



2000 MSA Study Session

The Mozart Society of America will again hold its annual meeting at the fall meeting of the American Musicological Society, this year in Toronto. The meeting, scheduled for Friday, 3 November, from 12:00 to 2:00 P.M., will consist of a brief business meeting followed by a study session. The meeting is open to non-members as well as members of the Society.

The agenda for the business meeting is as follows:

- Announcements
- President's Report
- Treasurer's Report
- Committee Reports
- New Business
- Other

Study Session

The Program Committee has received a number of abstracts, and is working out the specifics of the study session. Since a leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another's work, we will again follow the format we adopted for the 1999 session in Kansas City. As usual, we will print and distribute all submitted abstracts, dependent on the permission of the authors. The study session itself will break into two parts, the first for the presentation and discussion of the paper by Peter Hoyt which was selected partly on the basis of its potential to stimulate discussion, and the second for individual discussions between authors of the other distributed abstracts and those interested in their work.

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Guest Column: Bathia Churgin

Mozartian Byways

For me, as for most musicians, the performance of Mozart was central to my music education. Since I play three instruments—violin, viola, and piano—I was able to become familiar with a large repertoire of Mozart's music. As a violinist, I played Mozart's last three concertos at an early age, and since college have played through Mozart's mature sonatas many times, most meaningfully in Israel with the pianist Edith Kraus, a distinguished student of Artur Schnabel and survivor of Theresienstadt. I have also often performed many of Mozart's chamber works, especially the string quartets and piano trios. As a modest pianist, I learned the standard Mozart sonatas and fantasies and even managed to get through the D-minor piano concerto. In all these ways, Mozart's music became a basic component of my musical knowledge and thought.

To be a student at the High School of Music and Art in New York City was a truly wonderful experience, shared by other members of the Mozart Society, such as Maynard Solomon (who graduated in my class) and Robert Marshall. However, even there I had many arguments with students who called Mozart simplistic, an apparently widely held view at the time. As a violinist I was required to play the viola in an orchestra for one year. This led to my sole opportunity to perform with orchestra, playing the viola part of the first movement of Mozart's Sinfonia Concertante for Violin and Viola.

It was the viola that also led to my

initial work with the Beethoven sketches. In Tel Aviv, I played first viola in a memorable evening of quintets—Mozart's C major and G minor, and Beethoven's Quintet in C major, op. 29. I had never heard the Beethoven quintet (it is still unjustly neglected) and found the music extraordinary. Thus, when I decided to start work on Beethoven's sketches, I chose the Op. 29 as my subject, and it proved to be remarkably fruitful.

Playing in orchestras at Music and Art, Hunter College, and at Vassar College where I taught for many years, deepened my interest in the symphonic repertoire and influenced my decision to work on the symphonies of G.B. Sammartini as a dissertation topic at Harvard. It also prepared me for editing not only Sammartini's symphonies but also Beethoven's Symphonies Nos. 3 and 4, and for coaching performances of Sammartini and other unknown early Classic symphonies. The point of all this is to emphasize the importance of performance for musicologists on all levels—for sheer joy, for insight, and for research.

Though I am not a Mozart scholar, the two composers I have worked on most extensively, G.B. Sammartini (1700/01–1775) and Beethoven, had contact with Mozart and his music. For Beethoven, as Maynard Solomon mentioned in the previous Guest Column, Mozart remained a potent force throughout his life. As he wrote to the Abbé Stadler on 6 February 1826: "I always counted myself among the greatest admirers of Mozart

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Newsletter of the Mozart Society of America

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Guest Column

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and shall remain so until my last breath.” As we know, Beethoven modeled several early works on Mozart, and continued to find inspiration in various Mozartian procedures. Of Beethoven’s many copies of music by other composers, Mozart heads the list. Beethoven had a special interest in Mozart’s contrapuntal pieces and passages. A recent discovery, described in my article, “Beethoven and Mozart’s Requiem, A New Connection” (*Journal of Musicology*, 1987), is a précis that Beethoven made of the Kyrie fugue from the Requiem while he was working on the *Missa solemnis*. What is astonishing is Beethoven’s readiness to learn from Mozart when he was at the height of his powers. He also invented a set of analytical symbols that identified two aspects of the fugue of interest to him: the use of double counterpoint in the treatment of the subject and countersubject, and the metrical placement of the entries on either beat one or three of the 4/4 measure. This is one of the few examples of one great composer analyzing another. The contrapuntal and metrical devices, too, were newly exploited in Beethoven’s late works.

It is probable that Beethoven met Mozart in 1787, and Sammartini lived long enough to meet Mozart as well during Mozart’s four visits to Milan, 1770–1773. In the first visit, Leopold Mozart described how his son performed “in the presence of Maestro Sammartino and a number of the most brilliant people and . . . amazed them” (letter of 10 February 1770). During Mozart’s second visit to Milan, where he composed his first opera seria,

Mitridate rè di Ponto (first performed 26 December 1770), Sammartini gave strong and crucial support to the young genius, as noted in another letter of Leopold’s (22 December 1770).

Because Mozart composed his first ten string quartets mainly in Italy during 1770–1773, and most of them were associated with Milan, it was long assumed that these works were influenced by Sammartini. Though the subject of influence is very slippery, I tried to deal with this question in a paper for the grand Mozart conference in Salzburg, February 1991, “Did Sammartini Influence Mozart’s Early String Quartets?” (*Mozart-Jahrbuch* 1991). It would have been impossible to consider this subject in depth if not for the long years spent locating, scoring, and authenticating Sammartini’s chamber music, and in particular twenty-nine quartets of various types.

The last twelve Sammartini string quartets seemed to be the most relevant to the problem; six were composed in the 1760s, and a recently discovered set of six quartets in Stockholm is even later in style. But how to date the new set? Here, Mozart research lent a hand to Sammartini research with respect to the dated watermarks of Mozart’s works composed in Milan which were compiled by Alan Tyson. Working via fax between Stockholm, Bar-Ilan University, and Oxford, shortly before scud missiles fell on Israel, we found that the Sammartini paper had two watermarks identical to the Mozart papers. One in the Mozart manuscripts could be dated from August to November 1771, the date ca. 1771 being logical for Sammartini’s latest quartets. Though I was sure, despite

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A Note from the Editor:

“Mozart Manuscripts in North America” An Update

As the new editor of the *Newsletter* I am delighted to report that the “Mozart Manuscripts in North America” series is moving forward, thanks to Daniel Leeson and Neal Zaslaw, with whom I have been working during the past few months. We find ourselves now at a somewhat more complicated point in the series, focussing on diversely situated manuscripts scattered about the United States and Canada (those held by universities, public libraries, galleries, historical societies, and private owners). We have commissioned individual reports for several of these items which will be included in forthcoming *Newsletter* issues.

—Kay Lipton

From the President

It gives me great pleasure to welcome in this issue Kay Lipton as the new Editor of the *Newsletter* and not only to wish her success but to promise her all possible support in this challenging undertaking. At the same time I would like once more to express on behalf of the Society my deep gratitude to Edmund Goehring for his accomplishment in creating a newsletter of the highest quality. Certain longterm projects will continue, for example, the cataloging of Mozart manuscripts in North America, and new areas will undoubtedly be explored, but I am confident that the primary goal of the Society—of communication among scholars, students, and aficionados of Mozart's music—will remain central to the philosophy of the *Newsletter*.

Sitting in Las Vegas where the temperatures are varying between 108 and 115, I look forward with particular pleasure to the Mozart Society meeting in Toronto during the annual meeting of the American Musicological Society. Jane Stevens and her committee have put together another stimulating study session for us (see the announcement and abstracts of papers on pp. 1, 13–14); the only difficulty will be fitting the material into the hour and forty-five minutes that we have been allotted. I promise that the business meeting preceding the papers will be at least as brief as it was last year.

The MSA session at the annual meeting of the American Society for Eighteenth-Century Studies (ASECS) will be in New Orleans in April 2001; the deadline for abstracts is very short since all information must be submitted to ASECS by 15 September. Please send your proposals to Jessica Waldoff, chair of the session, as soon as possible (a notice about the meeting appears on p. 12).

The first in the planned series of biennial conferences sponsored by the Society will take place in Las Vegas on 9 and 10 February (a much more pleasant season than the present one). Offerings include

concerts, papers, a workshop on late-eighteenth-century dance, and a banquet plus ball (at which we will have the opportunity to execute our newly acquired terpsichorean skills). More details are provided on p. 9 in the announcement from program chair Mary Sue Morrow.

My warmest thanks to the chairs and committee members, who have spent time they didn't have in putting together these meetings. Plans for the future, in addition to the annual meetings at AMS and ASECS and the biennial conferences, include a special celebration in 2006 for the Quarter of a Millennium Mozart with a commemorative volume of new essays plus selected offerings from the ten years of *Newsletter* issues.

The number of library subscriptions is growing slowly; see the list printed below. The publication in the last issue of the previously unpublished autograph of the recitative "Tutto è disposto" from *Le nozze di Figaro* and of the drawing by Nannerl Mozart at the bottom margin of her manuscript in this issue, as well as the catalogues of manuscripts in North America and the annual bibliographies of publications in English, should be persuasive in convincing your library to subscribe. It is also encouraging to see student members from such institutions as Cornell and the University of Pennsylvania (as well as the University of Nevada, Las Vegas). The business office here at UNLV will gladly send issues of the *Newsletter* and information about subscription/membership to prospective members.

Of interest to Society members will be the recent announcement by Richard Gaddes, the new director of the Santa Fe Opera, of plans to stage less known Mozart operas. The first of these, during the summer season of 2001, will be *Mitridate, rè di Ponto*, composed when Mozart was fifteen, rarely seen in this country, and never before performed at Santa

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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. Offer assistance for graduate student research, performance projects, etc.
3. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
4. Support educational projects dealing with Mozart and the eighteenth-century context.
5. Announce activities—symposia, festivals, concerts—local, regional, and national.
6. Report on work and activities in other parts of the world.
7. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies and the Goethe Society of North America.
8. Serve as a central clearing house for information about Mozart materials in the Americas.

Guest Column

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this intense effort, that no influence could be traced because of the large gap in time between the composers, much to my surprise I did find several points of contact between them. These were not in structure or language, but especially in texture—the many examples of independent second violin parts—and the unusual number of slow movements in minor.

A different story emerged regarding Mozart's first quartet, K. 80 (73f), written the day he left Milan after his first visit. Since Mozart was reported to have sightread a Boccherini trio in Verona some two months before he arrived in Milan, I decided to look through the early Boccherini trios, copies of which were in our library thanks to the dissertation on Boccherini's trios by one of my doctoral students, Miriam Tchernowitz. There I found one obvious model for the overall cycle of Mozart's K. 80 in Boccherini's Trio, op. 1, no. 6 (1760), which also provided the opening phrase for Mozart's quartet. This long story illustrates how many coordinates were needed to deal with the question of influence, or still better, the context for Mozart's early quartets. Without research on music written before and during Mozart's lifetime we can gain only an imperfect understanding of his style and achievement. Working on both Sammartini and Beethoven has given me a long view of the Classic style which I think is most necessary for identifying the old and new in later Classic developments. This means the early Classic period must be given its due, as well as the Italian dimension.

Before closing, perhaps a brief picture of Mozart in Israel would be of interest. Our musical life has benefited much from the visits of such great Mozart scholars as Alan Tyson and Neal Zaslaw, seminars taught by Jan LaRue and Leonard Ratner, and performances by Malcolm Bilson and Robert Levin. In fact, Bilson helped us

find, and inaugurated our excellent fortepiano on the Walter model. Another honored guest at Bar-Ilan has been the Mozart collector Eric Offenbacher, who gave some precious gifts to our library, including the recent horn concerto facsimile. On 22 December 1991 I was able to organize the first Mozart conference in Israel, commemorating the bicentennial of Mozart's death. Though the conference lasted only one crowded day, we had many good papers. Among the participants was our guest from abroad, Julian Rushton.

(reproduced on p. 5) by Maria Anna (Nannerl) Mozart of six keyboard minuets, probably by Michael Haydn but ascribed to Mozart as K. 105 (61f); (5) the first edition of Mozart's six accompanied sonatas for keyboard and violin or flute, K. 10–15; (6) the first edition of Mozart's "Paris" symphony, K. 297 (300a), five parts missing (flute 1, 2 oboes, 2 horns); (7) the first edition of the Sinfonia Concertante for Violin and Viola, K. 364; (8) a letter from Constanze (Mozart) Nissen to her son Carl Thomas Mozart, Vienna, dated 1 December 1809; and (9) a

letter dated 23 December 1809 from Peter Lichtenthal to Friedrich Justin Bertuch, regarding details of Haydn's last days, death, and burial, with a postscript by Constanze (Mozart) Nissen.

Mozart's music has become increasingly popular in Israel and more of it is heard on our classical music radio station than in many other places. Only two doctoral theses, however, have been written on Mozart topics—by Uri Toeplitz (1978) and Adena Portowitz (1995). As a bicentennial tribute, Israel issued a beautiful large stamp with Mozart's profile (based on the medallion by Posch) set against its shadow on an autograph page from *Don Giovanni*. Indeed, Mozart's music casts a long shadow on the Western musical tradition, and will ever do so.

—Bar-Ilan University
Ramat Gan, Israel



Israel's Mozart stamp, with tabs

There is a small Mozart collection in the Jewish National and University Library in Jerusalem which was donated largely by Alex A. Cohen. The collection includes: (1) a copyist's score of the C-minor Piano Sonata, K. 457, with Mozart's dedication to his pupil Maria Theresia von Trattner and a few corrections in his hand; (2) a sketch for *Lo sposo deluso*, K. 430 (424a), on a small cut leaf; (3) an autograph letter from Mozart to Constanze, Frankfurt am Main, 28 September 1790; (4) a score

Book Review

John A. Rice. *Antonio Salieri and Viennese Opera*. Chicago and London: The University of Chicago Press, 1998. xx, 648 pp. \$95.00

In 1999 John Rice's splendid new book shared the prestigious Otto Kinkeldey Award of the American Musicological Society, given to "the most distinguished . . . work of musicological scholarship" published in the preceding year. In light of this honor, the enthusiastic review that follows may seem to be redundant. But I shall plunge ahead, in the hope that I can detail some of the ways in which Rice's book will be of great value to scholars working in late-eighteenth-century opera and to those interested in the musical context surrounding Mozart's operatic works.

Because of Salieri's long career in Vienna (from ca. 1765 to the first years of the nineteenth century) and because of his central position in Viennese operatic life, he is the ideal figure through whom to understand late-eighteenth-century opera in Vienna—a far better figure than Mozart, in fact. So the territory Rice explores here is of great significance for scholars. The book has three related goals, each clearly stated by the author: he aims to present a biography of Salieri (up to his retirement from operatic composition), a history of the operatic establishment in Vienna during his career, and a study of a representative sample of Salieri's operas. These subjects obviously overlap, and they are presented in a generally chronological narrative that is clear and well organized. Let me comment on each of them in turn.

All biographers of Salieri are dependent on the work of Ignaz von Mosel, whose 1827 biography of the composer was based on a mass of primary sources no longer available. But Rice has supplemented the material in Mosel with a great number of additional primary sources, some of them located by earlier scholars (especially Swenson and Angermüller) but many uncovered for the first time by Rice himself. He is thoroughly familiar with the secondary literature, and his control of the archival material in Vienna (and elsewhere as it relates to

Salieri) is first-rate; he not only knows where to look for information, but how to interpret it.

The biographical treatment here is superior to anything I know of in the literature. Rice's account is richer and more detailed than Volkmar Braunbehrens's recent biography—relying on documentary information of which Braunbehrens was unaware—as well as being more insightful. While there is not much information from which to gain a sense of Salieri as a personality, Rice gives at least a notion of what the man may have been like. About the important professional relationships in the composer's life—with Gassmann, with Gluck, with the librettists Casti and Da Ponte, and with the Emperor Joseph II—Rice has a great deal to say, and he is able to go beyond merely rehearsing the known facts. In particular he deserves credit for depicting, far better than ever before, the very close and supportive relationship between Salieri and Emperor Joseph; the personal and professional aspects of this relationship are of enormous interest, and Rice uses extensive documentation to create a compelling picture of a twenty-five-year friendship.

Rice's handling of the institutional history of opera in Vienna is authoritative and thorough. He presents not just the facts of what happened (relying, as I noted above, on a wealth of documentary evidence, much of it developed by him), but plausible and persuasive explanations, invoking personalities and relationships as well as political and economic forces. The various periods of operatic management—the so-called "impresarial decade" of 1766-76, Joseph's National Theater, the reign of the Italian company in the 1780s, and so on—are carefully delineated and their effects on operatic composition explained in detail. Joseph's personal tastes were a central factor, but so were aristocratic preferences, the availability of singers (whose abilities and roles in the opera troupe are discussed in some detail), economic conditions, and even the Emperor's health. Some previous scholarship about opera in Vienna,

especially work focused narrowly on Mozart, is limited by a lack of understanding about how the opera there was organized, funded, and directed—as well as by a lack of attention to the singers for whom the music was written. The detailed narrative here will be a crucial resource for all future investigations. Moreover, some of Rice's information will be new even to specialists, such as the focus on recruiting experienced singers of opera seria for the Viennese buffa troupe; this recruiting effort relates directly to the more serious, less purely comic quality of opera buffa in Vienna compared to that found in Italy.

In his treatment of Salieri's operas, Rice considers in some detail perhaps twenty of Salieri's nearly forty operatic works. Typically each discussion runs to about ten pages on the work itself (as opposed to the biographical and historical background to its composition, and a consideration of its reception). These pages outline the central plot threads and present the main characters, after which Rice provides a general characterization of the music of the work and illustrates this characterization with references to three or four numbers from the opera, with musical examples and a few sentences of discussion of each one. While the general approach is not particularly new, his analyses are sound and frequently illuminating. He considers a relatively consistent list of stylistic features from opera to opera: among them aria forms, phrase lengths and the construction of the opening vocal paragraph, melodic and declamatory styles, and harmonic and tonal features (both on the local and large-scale level). Rice has little to say about the political or social implications of operatic stories, and he does not attempt to assess an opera in terms of its overall musical and dramatic effect. (Such assessments are of course extremely difficult for works one cannot see in a theater, or even hear on a recording.)

What makes this approach more than just a series of unconnected discussions of separate works is Rice's attention to the creation and maintenance of a

context for them. His Chapter 3 characterizes both the librettos and the music of typical Goldonian opera buffa, which was the take-off point for Salieri's early works. Thereafter, discussions of individual operas draw on previous material to create a degree of continuity: particular opere buffe, such as *La scuola de' gelosi* in Chapter 8, are assessed in terms of how they continue the Goldonian tradition, as well as how they depart from it. A similar method is employed with Salieri's French operas, so that they can be understood in light of the prevailing stylistic and generic traditions of Gluckian opera in Paris. And works written later in Salieri's career are compared to earlier operas, and several lines of compositional development thereby developed and followed.

Rice's approach to the operas is very informative, but at times I found myself wishing that more of his obviously careful and detailed examination of these works had found its way into the book. I'm aware that this verges on wishing for a different book than the one he has written, which is not quite fair. But since he knows this music very well, and is in a position to see it in a broad perspective, it is difficult not to regret the absence of even more attention to this perspective. As an example I can cite the discussion of *La fiera di Venezia* (1772) in Chapter 6. This work, one of Salieri's most widely

successful operas, was revived in Vienna in 1785–1786, where it seems to have been less appreciated than before; Rice also cites Leopold Mozart's negative reaction to a production in Munich in 1785: "the music . . . is full of worn-out commonplace ideas, old-fashioned . . . only the finales are still tolerable." But while speculating that Leopold's criticism probably reflects, at least in part, "the evolution of musical style between 1772 and 1785" (p. 194), Rice does not pursue this question. A consideration of how operatic style in Vienna—or Salieri's style in particular—did change in those thirteen years would be very valuable for other scholars, and Rice is in the best position to tackle it.

As one might expect, Mozart is an important presence in many parts of the book. He was not Salieri's only operatic rival in Vienna, but certainly an important one, and his Viennese operas are mentioned frequently. In Chapter 14, "Mozart and Salieri," Rice addresses a number of issues: the personal and professional relationship between the two composers (or what can be deduced about it); Mozart's development as an opera buffa composer; connections between specific operas by Salieri and Mozart (above all the influence of Salieri's *La grotta di Trofonio* on *Don Giovanni*, and of *Axur rè d'Ormus* on *La*

clemenza di Tito and *Die Zauberflöte*); and the fascinating story of Salieri's abandoned attempt to set the libretto of *Così fan tutte*, before it was set by Mozart. Early hints in the secondary literature suggested that Salieri had essayed a setting of *La scola degli amanti* (to give its original name); but this was confirmed only in 1996, with the discovery by Rice and Bruce Alan Brown of Salieri's autograph manuscripts for the first two terzetti of the opera in the Austrian National Library. Here Rice discusses the suitability of the text for Salieri and considers possible reasons why the composer might have put it aside.

As I hope to have made clear, John Rice's book illuminates subjects of central importance to the study of late-eighteenth-century opera, both in Vienna and elsewhere. His work is authoritative and reflects excellent research, is well organized, and is written in a clear and attractive style. The book is also beautifully produced, and contains numerous musical examples, many black-and-white figures, and two color plates. While Rice's treatment of Salieri's operas might have gone further (which would have required a still longer book!), the book as it stands is one of the most significant contributions to its field in many years.

—John Platoff
Trinity College
Hartford, Conn.

Recording Review

Mozart: Piano Concertos No. 5 (K. 175), No. 14 (K. 449), No. 16 (K. 451) Robert Levin, fortepiano/ Christopher Hogwood/The Academy of Ancient Music Decca, Editions de l'Oiseau-Lyre 289 458 285-2 (1999)

It is always occasion for rejoicing when a new episode in Robert Levin and Christopher Hogwood's adventurous exploration of Mozart's keyboard concertos appears. This latest release offers Mozart's earliest original concerto, K. 175 in D major, in his revised 1782 version with new rondo, K. 382; a somewhat transitional work, K. 449 in E-flat, which Mozart began early in his Vienna years and completed for his student Barbara Ployer in February 1784; and a concerto in the grand new style Mozart embarked upon in the spring of 1784, K. 451 in D.

I use the adjective "adventurous" to describe this undertaking with emphasis, and for two reasons: first, because Levin improvises extensively in these recordings, providing not only embellished repeats and informal lead-ins, but entirely new cadenzas for each movement where required. We have become so accustomed to hearing Mozart's original cadenzas in many of the concertos that they have lost much of their true function, which aimed to thrill an audience with the unexpected; thus, like an aerial acrobat without a net, Levin has restored that sense of excitement, surprise, and risk (the fact that once recorded even these new cadenzas are forever crystallized in sound and time is cause for reflection, but not for rejection of the enterprise, which is a noble one). Second, Levin and Hogwood (along with their advisor and program annotator for the series Cliff Eisen) have taken an adventurous approach to Mozart's texts by basing their performances not only on the widely known versions found in the *Neue Mozart-Ausgabe*, but on new readings discovered upon returning to Mozart's autographs, especially those now in the Biblioteka Jagiellonska in Kraków that were lost after the war and unavailable to editors of the new complete edition. Many revelations emerge on consideration of these autographs, but the wealth and diversity of Mozart's original

articulation markings are especially significant for nuanced fortepiano performance.

The fortepiano used here is a replica of a ca. 1795 instrument by Anton Walter, made in 1982 by Monika May of Marburg an der Lahn, Germany. It is clearly a fine instrument and sounds wonderful in this recording. That said, I have to add that I was somewhat disappointed that the concerto in D, K. 175, was not recorded on a Stein type fortepiano, such as the one Levin played in his recordings of the "subscription" concertos, K. 413–415, and K. 271. This stems only in part from a desire for historical "accuracy"; yes, Mozart loved the pianos of Johann Andreas Stein and borrowed the one owned by his patron, the Countess Thun, for early concerto performances in Vienna, likely including the première of K. 175 with its new rondo on 3 March 1782. Yet we also know that Mozart played on a great variety of keyboard instruments in his time, depending on what was available and what worked well. But at some point, probably late in 1783 or early in 1784, Mozart made a choice, and bought himself not a Stein, but a Walter piano. Contemporary reports indicate that listeners heard real differences between the two types of pianos; Johann Ferdinand von Schönfeld wrote of the "purity," "gentleness," and "melting" quality of the Stein sound, as opposed to the "strength" and "fullness" of the Walter, and suggested that the Walter was more a virtuoso's instrument. Thus in Mozart's public presentations of K. 175—a more exuberant and noisy concerto with a fuller orchestra than the other concertos of 1782–83—he may not have been entirely satisfied with the performance of the Stein. That would be extremely interesting to hear, particularly in close proximity to the other D-major concerto on the recording, which exemplifies Mozart's new Walter style. (I am still waiting for a good recording, or indeed any recording, of the original 1773 version of K. 175 on a harpsichord; but that is another story.)

On hearing Levin's and Hogwood's rendition of K. 175, one understands why Mozart and his audiences enjoyed it, and why Mozart kept it active in his repertoire for so many years. It is fun. It possesses

none of the poignant, sometimes painful expression or the sophisticated rhetoric of later concertos. Instead it sparkles with youthful wit and energy, especially at the sprightly tempos heard here in the outer movements. In the rondo/variation finale, which Mozart added in Vienna, the all-important winds sound fresh and crisp, articulating beautifully. Levin too shapes eloquent, speaking lines that adhere closely to the original articulations (not shown in the *NMA*), as in passages in bars 89*ff.* (right hand) and 131*ff.* (left hand), where Mozart's tiny rests and carefully individuated stemming show his detailed sculpting of sound. In the D-minor variation Levin brings the piano's moderator into play on the repeat of bars 91–92, providing a delicate muting that would not have been available on a Stein piano. And the *Adagio* section unfolds elegantly, with a gracious tempo and perfectly tasteful ornamentation.

The concerto in E-flat, K. 449, probably did not originate with Mozart's nineteen-year-old student Barbara Ployer, in mind; Alan Tyson's paper studies have shown that it was begun about the same time as K. 414 in late 1782, and like the "subscription" concertos it is scored for strings with winds *ad libitum*. The second stage of composition, most likely commencing with a commission from Barbara Ployer, begins with the first movement's development section. One of the first things that a viewer of the autograph sees at this point is an extensive revision: the passagework in bars 190–1, 194–5, 198–9, and 202–3 is all crossed out and rewritten above. Before the rediscovery of the autograph, this original version was known through a manuscript copy of the concerto's keyboard part in Nannerl Mozart's hand, where she described it as "extra manieren [embellishments]." Comparison of the two versions reveals that the earlier figuration was, without question, of greater technical difficulty; it is also more emphatic, more strongly accented, and more sonorous. Mozart's revision is not only easier to play, but softer, less full, and more rhythmically fluid: a more feminine persona, perhaps? Levin plays Mozart's first idea in this case. Ployer could certainly not be considered a weak player, however, as the third movement amply

demonstrates. Here the vigorous contrapuntal activity, the vastly expanded use of broken octaves in virtuosic passage-work, and the sweeping scales in the left hand that extend to the bottom of the keyboard range, all provide evidence of a vital and muscular technique in full play. Levin does it justice.

Of the three concertos on this CD, it is K. 451 that really illustrates the special resources of the Walter piano and Mozart's affinity for the instrument. The Walter's structure allowed it to project with greater volume than a Stein; it had more sustaining power, a very robust bass register, great clarity and increased volume in the treble (Walter pianos were triple-strung in the top, where Stein pianos were bichord throughout the range), and an efficient action that permitted very fast playing. All these attributes made Mozart's brilliant new approach to concerto style in K. 450 and 451 possible. The devilish scale passages, huge leaps, parallel thirds passages, figuration shared equally between the hands (these concertos are the pieces that made Mozart's left hand famous), and

many long sustained bass notes—perhaps enabled by the divided dampers on Mozart's Walter, which could prolong tones in the bass register while those in the treble stayed crisp and articulate—all are handled with panache by Levin. He also finds another very canny and effective employment for the moderator stop, with its suggestion of the ethereal: in bars 138*ff.* (and its parallel at 261, as well as in Levin's improvised cadenza), the soft rolled chords in a sudden and striking remote key are perfectly served by the unique voice of the moderator.

The Levin/Hogwood recordings have proved to be an outstanding addition to the now lavish array of Mozart concerto productions. On original instruments, the performances of the complete keyboard concerto cycle by Malcolm Bilson (Archiv) and Jos van Immerseel (Channel Classics) remain exemplary; but Mozart could have no more able, percipient, and masterful partner in bringing his works vibrantly to life than Robert Levin.

—*Kathryn L. Shanks Libin*
Vassar College

First Biennial Conference of the Mozart Society of America

Plans for the First Biennial Conference of the Mozart Society of America are proceeding apace. Paper sessions are planned for Friday and Saturday, with Saturday morning featuring a special session and workshop devoted to one of Mozart's favorite pastimes, dance, featuring dance historians Linda Tomko and Elizabeth Aldrich. On Friday afternoon, participants will have a chance to attend a tour and reception at the Liberace Museum and that evening will be entertained and enlightened by a roundtable on a topic of general interest (still under discussion—"Mozart and Gambling" has been proposed). The paper sessions will conclude with a lecture-recital by fortepianist David Breitman (presumably without candelabra!) on the campus of the University of Nevada, Las Vegas. Saturday evening will give everyone a chance to practice the dance steps they learned that afternoon, at a banquet and ball on the university campus, with music provided by the Sierra Winds, UNLV's resident wind ensemble. The program and local arrangements committees are preparing a flyer for distribution this fall which will provide more complete information on program and accommodations. For queries about program arrangements contact Mary Sue Morrow (marysue.morrow@uc.edu); for information on local arrangements, contact Isabelle Emerson (emerson@ccmail.nevada.edu).

—*Mary Sue Morrow*
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Mozart's E-Minor Fugue for Keyboard: Chronicle of an Abandoned Labor

ich gehe alle Sonntage um 12 uhr zum Baron von Suiten – und da wird nichts gespielt als Händl und Bach – ich mach mir eben eine Collection von den Bachischen fugen. –so wohl sebastian als Emanuel und friedemann Bach. – Dann auch von den händlischen.

I go every Sunday at twelve o'clock to Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann. I am also collecting Handel's . . .

—Mozart to his father,
Vienna, 10 April 1782¹

With this oft-quoted report to his father Mozart reveals one of the most critical artistic experiences of his life—perhaps the most significant since his meeting Johann Christian Bach in London. (Mozart bemoans the death of Christian Bach a few sentences later in this very letter.)

Mozart had been trained to write polyphony as an appropriate texture for church music, where an archaic flavor was well suited to the transmission of ageless faith, or as a vehicle for the display of learnedness (the finale of the String Quartet in D minor, K. 173). The musical Sundays at Baron van Swieten's challenged Mozart in a new way: an artist of his stature realized immediately that in the hands of the great Baroque masters polyphony was a vessel of extraordinary expression. He would have to show himself capable of equal accomplishment, and the task was to prove difficult.

This creative crisis would result in a rapidly achieved and uncanny synthesis of Baroque and Classic ideals: by later in that same year, 1782, the C-minor mass K. 427 and the finale of the String Quartet in G, K. 387, Mozart had overcome the challenge. Indeed, on 20 April, only ten days after reporting to his father about his fugal encounters at the Baron's, Mozart sent Nannerl the Prelude (Fantasy) and

Fugue in C major, K. 394. The same letter attributes the composition to Constanze's love for fugues, awakened when Mozart brought home those he heard at van Swieten's. It also reveals the astonishing fact that Mozart wrote the fugue first, then copied it out while simultaneously composing the prelude.

Success evidently came rapidly; yet it hardly came easily. We have fascinating evidence of Mozart's struggle in a number of fugal fragments, and it is certainly revealing that despite Constanze's love for fugues Mozart completed only two—K. 394 and the fugue for two pianos in C minor, K. 426 (December 1782 or 1783²).

The researches of Wolfgang Plath on the evolution of Mozart's handwriting and of Alan Tyson on the paper types used by the composer have forced significant alterations to the chronology of Mozart's manuscripts. Thus, not all fugal fragments can be dated to the 1782 crisis. One which likely can, however, is one of the most fascinating—a fugue in E minor that exists in no less than six drafts. Five of these are published in the volume of the *NMA* devoted to the individual keyboard pieces;³ all of them appear in the volume devoted to the sketches, where they appear both as facsimiles and in multicolor transcription, allowing the myriad corrections to be sorted out.⁴

Most pianists are unlikely to consult the sketch volume, in which the ordering supersedes that given in the volume of the keyboard pieces. In the latter the drafts are presented as follows:

- 1) mm. 1-15
- 2) revision starting in the middle of m. 4 ("4a-15a")
- 3) 4½ measures, with no identification of relation to the foregoing
- 4) 3½ measures, with no identification of relation to the foregoing
- 5) 3½ measures, with no identification of relation to the foregoing
- 6) new draft, mm. 1-20.

Shortly after this volume was published I had occasion to study its contents carefully. Although I had no access to the sketch leaf, Mozart's thought process seemed capable of

reconstruction even on the basis of the diplomatic version:

- The relationship between drafts 1) and 2) is obvious. Here the order of entries is alto-soprano-bass-tenor.
- Mozart often preferred the bottom-to-top ordering also dear to Handel. Draft 3) may be understood as a transformation into a bass-tenor-alto-soprano exposition, beginning with draft 1) an octave lower, switching to draft 2) in the middle of measure 4, and continuing on the last beat of m. 7 with draft 3).
- Draft 4) is a continuation of 3); the tenor drops out, the alto is carried over, and the soprano enters. Its content is identical to draft 2); it takes over corrections made in that draft. Its metric position is displaced from beat 3 in draft 2) to beat 1 here.
- Draft 5) appears to be a replacement for draft 4), with involuntary metric displacement from beat 1 to beat 3. It cannot be a replacement for draft 2), with which it corresponds metrically, for only two voices have entered at the onset of draft 2).

Using Plath's numbering system, then, we arrive at the following set of relationships:

- 1) mm. 1-15
- 2) mm. 4a-15a
- 3) mm. 7b-11b
- 4) mm. 12b-15b
- 5) mm. 12c-15c
- 6) new draft, mm. 1[d]-20[d].

Konrad, who examined the autographs, reached the same conclusions. The sketch leaf clearly shows 3) and 4) to be a single version on a single line. Konrad consequently numbers these drafts 1)–5), with measure numbers as follows:

- 1) 1a-15a
- 2) 4b-15b
- 3) 7c-15c
- 4) 12d-15d
- 5) 1-20.

There is a double bar at the end of draft 4), suggesting that Mozart suspended work on the fugue at that point; the notation of draft 5) may

have been resumed at a later point.

These five drafts are on a leaf that Konrad labels *Skb 1782i*. Drafts 1)–4) are found on the *recto* of the leaf; draft 5) appears on the *verso*, together with sketches to two distinct fugues in E-flat major.

In his commentary, Konrad notes that the two top voices of draft 3), mm. 12*cff.*, are identical to the bottom two of draft 2), mm. 12*bff.* On this basis he contends that the missing bass voice in draft 3) from the third beat of measure 8c can be “deduced effortlessly”⁵ from the second (i.e., alto) voice of draft 2), mm. 8*bff.* As the alto has the third of the tonic triad at m. 12b, Konrad speculates that Mozart abandoned draft 3), because he might have found a sixth chord (third in the bass) undesirable for the entry of the final voice (soprano) in m. 12c. Konrad’s analogy between the top and bottom pairs of voices in drafts 3) and 2) is unassailable, but the rules of voice leading posit no objection to a sixth chord at m. 12c. In any case, the premise that Mozart intended to take over the alto voice of draft 2) into the bass of draft 3) is highly questionable. This would produce an extraordinary number of ⁶ chords—e.g., at the end of m. 8c, the first and third beats of m. 9c, and two on the first, second, and third quarters of m. 10c. This is a far more likely ground for Mozart to have rejected this version, for the only alternative was for him to abandon his counter-subject and compose a new line for the bass.

The sixth draft—Konrad 5)—not contained in Plath’s volume, appears on the *verso* of sketch *Skb 1782j*. It is followed by a sketch to a fugue in F major.⁶ This draft is sixteen measures long. Konrad describes it as an “attempted fair copy” (*Versuch einer Reinschrift*),⁷ observing that all voices are complete. There being no obvious way to determine a chronological order for sketch leaves 1782i and 1782j, one assumes that Konrad’s order is based upon his characterization.

Determining the chronological relation between draft 6)[Konrad 5)] and drafts 1)–5)[Konrad 1)–4)] is not simple. It is true that 6) is lacking the corrections found in the other drafts; but it is not the only one to be complete in all voices until it breaks off—an attribute it shares with drafts

1), 2), and 4). Furthermore, draft 5) is the most extensive, preceding to a *stretto* between alto and tenor at m. 17; draft 6) breaks off earlier.

These are the arguments that might be adduced to support Konrad’s ordering:

- Draft 6) is the only version in which the second voice does not enter in the middle of m. 4: it introduces a half-bar of transition. This can be seen as an evolution from drafts 1)–5).
- It presents yet a different order of voices—neither alto-soprano-bass-tenor nor bass-tenor-alto-soprano, but *alto-tenor-bass-soprano*.
- It abandons the interrelated countersubjects of drafts 1)–6) for a new one.
- The strongest argument for Konrad’s chronology is the correction entered into the beginning of the subject in mm. 1 and 4 of draft 1): the original whole note was altered to dotted half plus quarter note; from m. 8 onward the corrected version appears, allowing us to conclude that the change was made by that time. I suspect this is the basis for Konrad’s dating: draft 6) begins with the altered version of dotted half plus quarter note.

There is, however, another correction in the fugue subject that merits attention. In draft 1), m. 3, the second note originally descended a fifth, from b’ to e’, then ascended a fourth to a’. This reading is found in all the subsequent entrances. As shown in both *NMA* volumes, Mozart crossed out the e’ and replaced it with e’’, thereby substituting an ascending fourth and descending fifth for the reverse, *but he did not carry out the revision in the succeeding voices*. Unlike draft 1), drafts 2)–5) use the revised voice leading throughout. The correction in m. 3 thus represents a change Mozart made between drafts 1) and 2): the e’’ was meant not to affect draft 1), but to remind him how to proceed when revising.

Draft 6) uses the original voice leading of descending fifth - ascending fourth. There are two possible explanations. If Konrad’s ordering is

correct, Mozart reverted at this late stage to his original subject—perhaps for any of the following reasons:

- to preserve the symmetry of two descending fifths (f#’-b in m. 2, b’-e’ in mm. 2–3)
- to avoid the range of an eleventh between b and e’’ in the corrected version
- or to complete the descending motion from g’ to f#’ (m. 2) to e’ (m. 3) under the descending structure from b’ down to e’ beginning in m. 3.

The alternative is that draft 6), despite its orderliness of penmanship, antedates draft 1). This hypothesis makes the correction in draft 1) more sensible, coming off a previous version. In this case, Mozart could have considered replacing the dotted half plus quarter notes with the whole note while notating draft 1), then thought better of it.

I suspect that Konrad is right. An additional factor in his favor is the fact that the revised texture of draft 6) is less awkward at the keyboard than the previous textures; it might be deemed more flowing and organic.

Here is a final thought on the relationship between drafts 1)–5) and 6). Knowing what we do about Mozart’s prodigious memory, he might not have had the leaf with the previous drafts in front of him, but worked from memory with a determination to make a fresh start. There is real poignancy to his struggles, but knowing the glories of the late chamber works, piano sonatas, and the “Jupiter” symphony, we have a dazzling context in which to interpret them.

—Robert D. Levin
Harvard University

1. *Mozart, Briefe und Aufzeichnungen*. Gesamtausgabe. herausgegeben von der Internationalen Stiftung Mozarteum Salzburg. Gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch. Auf Grund deren Vorarbeiten erläutert von Joseph Heinz Eibl. Kassel, etc. 1962-1975. Vol. III. Letter 667, 201. lines 45-48. English translation, *The Letters of Mozart & His Family*. Chronologically arranged, translated and edited with an introduction, notes and indices by Emily Anderson. With extracts from the letters of Constanze Mozart to Johann Anton André translated and edited by C. B. Oldman. London 1938. III, letter 446, 1192.

2. There is a correction in the autograph.

3. *NMA IX/27*, Band 2, ed. Wolfgang Plath, 177-79

(*Fragmente einer Fuge in e*. KV deest). The third of the five is mistakenly split, being presented as drafts 3) and 4); see below.

4. *NMA X/30/3*, ed. Ulrich Konrad.

5. *NMA XI/30/3*, 21.

6. The *recto* side contains sketches to three distinct fugues in E minor, none of which is related to the present one. The first of these exists in two versions. Evidently Mozart’s battle with his E minor fugue assumed myriad dimensions.

7. *NMA XI/30/3*, 22.

From the President

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Fe. *Lucio Silla* has been proposed as the next offering (for the summer of 2003).

I look forward to seeing many of you at the Toronto meeting and welcome as always your ideas and suggestions about the work of the Mozart Society of America.

—*Isabelle Emerson*

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ASECS 2001—Mozart Session Music in Mozart's Vienna

The Vienna of Mozart's day was a vibrant musical center whose particular tastes and circumstances, as many have demonstrated, shaped the development of Mozart and his contemporaries. This session will focus on music in Mozart's adopted home with special emphasis on the intersection of contemporary musical taste and Josephinian Vienna more generally. Papers on concert life, patronage, or other aspects of musical culture are welcome as are papers on the compositions of Mozart and/or his contemporaries.

Please send abstracts by 10 September to:

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Selection of New Board Members

In June of this year I received the following recommendations from the Nominating Committee consisting of Caryl Clark and John Platoff (from the general membership) and chaired by Jessica Waldoff (member of the Society Board):

1. That two new board members for the two-year term from 1 July 2000 to 30 June 2002 be selected by the MSA Board from a ranked list of nominees presented by the Nominating Committee; and
2. That the Secretary (who must be selected from among current members of the Board) for the two-year term from 1 July 2000 to 30 June 2002 be Peter Hoyt, who was elected last year to serve on the Board.

These recommendations were forwarded to all members of the Board and have now been approved. The new Board members as recommended by the Committee and

approved by the Board are Kathryn Shanks Libin and John Rice. The Secretary is Peter Hoyt.

The Committee further recommended that the MSA Board consider amending the present By-Laws of the Society to facilitate the selection from the general membership of new Board members and also to consider extending the term of service on the Board from two to four years. These recommendations of the Committee will be considered at the annual Board meeting in November. The Board's proposals, including possible amendments to the current By-Laws, will then be brought to the membership for approval.

On behalf of the Society, I would like to express my gratitude to retiring Board members Edmund Goehring and Gordana Lazarevich, who served from 1996 to 2000.

—*Isabelle Emerson*

2000 MSA Study Session

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Peter A. Hoyt: Zerlina with a Knife: Genre, Neoclassical Dramatic Theory, and the 1788 Revisions of *Don Giovanni*

It is often presumed that *Don Giovanni* belongs to a genre now known as the Rogue Comedy, in which a disreputable central figure amuses the audience by acting out its rebellious instincts and subconscious desires. This interpretation, which recasts the villain as a hero, impinges upon many nineteenth-century readings of the Don Juan story, and it has in recent years influenced much thinking about Mozart's own psychological constitution.

It seems significant, however, that the neoclassical dramatic theory of the seventeenth and eighteenth centuries offers no category approximating the Rogue Comedy—the aesthetic and moral principles then dominating criticism apparently sanctioned no identification with a dishonorable protagonist. Furthermore, Da Ponte's libretto clearly corresponds to a comic form described by Jean François Marmontel in the third volume (1753) of Diderot's and d'Alembert's *Encyclopédie*. Marmontel cites as "un genre supérieur à tous les autres" the comedy that places wicked characters "in humiliating circumstances that expose them to the derision and disdain of the audience." The strictures of this genre help explain a striking feature of the opera: unlike virtually all previous treatments of the tale, Mozart's and Da Ponte's title character is seen to be completely confounded in his amorous pursuits. This singular lack of success has drawn much comment over the years, but the neoclassical genre—in contrast to presumptions arising later—requires that Don Giovanni be frustrated at every turn.

The form described by Marmontel unites the Comedy of Situation with the Comedy of Character, the latter being itself a genre "le plus difficile, et par conséquent le plus rare" that requires a poet of utmost discernment. The neo-classical theorists placed great value on the development of character during the course of the drama, and these concerns can also be seen in Da Ponte's libretto, particularly in the changes made for the 1788 production in Vienna. The newly added duet in Act II, in which

Zerlina menaces the captive Leporello, provides an example of how the opera—even in a seemingly farcical scene—exemplifies the concerns of the eighteenth century's most rarified literary theories.

Dexter Edge: The Fragmentary Minuet in E flat, K. 477, in the Palácio Nacional da Ajuda in Lisbon

The Palácio Nacional da Ajuda in Lisbon owns two Mozart autographs: the accompanied recitative and aria "Popoli di Tessaglio . . . Io non chiedo, eterni Dei," K. 316, and a single leaf containing the final sixteen measures of an orchestral minuet in E flat. Mozart scholars were already aware of the autograph of K. 316, although its location was unknown from Jahn's time until roughly twenty-five years ago. The minuet, on the other hand, is entirely unknown and seems not to correspond to any known work. The instrumentation (for an orchestra without violas) suggests that the minuet was almost certainly intended for ballroom dancing.

No watermark is visible in the paper upon which the minuet is written. Through a close examination of the irregularities in the staff ruling, however, it has been possible to show that the leaf corresponds to paper-type Tyson 30, which Mozart acquired in Italy late in 1772. Mozart's handwriting in the minuet is likewise entirely consistent with a date at the end of 1772 or the beginning of 1773. Thus Mozart almost certainly composed this dance during his trip to Milan, probably after the première of *Lucio Silla* on 26 December 1772 and before his departure for Salzburg at the beginning of March, perhaps for a Carnival ball.

Jason B. Grant: A Chant Citation Revisited: Death, Masonic Legend and Catholic Doctrine in Mozart's *Maurerische Trauermusik*, K. 477

Until recently, scholars interpreted Mozart's most well known Masonic composition, the *Maurerische Trauermusik*, K. 477, as incidental music performed in 1785 at the funerals of two Viennese Freemasons. Philippe Autexier (1986) and Heinz Schuler (1992) revealed

the greater significance of the music by interpreting the prominent plainchant citation, concluding that it alludes to the principal legend of Masonic ritual—the brutal assassination of Hiram Abif. Autexier suggested that K. 477 was performed during a Lodge ceremony in the context of the enactment of the Hiram legend. Schuler, in his study of a Viennese ritual book from 1793, went even farther and proposed that it was performed during a specific period of "äusserste Stille" (utmost silence). In this paper, I argue that neither Autexier nor Schuler went quite far enough in their discussions. I revisit the issues they raised to provide a closer reading of the Masonic ritual context in which the music was performed and to shed new light on the chant's significance. I suggest that K. 477 was performed at a point where the ritual mentions not silence, but a pause in the proceedings. In addition, I argue that the multi-layered death symbolism of the chant citation is not merely a peculiarity of the *Maurerische Trauermusik*, but that it reflects Mozart's syncretic view of death, founded on Catholic doctrine and informed by Masonic ritual. Finally, I attempt to place my findings in the historical context of the Viennese Enlightenment, in which the Church and the Lodge played important roles.

Suggested reading: Autexier, Philippe. "Wann wurde die *Maurerische Trauermusik* uraufgeführt?" *Mozart-Jahrbuch* 1984/85 (Kassel: Baerenreiter, 1986), 6–8.

Dorothea Link: The Fandango Incident in Mozart's *Le nozze di Figaro*

One of the puzzling features of the score of *Le nozze di Figaro* is that it survives in two versions, one with and one without the fandango. Indeed, in his memoirs Da Ponte describes a confrontation between the opera directors and himself and Mozart over the scene. The directors struck the fandango on the grounds that it violated the Emperor's ban on ballets in operas. The Emperor resolved the impasse by giving instructions to engage dancers from outside the court company, and Mozart's opera was produced as written. While Da Ponte's account does not really explain what happened, the court theatre's

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2000 MSA Study Session

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financial records unexpectedly do. First, they reveal that the court theatre had not had dancers on its payroll since 1776 (with one brief exception in 1781), which means that Mozart had deliberately composed a scene that could not be performed by the personnel of the court theatre. Second, a payment in 1785 to a local dancer for providing the ballet in Salieri's *La fiera di Venezia* reveals that Mozart's demand for dancers was based on a precedent, even if the circumstances surrounding the revival of *Fiera*, from 1772, were exceptional. Third, a payment in 1786 to another dancer for three appearances in *Figaro* suggests that the emperor provided Mozart with dancers for the premiere (which normally consisted of three performances), after which Mozart rewrote the scene without the fandango so that henceforth it could be performed by the court company.

Questions:

1. Given the similarities between the dance scenes in Salieri's *La fiera di Venezia* and Mozart's *Don Giovanni* (see John Rice, *Antonio Salieri and Viennese Opera*)—the most important one being that the dancing was done by the singers themselves and not by imported dancers—why did the court find it necessary to employ dancers for the Salieri and not for the Mozart?
2. Why did the fandango scene in *Figaro* require imported dancers when the scene can be satisfactorily performed by the singers?

Janet K. Page: The Scoring of Mozart's "Alma grande e nobil core"

Mozart's "Alma grande e nobil core," K. 578, written as an insertion aria for the 1789 Viennese production of Cimarosa's *I due baroni*, presents a small but not insignificant problem: was the aria (for which no autograph survives) scored for a pair of horns, as Mozart indicates in his *Verzeichniß aller meiner Werke*, or for a pair of trumpets, as in the only surviving contemporary Viennese copy of the work?

This paper presents a close examination of Mozart's treatment of the trumpet and the horn around 1789 in an attempt to determine which scoring he had in mind. In the duet "Per queste due manine," written for the Viennese premiere of *Don Giovanni* in 1788, Mozart scored for trumpets (in C) without timpani. In *Così fan tutte*, which had its premiere in January 1790, Mozart called several times for trumpets in B flat without timpani. Trumpets in B flat sound at the same pitch as cors alto in the same key, and the spacing of the numbers in which Mozart uses the trumpets in this way seems designed to allow the horn players a chance to rest. Mozart's wind writing was becoming increasingly difficult and demanding by contemporary standards, yet he remained strongly concerned with the quality of performances. His experiments in the late 1780s in using trumpets as substitutes for horns show him attempting to adapt to the limited endurance of his players and to make everything sound as well as possible. Thus it seems likely that "Alma grande e nobil core," with its brass parts in B flat, was probably written from the first for trumpets, and that the copyist's scoring is no mistake.

Rupert M. Ridgewell: Why was Mozart indebted to Artaria? New Archival Evidence and Its Biographical Repercussions

This paper examines two documents that challenge assumptions concerning Mozart's financial relationship with the Artaria publishing house between 1784 and 1791. In the absence of any concrete evidence, biographers have commonly estimated Mozart's publishing income by reference to known fees received by both Haydn and Dittersdorf. The discovery that Mozart incurred substantial debts in his account with Artaria—his principal publisher during the 1780s—casts doubt on this strategy and provides fresh evidence of the composer's financial problems in the last years of his life.

Mozart's debts are documented in Artaria Inventory Ledgers 3 and 4 (Wiener Stadt- und Landesbibliothek, I.N.178.881 and I.N.67720). The ledgers were compiled in March 1784 and July 1787 respectively, and disclose a detailed account of the company's assets and liabilities. The current balance of Mozart's account is reported among lists of outstanding credit amounts (*crediti*) that were transferred from Artaria's Vienna account book when each ledger was compiled. In 1784, Mozart's debt amounted to 47 gulden 30 kreutzer, while in 1787 the balance stood at 27 gulden 14 kreutzer in Artaria's favour. In locating the details of Mozart's account, I shall define the accounting and administrative functions performed by each ledger and outline the stocktaking and bookkeeping processes that led to their compilation.

Mozart's attitude toward music publishing, his contact with Artaria, and his compositional priorities during the critical period of 1787 to 1791, may all be re-assessed in the light of these financial obligations, which were not fully defrayed before March 1791.

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Downes, Stephen. "Kierkegaard, a Kiss, and Schumann's 'Fantasie.'" *19th-Century Music* 22 (1999): 268–80. Discusses role of sexuality in Classic and Romantic music, comparing Mozart's *Don Giovanni* with Schumann's variations on "Là ci darem la mano."

Durante, Sergio. "The Chronology of Mozart's *La clemenza di Tito* Reconsidered." *Music and Letters* 80 (1999): 560–93.

Hall, George. "A Question of Attribution." *Opera* 50 (1999): 1259–62. Discussion of discovery of *Der Stein der Weisen*.

Keefe, Simon F. "Dramatic Dialogue in Mozart's Viennese Piano Concertos: A Study in Competition and Cooperation in the First Three Movements." *The Musical Quarterly* 83 (1999): 169–204.

Nettheim, Nigel. "The Deceptive Simplicity of Mozart's Sonata K. 283." *Clavier* 38 (1999): 25–28.

Oliver, Michael. "Oliver's Insight: Making You Listen with New Ears—Mozart . . . Genuine or Fake?" *Classic CD* 116 (1999): 40–41.

Phillips-Matz, Mary Jane. "Charm City." *Opera News* 63 (1999): 42–43. Describes Prague and Mozart's connections with the city.

Reimer, Bennett. "Facing the Risks of the 'Mozart Effect.'" *Music Educators Journal* 86 (1999): 37–43.

Richards, Annette. "Automatic Genius: Mozart and the Mechanical Sublime." *Music and Letters* 80 (1999): 366–89.

Rigg, Elaine. "Mozart's Flute Quartets." *Flute Talk* 19 (1999): 19–21.

Simkin, Benjamin. "Was PANDAS [pediatric autoimmune neuro-psychiatric disorder associated with streptococcal infection] Associated with Mozart's Personality Idiosyncrasies?" *Medical Problems of Performing Artists* 14 (1999): 113–16.

Steane, John. "The Genuine Article?" *Gramophone* 77 (1999): 16. Discusses authenticity of *Der Stein der Weisen*.

SELECTED REVIEWS

Agnew, Rebecca. "Books: Fully Booked." *Classical Music* 648 (1999): 28–29. Discusses different biographies and reappraisals of various composers including Mozart.

Head, Matthew. "Review-Article: Myths of a Sinful Father: Maynard Solomon's Mozart." *Music and Letters* 80 (1999): 74–85.

Jones, David Wyn. "Review-article: Mostly Mozart." *Musical Times* 140 (1999): 47–49. Comments on recently published books on Mozart and current trends in Mozart scholarship.

Kearns, Andrew. "Concerto for Horn and Orchestra in E-flat major K. 370b + 371: A Facsimile Reconstruction of the Autograph Sources." *Fontes Artis Musicae: Journal of the International Association of Music Libraries, Archives, and Documentation Centres* 46 (1999): 195–97.

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Works in English

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Landon, H. C. Robbins. "Review of *Haydn, Mozart, and Beethoven: Essays in Honour of Alan Tyson*, edited by Sieghard Brandenburg." *BBC Music Magazine* 7 (1999): 114.

Rice, John A. "Review of *Addenda zu Mozart: Die Dokumente seines Lebens, Neue Folge*," ed. Cliff Eisen. *Notes: Quarterly Journal of the Music Library Association* 55 (1999): 877-79.

Strohm, Reinhard. "Review of *La forza delle parole: Mozart drammaturgo* by Paolo Gallarati; *Lorenzo da Ponte: Il Don Giovanni*, ed. Giovanna Gronda; and *Italienischer Vers und musikalische Syntax in Mozarts Opern* by Manfred Hermann Schmid. *Cambridge Opera Journal* 11 (1999): 193-98.

DISSERTATIONS

Downum, JoBeth. "A Performer's Analysis of "Ondine" from *Gaspard de la nuit* by Maurice Ravel; Sonata No. 3 in F-Sharp Minor, Op. 23, by Alexander Nikolayevich Scriabin; and the First Movement of the Piano Concerto in D Minor, K. 466, by Wolfgang Amadeus Mozart." DMA diss., Southwestern Baptist Theological Seminary, 1999.

Hetland, Lois. "Does Listening to Mozart Increase Spatial Intelligence? A Methodological Review and Critique of the Mozart Effect Studies." Qualifying paper, Harvard Graduate School of Education, 1999.

Mayer, Gabriela Renee. "Rhetoric, Drama, and Singing in Solo Piano Music from Mozart to Liszt." DMA diss., University of Maryland, College Park, 1999.

Smith, Linda S. "Mozart's Dialectic with Gender: *Le nozze di Figaro* and Piano Concerto No. 25, K. 503." DMA diss., University of Washington, 1999.

Zeiss, Laurel Elizabeth. "Accompanied Recitative in Mozart's Operas: 'The Chef d'oeuvre of the Composer's Art.'" Ph.D. diss., University of North Carolina, 1999.

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.

East Coast American Society for Eighteenth-Century Studies, 5–8 October. Address: Marie McAllister, Mary Washington College.

Canadian Society for Eighteenth-Century Studies/La société canadienne d'étude du dix-huitième siècle, meeting jointly with the Eighteenth-Century Scottish Studies Society, 19–21 October, Toronto. Theme: "Memory and Identity: Past and Present." Address: John D. Baird, Victoria College, University of Toronto, Toronto, Ontario, Canada M5S 1K7; e-mail: john.baird@utoronto.ca.

Midwestern American Society for Eighteenth-Century Studies, 3–5 November, Michigan State University, Lansing, Michigan. Theme: "Formation of Identity and Taste in the Eighteenth Century." Send abstracts to conference coordinator, Agnes Haigh Widder, Michigan State University, fd100 Library E221, East Lansing, MI 48824–1048; tel: (517) 432–2217; fax: (517) 432–3532; e-mail: widder@mail.lib.msu.edu.

American Musicological Society, 1–5 November, Toronto, Ontario. For information see the website: <http://www.utoronto.ca/conf2000>.

Mozart Society of America, during annual meeting of American Musicological Society, Toronto, Ontario. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail: jrstevens@ucsd.edu.

Mozart Society of America, 9–10 February 2001, Las Vegas, Nevada. The first of MSA's biennial conferences, "Mozart in Las Vegas," will include a special session and workshop on dance. Contact Mary Sue Morrow for information about program arrangements, e-mail: marysue.morrow@uc.edu

CCM—University of Cincinnati, P.O. Box 210003; Cincinnati OH 45221-0003; contact Isabelle Emerson for information about local arrangements, e-mail: emerson@ccmail.nevada.edu; Music Dept., University of Nevada, Las Vegas NV 89154–5025.

American Society for Eighteenth-Century Studies, 18–22 April 2001, New Orleans. For information see the website: <http://www.press.jhu.edu/associations/asecs/seminar.html>.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mrs. Erna Schwerin, President. Friends of Mozart, Inc. also publishes newsletters and informative essays for its members. 14 October 2000, 2:30 P.M.: Mozart, Sonatas for Violin and Piano in B-flat major K. 378, in G major, K. 379, in B-flat major K. 454, Mayuki Fukuhara, violin, and David Oei, piano, Donnell Library Center, 20 W. 53d St. 15 November, 8 P.M.: Mozart, Quintets for Strings in G minor K. 516 and E-flat major, K. 614, Claring Chamber Players, Alma Gluck Concert Hall, Turtle Bay Music School, 244 E. 52d St. 24 January 2001, 8 P.M., Mozart's Birthday Concert: Mozart, Quintet for Piano and Winds in E-flat major, K. 452, Trio for Clarinet, Piano, and Viola in E-flat major, K. 498, and Sonata for Bassoon and Cello in B-flat major, K. 292, Wind players to be announced, David Oei, pianist, CAMI Hall, 165 W. 57th St. 25 February 2001, 3–5 P.M.: Mozart's Birthday Party (Friends of Mozart members only, one guest): All-Mozart Piano Recital, refreshments, Alma Gluck Concert Hall. 29 April, 2:30 P.M.: Mozart, Quartets for Strings, Claring Chamber Players, Donnell Library Center. 16 May, 8 P.M.: Piano recital, CAMI Hall

Mozart Society of California. Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625–3637. Clifton Hart, President. 13 October 2000:

Zephyros Wind Quintet. 30 November: Brentano String Quartet—Mozart, and After. 26 January 2001: Artaria String Quartet—Mozart, and Before. 23 February: Brian Leerhuber, baritone, and Daniel Lockert, piano. 6 April: Musica Pacifica. All concerts take place at Sunset Center Theater (San Carlos between 8th and 9th), Carmel, and begin at 8 P.M. Admission \$18.00 donation for non-members.

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: 24 September 2000: Haydn Symphonies 1 and 64, Mozart Horn Concerto No. 2, K. 417, David Wetherill, horn. 4 February 2001: Mozart, Overture to *The Magic Flute*, K. 620, and Serenade for 13 Winds, K. 361, and Haydn, Divertimento No. 1, St. Antoni. 6 May: Mozart, Sinfonia in D, K. 196/121, and Piano Concerto No. 13, K. 415, Andrew Willis, piano, and Haydn, Symphony No. 22. All concerts begin at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free and open to the public.

Mozart Society. Toronto, Ontario. 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada Tel: (416) 482–2173. Peter Sandor, Chairman. No information about spring events is available at this time.

CONCERTS AND LECTURES

Jupiter Symphony. New York City. 155 W. 68th St., New York, NY 10023 Tel: (212) 799–1259. Jens Nygaard, Conductor. Emphasis on music of Mozart and his contemporaries, frequent performances of music from other periods. Mondays at 2:00 and 7:00 P.M., Tuesdays at 8:00 P.M. Call for information about dates and tickets. All concerts at Good Shepherd Church, 152 W. 66th St., New York.

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Calendar

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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. 3-17 June 2001. Tickets \$15-42. Call for information about other series offered by Mainly Mozart.

The following organizations present concerts and lectures; no further information is available at this time.

Mainly Mozart Festival. Arizona State University

Midsummer Mozart Festival. San Francisco
Tel: (415) 954-0850
Fax: (415) 954-0852
George Cleve, Music Director and Conductor

Mostly Mozart 2001. New York City
Lincoln Center
July and August 2001

OK Mozart International Festival
P.O. Box 2344
Bartlesville, OK 74005
Ms. Nan Buhlinger, Director

San Luis Obispo Mozart Festival.
San Luis Obispo, CA P.O. Box 311,
San Luis Obispo, CA 93406; tel: (805)
781-3008 Clifton Swanson, Music
Director and Conductor.
July and August 2001

Vermont Mozart Festival. Burlington
P.O. Box 512
Burlington, VT 05402

Woodstock Mozart Festival.
Woodstock, IL

Discounts for MSA Members

The following publishers have offered discounts to Mozart Society members as follows:

- Henle: 10 percent, plus shipping and handling \$5.00 per order
Facsimile: Mozart, String Quartet in F, K. 268. \$85.50 (\$95)
Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Catalogs of the Music
Department: Vol. 6, Wolfgang Amadeus Mozart, Autographs and
Copies by H. G. Klein. Cloth. \$288 (\$320).
Urtext Editions of Mozart (see current listing).
- Oxford University Press: 20 percent plus shipping and handling \$3.00 first book,
\$1.50 each additional
Eisen, Cliff, ed. *Mozart Studies*, 1992. \$68 (\$85).
Küster, Konrad. *Mozart: A Musical Biography*. Trans. Mary Whittall, 1996.
\$28 (\$35).
Sadie, Stanley, ed. *Wolfgang Amadè Mozart: Essays on His Life and His
Music*, 1996. \$76 (\$95).
Zaslaw, Neal. *Mozart's Symphonies: Context, Performance Practice, Reception*,
1990. \$28 (\$35), paper.
- University of Michigan Press: 20 percent, plus shipping and handling \$3.50
Zaslaw, Neal. *Mozart's Piano Concertos*, 1996. \$79.20 (\$99).
- W.W. Norton & Company: 30 percent, plus shipping and handling \$3.50 first book,
\$2.00 each additional
Heartz, Daniel. *Haydn, Mozart, and the Viennese School, 1740-1780*,
1995. (ASCAP-Deems Taylor Award winner for 1996.) \$45.50
(\$65).
Sadie, Stanley. *New Grove Mozart*, 1983. \$9.06 (\$12.95).
Zaslaw, Neal. *The Compleat Mozart*, 1991. \$24.50 (\$35).

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