, and to acknowledge with gratitude the many MSA members whose commitments of energy and time have helped it to flourish. I wish to thank all the members of the MSA Board of Directors; our lively and productive meeting in Nashville last November yielded many excellent ideas and sound advice that will guide our next steps and activities in the coming year.

One of the highlights of our annual business meeting in Nashville was the presentation of the Society's first Marjorie Weston Emerson Award, to Karol Berger for his book *Bach's Cycle, Mozart's Arrow—An Essay on the Origins of Musical Modernity* (see announcement on page 17 in this *Newsletter*). Many thanks are due not only to Professor Berger himself for adding such an elegant and erudite work to the Mozart literature, but to the publications prize committee—Edmund Goehring (chair), Bruce Brown, and Caryl Clark—for their many hours of reading and consideration as they worked to find the best possible recipient of this award.

It's a pleasure to report that the new MSA website is functioning handsomely and attracting many visitors. We owe a special debt of gratitude to our webmaster Dwight Newton for designing and implementing the site, and acting swiftly on all of our requests for updates. The website committee, including Marita McClymonds (chair), Gabriel Lubell, and Sherry Davis, has also been wonderfully helpful and responsive; the terrific new section of links to *Mozart Resources Online* is largely their creation. Our extremely useful *Early Mozart Biographies Project* now offers fourteen entire documents

linked to a bibliographic listing. This project was the brainchild of Paul Cornelson, whom we must thank along with Marita, John Rice, and Ulrich Leisinger for the help in selecting, keying, and editing these sources for online publication on our site. In pursuit of our goal to reach out to a wider field of Mozart lovers, we have also ventured onto Facebook with the leadership of Sherry Davis and Gabe Lubell. As of today our MSA Facebook group has forty-two members (no, wait, it's up to forty-five!), and an online "birthday bash" for Mozart's 253rd is planned for the full 24-hour period of 27 January. I hope that many of you will sign up to be part of the group and discover what this style of networking and discussion can offer.

Plans for our coming joint conference in Prague with the Society for Eighteenth-Century Music are now well underway. We've received over thirty proposals from scholars in the United States, Canada, the Czech Republic, Germany, Austria, the United Kingdom, Poland, Denmark, Russia, Italy, and Finland—a truly international array of participants! The program committee—Isabelle Emerson, Jane Hettrick, Steven Zohn, and I as chair—is working to devise a stimulating balance between scholarly sessions, visits to important museums and collections, musical performances, opportunities to re-trace Mozart's footsteps through Prague, and time simply to enjoy the company of great friends and colleagues in splendid surroundings. Information about the plans so far, including tentative schedule and hotel details, may be found in this *Newsletter* (see page 13); registration materials will be sent to members at the beginning of March. I hope that all of you will come to what promises to be a truly wonderful meeting.

—Kathryn L. Libin

Mozart Society of America Object and Goals

Object

The object of the Society shall be the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music.

Goals

1. Provide a forum for communication among scholars (mostly but not exclusively American); encourage new ideas about research concerning Mozart and the late eighteenth century.
2. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
3. Support educational projects dealing with Mozart and the eighteenth-century context.
4. Announce events—symposia, festivals, concerts—local, regional, and national.
5. Report on work and activities in other parts of the world.
6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.
7. Serve as a central clearing house for information about Mozart materials in the Americas.

Anti-da Ponte

continued from page 1

Sollte er aber noch ferner fortfahren, sie nachzuahmen, so müsse er sich gefallen lassen, daß in der Leopoldstadt eine Farce mit allen möglichen Dekorationen werde aufgeführt werden unter den Titel: Kasperle der Hofpoet; und auf der Wieden bey seinem Herrn Kollegen (den man darum ersuchen würde) ein komisch-tragisches Singspiel in Knittelversen, unter dem Titel: der poetische Pfüscher. Ueberhaupt müßte sich *da Ponte* eine artige Kollektion von Schimpfwörtern gemacht haben, wie den die *Asino*, die *Anime Spurie*, die *Assassino*, die *Porco*, die *Mahomet* &c. &c. &c. seine Lieblings-Ausdrücke wären, die in seinen Singspielen gar nicht selten vorkämen. Auf die *Asino*, *Anime Spurie* &c. &c. mache er (Kasperle) zwar keinen Anspruch, und wolle er / diese dem welschen Poeten gern überlassen;

[47]

inzwischen bäthe er doch, daß dem übrigen auf dem welschen Theater bisher eingerissenen Unfuge gesteuert würde, weil man einem jeden das Seinige lassen müsse, und so äusserst plumpe Spasse sich für ein k. k. National Theater nicht schicken.

Der dumme Anton als Hauptspaßmacher auf der Wieden war in allem des Kasperles Meinung, nur könne er nicht umhin beyzusetzen, daß er darauf sterbe, *da Ponte* habe mehrere seiner Originalspassen völlig travestirt: und ihm unter andern das Kunststück abgelernt, einem ansehnlichen Publikum einen Wirrwar aufzutischen, wo man öfters die größte Mühe von der Welt habe, zu bestimmen, warum diese oder jene Person auf das Theater komme, warum sie wieder weggehe, und was sie eigentlich in dem Stücke zu thun habe.

Guarini machte dem *da Ponte* ganz ausserordentliche Vorwürfe darüber, daß er ihm sein schönes Gedicht *Il Pastor fido*, so sehr verstellte habe.

Von **Diedersdorf** sagte dem *da Ponte* sehr viel bitteres darüber, daß dieser ihm ehemals, als er für das italienische Theater eine Oper schreiben wollte, einen so elenden Text untergeschoben habe. Er brachte

[48]

mehrerer auf die Bahn von den Bemühungen der / welschen Sänger, seine Stücke fallen zu machen, und er beharre darauf, daß deutsche Music-Kompositors, wenn sie unterstützt würden, eben so viele Kenntniße, und eben so viel Geschmack bey Opern zu zeigen wüsten, als ein italienischer Kapellmeister nur immer thun könne.

Metastasio, ehemaliger Hofpoet des k. k. Hofes, beklagte sich nicht wenig über das widrige Schicksal, welches ihm in dem *da Ponte* einen so unwürdigen Nachfolger bey dem Italienischen Theater gegeben habe. Es sey zwar wahr, daß zwey sich entgegen gesetzten Dinge nur besser in die Augen fielen, und daß das wahrhaft Schöne seinen Werth nie verliere; allein es sey doch immer traurig, wenn man einen Schnirkelwerksfabrikanten ohne Empfindung und Geschmack zum Kollegen habe. Die verächtlichen Ausdrücke, deren *da Ponte* sich mehrmal gegen ihn *Metastasio*, wie ihm von guter Hand gemeldet worden, bedient habe, hätten zwar keinen Eindruck auf ihn gemacht, weil er allezeit geglaubt habe, daß ein solcher Dichterling ihn zu schimpfen nicht im Stande sey, und er *Metastasio* geruhig zusehen könne, wenn *da Ponte* auf seinem elenden Steckenpferde fortkaloppire und links und rechts herumschwadronire. Daß er hier

longer in the world than the Da Pontian individual in Vienna. Should he continue to imitate them, he would need to accept the fact that in Leopoldstadt, a farce with all the trimmings would be presented under the title “Kasperle the Court Poet”; and at the Wiednertheater,³ a tragi-comic singspiel in doggerel (which would be requested of his esteemed colleague), [would be presented] under the title “The Poetic Bungler.” In any case, Da Ponte must have acquired a decent collection of swearwords, of which “*Asino*,” “*Anime spurie*,” “*Assassino*,” “*Porco*,” “*Mahomet*,”⁴ etc., etc., etc., were his favorites and appear not infrequently in his operas. Yet to “*Asino*” and “*Anime spurie*” etc., etc., [even] Kasperle said that he would make no claim and was glad to leave them to the Italian poet.⁵

Meanwhile, he begged that the rest of the nonsense that has corrupted the Italian theater be controlled because one should leave each to his own, and because such utterly crass jokes are not appropriate for an Imperial Royal National Theater.⁶

In all this, stupid Anton, the chief comedian at the Wiednertheater, was of the same opinion as Kasperle, only he could not resist adding that he would swear upon his own grave that Da Ponte stole and disguised several of his original jokes⁷ and, among other things, cribbed his trick of serving up such confusion to the honorable public that one often had the greatest trouble in the world in determining why this or that character appeared on stage, why he left again, and what he was doing in the piece at all.

Guarini made extraordinary allegations over the fact that Da Ponte had completely deformed his beautiful poem *Il pastor fido*.⁸

Von **Diedersdorf** said many bitter things to Da Ponte about his having once foisted such a miserable text on him when he wanted to write an opera for the Italian theater.⁹ He brought up

several incidents in which Italian singers strove to cause his works to fail, and he insisted that German composers, if supported, would easily bring just as much proficiency and just as much taste to bring to bear in an opera as an Italian Kapellmeister.

Metastasio, former court poet of the k. k. court, complained not a little that unfortunate destiny had brought him such an unworthy successor as Da Ponte at the Italian theater.¹⁰ It may be true that two contrasting things are even more apparent to the eye, and that the truly beautiful never loses its value; but it is always sad, he said, to have as a colleague a curlicue manufacturer who lacks feeling and taste. The contemptuous expressions employed many times against him, Metastasio, by Da Ponte, as related to him by reliable sources, did not make any impression however, because he had always believed that such a versemonger was in no position to berate him and that he, Metastasio, could calmly watch as Da Ponte galloped off on his wretched hobby horse swaggering left and right. Metastasio’s appearing here was not so much in order to become a prosecutor of Da Ponte, who is probably (without self-glorification) unworthy of untying his shoelaces, but

erschienen / sey, wäre nicht sowohl

[49]

deßwegen geschehen, um ein Ankläger des *da Ponte* zu werden, der vielleicht (ohne Ruhm zu reden) nicht werth sey, ihm die Schuhriemen aufzulösen, sondern er *Metastasio* sey meistens aus dieser Ursache hiehergekommen, um vorzutragen, daß man in Zukunft bey der Wahl eines Theaterpoeten delikater seyn möge, und daß man die Ehre der göttlichen Poesie mehr schätzen soll, als sie einem Stümper anzuvertrauen, der sie nur mißbrauche.

Nun kam **Beaumarchais** zur Rede. Die Heftigkeit, mit welcher er seine Vorwürfe anfieng, ließ vermuthen, daß er von dem *da Ponte* gräulich müsse mißhandelt worden seyn. Er bestand darauf, *da Ponte* habe sein Stück *La folle journée ou le mariage de Figaro* gar nicht verstanden, denn sonst würde er keinen solchen Wechselbalg daraus gemacht haben. Aber die Art, mit welcher *da Ponte* seinen **Tarare** behandelt hatte, konnte er ihm gar nicht verzeihen. Ueberhaupt hätte er einen unedlen Streich darin begangen, daß er seiner (des *Beaumarchais*) auf dem Anschlagzettel mit keinem Wörtchen gedacht habe, und bloß aus Ehrgeitz, für den Autor eines wohlgerathenen Stückes angesehen zu werden, habe er des wahren Verfassers

[50]

Namen verschwiegen. *Da / Ponte* habe etwas (wozu freylich kein Muth gehöre, wenigstens nicht von der guten Art) den Zigeunern abgelernt; fremde Kinder zu stehlen, sie zu verstellen, und zu Krüppeln zu machen. **Tarare** sey eigentlich der Held des Stückes; der Mittelpunkt, um den sich alles bewege, die Triebfeder und Absicht aller Handlungen. -- *Da Ponte* hingegen habe dem Stücke, um es unkenntlich zu machen, einen andern Namen gegeben, und den Axur König von Ormus zur Hauptperson gemacht. Im 1ten Akte lasse *da Ponte* vor den Augen der Zuschauer die *Aspasia* entführen, dem ungeachtet mache er hernach im 2ten dem Publikum das, was es schon gesehen hat, durch eine fade Erzählung noch einmal bekannt; wodurch er seine Ungeschicklichkeit klar an Tag gegeben habe, indem ein guter Dichter nur das erzählen laße, was nicht vorgestellt werden könne. Ferner sagte **Beaumarchais**, das *da Ponte* manche Sachen unrichtig ausgedrückt, manchen Personen eine Wendung gegeben, wesentliche Dinge und rührende Ceremonien ausgelassen, mit einem Worte das ganze Stück so verunstaltet habe, daß er es unmöglich für sein ächtes Kind anerkenne könne. Er forderte wegen diesem vielfältig getriebenen Unfuge eine eklatante Satisfaktion.

[51]

Martini, Musikkompositeur, warf dem *da Ponte* vor, daß dieser sich als Vater der beyden Stücke: *una Cosa rara*, und *L'Arbore di Diana* angegeben habe, da ersterer doch beyde aus Spanien mitgebracht, und der Theaterdichter in Wien nur einige Veränderungen daran gemacht habe.

Salieri und **Mozart** beklagten sich laut über den geschmacklosen, holpernden und unzusammenhängenden Operntext, den er ihnen mehrmal, um ihn in Musik zu setzen, vorgelegt habe. Sie hätten oft aller ihrer Kunst aufbiethen müßen, um dem Publikum, der dürren Worte ungeachtet, etwas harmonisches zu liefern. Allein sie hätten auch jetzt den festen Entschluß gefaßt nicht, eine einzige Note mehr zu einem *da pontischen* Text zu schreiben, mit dem Beyfügen, daß, wenn ihnen gutgeschriebene Opern eingehändigt würden, das Vergnügen des

rather he, *Metastasio*, had come

in order to convey that one ought, in the future, to be more sensitive in choosing a theater poet and that one should hold the honor of heavenly poetry in higher esteem than to entrust it to a dilettante who will only abuse it.

Now it was **Beaumarchais's** turn to speak.¹¹ The vigor with which he began his objections invited the presumption that he must have been terribly mistreated by *Da Ponte*. He insisted that *Da Ponte* had completely misunderstood his piece *La folle journée ou le mariage de Figaro*, or else he would not have made such a changeling of it. But he could not forgive *Da Ponte* at all for the way in which he treated his **Tarare**.¹² In any case, he pulled an ignoble prank by utterly neglecting to mention him, *Beaumarchais*, on the poster, keeping silent about the true writer's name purely out of ambition to be seen as the author of a well-crafted piece.

Apparently *Da Ponte* learned something (which of course does not require courage, at least not of the good kind) from the gypsies; to steal foreign children, to disguise them, and to make cripples of them. **Tarare** is actually the hero of the piece, the central point around which everything moves, the motivating force and purpose of all the action. *Da Ponte*, by contrast, gave the piece another name in order to make it unrecognizable and made *Axur* the king of *Ormus* the main character.¹³ In the first act *Da Ponte* had *Aspasia* kidnapped in full view of the audience, and this notwithstanding, he informed the public once again of what it already knew by way of a bland explanation; through this he made his ineptitude as clear as day, in that a good poet only narrates that which cannot be shown. Furthermore, *Beaumarchais* said that *Da Ponte* expressed many things incorrectly, altered some characters, omitted essential things and moving ceremonies; in a word, that he disfigured the entire piece such that *Beaumarchais* found it impossible to recognize it as his true child. He demanded resounding retribution for these multifarious pranks.

Martini, the composer, accused *Da Ponte* of passing himself off as the father of the two pieces *Una cosa rara* and *L'arbore di Diana*, even though *Martini* himself had brought them both from Spain and the theater poet in Vienna only made a few alterations to them.¹⁴

Salieri and **Mozart** complained loudly over the tasteless, hobbling, and incoherent opera text that *Da Ponte* gave them several times to set to music. They often had to use all of their art to deliver something harmonious to the public in spite of the barren words. However, they have now made the firm decision not to write a single note more to a *Da Pontian* text.¹⁵ They added that should they be handed a well-written opera, the highest priority of their labor would be the entertainment of the public whose unanimous acclaim they seek.

continued on page 6

Anti-da Ponte

continued from page 5

Publikums, um dessen ungetheilten Beyfall sie buhlen wollten, allezeit ihr erstes Augenmerk bey ihren Arbeiten seyn werde.

Den Beschluß machte der Sachwalter des Wiener-Publikums, der nebst andern sagte: daß man sich in der That kein nachsichtsvolleres und gefälligeres Publikum, als das Wiener denken könne. Wie wäre

[52]

es sonst möglich gewesen, daß *da Ponte* unter dem angenommenen Titel eines Theaterdichters so viele Jahre hindurch hätte geduldet werden können. Das hieße die Musikkompositoren auf die Folter spannen, wenn man ihnen den Text eines poetischen Stümpers vorlege, mit dem Befehl: hier auf diesen elenden Text mußt du eine harmonische, empfindungsvolle, die Seele rührende Musik setzen. Wenn man jeden Italiener, der sich fähig glaubt, etwas Gutes liefern zu können, aufforderte, solches zu thun, so würde das Italienische Singspiel bald eine bessere Gestalt bekommen, vorausgesetzt, daß man ihn den nähmlichen Regeln unterwerfe, die man dem Dichter eines Deutschen Schauspieles vorschreibt, das ist, die Einheit des Ortes, der Zeit und der Handlung bezubehalten: folglich alle Unwahrscheinlichkeiten zu vermeiden, einen guten kraftvollen Dialog anzubringen &c. &c. &c. und daß man durch festgesetzte ergiebigere Geldprämien jedem Italienischen Dichter, besonders aber den Deutschen eine größere Aufmunterung gebe, als bisher geschehen sey. -- Die Opern des *da Ponte* würden vielleicht alle gut seyn, wenn er überhaupt in Ansehung des Stoffes eine bessere Wahl zu treffen im Stand wäre: wenn er seine Plane regelmäßiger anlegen könnte: wenn mehr Salz, mehr komische Situationen

[53]

und / weniger affentheuerliche Spassen darin vorkämen: wenn er unanständige Zweydeutigkeiten nicht in Noten setzen ließ: wenn er dem gesunden Menschenverstande nicht so oft Nasenstüber darin gäbe &c. &c. &c. Sobald alle diese **Wenn** theils in Erfüllung gebracht, theils gehoben würden, alsdenn ließ sich in der Zukunft vielleicht noch was erträgliches von ihm erwarten; so lange aber dies nicht geschehe, wäre alle Hoffnung dazu vergebens. Der Sachwalter konnte nicht umhin, anzuzeigen, daß *da Ponte* den Respekt gegen das Publikum, unter dem er lebte, mehr als hundertmal aus den Augen gesetzt habe; denn er wurde äusserst ungnädig auf dasselbe, wenn es bey den Schönheiten, und eingebildeten Feinheiten seiner Stücke ungerührt blieb, und ihm nicht Beyfall zuklatschte: seine Wuth brach manchmal sogar in Schimpfworte gegen die ganze deutsche Nation aus; aber nichts war darüber, als wenn er *à la Camera* oder unter 4-6 Augen seinem beleidigten stolzen Herzen Luft machte: er gieng so weit, daß er sein Jahrhundert verwünschte, in welchem kein ehrlicher Kerl mehr auf einen grünen Zweig kommen könnte, und er zog gegen die grobe Unwissenheit, seiner Zeitgenossen, die auch sogar gegen *dapontische* Schönheiten unempfindlich bleiben könnten, mit den bittersten / Worten

[54]

los. Er würde kein Ende finden, fügte der Sachwalter hinzu, wenn er in das *Detail* aller Dinge, die an *da Ponte* zu rügen wären, eingehen wollte; er glaube aber, daß das hier vorgebrachte hinlänglich sey, um ihn auf der Stelle seines Amtes als

The final statement was made by the spokesman for the Viennese public who said, among other things, that one could not, in fact, think of a more lenient and obliging public than that of Vienna. How would

it otherwise have been possible that *Da Ponte*, under the assumed title of theater poet, could have been tolerated for so many years? It would be torture to the composers to hand them a text by a poetic dilettante with the command: To this miserable text you must compose harmonious, sensitive, soul-moving music.

If one demanded that every Italian who believed himself capable of delivering something good, do likewise, the Italian opera would take on a better form provided that one subjected the Italian to the same rules that a poet of the German theater is obliged to follow, those being: to preserve the unity of place, time, and action, and accordingly to avoid all implausible events; to include good strong dialogue etc., etc., etc.; and to encourage, through established, more lucrative bonuses, every Italian poet, but especially the German ones, more than they have been so far. -- *Da Ponte's* operas would perhaps all be good if he were, with regard to the material, in a position to make a better choice, if he could lay out his plans more evenly, if there were more substance, more comic situations,

and fewer ridiculous jokes, if he did not allow indecent ambiguities to be set to music, and if he did not so often give healthy human reason a cuff on the nose etc., etc., etc. If all of these "ifs" were partially fulfilled or partially resolved, something bearable could be expected of him in the future. As long as this did not occur, however, all hope for any improvement would be in vain. The spokesman could not help but point out that *Da Ponte* had lost sight of his respect for the public, of which he was a part, more than a hundred times, since he was extremely ungracious with the same when it remained unmoved by the beauties and imagined finesse of his pieces and did not clap its approval. His rage sometimes even broke out in curses against the entire German nation. But nothing was worse than when he vented his proud, insulted heart privately or to two or three individuals. He went so far as to curse his century, in which an honest fellow could no longer have any success,¹⁶ and he railed with the bitterest of words against the crude ignorance of his contemporaries, who remained impassive even in the face of *Da Pontian* beauties.

The spokesman added that he would never finish if he went into detail about all the things that *Da Ponte* should be reprimanded for. He believed, however, that what was brought forth here should suffice to immediately displace *Da Ponte* from his position as

Italienischen Theaterdichters zu entsetzen, er bitte zugleich, ihm einen Nachfolger zu geben, welcher der Sache vollkommen gewachsen sey, wenn man nicht lieber den obangeführten Rath, dieses Feld jedem geschickten Dichter offen zu lassen, befolgen wollte. Er reservirte zugleich dem Publikum alle in dieser gemeinschaftlichen Sache habenden Rechte, indem ihm gar nicht gleichgültig seyn könne, auf welche Art für ein öffentliches Vergnügen, dergleichen das Theater ist, und zu dessen Unterhaltung es so viel beytrage, gesorgt werde.

Da sich hierauf kein Kläger mehr meldete, wurde dem *da Ponte* aufgetragen, sich zu vertheidigen, wenn er es im Stande wäre; worauf er sich räusperte, einen langen Hals machte, und von Wort zu Wort also sprach:

Verantwortung des *da Ponte*.

[55]

“Wenn ich es im Stande sey, getrauet man sich mir zu sagen (*Nb.* er machte bey / diesen Worten gerade so eine Miene, wie eine Katze, wenn es donnert) Wenn ich es im Stande sey, sollte ich mich vertheidigen? Ich bin wohl noch mehr im Stande zu thun, als dieses. Ich bin im Stande auf einmal Wien den Rücken zuzukehren, und ich sehe schon im Geiste vor, in welche tiefe Trauer das Italienische Theater wird versetzt werden, wenn es keinen *da Ponte* mehr hat. Ich weiß nicht, mit welchem von den gegenwärtigen Gegnern ich es am ersten aufnehmen soll; doch ich will die Ordnung beybehalten, in welcher sie gesprochen haben.

Mit dem Kasperle werd ich bald fertig seyn. “Da meine Poesie mit jener von den besten welschen Meistersängern harmonirt und sogar wegen dem Vorzug mit derselben wetteifert: Da meine Absicht nur war, Lachen zu erregen, es geschehe nun auf Kosten der gesunden Vernunft, oder des guten Geschmackes, so war mir jedes Mittel, sie zu erreichen, gleichgültig. Ueberhaupt wird es ihm schwer fallen, das ausschliessende Eigenthumsrecht auf Fratzen und Spasse, die auf Stelzen gehen, zu beweisen. Wer meine *Caffettiera bizzara* tadeln will, muß gewiß ein bizzarer Kopf seyn, sonst würde er sie in ihrem Werthe / lassen, -- wenn ich auch zehnmal eine

[56]

Anspielung auf eine bekannte Person gemacht hätte. Da, wo sich die Interessen kreuzen, da fängt allezeit die Liebe von sich selbst an; und denjenigen möchte ich wohl sehen, der mir verbiethen wollte, solchen Leuten, die wässerige Spasse lieben, wässerige Spasse vorzumachen. Ich will gern ein Affe seyn, wenn ich nur mit meinen Eulspiegleren den Leuten das Geld aus dem Sacke locken kann. Daß man mir drohet, man wolle Komödien auf mich machen, und sie spielen lassen, dies ist mein geringster Kummer. Ich habe seit meines Aufenthalts in Wien schon mehr als einmal eine affentheuerliche Rolle gespielt, und den Inwohnern Gelegenheit gegeben, sich über mich lustig zu machen. Fürs Geld kann man schon etwas dulden. Wegen dem *Point d'honneur*, wovon so viele Leute ein langes und breites schwätzen, laß ich mir keine graue Haare wachsen, ich lasse die Leute reden, was sie wollen, und thue dafür, was ich will. Was meine rare Collection von Schimpfwörtern anlangt, als: *anime spurie*, *asino*

Italian theater poet. At the same time, he requested [at the very least] a fully capable successor to *Da Ponte*, if one would not rather pursue the earlier counsel, that the field be opened up to every talented poet. He also reserved all the rights of the audience in this community matter, for the same could not be indifferent to the manner in which a public amusement such as the theater, (which is supported heavily by the public), is provided for.

Since after this no more complainants presented themselves, *Da Ponte* was ordered to defend himself if he was able. He cleared his throat, craned his neck, and spoke the following words:

Da Ponte's Defense

“If I am able,” they allow themselves to say to me (*N.B.* at these words he made a face like that of a cat when it thunders), “if I am able, should I defend myself? I am certainly able to do more than that. I am capable of suddenly turning my back on Vienna, and I can already picture what deep mourning the Italian theater will be plunged into when it no longer has a *Da Ponte*. I do not know which of the present opponents I should deal with first, so I will keep the order in which they have spoken.

I will make short work of Kasperle. “Since my poetry is in harmony with that of the best Italian master singers, and is even competitive with them due to this advantage; since my intention was only to evoke laughter, be it at the cost of healthy reason or good taste, the means of achieving it were of no concern to me. In any case, it will be difficult for him to prove his exclusive rights to grimaces and jokes that walk on stilts.¹⁷ Whoever wants to criticize my *Caffettiera bizzara* must certainly be a bizarre character, or else he would accept its value even if I had

alluded to a famous person ten times. Where interests conflict, love of oneself always begins, and I would like to see the one who would forbid me to give insipid jokes to people who like insipid jokes. I will gladly be an ape, if I manage to wheedle money out of people's pouches with my capers.¹⁸ The threat that a comedy about me is to be made and performed is the least of my worries. I have, during my stay in Vienna, played a ridiculous role more than once and given the inhabitants the opportunity to make fun of me. For money, one can certainly put up with things. I certainly do not allow any gray hairs to grow over the *Point d'honneur*, about which so many people chatter in great detail. I let people talk as they would like to while I do as I wish.

As for my rare collection of curses: “*anime spurie*,” “*asino*,” and the like, it is well possible that delicate ears would be insulted by

continued on page 8

Anti-da Ponte

continued from page 7

und dergleichen, so ist wohl möglich, daß delikate Ohren dadurch beleidiget werden, allein ich rede gerne natürlich, und wegen meiner / Erziehung,

[57]

wovon jedem Menschen immer was anklebt, es mach auch aus ihm werden, was nur wolle, wird man mir schon etwas zu Guten halten müssen[.]

“Der dumme Anton hat sich wahrhaftig nicht wenig geirrt, da er vorgegeben, die Personen in den *dapontischen* Opern wüßten oft nicht, warum sie auf dem Theater erscheinen, und warum sie wieder abgehen. Es ist doch immer gut, wenn man was hat, womit man die Lücken ausfüllen kann; ich sehe es sogar für ein verdienstliches Werk an; und Leute meines gleichen sind weit davon entfernt, sich wegen einem solchen Vorwurf für beschimpft zu halten.

“Da ich durch die von mir veranstaltete Aufführung des *Pastor fido* der Poesie des Hr. Guarini gleichsam einen neuen Schwung, und ich darf wohl sagen, ein neues Lustre gegeben habe, so hätte eben gedachter Poet meines Erachtens besser daran gethan, wenn er geschwiegen hätte.

“Wenn ich dem Hr. von **Diedersdorf** einen schlechten Text untergeschoben habe, so darf er sich deßwegen nicht über mich beschweren. Warum hat er ihn angenommen? Die Schuld ist bloß sein. Und hat er sich

[58]

denn vernünftiger Weise einbilden / können, daß welsche Sängler etwas dazu beytragen würden, einen deutschen Kompositour empor zu heben?

“Die Beschwerden des Hr. **Abbate Metastasio** führen, ich muß es gestehen, einen Schein Rechens mit sich; inzwischen lassen sich aber doch einige Einwendungen dagegen machen. Daß ich ein Poet geworden, dieß war ein Familienfehler; denn ich kann es nicht läugnen, daß die ganze *dapontische Generation* von einem Poetischen Geist besessen ist, nur daß es einer mehr, der andere weniger war. Ich für meine Person bekam eine doppelte Portion davon. Hätte ich also das von der Natur empfangene Pfund ohne Wucher, und unbenützt vergraben sollen. Mein erster Versuch in der Poesie war eine Satyre, oder wenn man lieber will, ein Pasquill; und da sich Leute fanden, die mir darüber applaudirten, so war mir dieß ein starcker Antrieb, weiter zu gehen. Sollte es mir wohl bey einem solchen Anfange auf der dichterischen Laufbahne nicht erlaubt gewesen seyn, zu reimen, wie ich nur konnte, gesetzt auch, daß meine Reime nicht so ausgefallen, wie sie hätten ausfallen sollen? Daß ich bey dem Theater sein nachfolger geworden, hierüber hätte er sich / gar nicht beschweren sollen;

[59]

den wenn es wahr ist, *quod contraria juxte se posita*, wie er selbst sagt, *magis elucescunt*, so kömmt er ja dabey nicht zu kurz.

“Mir fällt eben ein, was sich vor einigen Jahren in London zugetragen, das hieher passen dürfte. Ein poetischer Helfershelfer verfertigte zu einer schon vorfindigen Musik einen Text, der dem hier gegenwärtigen *Metastasio* zum Theil abgeborgt war, welches in sich gar kein Verbrechen seyn kann, weil ich es selbst schon mehr als einmal that. Inzwischen gab sich jemand die Mühe, ohne daß er darum wäre gebethen worden, von dem damals im

these. But I like speaking naturally and due to my upbringing, some of which

sticks to every person no matter how he turns out, one will have to be a little more understanding.

“Stupid Anton was indeed not a little mistaken in purporting that the characters in *Da Pontian* operas often did not know why they were appearing on the stage and why they were leaving. It is always good to have something with which to fill in the gaps; I regard it even as meritorious and people of my ilk are far from feeling insulted by such a reproach.

“Since through my crafting of the performance of *Pastor fido*, I gave the poetry of Mr. Guarini a new impetus as it were, and, dare I say, a new luster, this poet would have done better, in my opinion, had he remained silent.

“If I foisted a bad text on Mr. von **Diedersdorf**, he should not give me grief about it. Why did he accept it? The blame is his alone. Could he

have reasonably imagined that Italian singers would want to contribute to elevating a German composer?

“The complaints of Mr. **Abbate Metastasio** carry, I must admit, a hint of truth with them; however, I can raise a few objections. That I became a poet was the fault of my family; because I cannot deny that the whole *Da Pontian generation* is possessed of a poetic spirit, only that some had more and others less. I, for myself, received a double portion of it. Should I just have buried this asset received interest-free from nature without using it?

My first attempt at poetry was a satire or, if you will, a pasquill;¹⁹ and since people were to be found who applauded me, this was a strong motivation for me to continue. Should I not have been allowed, with such a start on a poetic career, to rhyme as well as I could, even if we admit that my rhymes did not always turn out the way they should have? *Metastasio* should not have complained at all that I became his successor in the theater,

because if it is true: *quod contraria juxte se posita*, as he himself says, *magis elucescunt*,²⁰ then he does not make out too badly.

“I am reminded of something that happened a few years ago in London that may be relevant here. A poetic helper’s helper fit a text that had been partially borrowed from the here-present *Metastasio* to pre-existing music, which in itself cannot at all be a crime since I myself have done this more than once. Meanwhile, someone made the effort, without having been asked, of having the following remarkable description of the poet, at that time

Solde des Operntheaters stehenden Poeten folgende sonderbare Beschreibung in die öffentlichen Blätter einrücken zu lassen. Er sey nämlich ein über die Alpen nach England gekommener seyn wollender schöner Geist, der sich anmasse, das ausschliessende Privilegium zu haben, die Meisterstücke eines *Metastasio* ohne alle Barmherzigkeit zu plündern, ohne zu verstümmeln und zu verunstalten: Er sey ein Mann, der Worte in Musik setzen ließ, aber Worte, die ganz dazu geeignet wären,

[60]

die Harmonie zu verscheuchen, und nur Mißtöne hervorzu bringen: Er sey ein / Mann, der in einem Drama Handlungen vorstellen ließ, die nichts weniger als dramatisch wären, und wo alles das Seinige beytrüge, den Zuschauern den Geschmack für das Theater zu benehmen. -- Wahrhaftig, eine herrlich äusserst trostreiche Beschreibung eines Opern Poeten. Ich wollte beynahe darauf wetten, daß es viele Leute in Wien giebt, die Lust bezeigen, obige Beschreibung auch auf mich anzuwenden; allein ich betheure vor der ganzen Welt, daß ich mir diese Ehre verbethen haben will, denn wenn es mir gleich nicht erlaubt ist, so gerade zu der Unsterblichkeit entgegen zu gehen, als *Metastasio*, so werde ich doch hoffentlich auf Stelzen derselben zuhinken dürfen.

“Daß ich den *Tarare* des Herrn *Beaumarchais* geplündert, oder vielmehr so, wie es meine Absichten erforderten, zerstückelt habe, damit es einem *dapontischen* Geschöpfe ähnlicher sehen möchte, dieß kann ich nicht in Abrede stellen; aber, daß er verlangt, ich hätte von ihm auf dem Anschlagzettel einige Erwähnung machen, und ihn wohl gar als den eigentlichen Autor desselben erklären sollen, das scheint ein bischen zu

[61]

viel begehrt zu seyn. Denn 1tens reicht es von seiner Seite nach / nichts als Eitelkeit, öffentlich als Vater eines Kindes zu erscheinen, welches er selbst *emancipirt* hat; und 2tens wäre es wider mein *Point d'honneur* gewesen, wenn ich bey einem so erhabenen Hochzeitsfest (bey dessen Gelegenheit mein travestirter *Axur* zum erstenmal aufgeführt worden) nur als ein poetischer Miethling paradiert hätte, der nicht im Stande gewesen, etwas Neues auf die Welt zu bringen. Wenn übrigens das Stück hie und da ein wenig holpert, wenn einige Lücken darinn sind, und wenn was erzehlt wird, was doch schon vorgestellt worden, so kann ich hierauf nichts wichtigeres sagen, als daß man dieß alles auf Rechnung der Eile, mit welcher ich dieses Stück liefern mußte, schreiben müsse; und ich behaupte ein für allemal, daß ein jahrweis besoldeter Operndichter das Horazische *nonum prematur in annum* unmöglich befolgen könne. Wenn ich nicht die Kunst besessen hätte, ein oder anderes Stück wie aus dem Ermel herauszuschütten, hilf Himmel, wie würde es mir oft ergangen seyn, und wenn er endlich den *Axur* nicht für sein Kind anerkennen will, so nehme ich es für mein eigenes an, und lasse mir, obschon ich ehelos bin, den Namen

[62]

eines Vaters ger- / ne beylegen. In dem Handwerke, das ich den Zigeunern abgelernt haben soll, habe ich so viel Kameraden, daß es sich wirklich nicht der Mühe lohnt, auch nur ein Wörtchen darüber zu verlieren.

“Was den Herrn Martini betrifft, so ist mir sein Vorwurf unerklärbar, weil es unerhört ist, daß ein Kohlenbrenner den andern wegen der schwarzen Farbe geschimpft hat. Habe ich den Text von der *Cosa rara* gestohlen, so hat Er die Musik dazu

employed by the opera house, printed in the public papers. Supposedly, this was a would-be aesthete who came over the Alps to England and presumed to possess the exclusive privilege of mercilessly plundering the masterworks of a *Metastasio* without distorting or disfiguring them; this was a man who set words to music, words that were perfectly suited to

scaring off harmony and bringing forth only discord; this was a man who, in a drama, allowed plots to be performed that were nothing if not dramatic, and where everything contributed to taking away the audience's taste for the theater. Truly a wonderful, exceedingly comforting description of an opera poet. I would almost bet that there are many people in Vienna who would wish to use the above characterization to describe me. Only I declare before the entire world that I want to forgo this honor, because even if it is not granted to me to approach immortality as easily as *Metastasio*, I can at least hope to limp toward it on crutches.²¹

“That I plundered Mr. *Beaumarchais*'s *Tarare*, or rather, that I dismembered it as my intentions necessitated, so that it looked more similar to a *Da Pontian* creation, I cannot dispute; but that he demands I should have acknowledged him on the poster and even have presented him as the actual author, this is

asking for a bit too much. Firstly, it smacks of nothing but vanity on his part to want to appear publicly as the father of a child he himself *emancipated*; and secondly it would have been against my *Point d'honneur* if I had, at such a distinguished wedding celebration (at which occasion my travestied *Axur* was performed for the first time) paraded myself as a poetic hireling who was incapable of bringing something new into the world. If, by the way, the piece hobbles a little here and there, if there are a few gaps, and if something is narrated that was already shown, then I can say nothing more important than that all of this was due to the haste with which I had to deliver and write this piece.²² And I claim once and for all that it is impossible for an annually salaried opera poet to follow the Horacian dictum *nonum prematur in annum*.²³ Had I not possessed the skill to shake some piece or other out of my sleeve, heaven knows how it would have gone for me. And when, after all, he [*Beaumarchais*] does not recognize *Axur* as his child, I will take it as my own and gladly allow myself to be called

a father even though I am unmarried. In the craft that I allegedly learned from the gypsies I have so many comrades that it is really not worth the effort of wasting even a word over it.

“As far as Mr. Martini is concerned, I find his accusation inexplicable, for it is unheard-of for one coal burner to scold another because of his black color. If I stole the text of *Cosa rara*, then he plundered the music to it, about which one can read in

continued on page 10

Anti-da Ponte

continued from page 9

geplündert, worüber man ausführlich nachlesen kann, in den Wienerbothen vom 18 März 1789.

“Was hat man endlich davon, wenn man gute excellente Verse macht; daß sich endlich auch noch die Musikkompositours an einem reiben wollen. Es ist inzwischen nichts neues, wenn Leute, die eifersüchtig darüber sind, daß andere Menschen (wie ich Z. B.) auch was verstehen, Himmel und Hölle zu bewegen suchen, ein *Genie* um das ihm gebührende Lob zu defraudiren. *Salieri* und *Mozart* thun mir zwar einen großen Schimpf dadurch an, daß sie keinen meiner Texte mehr in Musik setzen wollen. Seit dem Opern existiren, ist dieß noch nicht geschehen, daß man auf so eine Art einen

[63]

Theaterpoeten / des Unvermögens beschuldigt, und wodurch die Oberdirektion leicht auf die Gedanken gerathen könnte, als wenn unser einer zu gar nichts mehr zu gebrauchen wäre. Ich werde aber diesen Schimpf gewiß nicht ungerächt lassen.

“Nun habe ich noch eine Lanze zu brechen; unter allen meinen Gegnern ist dieß aber auch der fürchterlichste. Ich verliere zwar nicht ganz das Herz, weil ich schon mehr kühne Streiche mit gutem Erfolge durchgesetzt habe; doch hab ich eine Ahndung, die mir nicht wenig bange machte; jedoch *Courage*. Dem Herrn Sachwalter des Wiener Publikums hat es beliebt viel von der Nachsicht und Gefälligkeit des Letztern daher zu schwatzen, allein ich schwöre bey *Porco di Mahomet*, daß ich meines Ortes nicht viel davon zu erzählen weiß; denn wenn es dem so wäre, so würde das so angepriesene Publikum nicht unterlassen haben, mich bey jeder neuen Oper, die ich geliefert habe, heraus zu klatschen, und gleichsam auf den Händen herumzutragen. Wenn das Publikum so gefällig wäre, als man vorgiebt, so würden dessen Individuen nicht so äusserst exactt seyn, dasjenige von mir einzufordern, was ich etwa einem oder dem andern

[64]

schuldig seyn / mag. In Ansehung der Musikkompositours habe ich mich schon vertheidiget. Aber daß man von einem welschen Operndichter fordern will, die Einheit des Ortes, der Zeit und der Handlung nicht aus den Augen zu setzen, und alle Unwahrscheinlichkeiten zu vermeiden &c. &c. dies kömmt mir (ich muß es nur gestehen, hoffe aber nicht, daß man mir es übel deuten werde) wahrhaftig dies kömmt mir höchst ungereimt und albern vor. Zu begehren, daß ich etwas beobachten soll, was man in keinem Singspiel in ganz Italien antrifft, das ist bey *Porco di Mahomet* zu arg; denn der Satz bleibt ein für allemal wahr: wer zu viel begehrt, das ist eben so viel, als wenn er gar nichts beehrte. Glaubt denn das Wiener Publikum, daß man ihm zu gefallen, eine welsche Gewohnheit, die zur andern Natur geworden, in Vergessenheit kommen lasse? Ich verstehe auch gar nicht, was man von der bessern Wahl eines Stoffes, von einem regelmäßigern Plan &c. &c. spricht. Wer so was fordert, scheint die Wesenheit eines welschen Operndichters umschaffen zu wollen; und dieß geht wahrhaftig nicht so leicht, als man es sich etwa vorstellen mag. Wenn ich hie und da einige

[65]

Zweydeutigkeiten in mei- / nen Opern einfließen ließ, so muß man solches nicht auf Rechnung des *Abbate*, der geistlich,

detail in the *Wienerbothen*²⁴ of 18 March 1789.

“Finally, what do I stand to gain by writing good, excellent verses so that even the composers want to hobnob with me?²⁵ Also, it is nothing new these days when people, who are jealous that others (myself for example) have talent as well, try to move heaven and earth to deprive a *genius* of his deserved praise. It is true that *Salieri* and *Mozart* insult me deeply by refusing to set any more of my texts to music. Since the beginning of opera it has never happened that one would accuse a

theater poet of ineptitude in this manner, whereby the management could easily get the idea that our profession is no longer of any use. However, I will certainly not leave this insult unavenged.

“Now I have one more lance to break; among all my opponents this one is certainly the most terrible. I do not completely lose heart, because I have already performed bolder strokes with good success; yet I do have a premonition that makes me fearful, but *courage*. Mr. Spokesman of the Viennese public was inclined to chatter about the lenience and pleasantness of the latter [the public]. Only I swear by the *Porco di Mahomet*²⁶ that from my perspective there is not much to tell here.²⁷ Because if it were so, this much-praised public would not have neglected to call me out with applause, and to practically carry me around on its hands for every new opera I delivered. If the public were as gracious as is professed, then its individuals would not be so exacting as to demand that which I

may owe one person or another. With regard to the composers I have already defended myself. But demanding that an Italian poet remain cognizant of the unity of place, time, and action, and avoid all impossibilities etc., etc., this seems (and I have to confess, but I hope one will not view me negatively for it), this truly seems utterly absurd and fatuous to me. Demanding that I observe something that does not occur in a single opera in all of Italy, this, by the *Porco di Mahomet*, is too much. For the aphorism remains true for all time: He who desires too much may just as well not have desired anything at all. Does the Viennese public truly believe that one would, as a favor to it, allow an Italian tradition that has become second nature to be forgotten? I also do not understand at all what is meant by ‘a better choice of material, a consistent plan etc., etc.’ Whoever is demanding this seems to want to change the very essence of an Italian opera-poet, and that truly does not happen as easily as one might imagine. If here and there I allowed

double entendres in my operas, that should not be ascribed to the spiritual *Abbate*, but rather to the poet who is completely secular,

sondern auf die Rechnung des Dichters, der ganz weltlich ist, setzen, nach dem Sprichworte:

-- -- -- *Pictoribus atque Poetis, Quidlibet audendi semper fuit aequa potestas*, und überhaupt war mir daran gelegen, durch meine freyen Ausdrücke und schlüpfrigen Situationen zu zeigen, daß ich nicht zur platonischen Sekte gehöre; denn Plato und Petrarca wären gar nicht meine Leute, wenn sie heut zu Tage lebten. Es wird eine Zeit kommen, wo die Wiener nicht mehr das Vergnügen haben werden, mich von Angesicht zu Angesicht zu sehen: inzwischen wird mein Name noch lange an der Frontispitz der Opernbücheln, die ich mittelst 20 kr. unter das Publikum gebracht habe, glänzen, und so lang verewigt bleiben, bis sie am Ende den Weg alles Papiers gehen werden. Daß ich manchmal gegen die Deutsche [sic] losgezogen, und mit Schimpfworten um mich geworfen habe, kann ich als ein ehrlicher Mann nicht läugnen, allein ich söhnte mich wieder mit ihnen aus, besonders, wenn bald darauf ein Kassatag folgte. Wider [66]

das *Petition*, mich meines Amtes als Theaterdichters zu entlassen, protestire ich / aber *solemnissime*, das wäre ja nicht anderst [sic], als wenn ich vom Himmel auf die Erden fiel. Leben will man doch, und von der Luft kann man nicht leben. Ich reservire mir also alle meine Jura, besonders die eines Weltbürgers, vermög welcher man einen nicht sogleich aus der Welt hinausportiren kann, wenn man nur will.[?]

Die Kläger wurden sammt den Beklagten auf dem folgenden Tag beschieden, um das Endurtheil über diese famose Sache publiziren zu hören.

Nachdem sich Apollo mit den neun Musen in den gewöhnlichen Versammlungssaal begeben hatte, wurden die Partheyen vorgefordert, wo sodenn der Gerichtschreiber auf dem Parnaß mit einer sehr vernehmlichen Baßstimme folgendes Urtheil ablaß:

Wir Apollo, Fürst der Künsten und Wissenschaften, gebohrner Beschützer all derjenigen, die sich aus edlen Absichten damit abgeben, geschwornen Feind hingegen derer, die mit ungewaschenen Händen, und ohne Kopf sich dem Heiligthum derselben nähern wollen &c. &c. haben die mannigfaltigen wider den hier gegenwärtigen *Abbate da Ponte* vorgebrachten [67]

Klagen mit möglichster Geduld angehört, / aber auch mit dem größten Mißvergnügen bemerkt, daß die Kläger sehr viel Grund hatten, ihre Beschwerden wider gedachten *da Ponte* laut ertönen zu lassen. Wir haben mit Zuziehung der neun Musen und insonderheit unserer geliebten Schwester *Thalia*, als welcher die Oberaufsicht über das Theater von uns anvertrauet worden ist, alles wohl überdacht, untersucht, und gefunden, daß er auf einem Schleichwege in das Heiligthum der Musen einzudringen gesucht hat; daß *da Ponte* nach einem glaubwürdigen Berichte, denjenigen, dem er die Ehre zugedacht hatte, ihn zu einen Poeten

according to the saying:

-- -- -- *Pictoribus atque Poetis, Quidlibet audendi semper fuit aequa potestas*.²⁸ In any case, I desired through my free expressions and salacious situations to show that I do not belong to the platonic sect, because Plato and Petrarch would really not be my sort of people if they lived today. There will come a time when the Viennese will no longer have the pleasure of seeing me face to face. Meanwhile, my name will long gleam on the frontispieces of the opera librettos that I have distributed among the public for 20 kr., and will remain immortalized until, in the end, they go the way of all paper. I cannot as an honest man deny that I have sometimes lashed out at the Germans and thrown swearwords around. However I reconciled with them, especially when a payday was at hand. Against

the *petition* to release me from my post as theater poet, I protest *most solemnly*; since that would be as if I were to fall from heaven to earth. After all, one likes to live, and one cannot live from air alone. Therefore I reserve all my rights, especially those of a world citizen, thanks to which one may not be transported out of this world at will.[?]

Together with the accused, the complainants were advised to hear the final verdict of this famous case announced on the following day.

After Apollo and the nine muses had retired to the usual gathering hall, the parties were called forward, whereupon the clerk on Mount Parnassus read the following verdict in his very distinctive bass voice.²⁹

We Apollo, sovereign of the arts and sciences, born protector of all those who with noble intentions occupy themselves with them, sworn enemy, however, of those who wish to approach the sanctuary thoughtlessly and with unwashed hands, etc., etc., have listened to the numerous

complaints against the here-present *Abbate da Ponte* with utmost patience, but also with the greatest displeasure noted that the accusers had many good reasons loudly to utter their complaints against *Da Ponte*. We have in consultation with the nine muses, and especially our beloved sister *Thalia*, to whom we have entrusted the supervision of the theater, thought over, analyzed, and found that he sought clandestinely to enter the sanctuary of the muses; that *Da Ponte*, according to a credible report, drank heavily with the one for whom he had intended the honor of crowning him as poet, in order to place him in that state of nature wherein one

continued on page 12

Anti-da Ponte

continued from page 11

zu krönen, vorher stark bezechet habe, um ihn auf diese Art, in jenen Stand der Natur zu versetzen, in welchem man nicht weiß, was man thut. Daher es auch gekommen, daß der Promotor statt eines Lorberkranzes, sich eines von Binsen geflochtenen in der Betäubung bedient habe, welches um so ehe geschehen konnte, als die ganze Funktion *à la Camera* und ganz ohne Zeugen unter dem Vorsitze der fürchterlichen Hexe Megära, die sich erfrecht hatte, die Gestalt einer Muse anzunehmen, um denselben unter dieser Larve ihren giftigen Hauch um so sicherer anbringen zu können, vorgenommen worden.

Wir haben genau und mit der größten Pünktlichkeit kalkulirt, wie viel Schaden aus der Poesie des *da Ponte* für den guten Geschmack und

[68]

die Moralität erwachsen ist. Wir haben eingesehen, daß es nothwendig wäre, mit den *Dapontischen* Opern eine große Musterung vorzunehmen, wenn man das Wenige, was darin brauchbar ist, beybehalten wollte. Durch diese und mehr andere Gründe bewogen, haben wir also mit Beytritt unserer IX lieben Schwestern für gut befunden, zu verordnen und zu befehlen: *Da Ponte* soll, weil er das Zutrauen der Theater-Oberdirektion schändlich mißbraucht: und weil er, anstatt das Publikum mit guten Sachen zu reguliren, demselben schlechte aufgetischt, auch viel hundertmal den ihm schuldigen Respekt aus den Augen gesetzt habe, gehalten seyn, alle seine Opern, welche als nicht gemacht betrachtet werden sollen, zurückzunehmen: überdies soll er wegen seinen anstössigen Reden gegen die deutsche Nation, eine öffentliche Abbitte thun -- ewig *Poeta in Partibus* bleiben, es sey dann, daß er ausserordentliche Zeichen einer Besserung von sich spüren ließ, wozu ihm eine Zeit von sechs Jahren anberaumbt wird, während welcher Zeit ihm auch die Verfertigung irgend einer Oper untersagt ist, mit dem Zusatze, daß derselbe, im Fall er dawieder[sic] handeln sollte, in das am Fuße des Helikons befindliche Gefängniß gesperrt werden soll, um allda so lange, als es derjenige für gut befinden wird, bey dem er denunziert worden, zu verbleiben.

does not know what one is doing. In this way it happened that the promoter, instead of a laurel wreath, availed himself, in his stupor, of one woven of rushes. This happened all the more easily because the proceedings took place privately and wholly without witnesses under the supervision of the terrible witch Megaera, who brazenly took on the guise of a muse so that she could, under this mask, be more certain of bringing him under the influence of her poisonous breath.

We have meticulously and precisely calculated how much damage to good taste and morality has accrued through the poetry of *Da Ponte*.

We have realized that it would be necessary to undertake a thorough examination of the *Da Pontian* operas if one were to try to retain what little in them is useable. Persuaded by this and other reasons, we have, with the accedence of our nine dear sisters, found it just to decree and order that: because he shamefully misused the trust of the theater directors; because, instead of regaling the public with good things, he served it bad ones; and because he forgot many hundred times the respect he owes the public, *Da Ponte* shall be required to take back all his operas, which should be regarded as nonexistent. Moreover, he shall make a public apology due to his offensive speeches against the German nation. He will remain *Poeta in Partibus*³⁰ forever unless he shows unusual signs of improvement, for which he is allotted a period of six years during which time he is forbidden to compose any opera whatsoever, with the additional proviso that if he tries to act against any of the aforementioned he will be imprisoned in the jail that sits at the feet of the Helicon, to remain there for as long as those who denounce him see fit.³¹

— Lisa de Alwis

University of Southern California

I am grateful once again to Sebastian Schmidt and Bruce Brown for the time they spent translating this document with me.

1. Kasperle is a generic commedia dell'arte-like character similar to Punch and Judy. Leopoldstadt was a suburb and is now a district of Vienna.
2. *La caffettiera bizzara* is a *dramma giocoso* in three acts with a text by Goldoni, adapted by *Da Ponte*, with music by Joseph Weigl.
3. Wieden was a suburb of Vienna.
4. Ass, illegitimate soul, assassin, pig, Mohammed.
5. The term “welsche,” or “welscher,” which is used often throughout the document, is an old word that refers to someone from a southern or Latin country. I have translated it as “Italian” here although it often can mean French as well.
6. “K. k.” was the common abbreviation for “kaiserlich-königlich” and refers to the Habsburg Empire.
7. Stupid Anton was one of Emanuel Schikaneder’s stock characters.
8. Giovanni Battista Guarini (1538–1612), who could hardly have been present at a 1791 trial, was the author of *Il pastor fido*, of which *Da Ponte* used only the third act to prepare the opera libretto (Otto Michtner, *Das alte Burgtheater als Opernbühne* [Vienna: Hermann Böhlhaus, 1970], 276). The music to *Il pastor fido* is by Antonio Salieri.
9. Karl Ditters von Dittersdorf (1739–1799) was a Viennese violinist and opera composer who never set a *Da Pontian* text. According to Michtner, *Da Ponte* tells the story that Joseph II thought a piece by Dittersdorf on a text by Brunati was

- the most miserable work he had ever heard. The work was probably *Il democrito corretto* (Michtner, *Das alte Burgtheater*, 225).
10. Pietro Metastasio (1698–1782), the most influential opera seria librettist of the eighteenth century, had also died by the time this mock trial takes place.
11. Pierre-Augustin Caron de Beaumarchais (1732–1799): the French playwright’s works were set to music by Mozart and Salieri.
12. *Da Ponte* translated the work into Italian, and reworked it freely as instructed by Joseph II. Salieri composed the music.
13. *Tarare* was the title of Beaumarchais’s play and Salieri’s French opera. *Da Ponte* and Salieri named the Viennese version *Axur; rè d’Ormus*. It was also rewritten in German by Gottfried Schmieder (Michtner, *Das alte Burgtheater*, 413).
14. Martini is the Italian name for Vicente Martín y Soler, who along with Salieri and Mozart composed operas for the theaters in Vienna and collaborated with *Da Ponte*. *Da Ponte* was often extremely busy and had to work on the texts for Martín y Soler’s *L’arbore di Diana*, Mozart’s *Don Giovanni*, and Salieri’s *Axur rè d’Ormus* simultaneously. In his memoirs, *Da Ponte* claims that he wrote the libretto for *Una cosa rara* anonymously, and that the singers loved the text but thought Martín y Soler’s music was “weak and trivial” (Lorenzo da Ponte, *Memoirs*, trans. Elisabeth Abbott [New York: Orion Press, 1959], 146–49).
15. While I have not found evidence of Martín y Soler or Mozart violently

Mozart in Prague Conference

Plans are well underway for *Mozart in Prague*, the 2009 joint conference of the Mozart Society of America and the Society for Eighteenth-Century Music. The meeting, to be held in the beautiful capital of the Czech Republic, will open on the afternoon of Tuesday, 9 June, and close on the evening of Saturday, 13 June. For attendees who wish to arrive before the official conference opening, we will arrange optional special tours and other activities on the Monday of that week.

At this point we expect to sponsor five or six conference sessions at which scholarly presentations and discussion will be offered. These sessions will be balanced by visits to the Czech Museum of Music, the Roudnice Lobkowitz Library, Bertramka, and the Estates Theatre. We will also be treated to concerts featuring local musicians, including an organ recital at the Strahov Monastery.

Registration materials will be mailed to all SECM and MSA members by 1 March, and will also be available online. The registration fee, which we plan to keep as reasonable as possible, will include basic conference expenses, admissions and tour fees for the essential conference visits, as well as daily lunches, a welcome dinner, and a closing banquet. The conference hotels will be the Hotel Adalbert, in the heart of the Břevnov Monastery, and the Hotel Questenberk, next to the Strahov Monastery. Special conference rates have been arranged for attendees, who should book their own rooms at the hotel they prefer (see details below) using the confirmation code “Mozart in Prague.” These special rates will be available only until the end of March, so please reserve right away, and do plan to share rooms (or even a small apartment at the Adalbert!).

We are looking forward to sharing a splendid conference with many European participants as well as MSA and SECM members from North America. Exchange rates have become much more favorable for North American travelers as the dollar has risen against the Czech *koruna* in recent weeks, a trend that is expected to continue. We hope that this too will encourage many of you to attend *Mozart in Prague*.



Hotel Adalbert

Hotel Information

Please use confirmation code “Mozart in Prague” in making reservations.

Hotel Adalbert

(website: www.hoteladalbert.cz;
e-mail: info@hoteladalbert.cz)
Markétská 1/28, 16900 Praha;
tel: +420 220 406 170
14 double rooms at 2880 Kč*
7 single rooms at 2080 Kč
2 apartments (4 occupants ea.)
at 3760 Kč

Hotel Questenberk

(website: www.hotelq.cz;
e-mail: hotel@hotelq.cz)
Úvoz 15/155, 110 00 Praha;
tel: +420 220 407 600
30 double rooms at 2136 Kč

*As of 21 January, 1 Kroner = \$.0465,
or 21.51 Kroner to one US dollar
(*New York Times*).

objecting to Da Ponte's work, according to Michtner, Salieri was so disappointed after the failure of their collaboration, *Il ricco giorno*, that he swore that he would chop off his fingers before working with Da Ponte again. Of course they then produced *Axur, re d'Ormus* three years later (Michtner, *Das alte Burgtheater*, 193–94). Salieri and Da Ponte became enemies largely due to the particular female Italian singer they preferred to see performing their works. Da Ponte was romantically involved with the famous La Ferrarese, also known as Adriana Ferrarese or Adriana del Bene. Salieri preferred Caterina Cavalieri, and was angry that Da Ponte always favored la Ferrarese. Da Ponte corroborates this in his memoirs “His [Salieri's] too great affection for Madame Cavalieri, . . . and mine equally excessive for the Ferrarese, was the unfortunate cause of our breaking the bonds of a friendship which should have been of our whole lives, and which was cooled in me for some time, but which with distance and the passing years came to life again warmer than ever, bringing me to detest her who was the cause of our estrangement, and to ask pardon after thirty-three years for my own great fault” (Lorenzo da Ponte, *Memoirs*, 166). This ongoing conflict as well as the affair between Da Ponte, who was a minor priest, and the singer, who was a married woman, were perhaps the main reasons for the librettist's dismissal from Vienna. In a detailed list, Da Ponte clarifies in order of importance who his enemies are, and Salieri is listed as the “primario nemico” (Otto Michtner, “Der Fall Abbé Da Ponte,” *Mitteilungen des Österreichischen Staatsarchivs* 19 [1966]:198-203).

16. The direct translation is that “an honest fellow could not come upon a green twig.”
17. The implication is that Kasperle's jokes aspire to be more than what they actually are.
18. This reference to a love of or greed for money may have had some anti-Semitic underpinnings, if Da Ponte's Jewish origins were known to the author.
19. A pasquil or Pasquille is a lampoon that is often publicly posted.
20. Opposites placed together shine more brightly.
21. The direct translation is “stilts,” but “crutches” better represents the desired effect here.
22. The wedding celebration was for Franz, the oldest son of the duke of Tuscany, and princess Elizabeth of Württemberg. Da Ponte's excuses for the weaknesses of the piece ring true (see note 13) to what we know happened, but seem a bit generous for this document that is generally aimed at denigrating him.
23. Let it be held back until the ninth year.
24. *Una cosa rara* was first performed in the Burgtheater in 1786, and was one of the most successful stage works of the time. This was the opera that nearly drove the city into a frenzy because, according to Johann Pezzl, at least, three to four hundred people had to be turned away at each performance, due to a full house (Johann Pezzl, *Skizze von Wien; Ein Kultur- und Sittenbild aus der Josephinischen Zeit* [Graz: Leykam, 1923], 318).
25. The librettist did, in fact, have a higher status than the composer at the time.
26. Mohammed's pig
27. This particular curse may be a further hint that the author knew something of da Ponte's Jewish origins.
28. Painters and poets have equal license in regard to everything (Horace, *Ars poetica*, Book 9).
29. Parnassus is the mountain in Greece that was the home of the nine muses.
30. Erring poet. Derived from “In partibus infidelium,” meaning “in the land of unbelievers,” this phrase originally meant that the bearer of this title was in a non-Catholic country surrounded by unbelievers. Later it was occasionally used to denote someone who had been stripped of his privileges and responsibilities. The author of the document certainly intends the second meaning.
31. The Helicon, sometimes considered the original home of the muses, was also the location of the Hippocrene spring, the source of poetic inspiration.

DVD Review

***In Search of Mozart*. Phil Grabsky, writer and director. Running time: 128 minutes. UK: Seventh Art Productions, 2007.**

Phil Grabsky's *In Search of Mozart* traces the composer's life and music through observations from well-known scholars and performers, quotations from the Mozart family letters, excerpts from live performances, and, tying it all together, narration by British actress Juliet Stevenson, perhaps best known here for her performances on Masterpiece Theatre.

Since Grabsky aims to de-*Amadeus* Mozart, we see no pastel wigs and hear no uncouth giggles. Actually, though, the myths in that movie which so annoyed Grabsky (and a great many others) were not invented by Peter Shaffer and Milos Forman, but had been handed down with ever-increasing embellishment by a host of fiction and nonfiction writers over the course of the nineteenth and twentieth centuries. What, then, is Grabsky searching for, and what does he ultimately find? In the meantime, as we ponder this, he has moved on: *In Search of Beethoven* opens in London on 30 March.

Unfolding Mozart's life and music chronologically, *In Search of Mozart* begins on 27 January 1756, as light snow falls gently through trees onto Salzburg's rooftops to the sounds of the Andante of the Clarinet Concerto, K. 622. An unseen voice pronounces, "He's unique. He's absolutely unique." Another voice: "He was a genius." And a third: "Unparalleled." What does Grabsky mean for us to draw from all this—simply that Mozart was born in January, when it was probably snowing? Or are we to connect poignant, minor-mode music to falling snowflakes as harbingers of a future life filled with sorrow? Stretching the point still further (perhaps too far), are we meant to compare this "miracle that was born in Salzburg" to a birth in Bethlehem centuries earlier?

The seriousness of this opening scene—clearly a reaction to what Grabsky objected to in *Amadeus*—is, in fact, maintained throughout the film. Thus when Ronald Brautigam and Lada Valesova introduce us to Mozart's first keyboard works with their single-digit Köchel numbers, they scarcely smile. One imagines that Leopold Mozart and his astonishingly gifted son must have had a rollicking good time putting together these little pieces

(the father's presumed emendations are not mentioned). Cliff Eisen adds a dose of reality when he notes that the bone structure of a five-year-old's fingers is too rudimentary to play these pieces; you'd have to be about ten or eleven. How, then, did Wolfgang perform this music all over Europe when he was seven, eight, nine years old? That, Eisen tells us, is at least as remarkable as the music itself.

Eisen is one of more than a score of talking heads, several of them non-performers: Volkmar Braunbehrens, Nicholas Till, the late Stanley Sadie, stage director Jonathan Miller, conductor Roger Norrington. Although the DVD is replete with their informative remarks, it is, of course, Mozart's music that brings this documentary to life. Grabsky has enlisted a huge cast to perform it—more than thirty instrumentalists, singers, and conductors; several chamber ensembles; sixteen different orchestras. In brief samples from nearly sixty works of music—few of them lasting more than thirty seconds, but in most cases enough for telling observations to be made—we hear, usually from the performers themselves, what it is about that particular piece that so touches them. While musicologists may be hoping to pick up a new historical, analytical, or biographical morsel, non-specialists will savor a nearly constant flow of beautiful music.

In truth, there are few new facts unveiled, which is not surprising, since Grabsky is neither a scholar himself nor is he targeting the musicological world. The result is that what may fascinate non-Mozartians may seem somewhat tiresome to better-informed viewers. For example, one might have wished for a better shaping of Mozart's life to emphasize its key turning points. While the family's tours of Europe are showcased, the composer's pivotal journey to Mannheim, Paris, and Munich in 1777–1779 and his move to Vienna in 1781 lack adequate focus and detail. Grabsky's relentless adherence to a year-by-year chronology, coupled with a nearly unbroken seriousness of tone, makes one yearn for a note of jocularity. There are, thankfully, a few. The scatological jokes that run through the family's letters are described as "toilet humor" by Joseph Mancel. Eisen calls uninformed criticism of Mozart's use of them "unfair"—but Jonathan Miller simply reminds us that we all "are vessels of food and feces," so why avoid talking about it?

Grabsky, born in Far Rockaway, New

York, resides in Sussex, a fact that may explain his overwhelming reliance on British and European musicians, conductors, and commentators. Still, one is baffled by the almost total absence of Americans. The one exception is soprano Renée Fleming, who offers brief commentary and whom we see performing "Porgi amor" and the final, redemptive scene from *The Marriage of Figaro*.

American scholars are not on Grabsky's roster, but equally glaring is the absence of American keyboardists. Piano music from every stage of Mozart's career is played and in most cases also commented upon by (in addition to Brautigam and Valesova) Imogen Cooper, Leif Ove Andsnes, Pierre-Laurent Aimard, and Lang Lang. Strangely, though, we hear nothing about improvisation. Surely this is because forte-pianists Robert Levin and Malcolm Bilson do not appear. The unfortunate result is that the central role of improvisation in Mozart's art never makes it onto the screen.

On some occasions the documentary draws direct connections between life and works. These are disarmingly simplistic and ultimately insulting to the composer, of whom it is presumed that he wrote in minor keys because he was troubled by a particular misfortune—for example, in the Piano Sonata in A Minor, K. 310, the slow movement of the Sinfonia Concertante for Violin and Viola, K. 364/320d, the slow movement of the Clarinet Concerto, K. 622, the Overture to *Don Giovanni*, and the *Lacrimosa* from the Requiem. In no instance do we hear the jolly, major-key movements in which Mozart always jolts us back to normalcy. By the time we reach the composer's final four years and hear *Don Giovanni*'s D-minor chords while being told that his fortunes are going downhill, the pattern has been well established and we are no longer surprised.

At the end, Grabsky seems not to have answered the question in his title except by implication—that is, the Mozart he shows us did not wear silly wigs or engage in obstreperous behavior; he was an indescribably gifted genius, and he left us with innumerable masterpieces. What *In Search of Mozart* does best is to offer an overview of the composer's life and a soundtrack full of great music, much of it described in personal, moving observations from first-rate musicians.

—Royce Wates
Boston University

Book Review

Eva and Paul Badura-Skoda.

***Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions.* New York: Routledge, 2008 xvii, 474 pp ISBN 978-0-415-97750-0**

Some fifty years ago Eva and Paul Badura-Skoda published *Mozart-Interpretation* (Vienna, 1957), their landmark study of performance practice in the composer's keyboard music. Five years later it appeared in English (translated by Leo Black) under the title *Interpreting Mozart on the Keyboard* (London, 1962). The authors have now produced an extensively revised and expanded second edition (increasing in length from just over 300 to just under 500 pages), this time appearing first in English. As expected, the new edition responds to the most important developments of the past half century: the completion of the *Neue Mozart-Ausgabe*, the re-emergence of many original sources, and, not least, the efflorescence of the vibrant "historically informed" performance culture that characterizes much of our contemporary concert life. (Its intention to be absolutely up-to-date is apparent even before one opens the book: the hard cover features a full-color reproduction of the still little-known contemporary portrait of Mozart by Joseph Grassi.) But it must be reported that, despite the reference to "other compositions" in the subtitle of the new edition, the book's focus, like that of its predecessor, rests squarely on Mozart's piano works.

The new edition, again like the first, is organized into twelve chapters, slightly reordered, and clarified with helpful subsection headings. The number of musical examples is even more generous this time, and the book includes a compact disc containing no fewer than eighty tracks, running to some sixty-five minutes.

The twelve chapters of the new edition treat in turn (I occasionally paraphrase the chapter titles here) the following topics: (1) Mozart's keyboard instruments, (2) dynamics (this was part of Chapter 1 in the first edition), (3) tempo and rhythm, (4) articulation, (5) ornaments (by far the longest chapter—as it was in the first edition), (6) improvised embellishments, (7) cadenzas and lead-ins, (8) "expression and gusto," (9) text problems and editions, (10) playing with orchestra, (11) keyboard technique, (12) the interpretation of five

specific works (namely, the piano concertos K. 466, 488, 491, and the sonatas K. 310, 331—the last two not included in the first edition). Three new appendices have been added: The first discusses Mozart's reported tempo for Pamina's G-minor aria; the second is a list of the best available editions; the third offers a sample continuo realization for a concerto tutti. (Note: both the table of contents and the appendix heading mistakenly identify the composition involved as K. 449/1; in fact, the movement is K. 414/1.)

Like its predecessor the new edition is informed by a rare combination of erudition and musical common sense and attests to a refinement of taste shaped by a half-century of both scholarly research and professional concert experience. In its substance it can be described perhaps as a graduate musicological seminar coupled with a master class for advanced conservatory students.

One of the book's attractions is its charming, almost intimate, style: for example, its advice that "we pianists must learn to play *piano* with our fingers and not with our left foot," or the complaint about the tight bindings of modern scores that make it impossible to keep them open on the music stand to a particular page—if at all. Even more delightful, the authors are often opinionated—but never shrill: for example, in their not infrequent disagreements with other leading authorities, most notably with Robert Levin, the colleague most frequently cited and also effusively acknowledged in the volume's preface. To a measurable extent, the book documents an ongoing animated (and cordial) discussion and debate with Mr. Levin over issues of Mozartean performance large and small.

The main tenets undergirding the Badura-Skoda conception of proper Mozart performance can be extrapolated from the volume and roughly summarized as follows:

(1) Virtually all of Mozart's keyboard works, certainly beginning with the six "difficult" sonatas, K. 279–84, were intended for the fortepiano. (2) With the exception of the late piano concertos, the autograph scores and, even more so, any original editions published under the composer's supervision, are a remarkably—if not absolutely—complete and reliable guide to his intentions. (3) Whenever readings between the autographs

and the original (supervised) editions differ, the more elaborate performance indications contained in the latter should be given preference by both modern editors and modern performers. (This contradicts prevailing practice.) (4) Mozart generally avoided extremes: whether of tempo, dynamics, or the addition of embellishments. In this connection the authors characterize the composer's practice regarding embellishment (as attested by the original publication of the adagio movement from the Sonata K. 332) as one of "noble restraint" (page 229). (More on this topic follows below.) (5) The famous eighteenth-century *Affektenlehre*, in their view, represented the aesthetic outlook of North and Central Germany and consequently had little relevance for Catholic South German and Austrian musicians (page 290). Nonetheless, they understand that "the predominant character of any particular work is very important in choosing its tempos" (page 75). (6) They argue: that "slight agogic deviations are indispensable for free, relaxed, and expressive playing, [but] audible changes of tempo are not" (page 88), (7) that "rising passages on the piano . . . call for an increase of the dynamic level" (page 106), (8) that "dissonances always need to be accented" (page 64). (9) They suggest that "Mozart's articulation marks often hint at the appropriate tempo" (page 75), noting that the "subtleties of articulation" in the outer movements of the Concerto K. 595, "are impossible to convey if the tempo is too quick." (10) Finally, and above all, the Badura-Skodas are anything but dogmatic in their prescriptions and suggestions; they acknowledge, for example, that "some themes can be played in more than a single correct tempo" (page 73), that section repeats need not be taken (page 317), and, if taken, need not be embellished (page 220).

With regard to the perennially hot issue of improvised embellishments, the Badura-Skodas take a distinctly cautious, conservative, position, notably so in comparison to Robert Levin and Malcolm Bilson. Modern historically oriented performers generally embellish too much for their taste. They claim that "during the last quarter of the twentieth century . . . some musicians . . . often added far too many notes . . . to the carefully notated music of such great masters as Haydn and

continued on page 16

Book Review

continued from page 15

Mozart” (page 214). They point out that Mozart’s own publications of sonatas and variations are extensively embellished and insist that “their notation is nearly complete everywhere, meaning that all necessary embellishments have been printed and only here and there a dynamic or an articulation sign might be missing” (page 219). The authors do acknowledge that in concerto tuttis an improvised continuo accompaniment by the soloist is often both appropriate and necessary but insist that it be generally restricted to a modest chordal style.

Not surprisingly, the Badura-Skodas consider most modern improvised cadenzas too long (they point out, page 256, that Mozart’s own cadenzas are relatively short), and they are skeptical of claims that da capo returns in slow movements and rondos should normally be embellished. They point out in this connection that in the rondo movement from the A-major Violin Concerto, K. 219, “Mozart took the trouble of writing out the unvaried returns of the ritornello every time instead of using any abbreviations, in this way making it rather clear what he wanted to avoid” (page 221). Finally, they are even skeptical of their own suggested embellishments, remarking that they represent an “absolute maximum . . . if they err, then it is because there are too many notes, too much, rather than too little” (page 225).

The book is a virtual treasure house of observations and nuggets of information bearing on conventions and individual notational idiosyncrasies that carry obvious implications for a stylistically appropriate and tasteful performance, in addition to having their own intrinsic historical interest. The authors point out, for example, that “*Andantino* for Mozart appears to have had the meaning ‘slower than *andante*’” (page 78). And we learn, regarding staccato markings, that “the publisher Artaria printed mainly dots, whereas Hoffmeister printed only strokes.” The authors conclude from this that the difference between dots or strokes, while not completely negligible to Mozart, “must have been of secondary importance to him” (page 124).

We are also informed about “a *Flötenuhr* (musical clock) in reasonably good playing condition with an eighteenth-century recording of Mozart’s *Andante* in F major, K. 616. . . . The many runs in thirty-

second notes are played there in a stylish *non-legato*” (page 129). This is the first of several references to the existence—and the alleged authority—of this musical clock. The authors cite it not only, as here, as a source of authentic information on proper articulation, but also on the rendition of ornaments (documenting, for example, trills beginning on the main note), and on tempo. It would have been most welcome indeed to have the performance by the *Flötenuhr* included on the CD packaged with the volume.

In an extended discussion of the issue of repeated sections the authors reassure us, based on a consultation of the historical treatises, that it is “historically legitimate to dump repeated sections. Was it done in Mozart’s time? The answer is clearly ‘yes’” (page 316). In support of this position they offer an intriguing argument: “We are in favor of a free choice of whether or not to make repeats; our main argument for this attitude lies in the fact that the hearing conditions and the listening habits have drastically changed since Mozart’s times. In most cases, contemporary audiences of Mozart could hear a symphony or a serenade only once in their lifetime. In presenting a new composition, it was essential that repeats were made in order to give the listener an opportunity to become familiar with the unfolding of the themes. . . . Our audiences know Mozart’s sonatas and symphonies usually quite well, in many cases by heart. . . . Thus, repeats can become cumbersome, at times even annoying” (page 317).

This argument, advanced here against observing notated section repeats, in fact could be made at least as persuasively to support the case for spontaneous improvisation of embellishments, lead-ins, and cadenzas—at least in live performances of Mozart’s most well-known works. Indeed, one can argue that modern audiences feel the need for such spontaneous displays more than Mozart’s contemporaries did, precisely, since the works are now, if anything, overly familiar. It is simply invaluable when modern, jaded, audiences are able, thanks to imaginative and tasteful improvisations invented on the spot by a gifted artist, to recapture the same *frisson* of expectation and unpredictability that the eighteenth-century audience experienced when it heard a performance of a new work by Mozart or Haydn—or indeed that the modern audience can still have at a decent jazz concert or, for that matter, at a concert

performance of new music.

In sum, this book offers guidance, and even solutions, to many of the issues challenging anyone wishing to play the music of Mozart persuasively, and in an appropriate style. It also makes clear where such solutions are not unambiguously forthcoming—and then it lustily engages the debate, in the process giving the reader much to ponder.

At one point in this erudite, provocative, and altogether readable volume the Badura-Skodas offer their assessments of the major performance treatises of the Mozart era. They pronounce Daniel Gottlob Türk’s influential *Klavierschule* “extremely thorough and systematic” and declare that Leopold Mozart’s *Violinschule* “is refreshing to read because of its common sense.” No less could be said of their own achievement.

—Robert L. Marshall
Brandeis University

News of Members

Bathia Churgin, Professor emerita of music, Bar-Ilan University, has recently published *Transcendent Mastery: Studies in the Music of Beethoven* (Pendragon Press, 2008), xvii+413 pp. In 2007 Professor Churgin was elected a Corresponding Member of the American Musicological Society.

Caryl Clark, Associate Professor of musicology, University of Toronto, is the featured musicologist interviewed on a popular documentary film entitled “Mozart Decoded” released by Sullivan Entertainment in 2008. In 2009 she will be putting on her “Haydn hat” and traveling to Boston, Ottawa, Oxford, Budapest, and Jerusalem to give presentations relating to her forthcoming book, *Haydn’s Jews: Representation and Reception on the Operatic Stage* (Cambridge University Press).

Alessandra Comini, Professor emerita of art history, Southern Methodist University, has recently published a facsimile paperback edition of *The Changing Image of Beethoven: A Study in Mythmaking* (originally published in hardback by Rizzoli, 1987). The paperback edition has a new six-page foreword by the author. (Sunstone Press of Santa Fe, 2008), 480pp, 10 plates, 211 ills.

First Presentation of Marjorie Weston Emerson Award

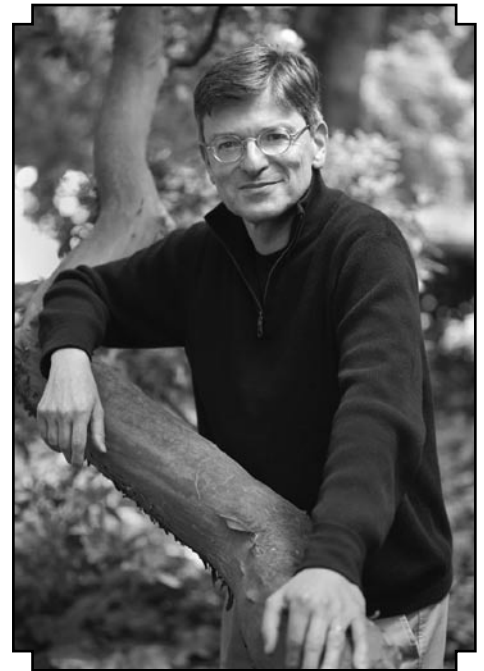
The Marjorie Weston Emerson Award, established in 2007 by Isabelle Emerson in memory of her mother, was presented for the first time during the 2008 Business meeting of the Mozart Society. The Award of \$500 is to be given annually for the best scholarly work on Mozart published during the preceding year; the selection is made by a committee appointed by the President of the Mozart Society. The committee, which this first year comprised Edmund Goehring (chair), Bruce Brown, and Caryl Clark, examined a number of submissions before unanimously selecting Karol Berger's *Bach's Cycle, Mozart's Arrow*.

In his book Berger claims that a groundbreaking shift took place in the later eighteenth century from the "in time" view of music as for example in Bach's St. Matthew Passion to the directional flow of time as seen in Mozart's *Don Giovanni*. While the St. Matthew presents a succession of events, the "distinction between past and future" is not central to the understanding of the music. For Mozart's opera on the other hand the "experience of linear time" is essential—"... the cycle [Bach] of time unbends and becomes an arrow [Mozart]." Described as "a major work by a major scholar" with "uncanny . . . powers of synthesis and . . . insight" (Richard Taruskin), the book was termed by *Choice* "Essential," a work

that "opens new areas for musicological exploration and is certain to be at the center of intellectual discussion for years to come."

Bach's Cycle, Mozart's Arrow is the most recent of Berger's books, which include *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (2004), *A Theory of Art* (2000), and *Theories of Chromatic and Enharmonic Music in Late Sixteenth-Century Italy* (1980). The breadth of work displayed in these books is reflected equally in the scope of Berger's essays, which range in subject from the work of Guillaume Dufay and Orlando di Lasso, to Mozart, Beethoven, Chopin, Szymanowski, and include such publications as "Narrative and Lyric: Fundamental Poetic Forms of Composition" (1992), "Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation" (1994), "Beyond Language" (in *A New History of German Literature*, 2004), "Prospero's Art" (*Shakespeare Studies*, 1977).

Karol Berger currently holds the Osgood Hooker Chair in Fine Arts at Stanford University. He studied musicology at the University of Warsaw and at Yale University, where he received his Ph.D. in 1975; before moving to Stanford in 1982, he was assistant



Karol Berger, winner of the Marjorie Weston Emerson Award

professor of music at Boston University. In 2005–2006, Professor Berger was Lehman Visiting Professor at Villa I Tatti/Harvard Center in Italian Renaissance Studies. He is a member of the Board of Directors of the American Musicological Society, and he also serves on the advisory panel of *Musica Humana* and the editorial board of *De Musica*.

Marjorie Weston Emerson Award

The Mozart Society of America invites nominations for the Marjorie Weston Emerson Award, a \$500 prize given annually for the best scholarly work on Mozart published in English during the previous calendar year. Eligible works include books, essays, and editions.

The selection will be made by a committee of Mozart scholars appointed by the President of the Mozart Society of America, with approval from the Board of Directors. Nominations must be submitted by 25 July 2009 and should be sent, via mail or e-mail to:

Bruce Brown, Chair, Emerson Award Committee
School of Music, University of Southern California
Los Angeles, California 90089-0851
(brucebro@usc.edu)

The award for 2008 will be presented at the Society's annual business meeting in the fall of 2009 and announced in the Society's *Newsletter* the following January.

Abstracts of Papers to Be Delivered at the Mozart Society of America Session during the Annual National Meeting of the American Society for Eighteenth-Century Studies Richmond, Virginia, 26–29 March 2009

Isabelle Emerson
(University of Nevada)
Session Chair

Dorothy Potter
(Lynchburg College)
**From Charles Burney to *The Dial*: Mozart's Identity in
Anglo-American Biographies, 1771–1841**

During more than two centuries Mozart has become a world-wide cultural icon and synonym for genius, ranking among the few (like Cleopatra, Washington, Napoleon, and Lincoln) for whom one name is enough. However, in the English-speaking world his fame was not a foregone conclusion. Although some of his mature works were part of British and American concert programs by the early nineteenth century, other musicians received more attention.

When and how did public perceptions begin to change? Early biographies played crucial roles in this process. These ranged from travel accounts and encyclopedia articles by Charles Burney and Thomas Busby, reminiscences by associates including Michael Kelly (and to a lesser extent Lorenzo da Ponte), the translated romantic plagiarism of Stendhal, composite biographies like that of John Rowe Parker, and often fanciful articles in American magazines. From the measured cadences of Burney to idealizations by Margaret Fuller and John S. Dwight, Americans came to see Mozart as one who in his brief lifetime fulfilled the Victorian criteria of youthful genius, an unworldly nature, and an untimely death under mysterious circumstances. These clichés remain popular, and even two recent celebrations of Mozart have not put them to rest. I propose examining how a diverse group of authors on both sides of the Atlantic initiated this cultural phenomenon.

Kathryn L. Libin
(Vassar College)
**A Meeting in Verona: Wolfgang Mozart and Giovanni
Celestini in a Portrait by Saverio dalla Rosa**

Mozart's extensive travels as a youth brought him into contact with a great variety of keyboard instruments all over Europe; these were the vehicles through which he established his reputation first as a child prodigy and then as a young professional virtuoso. Aside from the many references to keyboard instruments sprinkled throughout the Mozart letters, several of the early authentic portraits of Mozart show him with keyboards. In each instance the painter seems to have copied a real instrument, not an idealized version of one. Three Salzburg portraits dating before 1781 show him at a clavichord, a harpsichord, and a fortepiano; two painted in Paris depict him at French harpsichords. In Italy Mozart appeared with a single-manual harpsichord in a portrait made in Verona; and in another Italian portrait that is quite possibly authentic he plays a small spinet in a Naples apartment.

The keyboards illustrated in these portraits serve not only as emblems for Mozart, but as souvenirs of place and nationality that through their own pronounced differences in regional style confirm the cosmopolitan nature of the composer's profession. The most finely realized instrument among these portraits is a harpsichord by Giovanni Celestini, signed and dated 1583 on its nameboard, painted in Verona by Saverio dalla Rosa during Mozart's trip to Italy in 1770. The richly detailed rendering of an instrument by a celebrated maker, the equally well etched music on its desk, and the direct earnest gaze of the young composer all suggest a serious meeting of minds across cultures and centuries. This paper offers a reflection on this confluence of visual, musical, and historical ideas, and its implications for our understanding of Mozart at that point in his career.

Peter A. Hoyt
(University of South Carolina)
**"Nello stato e nella situazione d'Andromeda": Visual Culture,
the Monitoring of Correspondence, and Mozart's Epistle to
Aloysia Weber**

Virtually all modern biographies of Mozart contrast the exuberance of his messages to Maria Anna Thekla Mozart with the apparent restraint of his surviving letter to Aloysia Weber. Whereas the writings to the "Bäsele" revel in scatological wordplay, the epistle to Weber seems formal and didactic: it politely professes esteem, inquires into her health, and expounds upon the interpretation of "Ah, lo previdi" (K. 272). The differences in tone are so marked that they seem to require a psychological explanation: recent studies assert that these letters reveal a bifurcation of Mozart's personality that in turn indicates a deep conflict in the sexual domain.

These interpretations, however, overlook the surprising lack of privacy accorded to correspondence—particularly the correspondence of young women—during the eighteenth century. The coded passages in the Mozart family's exchanges reflect how Salzburg officials, like civil authorities everywhere, felt empowered to inspect any written communication. Parents freely exercised similar powers to monitor their marriageable daughters, practicing a type of domestic surveillance that was facilitated by the haphazard coexistence of various formal and informal postal services. These delivery systems involved fees, gratuities, or social obligations that drew attention to the arrival of a letter; consequently, neither the writer nor the recipient of a message could expect that its receipt might go unremarked and that its contents might therefore remain private. Indeed, a young woman who insisted upon keeping her correspondence confidential was, by the standards of the day, implying its impropriety. To a large extent, any letter to a dependent female was a public document.

This understanding of eighteenth-century correspondence encourages a re-examination of Mozart's messages to these two

unmarried women. Although the letters to his cousin might seem entirely uninhibited, it is striking that they offer no intelligible narrative suggesting a history of reciprocal erotic acts. If one assumes such experiences were indeed shared or contemplated, Mozart's obscure manner here sharply contrasts with his later writings to his wife, which contain forthright references to his genitalia and to Constanza's *küßenswürdigen Aerschgen*. In his letters to his cousin, Mozart seems mindful that she might not be their only reader, and he carefully avoids implicating her in any actual compromising behavior.

The letter to Aloysia Weber may be read as exhibiting a similar caution, for here any erotic imagery is presented covertly. It is noteworthy, however, that in his instructions concerning "Ah, lo previdi" Mozart strongly urges Weber to place herself "in the state and situation of Andromeda." Although this ostensibly refers to her psychological orientation when singing the *scena*,

his words recall the suggestive iconography associated with the ancient story. Andromeda is typically represented as chained, nude, and defenseless against both Poseidon's monster and the gaze of Perseus. Artists often relegate both the creature and hero to the margins, emphasizing instead some voluptuous arrangement of Andromeda's undraped body. Mozart's seemingly didactic remarks, interpreted within this pictorial tradition, bluntly invite Weber to imagine herself as an analogously sexualized object.

The proposed paper involves numerous methodological challenges, for it attempts to uncover interpretative possibilities that Mozart may have sought to insinuate, but—needing plausible deniability—deliberately left impossible to determine. Exploring these neglected possibilities, however, may help undermine the perceived opposition between Mozart's letter to Weber and those to his cousin. This in itself is consequential, for recent accounts of the composer's personality have regarded this opposition as self-evident.

Abstracts of Papers Delivered at the Mozart Society of America Study Session during the National Meeting of the American Musicological Society Nashville, Kentucky 7 November 2008

**Edmund J. Goehring (University of Western Ontario):
A Troubling Genius: Ignaz Arnold's Mozart Biography
of 1803**

Mozart's status as a creative genius is generally regarded as a commonplace among biographies from the early nineteenth century. Yet the title "genius" was not always conferred upon Mozart out of unalloyed, uncritical sympathy with his creations: it could just as well reflect a moral unease about them. Such is the case with Ignaz Arnold's *Mozarts Geist: seine kurze Biographie und ästhetische Darstellung seiner Werke*. Arnold, an organist and minor playwright from Erfurt, devotes most of the "aesthetic" portion of his work to the operas, and what he finds there troubles him: an artistic accomplishment that seems to run contrary to virtue and good taste (especially when his music is saddled with a Da Ponte text). Thus his refrain that *Don Giovanni* is not a unified work of art but instead a collection of individual beauties, a position that links an ethical to an aesthetic indictment of the opera. This stance often produces attentive and highly laudatory analyses of individual numbers that yet sit uneasily against a deeper anxiety about the profligacy of Mozart's invention. Such analytical observations and aesthetic assessments mark Arnold's greatest contribution to Mozart reception history. Yet the biography is not as derivative as is sometimes claimed. This report will conclude by showing some places where Nissen, for example, takes his material straight out of Arnold. A particular curiosity is a lengthy footnote that traces the libretto of *Don Giovanni* back to a political tale by a Portuguese Jesuit at the time of Alfonso VI of Portugal.

**John A. Rice: A Scena in Haydn's *La fedeltà premiata* and the
Larghetto of Mozart's Piano Concerto in B flat, K. 595**

La fedeltà premiata was probably the opera by Haydn that Viennese music-lovers of the 1780s knew best, having been performed in German translation by a troupe under the direction of Emanuel Schikaneder and Hubert Kumpf in the Kärntnertheater in December 1784. That production, according to the *Wiener Zeitung* and the *Wiener Blättchen*, attracted large crowds, including Emperor Joseph II, and was warmly applauded. The Larghetto of Mozart's Piano Concerto in B flat, K. 595, shares with a scena in Haydn's opera a remarkable number of melodic, harmonic, and rhythmic elements, resulting in similarities that have been to some extent obscured by the use of different meters. In Fileno's accompanied recitative "Bastano i pianti" (oddly, for a recitative, in triple meter) we find the young shepherd hero of Haydn's *dramma pastorale giocoso* alone in a cave. Believing his beloved Fillide has been unfaithful, he reconciles himself to death. But before stabbing himself he decides to record his fate for posterity by inscribing a few words on a tree. Mozart's Larghetto (in duple meter) is in the form A-B-A': the A-sections tonally closed and characterized by balanced phrases and alternation between solo and tutti, and the B-section a tonally unstable solo. The material that Mozart's movement shares with Haydn's scena appears exclusively in the A-sections, which serve as a kind of frame for the B-section, setting the stage, so to speak, for the soloist's rhapsodic utterance. Haydn's pastoral-tragic scena gives us ground on which to base an interpretation of the setting, the dramatic context, that Mozart hoped to convey in his Larghetto. That context, in turn, suggests new ways of thinking about Mozart's use, in the finale of K. 595, of the melody that he also used for his song "Sehnsucht nach dem Frühling" (K. 596).

Minutes of the Mozart Society of America Business Meeting and Study Session Friday, 7 November 2008, 12:15-1:45 p.m. Nashville, Tennessee

The Annual Business Meeting and Study Session of the MSA took place on Friday, 7 November 2008, from 12:15 to 1:45 p.m. at the Renaissance Nashville Hotel, the location of the 2008 joint meeting of the American Musicological Society and the Society for Music Theory in Nashville. The President of MSA, Kathryn Libin, welcomed those present and introduced the members of the MSA Board. The minutes of the business meeting from November 2007 in Québec City were approved. The President proceeded to report on the Society's new website and described its exciting new contents, including the Early Mozart Biographies Project. The President also reported on the state of membership and noted the need to increase the numbers of its new members. An MSA e-mail list will be set up soon, and members will be sent further announcements and information about coming nominations and elections.

The Society's Treasurer, Joseph Orchard, reported on the financial status of the Society, and Isabelle Emerson, Editor of the *MSA Newsletter*, invited submissions for future issues. Regarding future events, the Society will be represented with three papers in the coming meeting of the American Society for Eighteenth-Century Studies in Richmond, Virginia (March 2009). The President also reported on this year's overseas conference *Mozart in Prague*, 9 to 13 June 2009 in Prague, which MSA is jointly organizing with the Society for Eighteenth-Century Music. Planning is well underway for what promises to be a very exciting event.

This year the Society had the pleasure of presenting the first Marjorie Weston Emerson Award, which will be annually awarded to the best publication on Mozart published during the previous year. Isabelle Emerson, founding President of the Society and creator of the prize, presented the Award to this year's recipient, Karol Berger, for his book *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (University of California Press, 2007). Karol Berger accepted the award and thanked the Society for the encouragement it gave him in his work.

MSA Meeting Attendees

Michael Arshagouni	Roman Ivanovitev
Eva Badura-Skoda	Judith Schwartz Kapp
Anna Marias Busse Berger	Kathryn L. Libin
Karol Berger	Dorothea Link
David Black	Marita McClymonds
Bruce Brown	Alyson McLamore
Greg Butler	Mary Sue Morrow
Margaret Butler	Martin Nedbal
Bathia Churgin	Janet K. Page
Caryl Clark	Eftychia Papanikolaou
Paul Corneilson	John Platoff
Isabelle Emerson	John A. Rice
Stephen Fisher	Jane Stevens
Edmund Goehring	Joshua Walder
Floyd Grave	Larry Wolff
Jane S. Hettrick	Neal Zaslav
Tom Irvine	Laurel Zeiss

The Study Session of the Business Meeting consisted of three presentations. Paul Corneilson's report on the Early Mozart Biographies Project, the online database of early biographies of Mozart in full text currently available and underway on the Society's website, was followed by two papers from MSA members: Edmund Goehring, "A Troubling Genius: Ignaz Arnold's Mozart Biography of 1803," and John A. Rice, "A Scena in Haydn's *La fedeltà premiata* and the Larghetto of Mozart's Piano Concerto in B flat, K. 595."

—Eftychia Papanikolaou

Financial Statement

Mozart Society of America
July 1, 2007-June 30, 2008

Funds

Beginning balance	\$18,451.39
Bank correction ck #1017	(6.00)
Dues	5,150.00
Contributions	670.00
Payments	117.00
Interest--CDs	601.01
Emerson Prize	500.00
Total funds	25,483.40

Expenses

Personnel/	
Private Contracting Bus. manager	1970.00
Newsletter design	900.00
Web site	
Management	1000.00
Registration	145.16
Input center	603.90
Total web site	1749.06
Total Pers./Priv. Contracting	4619.06
Office expenses Office supplies	106.72
Postage	1.46
AMS-Meeting, 2007 Room Use	200.00
Other expenses	
Secretary of state--Nevada	75.00
Total expenses	(5,002.24)

Summary	Cash on hand	20,481.16
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A note on the MSA account at UNLV:
While no deposits were made in this fiscal year, the following was paid from the UNLV account:

Newsletter printing, Aug 07: \$350.88

Newsletter printing, Jan 08: \$589.03

The UNLV Balance as of 30 June 2008: \$599.00

Saoû chante Mozart

The only French music festival dedicated to Mozart, *Saoû chante Mozart* celebrates this summer the twentieth year of its activities. Begun in 1989 by a few impassioned Mozart amateurs and admirers in the Drôme Department of southeast France under the leadership of Henry and Anne Fuoc, it has grown from a weekend of four concerts to a major festival lasting almost a month.

Saoû chante Mozart is a moveable feast of music. The festival exploits the acoustical and scenic possibilities of the Drôme region, staging performances in a number of different towns and villages, in theatres, churches, chateaus, in the open air. Concerts provide a wide variety of genres—solo repertoire, vocal, choral, chamber, and symphonic music—coupled with a grand variety of ambience. Not a festival to attend in one's finest evening dress, emphasis here is on first-rate presentation of Mozart's music in a welcoming, often informal atmosphere.

Since 1993 the festival has been organized around a theme, for example "Mozart and Prague" (1993), "Mozart and the Eternal Feminine" (1995), "Mozart and Friends" (2001), "Mozart en famille" (2004). The topic for summer 2009 is "Mozart and Haydn ad libitum." Artists for 2009 include the String Quartet of Venice, the Wind Octet of Prague, the Turkish pianist Fazil Say, the String Quintet of the Berlin Philharmonic, as well as the Orchestre National de Lyon, and the Orchestre d'Auvergne.

Saoû chante Mozart 2009 opens with a concert on 25 June by the String Quartet of Venice at the Place de Châteauneuf de Bordette and concludes on 20 July with Marie-Josèphe Jude (pianist) and Nicolas Dautricourt (violin) performing works by Mozart and Haydn, in the Eglise de Nyons.

For more information about this quite unusual festival, please see the website: www.saouchantemozart.com.

Note from the Editor: From time to time we come across unusual festivals or events pertaining to Mozart. We will report these as space permits, and we welcome submissions from our readers about such items.

About Our Contributors

Lisa de Alwis has served as adjunct faculty at the University of Nevada, Las Vegas, and as the editorial assistant for the *Journal of the American Musicological Society*. She is working toward her Ph.D. in musicology at the University of Southern California; her dissertation is on censorship issues in eighteenth-century Viennese Singspiel. She received a Philanthropic Educational Organization fellowship for the 2008–2009 academic year and is continuing her research in Vienna.

Robert L. Marshall, Sachar Professor of Music emeritus, Brandeis University, is a co-editor of *Variations on the Canon: Essays on Music from Bach to Boulez in Honor of Charles Rosen on His Eightieth Birthday* (University of Rochester Press, 2008). The volume includes his essay, "Sonority and Structure: Observations on Beethoven's Early and Middle-Period Piano Compositions."

Roye Wates is Professor of Music at Boston University. Her book, "An Introduction to Mozart: The Music, The Man, The Myths," will be published by Amadeus Press in 2010.

Call for Papers

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies

Albuquerque, New Mexico, 18–21 March 2010

The Mozart Society of America invites proposals for its roundtable session at the 2010 meeting of the American Society for Eighteenth-

Century Studies, to be held in Albuquerque, New Mexico, 18–21 March. The session will be entitled "Teaching Mozart," and will focus on discussion of effective and innovative classroom approaches to Mozart's life and works within the broad context of the Enlightenment.

Interdisciplinary perspectives are especially welcome, and we encourage the participation of teachers from diverse types of institutions and various educational levels. Abstracts of 250 words

should be submitted by 1 July 2009 to Kathryn Libin,

kalibin@vassar.edu.

Calendar

CONFERENCES

Arranged chronologically; deadlines for paper/seminar proposals are given if known or not already passed. Note that abstracts of papers are frequently posted on the web sites of societies.

South Central Society for Eighteenth-Century Studies, 5–7 February 2009, Galveston, Texas. Theme: “An Effervescent Era.” Address: Kevin Cope, e-mail: 72310.3204@campuserve.com. See also the web site: www.scsecs.net/scsecs/.

Mozart Society of America, during annual meeting, 26–29 March 2009 of American Society for Eighteenth-Century Studies, Richmond, Virginia. Theme: “Biography and Portraiture in Mozartean Myth-Making.” Address: Isabelle Emerson, e-mail isabelle.emerson@unlv.edu. See also ASECS web page at <http://asecs.press.jhu.edu>.

Society for Eighteenth-Century Music, during annual meeting, 26–29 March 2009 of American Society for Eighteenth-Century Studies, Richmond, Virginia. For further information, see the website: www.secm.org.

Haydn Society of North America, 28–31 May, Boston and Cambridge, in partnership with the Handel and Haydn Society. For further information see the website: www.secm.org/links/events.html#haydn2009.

“**Mozart in Prague**,” 9–13 June 2009, Prague. Fourth biennial conference of **Mozart Society of America**, held jointly with **Society for Eighteenth-Century Music**. Address: Kathryn Libin, 126 Darlington Avenue, Ramsay, NJ 74461, e-mail: kalibin@vassar.edu.

Eighteenth-Century Society for Scottish Studies, 2–5 July 2009, University of St. Andrews, Scotland. Papers and performances relating to all aspects of Scottish culture during the long eighteenth century. Address: Dr. David Allan, School of History, University of St. Andrews, St. Katharine’s Lodge, The Scores, St. Andrews KY16 9AL, Scotland, UK; e-mail: da2@st-andrews.ac.uk.

“**Celebrating Haydn: His Times and Legacy**,” 6–9 August 2009, York University, Toronto, Canada. For further information, see the website: www.brocku.ca/haydnconference/york.

East Central Society for Eighteenth-Century Studies, 8–11 October 2009, Lehigh University, Bethlehem, Pennsylvania. Theme: “The Sacred and the Secular in the Transatlantic Eighteenth Century.” Address: conference chairs Monica Najar and Scott Paul Gordon.

Mozart Society of America, during annual meeting of American Musicological Society, 12–15 November 2009, Philadelphia. Theme: “Mozart and Haydn.” Send 250-word proposals/abstracts for short talks exploring perspectives on the relationship between the two composers, musical affinities/influences/connections, and other matters of interest words by 1 July 2009 to Jessica Waldoff, jwaldoff@holycross.edu.

Society for Eighteenth-Century Music, during annual meeting of American Musicological Society, 12–15 November 2009, Philadelphia. For further information, see the website: www.secm.org.

Mozart Society of America, during annual meeting, 18–21 March 2010 of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. Roundtable session, “Teaching Mozart,” discussion of effective, innovative classroom approaches to Mozart’s life and works within the broad context of the Enlightenment. Send abstracts of 250 words by 1 July 2009 to Kathryn Libin, e-mail: kalibin@vassar.edu.

Society for Eighteenth-Century Music, during annual meeting, 18–21 March 2010 of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. For further information, see the website: www.secm.org.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Carmel Music Society: The Mozart Society Series. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625–9938; website: www.mozart-society.com. See website, www.carmelmusic.org, for detailed information.

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mario Mercado, President; Mrs. Erna Schwerin, Founding President. Friends of Mozart also publishes newsletters and informative essays for its members. 4 May 2009, 8:00 P.M.: Program to be announced, Church of Christ & St. Stephen, 69th St. and Columbus Ave, New York City. Admission free to all events.

The Mozart Society of Philadelphia. No. 5 The Knoll, Lansdowne, PA 19050–2319 Tel: (610) 284–0174. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven, Concerts are free and open to the public. No further information available at this time.

FESTIVALS

A. Mozart Fest, Austin. 2304 Hancock Dr., 7D, Austin, TX 78756–2557 Tel: (512) 371–7217. For reservations, tickets, and more information: www.amozartfest.org.

Long Island Mozart Festival, The Chamber Players International, Old Westbury, New York. 29 August – 1 September 2009. Tel: (877) 444–4488 Website: www.limozartfestival.com.

Long Beach Mozart Festival, 5450 Atherton Street, Long Beach, CA 90815. Leland Vail, Artistic Director. Tel: (562) 439–4073, e-mail: lelandvail@yahoo.com; lvail@csulb.edu Website: www.longbeachmozartfestival.org.

Mainly Mozart Festival, San Diego. P.O. Box 124705, San Diego, CA 92112-4705 Tel: (619) 239–0100. David Atherton, Artistic Director. Performances by the Mainly Mozart Festival orchestra, chamber music, recitals, educational concerts, and lectures. Call for information about other series offered by Mainly Mozart.

Midsummer Mozart Festival, San Francisco. July 2009. Tel: (415) 954–0850. Fax: (415) 954–0852. George Cleve, Music Director and Conductor. Website: www.midsummermozart.org.

Mostly Mozart Festival 2009, Lincoln Center, New York City. July and August 2009. Website: www.lincolncenter.org/programs/mozart_home.asp.

OK Mozart International Festival, Bartlesville, Oklahoma. 12–20 June 2009. P.O. Box 2344, Bartlesville, OK 74005. Business Office: (918) 336–9900, Ticket Office: (918) 336–9800. Website: www.okmozart.com.

Saou chante Mozart, Southeast France. 25 June – 20 July 2009. Theme: Mozart and Haydn. Website: www.saouchantemozart.com.

Vermont Mozart Festival, Burlington. Summer festival, winter series. 125 College Street, Burlington, VT. Tel: (802) 862–7352. Website: vtmozart.com.

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The Mozart Society of America

We are proud to present this issue of the *Newsletter* of the Mozart Society of America. Please share this copy with colleagues and students.

It is with great pleasure that we express our gratitude to all who helped make this issue possible: the Department of Music and the University of Nevada, Las Vegas, for serving as host institution; and Jonathan Good, Chair, Department of Music, and Jeff Koep, Dean of the College of Fine Arts, for their generous and unfailing support of the Mozart Society of America.

Isabelle Emerson, Editor
Newsletter

Kathryn L. Libin, President
Mozart Society of America