



Volume V, Number 2 27 August 2001

2001 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 Atlanta. The meeting, scheduled for Friday, 16 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 several 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 2000 session in Toronto. As usual, we will print and distribute the 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 Neal Zaslaw 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: Wolfgang Rehm

1956–1991–2006: Milestones in the *Neue Mozart-Ausgabe*

Over the last years and decades, the *Neue Mozart-Ausgabe* (NMA) has been discussed and written about by the most diverse commentators from all over the world. Undoubtedly, many members of the Mozart Society of America, especially those in academia, have long since formed a view of this project and its results, having given it their critical consideration and recognized its problems and its promise. And yet, at the risk of some repetition, it may not be presumptuous of me to pass in review some of the historical aspects of a *new* Edition, that has by now become *old* and, with our eyes fixed on the completion (which we foresee in Mozart Year 2006), to allude to some of the high and low points over the years and in general to the importance—past, present, and future—of the *Neue Mozart-Ausgabe*.

The two Mozart anniversaries of the second half of the twentieth century and the Mozart Year that comes at the beginning of the twenty-first were and are of signal importance in the history of the *NMA*. Particularly in the years immediately preceding the 200th anniversary of Mozart's birth in 1956, but even before, voices had been calling for the publication of a new edition of Mozart's works prepared in accordance with stringent editorial principles. Furthermore, in view of the dislocation of sources at the end of World War II as well as with losses suffered in this regard, there was a corollary demand: to bring new order into the corpus of Mozart autographs, copies, and editions, so that ultimately a

source database of the highest standards, both in quality and quantity, could be established. The foundations for this were laid in admirable fashion by the Haydn and Mozart scholar Ernst Fritz Schmid (1904–1960) in the years granted him before his untimely death. His extensive notes, recorded on file cards, remain valuable to this day and have, together with voluminous expansions and additions over almost four decades, found their place in the *Mozart Quellen-Datenbank*, which the *NMA* tackled toward the end of 1995 and which has continued to develop ever since. (Queries can be directed to office@nma.at or datenbank@nma.at; the databank at www.nma.at gives online information concerning Mozart's autographs and a detailed index of *NMA* works, completed and in preparation.)

The deliberations directed toward initiating a "New Mozart Edition" extended over several years. Finally, as of 1 January 1954, an editor-in-chief was named. This was Ernst Fritz Schmid, who immediately began work in Augsburg, the home of Leopold Mozart. In view of the imminence of Mozart Year 1956, great efforts were set in motion so that at least some volumes of the project, now officially called *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*¹ could be published and, under pressure, this was achieved. Under the direction of the editor-in-chief himself, the first volume, with Mozart's works for two pianos, appeared on 27 January 1955, followed immediately by the works for four-hand piano. Thus, even before 27 January

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Newsletter of the Mozart Society of America

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The *Newsletter* is published twice yearly (in January and August) by the Mozart Society of America. The Editor welcomes submission of brief articles, news items, and reviews. Deadlines for submissions are 15 November for the January issue and 15 June for the August issue.

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Guest Column

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1956, one category (*Werkgruppe*) in the edition, planned in nine series with twenty-seven categories, had been completed. Also to come in 1956 was the third volume of the *Symphonies* and with it the long line of volumes in which Mozart's authentic works were newly edited and newly realized. These volumes have continued uninterrupted ever since.

With the publication in Mozart Year 1991 of the last of the volumes, *Così fan tutte*, K. 588, one could look back with satisfaction on the work of almost forty years. The occasion was marked by the presentation of this two-volume edition of the third Da Ponte opera at a ceremony during the *Mozart-Kongress* in Salzburg in January 1991. (Shortly thereafter, the 105 volumes of Series I–IX in their large, standard format were combined and published in a smaller pocketbook edition of twenty volumes. This was a first in the history of composer complete editions and it underlined not only the great importance of the *Neue Mozart-Ausgabe* but also the significance of musicological philology in general, despite recurring cavils.)

Regarding the early plans for the *NMA*, suffice it to say that the ideas and concepts of the founding fathers, however valid they may have appeared from the viewpoint and state of knowledge of the 1940s and 1950s, soon turned out to be illusory in part, and feasible only up to a point. Practical matters, such as the aim of producing the projected 110 volumes in at most fifteen years—but especially in matters of substance—such as the absence of basic philological research, could only be

corrected and taken firmly in hand with the application of editorial work over time. The editors—of a (then) younger generation—who had been called to the task quickly recognized the problems of substance. With research that steadily went along with their work on the *NMA*, they laid the foundations for a new perspective on the work of Mozart.

It was Wolfgang Plath (1930–1995), a member of the editorial team beginning in 1960 as well as its scholarly driving force, together with Alan Tyson (1926–2000), who from 1964 on (the year of Plath's widely known and highly regarded statement of principles) worked out the fundamental elements of a new Mozart philology based on their numerous and extensive studies of problems in chronology and authenticity and involving handwriting analysis and especially, paper- and watermark analysis. Since those times, the new approach has characterized the *NMA* and it has been followed and furthered by the editors. As a result, it has been possible to eliminate many uncertainties and inconsistencies that originated in the early years. This does not mean, of course, that earlier parts of the project should be regarded as overtaken or rendered obsolete. As new aspects have emerged, it has been possible to take them into consideration in the preparation of critical commentaries and in addenda and supplements that were still to come.

Similarly, over time we have succeeded in mitigating the contradiction between the ideal of an *Urtext* edition, as it had come to be defined, taught, and progressively refined in the first half of the twentieth century, and that of an historical-critical edition (as long understood by the *NMA*) and thus give

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ANNOUNCEMENT

From 14 to 15 June 2002 the Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Salzburg, will host a public musicological conference in Salzburg devoted to the topic of

“Mozart's Chamber Music with Piano and Its Historical Setting”

and extends herewith an invitation for papers.

The topic of discussion embraces Mozart and his contemporaries in both the broader and narrower sense. Applications with a brief abstract should be submitted no later than 30 November 2001 to the Zentralinstitut für Mozart-Forschung, attention of Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg (or per e-mail: faye.ferguson@nma.at).

From the President

With this issue of the *Newsletter* the Mozart Society of America marks the halfway point of its first decade. The Society has made good progress during these five years—membership has steadily grown from the original thirty-four scholars who assembled at the American Musicological Society meeting in Baltimore in November 1996; the *Newsletter* has grown from the original twelve pages to the present twenty; the number of libraries subscribing to the *Newsletter* has increased and includes many of the most prestigious institutions in the United States and in Europe; the Society's liaisons with other Mozart organizations are prospering; and, having enjoyed the first national conference, we are engaged in planning the second. But the bare numbers do not reveal all: the membership includes a wide variety of Mozart admirers: musicologists of course, but also scholars in other fields (history, science, literature, medicine, engineering), students, performers, and persons who are simply passionately involved with the music even though their own work lies in different areas. The *Newsletter* has made good on its promise to enhance communication among English-speaking scholars; it has performed a real service to the Mozart community in its assemblage of catalogues of Mozart materials in North America; and it has, almost miraculously, enjoyed the privilege of presenting to the world a hitherto unpublished Mozart autograph (the *Figaro* recitative in the Stanford University collection). The Society owes a great debt of gratitude to Edmund Goehring, the first editor, and to Kay Lipton, the present editor, for establishing and maintaining the high quality of the *Newsletter*.

Congratulations are in order, congratulations and profound thanks, to Mary Sue Morrow and her committee members Kathryn Shanks Libin and

Pamela Poulin, who put together the first national conference, "Mozart in Las Vegas," 9–10 February 2001 (see Kay Lipton's report on page 10). The conference had fifty attendees, including a few local members and a few non-member guests, and everyone departed in high spirits in anticipation of the next conference, "Mozart and the Keyboard," scheduled for 28–30 March 2003 at Cornell University in Ithaca, New York. Kathryn Shanks Libin chairs the 2003 program committee, which includes David Breitman and Jessica Waldoff; Neal Zaslaw has taken charge of local arrangements (see the announcement on page 13). The Board of Directors is considering the location of the 2005 conference; suggested sites include Boston, New York City, and Washington.

Other new projects under way include the establishment of the fund to assist young scholars, the publication in 2006 of an essay collection to mark the Society's first decade, the publication of facsimile editions of materials in this country, and the celebration of the "Quarter of a Millennium Mozart" in 2006. Ideas for the last include special sessions at our regular meetings during the American Musicological Society and the American Society for Eighteenth-Century Studies annual meetings, publication of a *Festschrift*, assembling a list of speakers for events throughout the country, a nationwide series of band concerts, and coordination of the activities of the numerous American city and regional Mozart societies.

We have made good progress—not just good, but productive in that it continually generates new areas of work. Exciting adventures lie ahead. I thank you for your past support, and I welcome your suggestions and especially your contributions of time and energy!

—Isabelle Emerson

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.

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the earlier *Urtext* euphoria its proper place in the scheme of things. This does not mean that the original concept of editing the *NMA* first and foremost according to Mozart's autographs was dropped, but rather that authentic material, in addition to autographs, was drawn increasingly to the fore in the editing (and not solely when an autograph was lacking). Examples of this are legion. Let me offer just one, chosen at random and really not exceptional, from a time about halfway through the project: the piano sonata in F, K. 332 (300k), composed in 1783. Textual variations from the Artaria first edition as well as dynamic markings also taken over from the first edition have been added in reduced print to the *NMA* edition. In this connection, reference is made to copies of scores and performance materials for the major Mozart operas (such as *Don Giovanni*, K. 527, or *Così fan tutte*): these have been and will continue to be cited, as appropriate, in the critical commentaries.

The organization of the project into nine major series dates from 1954 and has remained unchanged over the years. Nevertheless, in subsequent years, decisions were made that in many instances have resulted in a new, a different picture. Take, for example, the printing of the symphony in G minor K. 550 in its two versions, or the double printing of the clarinet concerto in A, K. 622 (in both the traditional version and in a reconstructed original version for basset clarinet), or yet a completely different matter, that of providing a "new" rendering of the Requiem, K. 626, with Mozart's fragment in a first volume, and the score, as completed by Franz Eybler and Franz Xaver Süßmayr, in a second, which was followed by lively exchanges and further research findings and, ultimately, new completion efforts in not inconsiderable numbers. Many other examples of this sort could be given, but let us stop with these, not however without calling attention to the fact that the original layout of the *NMA* certainly did not foresee the inclusion of the two piano notebooks (Nannerl's and Wolfgang's), nor was an appendix originally planned that would go into so much detail in the realm of authenticity

problems, as in the second volume from this category (IX/27). To touch briefly on the editorial problem presented by operas that have more than one version, such as *La finta giardiniera* (K. 196), *Idomeneo* (K. 366), *Le nozze di Figaro* (K. 492), and *Don Giovanni*: this problem was recognized by the *NMA* and it was addressed in all seriousness, leading to a new understanding. Despite this, differences continue among scholars and practitioners who in some instances have not been ready to follow and accept the *NMA* version. And with this example, we can close the chapter on "criticism." At the same time, it should be emphatically stressed that each serious question will be pursued and, if necessary, receive its (still) due consideration.

Some further remarks regarding the *NMA*'s layout: although concrete ideas for the Supplement series (X) existed from the very beginning of the project, it has taken final shape only over time. It was not envisioned at the outset that category 29, "Works of doubtful authenticity," would ultimately turn into a collection of disputed works that would motivate future studies in style criticism. Initially, the idea as to what to do with this large collection of disputed works was more than a little vague, and one was perplexed as to what form the effort to master this enormous body of material should take. This perplexity led necessarily to modesty of approach and to the problem being taken up and carried out in the present three volumes, each quite different from the other but making up a logical whole. To quote Dietrich Berke, "The completion of the category does not mean, of course, that the constellation of authenticity problems as a whole is to be considered solved, still less that the debate over them counts as ended."

The announced completion of the "Works of doubtful authenticity" in no way rules out the possibility of publishing additional volumes in category 31 (Addenda) should new information or new access to sources become available. In the 1950s and 1960s, little or no thought was given to supplementary volumes and their subsequent extensions: in the realm of "Mozart as arranger of works by other composers," the two sacramental litanies of Leopold Mozart; a prominent place

for the catalog of watermarks found in the papers of Mozart's autographs; the facsimile edition, with commentary, of Mozart's handwritten thematic catalog; a volume, with commentary, of Mozart's sketches (in facsimile and reproduced in color), a collection to be published soon that brings together the "little" Mozart fragments that are usually found in the appendices of the various volumes; the sketchbooks of Thomas Attwood, Barbara Ployer, and Franz Jakob Freystädler from their studies with Mozart; and finally, the analysis of Mozart's handwriting to be compiled in the next few years and published at the end of the *Neue Mozart-Ausgabe*.

By the end of the year 2006, the *NMA* will, under present plans, encompass some 130 volumes. About twenty-five volumes will make up the Supplement, which will be brought to completion by the licensed edition of the newly revised edition of the *Köchel Catalogue* and by the publication of the comprehensive, digital index to the entire *NMA*.

It goes without saying that measures are being taken to continue with the collection of source documentation (microfilms, photocopies, Xerox copies) that has been compiled since 1954. Furthermore, within the framework of a Mozart Institute of the *Internationale Stiftung Mozarteum Salzburg*—long discussed and now in the planning phase—all of the scholarly activities are to be brought together into a synergistic entity in a "Center for Mozart Research and Documentation" in Salzburg. As befits the times, a major focus will be to put the *NMA* on a digital basis, thus providing the guarantee that the results of work of more than half a century will be kept up to date.

Moods of elation and depression often succeed one another, and so it has been in the work on the *NMA*. Because of its monumental importance for the *NMA*, first place in this litany must go to the so-called "Eastern sources" problem. This refers to the Mozartiana—autographs and other documentation—that were evacuated from the former State Library of the Prussian Cultural Heritage Foundation in Berlin to places of safety in the East during World War II. As work began on the *NMA*, one was aware that more than a hundred autographs had survived the inferno of Berlin's destruction and it was assumed that these

autographs would be available for editing when the time came—or was this just the wish being father to the thought? As work on the *NMA* moved into its second decade, more and more difficulties arose because most of the volumes slated for completion were affected by the missing Berlin holdings; rumors were rife as to their whereabouts and uncertainty reigned supreme. Within the *NMA* the question was finally raised as to whether it would not make sense to suspend the enterprise or whether, instead, efforts should be made to find some sort of practical way out of the dilemma. For various reasons, not the least of them being economic, it was decided to pursue the second course, which meant having to resort to completing the editions by relying on secondary source materials or editions prepared before 1940.

After reaching the absolute nadir in the 1970s, concerted efforts leading to a breakthrough were ultimately made possible through the persistence of Malcolm Frager (1935–1991), a man no less gifted for diplomacy than for music. In 1979, he quietly succeeded in gaining access to the “missing” Berlin Mozartiana that had been located in Cracow since the end of WWII and on deposit there for some time in the Biblioteka Jagiellońska. By early 1980, the *NMA* had received copies of all the Mozartiana on microfilm and could take up its program once again with new élan. Since then all of the members of the *NMA* editorial board and many of the *NMA*’s participating colleagues have paid repeated visits to the Biblioteka Jagiellońska. The working conditions there are excellent and access to the autographs, under their old signatures and in the same condition as before their evacuation, is unproblematic.

High spirits reign whenever new sources resurface into the light of day. A prominent example of this was the dis-

covery of the autograph of the fantasia and sonata in C minor, K. 475/457, which was subsequently purchased at auction for Salzburg. Depression, on the other hand, set in when autographs, suddenly emerging out of nowhere, disappeared once again into the unknown after an auction. This happened in 1989 when two movements for four-hand piano (fragments that definitely do not belong together, from Mozart’s later Vienna years), formerly under the combined number K. 357/497a, that had gone to an “unknown” person in 1938, were auctioned. The two movements apparently found their way to Japan at that time, but were privately held and not accessible. In June of this year, however, the autograph of the second (more extensive) movement, K. 500a, reappeared for auction in London but was again privately acquired. Shortly thereafter we were able to confirm the rumored whereabouts of the first movement, K. 497a, and contact the owner. We are now also trying to contact the new owner of K. 500a in the hope of being able to include all ten pages of music from these two autographs in the aforementioned supplementary volume of Mozart’s fragments. Ergo: Happy end!

The fate of the “Antretter” serenade in D, K.185 (167a), is an old refrain that belongs to the lowest point in the history of Mozart autographs, and thus of the *NMA* as well, and a “happy ending” hardly appears in sight because individual leaves or parts of leaves of the original bundle (the so-called “Cranz-Band I”) have been scattered throughout the world. Quite apart from the fact that we still do not know who all the owners are, the prospect of putting all the pieces back together again like a jigsaw puzzle seems rather remote. Some comfort can be taken

from the fact that at least microfilms and photocopies document the complete manuscript as it once was.

This column in an American newsletter dedicated to Mozart should of course end by acknowledging the many colleagues from the United States who have been so closely associated with the *NMA* over the years: Erich Hertzmann (1902–1963), Bruce Alan Brown, Cliff Eisen, Daniel Heartz, Kathleen K. Hansell, H. C. Robbins Landon, Daniel N. Leeson, Alfred Mann, Christoph Wolff, and Neal Zaslaw, as well as our indefatigable advisor and faithful partner, Robert D. Levin, and last, but definitely not least, Faye Ferguson, who has worked in Salzburg for and with the *NMA* since the middle of the 1980s and who, since 1995, has been prominent in the editorial leadership as *prima inter pares*.

And herewith, one final comment. All the scholarly and substantive activities of the *NMA* have been supported in the first instance by public funds from Germany and Austria. In recent years, a close association with David W. Packard has led to the *Neue Mozart-Ausgabe* receiving supplementary help from him and The Packard Humanities Institute. This has made it possible to offset existing gaps in the budget. Such sponsoring, or perhaps better said, such patronage, is one of the great strokes of luck to have come the way of the *NMA* in the last decade. The editorial board has thus received important support for its work through the year 2006 and, with it, a considerable sense of relief.

—Editor-in-Chief
Neue Mozart-Ausgabe
Augsburg/Salzburg

The translation is by Bruce Cooper Clarke

1. Published by the Internationale Stiftung Mozarteum Salzburg. Editorial direction since 1995: Dietrich Berke, Faye Ferguson, and Wolfgang Rehm. (Kassel: Bärenreiter, 1955-).

“Mozartean Contexts”

Mozart Society of America Session at American Society for Eighteenth-Century Studies, Colorado Springs, 3–7 April 2002

As an affiliate member of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one session at the annual meeting. The 2002 meeting will be in Colorado Springs, 3–7 April. Chair of the session is Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail phoyt@wesleyan.edu. Abstracts of papers to be presented will be published in the January 2002 issue of the *MSA Newsletter*.

Mozart in Asia: Salzburg in February 2001

Background. I start with a confession: My first memory of any music has me at the age of three hearing the second movement of *Eine kleine Nachtmusik* (I think my parents had just acquired a new phonograph); being told it “was” Mozart (I didn't know what “was” meant, but I associated the name with the German word *zart*—tender, delicate, fragile) and attaching this quickly to what I heard next about his prodigious feats as a tender youth and his wasting away to an early death. For me, living in a city—Prague—that thought it had a special claim on Mozart, the work of this composer came quickly to have a significance on the one hand as the most normal music, the norm of all music from which everything else departed, and on the other, as the music with the greatest degree of exceptionality, to the extent of being rooted in the supernatural, even of possessing a certain divinity. I'm sure others share this conception.

From a Distant Planet. Many decades later, having studied the music of some non-Western societies from the perspective of an outsider, I began also to imagine what a total outsider (I called him or her the “ethnomusicologist from Mars,” to symbolize the ultimate outsider) would make of the art music culture of Europe and North America in the late twentieth century. She or he would find, I imagined, a system dominated by great composers (those whose names are on buildings), by shrines which were often in the great cities (Vienna, Paris, New York) or places of more local significance (Venice, Bonn, Weimar, Eisenstadt), and ceremonies and artifacts (festivals and *Gesamtausgaben*) associated with particular years. And if visiting Earth took place any time after 1980, that the dominant great composer was Mozart (the Mozart whom I had discovered at the age of three, but in some ways not at all the same Mozart), that the principal shrine—which, like the more official shrines, attracts pilgrims—to Mozart's memory was Salzburg, and that the greatest commemorative ceremonies took place at centennials or semi-centennials of Mozart's birth or death—1956 and 1991 and, my

informants would surely point out, 2006.

A Variety of Perspectives. Readily finding ways of associating this structure with others that he discovered in the social organization of earthlings in Europe, the martian would note certain emphases in the art-music world's discourse: the importance of patrilineal family structure, and of educational and professional pedigrees; the great role of concepts such as talent and inspiration in opposition to discipline and labor; the significance of hierarchies and the part played by competition that also played itself out in conversational habits of constant comparisons. The person from Mars would be tempted to look at this world from the perspective of performance analysis (the festivals are grand performances with complex interactions among various classes of players), semiotics (the great composers, quite aside from their music, symbolize many things to different people), power relations of all sorts (patronage, ensembles, musical structures), processes such as acculturation and globalization (what European classical music means and represents in various parts of the world). One may draw on a variety of perspectives.

Well, the ethnomusicologist from Mars told the aging earthly professor that one way to gain insight into the Mozart culture was to look at it as if it were a metaphor of a religious system. There is a principal divine figure with a retinue of minor or sometimes competing deities; a shrine centering on the master's birthplace; a tradition that emphasizes the special conditions of the master's birth and death; a mythology about this closeness to God—from his middle name to the belief that he composed effortlessly; the development of symbolic if trivial artifacts (the *Mozartkugeln* and the sweet liqueurs); the narrative of his not being well understood or appreciated in his lifetime—by his father, his wife, his patrons and colleagues—but the ascendancy of his fame suddenly and quickly after his death; the retellings of his story in scholarly and popular

biography and also in plays, films, novels; the celebratory ceremonies of many kinds, from concerts and opera productions representing Mozart's own wishes as we understand these to radical experimentation; from the publication of his complete works to the production of comprehensive recordings; and eventually the dissemination of the master's works and musical ideas (throughout the world, even into the works of other, later composers and into popular culture). Nothing new here, but this configuration of observations produces a certain familiar pattern.

Mozart 2006. There have been major Mozart celebrations in our lifetime, but it is my impression that 2006, the 250th anniversary, will be the most spectacular yet. I would guess that every large city, musical institution, and producing corporation will try to participate, and it is hard to imagine an American academic music department or school that will not do something splashy to mark that year. In this context, the principal shrine, the city and *Land* of Salzburg, would presumably like to occupy—and deserves—a role of leadership.

One (no doubt of several) initiatives is called Mozart2006, sponsored by the regional government, and among its principal projects—bolstered by an informative web site—is to investigate and demonstrate the significance and the influence of Mozart throughout the world, to show that he is a figure of importance in the musical life of the world's nations. It will culminate in a conference and festival titled “A Global View of Mozart,” in 2006, and to prepare for this event, the Project Mozart2006 is planning a series of five (annually held) conferences, the first of which, “Mozart in Asia,” has just taken place.

I had the honor of being invited to this small and unusual meeting of scholars, held 4–8 February in the Schloss Leopoldskron in Salzburg, home of the Salzburg Seminars envisioned by Max Reinhardt, the castle's sometime owner, and venue of the filming of *Sound of Music*. I felt that this conference was designed to break away from the celebration-by-

ceremony model, possibly heralding a new approach to Mozart and by extension pioneering an alternative perspective of the system of Western art music. Organized by the administration of the Internationale Stiftung Mozarteum, the event was supported by the state government of Salzburg and by organizations in Austria and Japan. The coordinators were the head of the musicology department of Salzburg University, Prof. Dr. Jürg Stenzl (whose publications concentrate on twentieth-century music), Professor Bin Ebisawa, a distinguished Japanese musicologist and long-time president of the Kunitachi College of Music (arguably the world's largest music conservatory), author and translator of numerous works on Mozart and the moving force in the International Mozart Society of Japan; and Prof. Dr. Rudolph Angermüller, representing the Mozarteum Foundation.

International and Interdisciplinary.

I was happy to find that I was not the only non-Mozart-specialist, but that the great majority of the thirteen speakers (and the dozen or so others attending sporadically) worked in a number of areas to which the relationship of Mozart to Asia was tangential. This was, I discovered after arriving, not going to be a meeting really *about* Mozart, or devoted to just *honoring* Mozart, but rather a conference about the musical cultures of the world, past and present, with the figure of Mozart a kind of paradigm.

The conference had three themes:

1) Reception—the reception of Mozart's music in Asia; 2) Acculturation—the exchange of music and musical ideas between Europe and Asia, past and recent, a subject dear to the hearts of many dozens of ethnomusicologist authors; and 3) Parallels—court music and court musicians in Asia at the time of Mozart. Short papers (all in English, to underscore the global vantage point), long periods available for very lively discussion, and the presence of scholars from a number of nations (Austria, Germany, Japan, China, France, and the United States) and disciplinary backgrounds (historical musicology and ethnomusicology, dance ethnology, Sinology, sociology, and more) made this a stimulating event, which was, naturally, greatly enhanced by fine

social and culinary hospitality and by two excellent concerts.

The details of program, paper titles, identities of speakers can easily be found on the web site, www.mozart2000.at. To me, the most impressive papers were those of Professor Ebisawa (mentioned above), who gave an account of his own work in furthering the culture of Mozart in Japan; Professor Akio Mayeda (who taught both nineteenth-century European music and Japanese classical music at the University of Heidelberg), speaking on Mozart culture in Japan; Professor Barbara Mittler (a Sinologist with interests in popular music, journalism, and other aspects of popular culture in China), who spoke on the figure of Mozart in modern China; Professor Peter Revers (music historian of Salzburg University), who explored the Chinese music research of the eighteenth-century missionary Jean-Joseph Amiot; and the Chinese music historian Liao Naixiong (active in Beijing and Montreal), who dealt with Mozart reception in China.

It became clear that Mozart has played an important role in Japan since shortly after 1900; his music has been performed widely, and there is a strong tradition of Mozart scholarship, with a characteristically Japanese flavor. Ebisawa presented the conferees with a large, impressive bibliography of publications on Mozart in Japanese (original and translated)—over 400 items, the vast majority published after 1950. One of the evening performances was given by the Mozart Youth Orchestra of Japan, an excellent ensemble consisting largely of high school students, which played Mozart and also—given the global theme of the conference—works by Japanese composers inspired by Mozart, and the Tchaikovsky Suite, op. 61. A second was a recital by the distinguished pianist Kyoko Ogawa (Mrs. Ebisawa), consisting of Mozart, and works by Japanese composers and Franz Liszt, all inspired by Mozart.

Mozart in Asia. Throughout the conference, the diffusion of Mozart's music into the work of Asian composers and into concert life and education was explored. Much was

said about the ritual role of Beethoven's Ninth in Japanese life, particularly at New Year's, in contrast with the less ceremonial part played by Mozart. It seems that despite the towering Beethoven opus, in Japan, Mozart is the paradigm of Western art music. This doesn't seem to be so in China, where Mozart reception is of more recent vintage, and where foreign music is just as likely to be by Russian and East European composers.

If one wishes to hear Mozart in Asia, one can probably do it best in Japan and China. I would suspect that one could also hear a lot of Mozart in Korea, but unfortunately Korean culture and musical life were not represented at this conference. Consideration of the Philippines, also a nation with a strong Western music tradition, was also absent. Nor were Indonesia, the nations of Southeast Asia, and Central Asia covered. My own presentation was the only one contemplating South and West Asia, an area in which Mozart scholarship and performance are hardly significant. But still, Indians readily empathize with our reverence for Mozart. Speaking (in Salzburg) of the great South Indian composer and poet Tyagaraja, I tried to make a case for parallelism with the Austrian. In the late eighteenth and early nineteenth centuries, he lived near Tanjore, the city whose court provided unrivaled support for music and dance for over a century and, somewhat like Vienna in Europe, developed what later came to be considered the truly classical in South India. In the culture of Carnatic music today, Tyagaraja is seen as the composer loved by the gods, a man who composed vast numbers of songs with little effort—the great genius of his musical world. Hearing from me about Mozart and the myths surrounding him, an Indian musician once said to me, “He is your Tyagaraja.”

A Different Mozart? It was interesting to see how a contemplation of Mozart reception led, in the discussions, to the reception of Western music generally outside Europe. The concept of globalization was naturally brought up, a trope in contemporary ethnomusicology concerned mainly with popular culture. But music lovers,

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Book Review

Albi Rosenthal, *Obiter Scripta: Essays, Lectures, Articles, Interviews and Reviews, on Music and Other Subjects*. Edited for publication by Jacqueline Gray. Oxford: Offox Press; Lanham, Md.: Scarecrow Press, 2000.

I first met Albi Rosenthal, the eminent music antiquarian, in 1983, at a meeting of the International Association of Music Libraries, held that year in Como, Italy. He generously treated me to dinner in one of the city's finest restaurants. The next time we met, he rushed up to me saying, gleefully, "I have something of yours." As I stood there puzzled, trying to think of what I might have left at the restaurant several years earlier, he thumbed through some papers in his wallet and finally pulled out a small visiting card, noting, as he handed it to me, that it must be mine because it was addressed to "Herr Ochs." The card, which bore the printed name of the famous violinist Joseph Joachim, was indeed addressed as Albi had described. But the intended recipient was Siegfried Ochs, a former student of Joachim's who became a well-known choral director in Berlin in the early part of the twentieth century, composed a comic opera, among other works—and may indeed have been a distant relative of mine. I treasure the little card, more because it testifies to Albi's generosity than for any monetary or even sentimental value it possesses.

And now, I (together with the rest of the musicological and bibliophilical worlds) have benefited once again from Albi's generosity, simply by reading through the extraordinarily erudite, knowledgeable, and wide-ranging collection of writings he has given us in *Obiter Scripta* (Writings in Passing). The volume, skillfully edited by Albi's daughter Jacqueline Gray, comprises nearly all of Albi's published texts (seventy-something items) plus a handful of unpublished pieces, grouped under various headings such as "Music and Autograph Collecting," "Composers," "Bibliography," and "Friedrich Nietzsche"(!). It is, in fact, in the article "Meine Erfahrungen um Nietzsche" (My Experiences with Nietzsche) that Albi blames his collecting zeal on "genetic factors." It was inherited, he writes, from

both sides of his family, with whom collecting valuable books and art works was almost endemic. He explains with what I take to be a twinge of sadness that being an antiquarian is intimately related to collecting: what the antiquarian would most love to collect and possess, he must sell to his clients, who can better afford to indulge their habits.

Well, if Albi can't acquire all the manuscripts and graphics he would like to own, he can certainly investigate and write about them. It will come as no surprise to readers of this *Newsletter* that Mozart holds a special place in his heart. Albi proclaims himself honored to contribute an historical introduction to a facsimile edition of Mozart's *Verzeichnüss*, the composer's catalogue of his own compositions. He describes, with evident relish, a silverpoint drawing—happily, in his own possession—that purports to be a previously unknown portrait of Mozart (it sure looks authentic to this untrained eye). He points out the unique way Mozart wrote key signatures, a characteristic that apparently escaped the numerous scholars who had pored over the composer's scores. He reprints a little-known obituary of Mozart that was published on 4 January 1792, by someone who knew Mozart and attended a commemoration held in Prague shortly after Mozart's death. And Mozart creeps in when Albi wants to exemplify how even the most faithful and admired facsimile edition of a manuscript can mislead. He refers to "one of the most 'life-like' facsimiles ever produced," that of the *Verzeichnüss* issued in 1936 by Herbert Reichner. It conscientiously reproduces even the binding of the original. Mozart's final entry in the catalogue appears on the last recto page of the facsimile, and the overleaf is blank. But Mozart's manuscript booklet doesn't stop there—it continues for numerous pages filled with empty music staves, mute testimony that Mozart did not think of the Requiem and *Die Zauberflöte* as "late works," the designation commonly (and thoughtlessly) applied to them.

Under the heading "Tributes" we find nine such essays written by Albi to honor various luminaries of the bibliographical world, including Cecil Hopkinson, Geneviève Thibault, Alec Hyatt King, and Otto Haas, whose antiquarian firm he

acquired in 1955 upon Haas's death. But Albi's generous tributes must be augmented by another dozen contributions he made to *Festschriften* celebrating milestones in the lives of other greats, among them Alan Tyson, Paul Sacher, H. C. Robbins Landon, Hans Schneider, and Oliver Neighbour, whose brief "Fugitive Note by Way of Postlude" calls attention to *Un Ingres du violon*, a privately printed collection of Albi's drawings. *Obiter Scripta* includes a single self-portrait, titled "Albi in the British Museum Reading Room, August 1935." In it we see part of the enormous circular reading room, walls inscribed with the names of great authors and lined with shelf upon shelf of giant tomes. Below, at a reading desk piled with books, we see the back of a chair that blocks our view of the tiny subject, of whom we see only legs and elbows. It is as though Albi wants us to recall the immortal line uttered by Frank Morgan in the film *The Wizard of Oz*, "Pay no attention to the man behind the curtain!" And like the man behind the curtain, Albi truly *is* a wonderful wizard, to whom we must always pay close attention.

Did I mention that the topics in this volume range historically from the thirteenth century ("Le manuscrit de La Clayette retrouvé") to the twentieth ("Der Strawinsky-Nachlass in der Paul Sacher Stiftung"); that Albi's first publication, on a sketch and account of a dream by Albrecht Dürer, appeared when the author was a precocious twenty-two-year-old; that the author's German is as impeccable as his elegant English (and, presumably, his French and Italian, which I am unqualified to judge); and that as this book was being published, Albi already had more writings in press?

Finally, I have taken the liberty of referring to the author throughout this review by his first name. I can only plead that I have never heard him referred to any other way, and that bespeaks the personal relationship that he inspires in everyone who has ever had the pleasure of dealing with him. May we all live long enough to enjoy the next volume of Albi's writings!

—Michael Ochs
New York

A Mozart Manuscript Fragment at the University of Western Ontario

The Music Library at the University of Western Ontario, which ranks among the finest on the continent, is home to the Gustav Mahler-Alfred Rosé collection of rare books, music, and manuscripts dating from 1600–1900. The collection pays tribute to Gustav Mahler and his nephew, the late Professor Alfred Rosé. Although the collection focuses mostly on correspondence, manuscripts and printed scores related to Mahler and his music, it also contains other valuable resources, among them early editions of scores and treatises.

[Concert rondo for piano and orchestra in A major, K. 386, fragment]
15.5 x 11 cm.

Piano (two staves) and bass line (single staff), mm. 101–104 (recto);
piano (two staves) and viola line (single staff), mm. 110–115 (verso).

The fragment constitutes the bottom left-hand corner of a folio leaf that is notated in brown ink with darker overlay. No watermark is evident. There is a written statement, presumably from a previous owner: “Mozart’s Autograph given to me by Mr. Sterndale Bennett Thursday Feb. 26th, 1846, in 4 Wigmore Street, London.” The fragment was purchased at a Sotheby’s auction in 1983 by Gordon Jeffery of London, Ontario, Canada. It was subsequently donated to the University of Western Ontario Music Library; its precise history and provenance are uncertain.

According to J.A. André, the

autograph for the Rondo was complete, except for the last page, until 1840, when the existing autograph was sold at French’s in London (along with other Mozart manuscripts) and its contents became scattered. Two years earlier, in 1838, Charles Coventry of London published an arrangement of the Rondo in A major for solo piano by Cipriani Potter; this was allegedly based on “the Original Score/in the Authors own hand writing.” William Sterndale Bennett, a former composition student of Potter at the Royal Academy in London and a friend of Coventry, may have received a portion of the autograph from either Potter or Coventry after its publication. Other of the K. 386 autograph leaves are known to have passed through Sterndale Bennett’s hands, and fragments of Mozart manuscripts once owned by him have subsequently been auctioned at Sotheby’s. In 1846 Sterndale Bennett may have sold or bartered portions of the K. 386 autograph to meet his financial obligations. The envelope containing the fragment and its accompanying receipt (the address on the envelope, 4 Wigmore Street, was that of a London tailor, presumably Sterndale Bennett’s) was discovered when it fell out of a book in a second-hand London bookshop; it is difficult to ascertain its provenance before that time. See the *Neue Mozart-Ausgabe* (V:15/viii) edition of the Rondo, which is based on Potter’s 1838 arrangement.

—Annabelle Paetsch
University of Western Ontario
London, Ontario

Mozart in Asia

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consumers and producers don’t deal with Mozart’s music all that differently from their ways with popular music, and interpreting the dissemination of Mozart around the world can be informed by the studies of globalization in that sphere. With this assertion must come the recognition that—as was pointed out several times at Leopoldskron—there is in today’s world not just Mozart, but *many* Mozarts. In Salzburg, he is the master of the shrine; in Prague, the neighbor who sought refuge who holds the keys to the city; in America, probably the greatest European composer, but maybe not quite ours. In Britain he must vie with Haydn, Handel, Beethoven (and in Latin America, with Bach); in China, he’s possibly on the tip of an iceberg of Western music yet to be explored; and in southern India, where *Amadeus* is better known than *Figaro*, he proves that the Indian way of looking at life also works in Europe

So, we are heading for another ceremonial year. The dignified and sublime will vie with the crass and kitschy, and the parallels with religious ceremonies, pilgrimages, feasts, and adorations will be inescapable. Musicians, music lovers, historians, and tourists will all learn a lot, and so will anthropologists. Seen in the context of the multiplicity of world’s musics, and—clearly symbolized by the existence of a web site—as a global figure, the master will nevertheless be presented both as the author of the world’s musical norms and standards still valid today, and as the most exceptional genius the world has known. Certainly the organizers of Mozart2006 expect to present a different Mozart from the one who was celebrated in 1956. Or, well, maybe not so different at that.

—Bruno Nettl
University of Illinois
Urbana-Champaign

Conference Report: Mozart in Las Vegas

On 10–11 February the Mozart Society of America held its first biennial conference at the University of Nevada in Las Vegas, a city better known for its gaming, glitz, and glamour than for its increasingly vigorous arts scene. At "Mozart in Las Vegas" historians, performers, and appreciators were treated to a number of innovative sessions, which included an assortment of scholarly papers (the abstracts are published on pages 11–13 of this issue) and engaging demonstrations in which participants and attendees took part. Each of the three paper sessions covered a wide range of topics. In the Friday morning session Wye Allanbrook's "Mozart's K. 331: A Paradigm Misread?" brought a fresh perspective to Mozart's A Major Piano Sonata; as in much of her previous work on topical representation in Mozart Allanbrook urged us to consider the individual gestures of themes, rhythms, and styles. In John Platoff's "Truth, Style, and Value: Mozart and Salieri" Platoff, using examples from ensembles in Mozart's *Figaro* and *Don Giovanni* and Salieri's *Falstaff*, illustrated how the complexity of Mozart's music vs. the relative simplicity of Salieri's underscore the aesthetic differences between present-day judgment of Mozart and the eighteenth century's. Among the most anticipated lecture-demonstrations was the joint presentation, "The *Lecker* Side of Mozart (The Cuisine of Mozart's Time)," during which renowned chef Fritz Blank prepared the most delectable of crêpes, which were eagerly consumed. Nancy Plum's illuminating summary of the cuisine of Mozart's time, as well as of the types of meals that Mozart enjoyed, was informative. Each of the papers on the Friday afternoon session motivated lively exchanges. In his paper "Mozart and the Jews" Daniel Leeson explored Mozart's attitude regarding Jews; though Mozart's arrival in Vienna coincided very nearly with Joseph II's "Edict of Toleration," Leeson revealed that Mozart knew almost no Jews. In David Schroeder's paper on "Mozart, Mesmer, and the Ruses of Symmetry" Schroeder drew a parallel between Mozart's

challenge of the social conventions in *Così fan tutte* and Anton Mesmer's challenge to scientific authority.

Especially intriguing was the Friday evening roundtable "The Culture of Gambling," moderated by former professional-gambler-turned-anthropologist-and-psychotherapist Jay Noricks, whose insights about the psychology of gambling and about Mozart's gaming habits were indeed stimulating. In her paper "Casinos in the Trattnerhof et al." Mary Sue Morrow offered a portrait of Viennese casinos and the gaming community of Mozart's time, providing a context for the types of activities in which Mozart could have been involved. In the other two short papers, those by Pamela Poulin ("The Kegelstatt Trio: Musical Dice Games") and Denise Gallo ("Eighteenth-Century Card Games"), audience participation was required. In the Trio, which Mozart is said to have composed during a game of Skittles (one of his favorite board games), measures from a movement were subsequently cut up and reordered (dictated by a roll of the dice); the "new" piece was performed by pianist/musicologist Kathryn Shanks Libin, after which—ably led by Bruce Phillips and David Schroeder—all joined in a spirited game of Skittles. After Gallo's summary of popular eighteenth-century card games in Vienna, participants joined in a game of Faro, a card game that Mozart particularly enjoyed. Friday evening also included a tour of the Liberace Museum, which preserves a variety of Liberace memorabilia.

All of the papers on Saturday except one—Daniel Melamed's "Counterpoint (of All Things) in *Die Entführung*"—highlighted aspects of dance and dance music, movement, and staging. Melamed focused on Mozart's frequent use of counterpoint and how it was used to portray dramatic action (notably in conflicts between Belmonte and Osmin) and emotional states. In Jane Stevens's "Staging *Don Giovanni*: Implications for Meaning," Stevens explored how Mozart's relatively precise movement indications in the score and libretto for

the ballroom scene in the finale to Act I may have contributed to Mozart's moral message in the opera. Michael Broyles's paper "Mozart: America's First Waltz King" was drawn from his broad study of the waltz and its dissemination in America; curiously there were four waltzes (piano arrangements) attributed to Mozart. Though Mozart apparently wrote no waltzes, these pieces were among the most popular of the American parlor culture at the end of the nineteenth and the beginning of the twentieth centuries, and they provide particular insight about Mozart reception in America. In his paper "Mozart in the Ballroom" Eric McKee examined the nature of Mozart's involvement with social ballroom dancing and how it might have served as a creative catalyst in his dance music, specifically in the minuets and contradances. McKee's overview of social dance practices in Vienna and on how the choreography and social context for these dances reflect the rhythms and movements in the dances was a perfect introduction to the exhilarating and often challenging, afternoon-long dance workshop on the eighteenth- and nineteenth-century minuet, led by dance historians Elizabeth Aldrich and Linda Tomko. After brief demonstrations participants were put through the paces, learning basic steps, shapes, patterns, gestures, forms, and meanings associated with the minuet.

Throughout the conference there was also much of Mozart's music on hand, with live performances by the UNLV and Liberace String Quartets, the Morelli Wind Quintet, and, on Saturday evening, a lecture-recital by pianist David Breitman ("What's So Funny? Looking for Humor in Mozart's Music"), who discussed problems encountered when performing on a modern piano music that was composed with a very different instrument in mind.

The Mozart Society of America will hold its next biennial conference at Cornell University in March 2003 (see announcement on page 13).

—Kay Lipton
Editor, MSA Newsletter

Mozart in Las Vegas: Abstracts

John Platoff: Truth, Style, and Value: Mozart and Salieri

Because it is so widely agreed upon today that Mozart is a great composer, it is easy to forget that his “greatness” is an aesthetic judgment, not an actual fact. Moreover, it is a judgment made by history: in Mozart’s own time (at least in Vienna) it was Antonio Salieri’s greatness that was widely agreed upon, while today Salieri is virtually forgotten. The vast difference between the judgment of Mozart and Salieri’s era and that of our own stems from profound changes in aesthetic preferences, resulting in turn from changes in the way the arts are understood. In the late eighteenth century, music was expected to please and entertain rather than challenge—and Salieri’s operatic works beautifully fulfilled these expectations. On the other hand the greater difficulty and complexity of Mozart’s music, which in his day many listeners found too challenging to be completely pleasurable, are more highly valued in our musical culture, in which “high cultural” artworks like operas are supposed to be rich and full of meanings that take multiple exposures to appreciate fully. By those standards, the operatic music of Salieri sounds charming but a bit too simple. I will illustrate these differences by playing examples from ensembles in Salieri’s *Falstaff* (1799) and Mozart’s *Le nozze di Figaro* (1786) and *Don Giovanni* (1787). Aesthetic judgments are historically and culturally contingent, as we are reminded by this irony: it is precisely the aspects of Mozart’s style to which many of his contemporaries objected that are at the heart of what we value about his music today.

Wye J. Allanbrook: Mozart’s K. 331: A Paradigm Misread?

Mozart’s A-Major Piano Sonata, K. 331, is well-known to be, in the words of Kofi Agawu, “the most analyzed piece in music history.” The primary object of all this attention has been the eighteen-measure Theme of the Theme and Variations that constitutes the first movement of the sonata. These measures

have been valued for their chaste symmetries, which seem as close to abstraction as a piece can come and still remain music. The Theme is judged to be a true “Classic” phrase, if by “Classic” one means pure, balanced, non-referential. The piece has been canonized as the avatar of absolute music.

These Classicizing analyses never mention that the seemingly minimalist opening theme is cast in siciliano rhythms—a pastoral strain. Nor that it blossoms out into a series of variations in assorted characteristic styles for which the theme is the barest armature. The second movement—a Menuetto—is no less topically profiled, nor is its pastoral Trio with its passionate unison outbursts. And the sonata is tied off with a movement in Turkish style—a Viennese version of the exotic Other. I will examine these topical representations closely, in order to defend the sonata against those misguided admirers who have long ignored the pleasures of its lively surfaces.

Nancy Plum and Chef Fritz Blank: The Lecker Side of Mozart (The Cuisine of Mozart’s Time)

In his short life Wolfgang Amadeus Mozart (1756–1791) traveled throughout Europe, no doubt sampling many different cuisines. Throughout his life Mozart maintained a documented preference for the food of central Europe, especially Salzburg Tongue (for which more than thirty recipes from Mozart’s time survive) and *Schwarzreuter*, a trout from the Salzkammergut lakes.

By the mid-eighteenth century, Vienna was the center of social and cultural activities in Europe. Empress Maria Theresia (1717–1780), archduchess of Austria, queen of Hungary, queen of Bohemia, and wife of the Holy Roman Emperor Francis I, had sixteen children, ten of whom survived to adulthood, and almost of all whom married lesser royals of other ruling families in Europe, bringing their cuisine-in-law to the Austrian Empire. The Austro-Hungarian Empire was a major player in dictating all components

of social life, including foodways, especially in central and eastern Europe.

This paper will discuss the cuisine of Mozart and his contemporaries—what meals they may have enjoyed, how these meals were prepared, and food materials and spices of the times. The major impact and continually influential work on *au courant* cookery during that period in that geographic realm was *Das Neues Saltzburgisches Kuch-Buch*, a facsimile edition of which is currently in the possession of Chef Fritz Blank. Other source materials include the writings of Mozart and his family, references to food within the vocal works of Mozart, and another Viennese cookbook of the time, *Nützliches Koch-Buch*, published in 1742.

David Schroeder: Mozart, Mesmer, and the Ruses of Symmetry

The delightful quip by Mozart and Da Ponte about Franz Anton Mesmer in *Così fan tutte* may be nothing more than a good-natured poke, but it could be much more than that. Both the opera and Mesmer’s career involve a premise of social convention or political expediency being put to the test. Mesmerism emerged as a challenge to the authority of the medical and scientific community, and for political reasons it had to be removed. Mesmer’s theories were no more outrageous than those of various other members of the Academy in Paris, but the Academy could not take the chance of Mesmer being proved right; the stakes were too high.

A similar test occurs in *Così*, framed frivolously in the form of a wager, but still a test with similarly high stakes for a patriarchal society: Don Alfonso wagers that women will be unfaithful if put to the test. If he were to lose, a central tenet of the moral philosophy of eighteenth-century Enlightenment would be proved wrong. Of course we should not expect him to lose.

The enlightened world of patriarchal order and social authority depended on a set of intricately interlocking symmetries which can collapse if one of the balances shifts. Mozart leads us to believe through the first three-quarters of *Così* that the

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Abstracts

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appropriate symmetry is in place—that all is well with the world. With Fiordiligi’s “Per pietà” that symmetry begins to unravel, and the string of arias which follows unleashes a flood of misery. Fiordiligi’s introspection reveals a moral probing of a higher order, and in spite of the happy ending reinstating convention, we are left with the memory of symmetry upended. In fact, the symmetry of much of the work appears to be a ruse. Mozart subtly introduces a challenge to patriarchal authority, and he may have recognized the challenge of Mesmer to scientific authority, a threat which remained despite Mesmer’s defeat by the Academy.

Daniel N. Leeson: Mozart and the Jews

Mozart’s arrival in Vienna coincides almost exactly with the issuance in 1782 of Joseph II’s “Edict of Toleration,” a key step in the emancipation of Austria’s Jewish community. The document radiates with wisdom and compassion and, to a considerable extent, it was responsible for relaxing the residential, occupational, and entrepreneurial constraints on Joseph’s Jewish subjects, providing them for the first time in Austria’s history with full property rights and the privilege of serving in the army.

This paper examines Mozart’s attitude in this matter and concludes that he appears to have been a very tolerant individual, one who held little or no animus for Jews. However, the most significant problem in understanding Mozart’s sentiments in this arena is that he knew almost no Jews. The preponderance of those who are spoken of in the literature with reference to their Jewishness were, in fact, practicing Christians, many quite devout. Da Ponte, for example, was a Catholic priest ordained at the seminary of Portogruaro near Ceneda, and the intensity of his acceptance of Catholicism should not be artificially minimized. Thus, conclusions about Mozart’s tolerance in this arena must be drawn from other sources.

Daniel R. Melamed: Counterpoint (of All Things) in Die Entführung

Many factors shaped the musical profile of *Die Entführung aus dem Serail*, most prominently “Turkish” style and its characteristic gestures. The top flight singers of the National Singspiel were the stimulus for musically elaborate arias, especially (as Mozart wrote) the talents of the first Osmin and the flexible throat of the first Constanze; a modern study has suggested that the composer’s turn to minor keys was related to his portrayal of women; and there are clear influences of French and Italian opera as well.

But perhaps the most surprising feature is Mozart’s frequent use of counterpoint, not as obviously as in the choral setting in *Die Zauberflöte* or in the wedding canon in *Così fan tutte*, but nonetheless strongly influencing the musical character of the work. Some of the counterpoint is part of Mozart’s depiction of dramatic action and of conflict, for example, in the opening encounter between Belmonte and Osmin. Some is used for character portrayal, especially for Osmin, for example in his aria “Solche hergelaufne Laffen.” In Osmin’s music, counterpoint is also part of Mozart’s solution to the challenges of writing for a deep bass voice.

Although contrapuntal writing might seem out of place in a Singspiel, Mozart’s adoption of it in the early 1780s is consistent with his interests and activities, including his study of J. S. Bach’s music and his writing of canons, particularly in Fuxian style. Viewed in this way, the contrapuntal sketch that survives for the opening duet connects Mozart’s opera composing and his more abstract musical studies and interests.

Jane Stevens: Staging Don Giovanni: Implications for Meaning

For 200 years *Don Giovanni* has been the most discussed of all Mozart’s operas. Much of the writing about this opera has revolved around the question of whether the work is really a “comedy,” or whether Mozart transformed it into a “tragedy” or “serious drama,” a disagreement that often grows out of extended analysis of Don Giovanni’s character. Yet neither of

these issues seems fully consistent with eighteenth-century operatic criticism, nor with Mozart’s own comments about opera. So categorical a distinction as that between “comedy” and “serious drama,” first of all, seems difficult to support for much late-eighteenth-century opera, and especially for the Da Ponte-Mozart operas. The very first Prague opera of *Don Giovanni* had been produced in 1730, only six years after the opening of the first public opera house in the city, with the subtitle “rappresentazione morale per musica”; the second, by Vincenzo Righini, appeared in 1776 with the subtitle “drama tragicomico.” The “mixed” genre of *Don Giovanni*, then, was familiar to Prague opera audiences, as was its moral message. An attempt to map out the precise staging of the ball scene in the finale to Act I, with careful attention to the relatively abundant directives for movement provided by the libretto and score, has led to a new understanding of the visual and musical means that Mozart used to convey this message. If his underlying message is, as I suggest, a social imperative to reject the behavior and character of the central personage, Mozart’s version of this old play is revealed not as a radical departure from its source but as a deepening and enlargement that is at the same time consistent with its decades-old performance tradition.

Eric McKee: Mozart in the Ballroom

The role of dance in Mozart’s operas, symphonies, and chamber music has received much attention in the secondary literature (e.g., Allanbrook, Hertz, Russell, Ratner, and Reichart). Aside from occasional references, however, Mozart’s direct involvement with social ballroom dancing remains largely unexplored. Mozart’s close friend, the Irish tenor Michael Kelly, reports that Mozart once confided in him that he believed his true artistic calling was in dance, not music. Such a provocative statement raises questions: what was the nature of Mozart’s involvement with social dancing and how might it have served as a creative catalyst in his music? After sketching the social dance practices in Vienna during the time Mozart lived there (1770–1791), I account for Mozart’s activities as a ballroom dancer and ball-

room dance composer. The discussion then turns to two of the most popular dances in Vienna during the 1770s and 1780s: the minuet and the contradance.

I explore the choreography and social context of these dances to show how Mozart's dance music might reflect the rhythms and bodily motions of the dancers. I conclude with a closer reading of several of Mozart's dances written for the Redoutensaal balls during carnival season—the most intense period of dancing in Vienna.

Michael Broyles: Mozart: America's First Waltz King

No dance in America enjoyed the enduring popularity of the waltz, yet its history—when did it arrive, how was it transmitted, and what cultural values did it embody—is virtually unknown. This paper, originally an investigation of the rise of the waltz in the United States, became a study of Mozart and the cultural milieu of early Federal America when the documents yielded two major surprises.

The arrival of the waltz was easily

determinable: waltz imprints began to appear in America around 1800, but underwent a dramatic rise in popularity in the ten years 1815–1825, mostly between 1816 and 1823. Waltzes were published in settings for the flute or violin, often in tutors but generally suggestive of an oral fiddle tradition, as might be expected. The first surprise was a large number of relatively elaborate, sometimes unusual, piano arrangements that clearly indicate home performance, almost a parlor tradition, earlier than one would expect. The second and greatest surprise was the identity of the most popular composer of waltzes, by a factor of more than four—Wolfgang Amadeus Mozart.

Why Mozart? To what extent was he known in America before 1825, how was he viewed, and since he wrote no waltzes *per se*, why were so many attributed to him? And what about the piano arrangements? Mozart's image and reception and the piano pieces are related. Together they provide insight into the formation of a parlor culture, at a time of changing social values between the old-fashioned patriarchalism of the eighteenth century and the Victorian strictures of the nineteenth.

**Second Biennial
Conference of the
Mozart Society of
America**

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, New York, on 28–30 March 2003. "Mozart and the Keyboard" will be the conference theme, with presentations and performances that focus on issues related to keyboard instruments, repertoire, idiom, style, and performance practice. Cornell's wealth of early keyboard instruments—including harpsichords, clavichords, fortepianos, and organs—as well as its important programs in 18th-century performance make it the ideal location for this conference. The Program Committee, chaired by Kathryn Libin, includes Jessica Waldoff and David Breitman; Neal Zaslaw is in charge of local arrangements. Please mark these dates in your calendars!

**Society for
Eighteenth-Century
Music**

The newly organized Society for Eighteenth-Century Music will hold its first meeting on Saturday, 17 November 2001, from 12:00 noon to 2:00 P.M. during the annual meeting of the American Musicological Society in Atlanta.

For information contact
Sterling Murray
e-mail: smurray@wcupa.edu

Works in English: 2000

BOOKS

Sadie, Stanley, ed. *Mozart and His Operas*. London: Macmillan, 2000.

ARTICLES IN PERIODICALS AND BOOKS

Albrecht, Theodore. "Mozart's Magic Flutist: In the 1780s Anton Dreyssig Was Vienna's Leading Flutist." *Flute Talk* 20, no. 4 (2000): 6–9.

Altenmuller, Eckart, Marc W. Bangert, Gundhild Liebert, and Wilfried Gruhn. "Mozart in Us: How the Brain Processes Music." *Medical Problems of Performing Artists* 15, no. 3 (2000): 99–106.

Badura-Skoda, Eva. "Observation: The Anton Walter Fortepiano—Mozart's Beloved Concert Instrument: A Response to Michael Latchem." *Early Music* 28 (2000): 469–74.

Bartley, Linda. "Mozart Revisited." *NACWPI Journal—Official Publication of the National Association of College Wind and Percussion Instructors* 48, no. 2 (1999–2000): 24–31.

Bilson, Malcolm. "Eye on Editions: Mozart Piano Sonatas." *Piano & Keyboard* 206 (2000): 43–46.

Bowman, David. "Keyboard Music." *Music Teacher* 79, no. 6 (2000): 48–53. Offers extensive analysis of keyboard music by Bach, Mozart, Debussy.

Buch, David J. "Texts and Contexts: Eighteenth-Century Performing Materials from the Archive of the Theater an der Wien and Mozart's *Die Zauberflöte*." *The Music Quarterly* 84 (2000): 287–322.

Castelvecchi, Stefano. "Sentimental and Anti-Sentimental in *Le nozze di Figaro*." *Journal of the American Musicological Society* 53 (2000): 1–24.

Duke, Robert A. "The Other Mozart Effect: An Open Letter to Music Educators." *American Suzuki Journal* 28, no. 4 (2000): 27–31.

Hamilton, David Peter. "Variations on an Idol." *Opera News* 64 (2000): 40–45. Discusses Richard Strauss and performance traditions of Mozart operas.

Healey, Ken. "With Idomeneo at the Age of 25, Mozart Proclaimed His Absolute Maturity." *Opera: Australasia's Independent Monthly Newspaper of the Musical Theatre* no. 265 (2000): 10–11.

Hettrick, Jane Schatkin. "Colorful Comments on Church Music in Vienna around 1780." *The American Organist* 34, no. 5 (2000): 77–81.

Irving, John Alan. "Revisiting Mozart's 'Haydn' Quartets." *Studi Musicali* 29 (2000): 185–214.

Keefe, Simon P. "Antoine Reicha's *Dialogue*: The Emergence of a Theoretical Concept." *Acta Musicologica* 72 (2000): 43–62. Discusses eighteenth- and nineteenth-century ideas of dialogue, and applies Reicha's understanding of dialogue to first movement of Mozart's Piano Concerto in E-flat K.449.

Leeson, Daniel N. "On the Matter of Thematic Borrowing in Mozart's Serenade, K. 361/370." *College Band Directors National Association Journal* 14 (fall, 2000): 29–31.

Link, Dorothea. "A Newly Discovered Accompanied Recitative to Mozart's 'Vado, ma dove,' K. 583." *Cambridge Opera Journal* 12 (2000): 29–50.

Machover, Wilma. "Passion with Panache." *Piano & Keyboard* 203 (March–April 2000): 24–31. Interview with pianist Robert Levin discussing his work as performer, improviser, scholar, teacher; lists his Mozart completions, plus a discography and selected publications.

Nelson, David. "Heightened Rhythmic Activity in a 'Monothematic' Exposition by Mozart: The First Movement of Serenade K. 361/370a." *Journal of Band Research* 35, no. 2 (2000): 47–74.

Pethö, Csilla. "'Style Hongrois': Hungarian Elements in the Works of Haydn, [Mozart], Beethoven, Weber, and Schubert." *Studia Musicologica—Academiae Scientiarum Hungaricae* 41, no. 1–3 (2000): 199–284.

Woodfield, Ian. "John Bland: London Retailer of the Music of Haydn and Mozart." *Music & Letters* 81 (2000): 210–44.

Zeiss, Laurel E. "Mozart or Not? The Musical Evidence." *Cambridge Opera Journal* 12 (2000): 51–54.

SELECTED REVIEWS

Sadie, Stanley. "Review of *Mozart—A Cultural Biography* by Robert W. Gutman." *Gramophone* 78 (June, 2000): 118–19.

Sutcliffe, W. Dean. "Review of *Haydn, Mozart, and Beethoven: Studies in the Music of the Classical Period. Essays in Honour of Alan Tyson*, edited by Sieghard Brandenburg." *Music & Letters* 81 (2000): 620–24.

DISSERTATIONS

Orchard, Joseph Thomas. "Rhetoric in the String Quartets of W. A. Mozart: An Examination of Form, Topic, and Figure in a Late-Eighteenth-Century Instrumental Repertoire." Ph.D. diss., Rutgers The State University of New Jersey, New Brunswick, 1999. [Received too late to include in 1999 bibliography.]

Potter, Dorothy. "The Cultural Influences of W. A. Mozart's Music in Philadelphia: 1786–1861." Ph.D. diss., University of Virginia, 2000.

Mozart-Jahrbuch
Articles and Reviews in
English, 1998–1999

1998

ARTICLES

Berger, Karol. "Mozart's Concerto Andante Punctuation Form," 119–38.

Irving, John. "'Das Concert hat viele Aenlichkeit mit der Tragedie der Alten': Mozart's Piano Concerts and Heinrich Koch's 1787 Description," 103–18.

Leeson, Daniel N., and Robert D. Levin. "Mozart's Deliberate Use of Incorrect Key Signatures for Clarinets," 139–52.

1999

ARTICLES

Leeson, Daniel N. "Mozart and Mathematics," 13–33.

Buch, David J. "On the Context of Mozart's Variations to the Aria, 'Ein Weib ist das herrlichste Ding auf der Welt,' K. 613," 71–80.

REVIEWS

Corneilson, Paul. "Review of *The Mozart Family: Four Lives in a Social Context* by Ruth Halliwell," pp. 129–32.

2001 MSA Study Session

continued from page 1

Neal Zaslaw: "Venerabilis barba cappuccinorum": Mozart at Play

It is not widely known that Mozart copied a part-song with the text "Venerabilis barba capucinatorum," K. 6 (Anh. C9.07), which has been attributed to him in several published anthologies of choral music. Nor is it generally known that, besides the version attributed to Mozart, there are musical settings of the same text attributed to Giacomo Carissimi (1605–1674), Jean-Baptiste Lully (1632–1687), Johann Joseph Fux (1660–1741), Padre Giovanni Battista Martini (1706–1784), Giovanni Battista Pergolesi (1710–36), Placidus von Camerloher (1718–1782), Joseph Haydn (1732–1809), Michael Haydn (1737–1806), (?Jan Ladislav) Dussek (1760–1812), and Matthäus Fischer (1763–1840). Benedetto Marcello (1684–1750) also enters the picture. Using overhead projections and recordings, I will discuss musical-intertextual relationships among several of these settings and then explore some of the bizarre cultural, linguistic, religious, satirical, culinary, iconographic, and tonsorial connections of the Latin text.

Thomas Irvine: A New Source for K. 593?

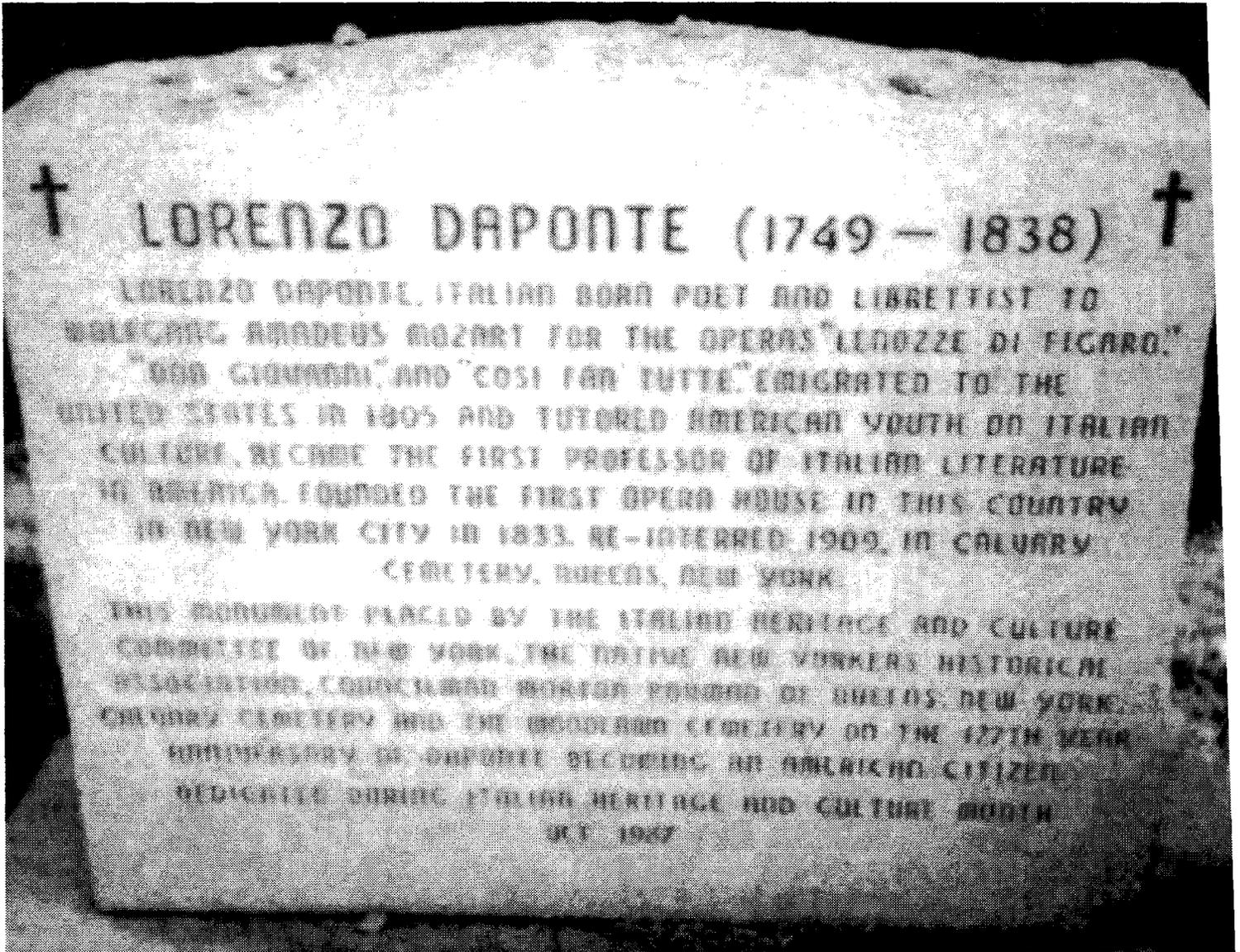
The controversy surrounding the changes in the autograph of the Finale of Mozart's String Quintet in D Major K. 593 would seem to have been laid to rest by E. F. Schmid's and Ernst Hess's 1956 edition for the *Neue Mozart-Ausgabe*. Their arguments, put forth once more by Hess in a 1961 article in the *Mozart-Jahrbuch*, were confident: the additions to the autograph score—all involving the transformation of a thematically important chromatic figure into a more

diatonic one—are in a hand other than Mozart's and as such are probably not to be regarded as authentic. For most musicians and scholars the case was closed. However, a manuscript source in the Mozarteum in Salzburg, previously unmentioned in scholarly discussion of the work, could shed new light on the matter. A hand-copied score, dated no later than 1799 and produced by the Vienna copying-house of Johann Traeg, it includes two versions of the piece: one in the original instrumentation for string quintet and one in an arrangement for flute, violin, two violas, and cello. The text of the passage in question in the version for string quintet follows the autograph before the changes, that is, the text offered to us today by the *NMA*. The text of the quintet for flute and strings, however, follows that of the altered version: it adds even more alterations of the same kind and is identical to all other editions of K. 593 prior to the *NMA*. It seems, then, that during the 1790s there were at least two versions of K. 593 in circulation. In my presentation, I will examine the ramifications of this new source for the state of our knowledge of this work. By comparing the Salzburg copy with the autograph, early editions, and various other manuscript copies, and placing them in the context of Mozart's own music-making in his last year and his widow's later negotiations with André and others over his autographs, I will show that the situation is not as simple as Hess would have us believe, and offer some of my own conclusions. The results of a fresh look at the circumstances surrounding the composition and early performance history of this work should prove of interest to scholars and performers alike.

Daniel R. Melamed: Counterpoint (of All Things) in *Die Entführung*

See abstract on page 12 ("Mozart in Las Vegas: Abstracts").

The American Burial Site of Lorenzo da Ponte



Cenotaph of Da Ponte Memorial: Calvary Catholic Cemetery, Queens, New York

Following the death of Austria's Emperor Joseph II, Lorenzo da Ponte, librettist for *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, left Vienna permanently. There is no record of any farewell words that he and Mozart may have had and, as far as is known, there was no further communication between them after Da Ponte's departure. In 1805 he traveled to America and became a grocer; and he served later as the first teacher of Italian at King's College, now Columbia University. He helped arrange America's first production of *Don Giovanni* and in 1833 was responsible for establishing the first opera house in New York City. Before his death at eighty-nine in 1838, Da Ponte sadly complained, "I, the poet of Joseph II, the author of thirty-six operas, the inspiration of Salieri, of

Weigl, of Martini, of Winter, and of Mozart. After twenty-seven years of hard labor, I have no pupils any longer. Nearly ninety years old, I have no more bread in America."

Da Ponte was buried in a Catholic cemetery in Manhattan on 11th Street between First Avenue and Avenue A. In 1909 the remains of all those buried at that location were reinterred to a now unknown place in Calvary Catholic Cemetery in Queens (one of New York City's five boroughs), and the original cemetery was paved over. On Italian Heritage Day, 20 October 1987, a four-foot granite monument was dedicated to him in section 4B of Calvary Cemetery. The office address of the burial grounds is 49-02 Laurel Hill Boulevard, Woodside, New York (though the

enormous cemetery occupies parts of several sections in Queens including Flushing and Maspeth). It is one of the great ironies of history that both Mozart and Da Ponte suffered identical fates half a world and half a century apart.

Da Ponte is remembered elsewhere in New York City by a painting in Columbia's Casa Italiana, 117th Street and Amsterdam Avenue, honoring his role as professor of Italian at the university.

I thank Jerry Allen, Superintendent of Calvary Cemetery, for providing this photograph of Da Ponte's cenotaph. I am also grateful to Francis de Regnaucourt and Kathryn Shanks Libin, two MSA members who live in the New York City area who volunteered to photograph the site in Queens.

—Dan Leeson

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.

Canadian Society for Eighteenth-Century Studies/Société atlantique d'étude du dix-huitième siècle, 18–21

October 2001, Saskatchewan, Canada. Theme: "Spectacle in the Eighteenth Century." Keynote speakers: Paula Backscheider and Paul Hunter. For information contact Raymond Stephanson, ECS at University of Saskatchewan, English, University of Saskatchewan, 9 Campus Drive, Saskatoon, S7N 5A5, Canada; e-mail: stephanr@duke.usask.ca.

East-Central American Society for Eighteenth-Century Studies, 18–21

October 2001, Cape May, New Jersey. Theme: "Consuming Passions of the Eighteenth Century." For information contact Geoffrey Sill, Dept. of English, Rutgers University, Camden, NJ 08102; e-mail: sill@crab.rutgers.edu, or Lisa Rosner, Historical Studies Coordinator, Richard Stockton State College, Box 195, Pomona, NJ 08240; e-mail: rosnerl@stockton.edu.

Northeast American Society for Eighteenth-Century Studies, 1–4

November 2001, Halifax, Nova Scotia. Theme: "Eighteenth-Century Speculations." Speakers include Thomas Kavanagh and Ruth Perry. Performance of Haydn's *The Seasons*. For information contact Trevor Ross, English, Dalhousie University, Halifax, Nova Scotia, B3H 3J5, Canada; tel: (902) 494-3488; fax: (902) 494-2176; e-mail: Trevor.Ross@Dal.Ca.

Midwestern American Society for Eighteenth-Century Studies, 9–11

November 2001, University of Iowa, Iowa City, IA. Theme: "Beauty." For information contact Thomas A. Downing, Associate Professor and Chair, Department of French and Italian, 555 Phillips Hall, University of Iowa, Iowa City, IA 52242; tel: (319) 335-2253; fax: (319) 335-2270; e-mail: downing-thomas@uiowa.edu; http://www.uiowa.edu/~frenchit.

American Musicological Society, 15–18 November 2001, Atlanta. For information see the web site: <http://www.ams-net.org>.

Mozart Society of America,

16 November, 12:00 noon, during annual meeting of American Musicological Society, Atlanta. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

Society for Eighteenth-Century Music,

17 November, 12:00 noon, during annual meeting of American Musicological Society, Atlanta. Address: Sterling Murray, e-mail: smurray@wcupa.edu.

Western Society for Eighteenth-Century Studies, 15–17

February 2002, Orange, California. For information contact Leland L. Estes, e-mail: estes@chapman.edu, or Myron D. Yeager, e-mail: yeager@chapman.edu.

Southeastern American Society for Eighteenth-Century Studies,

28 February–2 March 2002, Chapel Hill, North Carolina. For information contact Jonathan Hess, German, CB#3160, University of North Carolina, Chapel Hill, NC 27599; e-mail: jmhess@email.unc.edu; web site: <http://socrates.barry.edu/seasecs>

American Society for Eighteenth-Century Studies, 3–7

April 2002, Colorado Springs. For information see the website: <http://www.press.jhu.edu/associations/asecs/seminar.html>.

Mozart Society of America, 3–7

April 2002, Colorado Springs, during annual meeting of American Society for Eighteenth-Century Studies. Topic: "Mozartean Contexts." Address: Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail: phoyt@wesleyan.edu.

Seventeenth International Congress of the International Musicological Society, 1–7

August 2002, Maria Theresia College of the Catholic University, Leuven, Belgium. Themes: "Hearing - Performing - Writing," "The Dynamics of Change in Music," "Who Owns Music?" "Musica Belgica," "Musical Migrations," "Form and

Invention," "Instruments of Music: From Archeology to New Technologies," "Sources." For information see the web site: <http://www.ims-online.ch>; e-mail: imsba@swissonline.ch.

Mozart Society of America Second Biennial Conference, 28–30

March 2003, Cornell University, Ithaca, New York. Theme: "Mozart and the Keyboard." Send inquiries or proposals to Kathryn L. Shanks Libin, 126 Darlington Avenue, Ramsey, NJ 07446 or Department of Music, Vassar College, Poughkeepsie, NY 12604-0018; e-mail: ksl@nic.com or kalibin@vassar.edu.

Eleventh International Congress on the Enlightenment, 3–10

August 2003, University of California, Los Angeles. Combined meeting of International and American Societies for Eighteenth-Century Studies. All proposals will be considered; main theme is the "Global Eighteenth Century." Deadline for proposals for sessions and roundtables: 1 September 2001. Shortly thereafter a general call for papers will be sent to members of all ISECS- and ASECS-affiliated societies. For information contact Peter Reill, Director, UCLA Center for 17th- and 18th-Center Studies, Attention: ISECS Congress Correspondence, 310 Royce Hall, 405 Hilgard Avenue, Los Angeles, CA 90095-1404; tel: (310) 206-8552; fax: (310) 206-8577; e-mail: cong2003@humnet.ucla.edu; or see the web site: <http://www.isecs.ucla.edu>.

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 also publishes newsletters and informative essays for its members. 6 October 2001, 2:30 P.M.: Mozart Sonatas for piano, Bernice Silk, pianist, Donnell Library Center, 20 W. 53d St. 28 November, 8 P.M.: Mozart Chamber Music for Strings, CAMI Hall, 165 W. 57th St. 16 January 2002, 8 P.M.: Mozart Birthday Concert, Claring Chamber Players, CAMI Hall. 24

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Calendar

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February, 3:00–5:00 P.M.: Mozart's Birthday Party (Friends of Mozart members only, one guest), brief piano recital, refreshments, Goethe Institut, 1014 Fifth Ave. 13 April, 2:30 P.M.: repetition of November 2001 program, Donnell Library Center. Admission free for all events.

Mozart Society of California. Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625–3637. Clifton Hart, President. 11 October 2001: Kipnis-Kushner Duo (piano four hands). 30 November: Chicago String Quartet. 18 January 2002: David Gordon, lecture on Mozart. 15 February: Bellemeade Trio (clarinet, viola, and piano). 8 March: The Amadeus Trio (piano, violin, and cello). 19 April: Dennis James, glass armonica with ensemble. All concerts take place at Carmel Presbyterian Church, corner of Ocean and Juniper, Carmel, and begin at 8 P.M. General membership which includes tickets for all events \$70.00. Single 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. 30 September 2001: J. S. Bach, Aria BWV 1068; Haydn, Symphony 94; Mozart, Concerto (to be announced). 3 February 2002: J. S. Bach, Chorale BWV 147; Haydn, Symphony 96; Haydn, Trumpet Concerto in E-flat, Bruce Barrie, soloist. 21 April: J. S. Bach, Aria BWV 208; Haydn, Symphony 97; Mozart Piano Concerto No. 9, K., 271, Reiko Alzawa, soloist. 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. Call for information about times and locations.

CONCERTS AND LECTURES

Mozartwoche 2002, 25 January–3 February. Internationale Stiftung Mozarteum, Salzburg, Austria. For tickets contact Kartenbüro, Mozart-Wohnhaus, Postfach 156, A-5024 Salzburg, Austria, or e-mail: tickets@mozarteum.at; web site: www.mozarteum.at.

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. Call for information about dates and tickets. All concerts at Good Shepherd Church, 152 W. 66th St., New York.

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.

San Francisco Symphony 2002 Mozart Festival, San Francisco Symphony Ticket Services, Davies Symphony Hall, San Francisco, CA 94102 Tel: (415) 864–6000; fax: (415) 554–0108.

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 2002. New York City
Lincoln Center
July and August 2002

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 2002

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

Woodstock Mozart Festival.
Woodstock, IL

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Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:
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- Present Year Next Membership Year

Annual Dues

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I would like to make an additional contribution of \$ _____ to aid in the work of this Society.

The Mozart Society of America is a non-profit organization as described in section 501(c)(3) of the Internal Revenue Code.

Dues: Emeritus, \$15; Sustaining, \$50; Patron, \$125; Life, \$750; Institution, \$25. Membership year 1 July through 30 June.
Unless otherwise noted, above information may be included in membership list distributed to members.

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 Jeff Koep, Dean, and Paul Kreider, Associate Dean, of the College of Fine Arts for their generous and unfailing support of the Mozart Society of America.

Kay Lipton, Editor
Newsletter

Isabelle Emerson, President
Mozart Society of America