



Volume VI, Number 2 27 August 2002

2002 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 Columbus, Ohio. The meeting, scheduled for Friday, 1 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

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. In accordance with this goal, we will follow the format we adopted for the 2001 session in Atlanta. From the abstracts submitted we have selected one for formal presentation, partly on the basis of its potential to stimulate discussion. In addition we are printing below and will distribute in Columbus all submitted abstracts. The study session itself will break into two parts, the first for presentation and extended discussion of the presented paper, and the second for individual discussions among authors of distributed abstracts and others interested in their work.

continued on page 2

Guest Column: Robert Levin

Performing Mozart's Keyboard Music*

It is a peculiar fact that the education of classical musicians is for the most part frozen in an aesthetic that is well over a century old. To be sure, the twentieth century brought respect for the composer's legacy, incarnated in the development of "urtext" editions; and the historical performance movement of the past thirty years, initially powered by the recording industry, has elicited an awareness of idiomatic execution of music of earlier periods that (thanks to the recordings and live performances) extends beyond specialized scholars and performers.

Although a number of younger musicians regrettably continue to play from inaccurate editions, buying the cheapest (or, more commonly, illegally photocopying the first one at hand), we might console ourselves that at least the "urtext" editions have influenced their users to perform from an accurate text, shorn of subjective editorial meddling (however well-intentioned it may be). The "urtext" editions themselves are not beyond reproach, however. If they are generally accurate in terms of their notes, articulations, and dynamics, some of them splice together readings from different sources to create a version that has no historical antecedent. Moreover, many of them include fingerings and bowings. Such editorial editions often contradict (or render impracticable) the composer's indications, which the editor has taken such pains to

reproduce. That many teachers and students desire such performance directions was confirmed to me not long ago, when an acquaintance complained bitterly about having to coach a Haydn quartet from an "urtext" edition in which typical editorial interventions (especially thoroughgoing dynamics, fingerings, and bowings) were missing, declaring editions to be useless for instruction. Many teachers and students seem to prefer having a ready-made solution at hand. Over thirty years ago Günter Henle related to me Rudolf Serkin's plea that Henle editions not include fingerings, because they violate the basic concept of the "urtext." "I told him that if I did that, I could cut my press runs by up to 60%," declared Henle;² and indeed, "urtexts" without fingerings (such as Bärenreiter) tend to sell far less well. The editions of Alfred Publishing Company give plentiful interpretative guidance (fingerings, pedalings, dynamics, etc.) in gray mezzotint, allowing the user to distinguish between editorial suggestions and the composer's indications. This separates source readings from advice, but all such suggestions are based upon a set of assumptions that are, at the least, questionable:

1. A single set of fingerings will accommodate all hands.
2. A single set of pedal indications will suffice for any performance space.
3. Students and their teachers are too lazy to work out their own fingerings and interpretations, so publishers should coddle them by supplying this information.

continued on page 4

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.

Editor

Kay Lipton
6108 Barrows Drive
Los Angeles, CA 90048
E-mail: KayLipton@aol.com

Edmund Goehring
Founding Editor

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Business Office

Department of Music
University of Nevada, Las Vegas
Las Vegas, NV 89154–5025
E-mail: msa@nevada.edu
Fax: (702) 895–4239
Isabelle Emerson
Mallie Riecken, Assistant
Consuelo Emerson, Graphics

Web Site: www.unlv.edu/mozart
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2002 MSA Study Session

continued from page 1

Benjamin Perl: Is Mozart's First Horn Concerto Really His Last One?

Mozart's horn concerto in D major (K. 412), which until 1987 had been considered to be the first of his four concertos for this instrument, has been ascribed by Alan Tyson to 1791, the last year of Mozart's life, as a result of his research of paper-types (the watermark theory). This attribution seems improbable considering the style of the concerto, which points to early Mozart, and raises even some doubts as to the authenticity of this concerto. Similar doubts arise about Tyson's dating of the horn concerto K. 447 to 1787, much later than Köchel (1783). The analyses of these cases lead me to challenge the validity of Tyson's watermark theory as a basis for dating Mozart's compositions. Tyson (together with Wolfgang Plath) has been the principal authority for dating Mozart's compositions in the last decades, and the *NMA* and the *New Grove Dictionary* rely on his findings.

This paper advocates the development of sound criteria for dating Mozart's (and other composer's) works by their stylistic traits, rather than relying so heavily on the material qualities of the text, such as paper type and handwriting. Finally the paper offers a conjecture as to the creation of K. 412, suggesting that Leutgeb, the virtuoso horn player to whom most compositions of Mozart for the horn were dedicated, may have been the original author of this concerto, which was later improved by Mozart, and after his death completed by Süssmayr.

Phillipa Burgess: Web-Based Module on Le nozze di Figaro

For the Humanities core for Ohio Dominican University, I proposed the inclusion of a significant work of music. The work selected was *Le nozze di Figaro*, a work that fits into the thematic structure of the course and was applicable to the section of study which focused on the Enlightenment. I realized that, though the members of the faculty are well-rounded scholars and have more than a passing familiarity with music, they

would not necessarily feel comfortable facilitating study of a work of music. With this in mind, I teamed up with Dr. Mary Lee Peck, a web designer on the faculty, and constructed a web-based module on the historical and musical context of *Le nozze di Figaro*. The module will be included in the course for the first time in the fall semester of 2002, and the members of faculty are very excited at the prospect.

I propose this module to serve as the basis for discussion for the Mozart Society of America Study Session as well as provide a working model of this kind of technology-based presentation which can incorporate musically and pedagogically sound musical experiences with the mainstream of University courses.

Following are the rationale and objectives for this project:

Rationale

Music expresses as much of a culture as does literature and the visual arts. Opera is in the unique position of being able to provide the observer with a combination of music, drama, and dance. In this way a more encompassing overview of the human issues of a time period can be presented.

Course Objectives

- Present the opera *Le nozze di Figaro* in its context as a great work of human endeavor.
- Explore the issues relevant in *Le nozze di Figaro* to the Ohio Dominican University Humanities course outline.
- Present *Le nozze di Figaro* to the musical lay person in a comprehensible manner with emphasis on listening to the music and how the music can be understood.
- Provide a tutorial-like package for the students to enable them, through guided questions, to understand the opera as both a great work of art and as a work of human endeavor within its own composition time-frame.
- Provide back-up material for faculty to facilitate instruction of *Le Nozze di Figaro*, with the understanding that the instructors are also most likely to be musical lay people.

continued on page 12

From the President

With this issue we bid farewell to Kay Lipton who has served so enthusiastically and efficiently as editor of the Society's *Newsletter*. My deep thanks to Kay for her hard work and resourcefulness in securing guest columns, essays, reviews, and for devoting so much time to maintaining the quality of the *Newsletter*.

I am very grateful also to John Rice, who has agreed to serve as guest editor for the January issue. His help however only postpones solution of this problem, and I solicit the aid of the membership: please send me nominations or applications for the (unpaid) position of *Newsletter* editor.

On a more cheerful note, it is a pleasure to welcome new board members Bruce Alan Brown (University of Southern California) and Marita McClymonds (University of Virginia) who began their terms on 1 July 2002. The Society board meeting as well as the annual membership meeting will take place during the annual meeting of the American Musicological Society, this year in Columbus, Ohio, at the beginning of November.

Undoubtedly the most exciting event of the Society's year will be the second biennial conference, "Mozart and the Keyboard Culture of His Time," at Cornell University at the end of March. Kathryn Shanks Libin, chair of the program committee, has worked long and hard with the members of her committee, and the results are impressive. Cornell's outstanding instrument collection will be augmented by instruments from other collections; invited speakers include performers and musicologists from England and Austria as well as the United States. Papers covering a variety of aspects related to the central theme are complemented by a number of concerts. In addition the committee has scheduled several social events on the Cornell campus, with the

aim of nourishing our development of identity as a Society. Those of you who attended the first conference, in Las Vegas, will remember the sense of community that was born in this setting. I hope to see all of you and many more members at Cornell. Although most of the Society's members are musicologists, I believe that the Cornell conference, like the one at the University of Nevada, Las Vegas, will, as Mozart claimed of his piano concertos, please both "the connoisseurs" and the "less learned." (Please see the enclosed announcement, and the announcement on page 15 for more details, and please do register early so that you can stay in the hotel on the campus.)

As an affiliate member of the American Society for Eighteenth-Century Studies, the MSA enjoys the privilege of holding a ninety-minute meeting/paper session during their annual meeting. This meeting, which usually occurs in the spring, will be in early August 2003 in Los Angeles, as part of a joint meeting of the American and the International Societies for Eighteenth-Century Studies. The MSA session, "Mozart and the Hapsburgs," will be chaired by Bruce Alan Brown, and I am chairing a session, "Mozart in North America." (Please see the announcements of these sessions on page 13.) And finally, the Society's Study Session at our annual fall meeting (in Columbus) will include presentation of one rather controversial (we hope) paper, followed by small-group discussions centered around abstracts of five other papers.

The Society continues to flourish, thanks to the support of you, its members. I look forward to hearing from you and to seeing you during the course of this year.

—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.

Guest Column

continued from page 1

4. Asking a specialist to provide interpretative prescriptions will produce results worthy of universal emulation.

It should be obvious that assumptions 1, 2, and 4 do not hold. Even if the first clause of 3 should sadly be true, such an attitude, which threatens clinical understanding of the performer's craft, ought to be resisted, not aided. Standardized solutions to performance are not an artistically acceptable substitute for musicians' thinking about the content and meaning of the pieces they play. Regarding assumption 4, great performers play with varying declamation and nuance, just as great actors and directors render plays with remarkable and salutary variety.

* * *

We should not assume that in restoring Mozart's articulations, distorted in many nineteenth-century editions (as we shall see immediately below), the "urtext" editions have resulted in performances that observe them. An overwhelming majority of today's pianists disregard Mozart's articulations, unmistakable though they may be in the "urtexts." The rich, sustained sound of the concert grand favors a continuous legato, and few are the performers who respect the staccati and non-legati prescribed by Mozart, or who are scrupulous about observing his painstaking small slurs. Sustaining through rests, with or without pedal, remains common: the big, long line, as delineated by the slurs in Chopin that extend over bars and bars, is king. Contrasts of *f* and *p* are often reduced, presumably out of fear of perceived vulgarity. Indeed, a majority of distinguished Mozart performers, like most of the faculty and students at major schools of music throughout the world, continue to favor a dialect characterized primarily by daintiness, avoidance of dynamics above *mf*, abjurement of the use of power, and above all, insistence on smooth delivery. Such late nineteenth-century declamation is quite

understandable from the perspective of that time; what is rather extraordinary is its persistence despite the intervening polyglot styles of the twentieth century.

It is worth noting that many standard editions still on sale today (such as those of C. F. Peters,³ republished by Kalmus, International, and others) came into being in order to provide amateur musicians with interpretive guidance based upon the prevailing aesthetic at the time they were issued. Added fingerings, pedal markings, subsidiary dynamics, and supplemental tempo indications (as well as bowings for strings) were considered essential to enable amateur musicians of the time to negotiate the music properly.

Malcolm Bilson has showed me an 1871 "Instruktive Ausgabe"⁴ by Sigmund Lebert in which Lebert observes,

The signs of phrasing and articulation, so necessary to correctly indicate the structure of a composition, are carefully amplified in this edition. The utter inadequacy of such notation in the manuscripts of Mozart's time was a deplorable practise [*sic*] of that period. This was undoubtedly due to instrumental limitations.

Although few pianists performing Mozart today would characterize his notation as deplorable, most of them tacitly endorse Lebert's solution, illustrated briefly with the opening of the second movement of Mozart's Piano Sonata in C major, K. 545, reproduced from the readings of "urtext" editions (top) and Lebert (bottom).

It is worth examining exactly what

The image shows a musical score for the opening of the second movement of Mozart's Piano Sonata in C major, K. 545. The score is presented in four systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Andante' and shows the beginning of the piece with a long slur over the first four measures. The second system continues the piece. The third system is labeled 'Andante (♩ = 60)' and includes the dynamic marking 'p cantabile'. The fourth system includes dynamic markings 'cresc.' and 'dimin.'.

Lebert does.

1. The melody is brought out (shown by the *p* and *pp* markings and the right-hand editorial *cantabile*). This is a consequence of the development of overstrung pianos (an American invention of the mid-nineteenth century), which obliges the performer to bring out the primary voice and subordinate all others.⁵ Lebert also adds *crescendo* at mm. 5–6, *diminuendo* at m. 7, and *decrecendo* hairpins in m. 8.

2. A legato slur is added to the left hand in the first measure (implying that the ensuing measures should be similarly performed) and in the sixth-seventh measures.

3. In the right hand Mozart's articulation in mm. 1–2 is replaced by a single slur ("the signs of phrasing"—Lebert), with an accent sign on the downbeat of the second measure to replace Mozart's break in the slur; the dot on the second beat tells nineteenth-century pianists what was obvious in Mozart's time, when all notes not *legato* or *tenuto* were foreshortened. In m. 5 Mozart's staccati (3–6) are replaced by a slur over the first three notes and three *portati*. Uncharacteristically, Lebert preserves the break in the slur after m. 7; one might have expected him to merge it with the first slur in m. 8, as he did in mm. 1–2 and 3–4.

4. Mozart's Andante marking is augmented by a metronomic indication.

Lebert finds it necessary to extend the slurs "to correctly indicate the structure of a composition." Can it be that musicians of the late nineteenth century were incapable of noticing that Mozart clearly punctuates both right- and left-hand lines with rests to delineate the breathing and phrasing of his music? If they were, that would be truly deplorable.⁶ As to "instrumental limitations," Lebert is asserting the superiority of the Romantic aesthetic: it is far better to have an instrument that sings than one that speaks. Mozart's painstaking articulation is both rhetorical and dramatic, giving the performer a clear sense of the character of every phrase. Replacing his detailed declamation with long smooth phrasing glorifies the larger

shape—which tends to be more conventional—at the cost of the individual traits, where the character lies.

Listen to many of today's celebrated Mozart pianists with Lebert's edition in hand and you could be forgiven for concluding that they used it—so exactly are his prescriptions followed.⁷ This is very unlikely, however; they probably never heard of Lebert or his edition, and used an "urtext;" but because their aesthetic is in essence identical to Lebert's, they end up with the same results.

Now many readers may respond to all of this by saying, "But the results are beautiful! I enjoy Mozart performed this way! What can be wrong with this manner of playing?" Well, shouldn't performers play different styles of music differently? If French and Chinese cuisines taste fundamentally different, why should Mozart sound like Chopin? (Americans put ketchup on French fries; Belgians, Dutch, and Germans use mayonnaise; the French are appalled at all of them.) This is not merely a question of what sounds good; it is the issue of the integrity of our culture. We don't confuse Vermeer and Monet; their stylistic differences are part of the essence of our civilization; to efface them necessarily reduces our ability to appreciate each for what it is.

One might also ask if the result is indeed *beautiful*; is it not merely pretty? As agreeable as it may sound when so performed, a question emerges: if it is what Mozart actually had in mind, how is it that we rarely experience anything like it from singers performing his arias and operas? Why, indeed, is strong emotion tolerated in the vocal domain, whereas beauty, restraint, and dignity continue to be the coin of the realm in instrumental music? Is it that seduction, ardor, jealousy, anger, anxiety, terror, reconciliation, or languor are suitable in Mozart's operas, but only "beauty" is admissible in his instrumental works? There is not the slightest historical evidence that eighteenth-century musicians wished their compositions to be performed this way; is it any more appropriate to perform music of 1785 in 2002 as if it were written in 1875 than it would be to perform music written in 1850 as if it were composed in 1945, with percussive aggression and large dollops of abstraction and alienation?

* * *

The eighteenth-century treatises that underlie the historical performance movement of the last generation present an extraordinarily detailed guide to performance practice. They enable the motivated musician of today to learn the full range of connotations and denotations of composers' vocabularies. We cannot forget that music always depicts the social structure of its time: rhythms, melodic gestures, harmonic formulas, and cadences mirror patterns of behavior. These will not be the same fifty years earlier or later, showing again what is lost in imposing the aesthetic of a later time on earlier art. Understanding the conventions outlined in the treatises allows the thoughtful performer to spend a lifetime exploring inexhaustible options, rather than quickly implementing the ready-made solutions of later editors. Carl Philipp Emanuel Bach's *Versuch über die Wahre Art das Clavier zu spielen* (Essay on the True Manner of Playing the Keyboard) contains not only a wealth of information concerning performance but also teaches improvisation. Here we come to a final area where today's musicians are confronted with a problem their schooling has denied them. Mozart's keyboard works are written with the assumption of improvisation and embellishment—an art that has all but died out in the last century.

Classical musicians have become highly specialized. Most of today's performers practice many hours a day painstakingly learning and perfecting texts written by others. Highly skilled at reproducing music, they often have little or no training in inventing it. An actor confronted by a missed entrance or a forgotten line can often rescue the situation by inventing dialogue to bridge the gap. A memory lapse or a sudden contradiction of pronunciation or dialect will shatter the illusion of identity between personage and actor and remind us painfully that what we are seeing is an artificial enactment of reality, not the theatrical alchemy that momentarily seems more intense than the life it imitates. While it is difficult to ad lib dialogue in iambic pentameter, every actor has daily experience improvising conversations in his/her native tongue. This is not so for musicians; and the task of inventing within the individual

languages of the great composers is daunting if not impossible for a performer who has not had extensive training in composition and the grammar, syntax, rhetoric, and texture of music (theory).

In the eighteenth century all composers were performers and virtually all performers composed. Furthermore, virtually all the music then performed was new. Today's gap in popular and art music did not exist then: each involved spontaneity within a language idiomatic to the time. Mozart's performances were designed to display his talents as improviser, pianist, and composer (that is the order his contemporaries assigned to his gifts). His piano concertos contain contrived chasms—pauses he bridged with impulsive audacity; these are the cadenzas and lead-ins. Mozart also left many passages in schematic form, relying on the whims of live performance to supply specific expressive content anew at each performance.

In the twentieth century musicians have been trained to try piously to observe the written testament of the composer—though, as we have seen, with an anachronistic aesthetic. (If the will of the performer emerges, it is often through flamboyant disregard of those instructions in order to use the composition as a mere vehicle for self-aggrandizing display.) Every performer and listener of classical music has experienced the standard repertoire hundreds, even thousands of times more often than the composers who wrote these works, making it ever harder to bring to them the daring of the work's initial effect. The standardization of many of today's performances reflects all these trends.

Improvisation in Mozart's case requires an intensive character study of the entire work from within, for a spontaneous elaboration of the written text cannot be pasted on to the musical surface. The embellishments and improvised portions must heighten the portrayal of the work's persona, not a mere series of commonplace, banal conventions (a trill here, a curlicue there) We possess a significant number of embellished versions of Mozart from him and his circle, showing unmistakably the type and amount of ornamentation he expected. In light of this evidence it must be said that many of today's performances contain passages executed in a manner

continued on page 6

Guest Column

continued from page 5

Mozart would have considered unacceptably incomplete. It will not matter how poetic, how sonically ravishing, the performance is if the utterance is not the expected “To be, or not to be: that is the question” but rather “. . . be . . . not . . . question”—the kind of sketched lines often encountered in Mozart’s keyboard works.

Apart from organists, few classical performers improvise any more, even though the training that would enable them to do so is available. Today’s performers, shaped in the crucible of competitions and recordings, learn early to avoid risk as a threat to consistency and accuracy. There is nothing more risky than improvisation, but there is nothing more devastating to music’s dramatic and emotional message than avoidance of risk. This is not to say, however, that *any* kind of improvisation is better than none.

It is fascinating to hear an improvised performance, but surely it matters whether the utterance is idiomatic to the language of the piece. How strange that movie makers spend millions shooting on historically accurate locations with period appurtenances and costumes, with dialogue from the language of the period, but often are content to use music that betrays the venue at every turn. A performance of a Christopher Marlowe play in which suddenly the dialect and pronunciation of rural Alabama were interpolated for several exchanges would be perceived by an audience as grotesque or comical, yet we permit such linguistic incongruities without hesitation in music. If Mozart’s language is as worthy of respect as Marlowe’s, surely it is worth the time to learn it from the inside in order to invent it afresh as part of each performance.

—Harvard University

* The last five paragraphs have been edited from a program note written for a tour undertaken with Christopher Hogwood and the Academy of Ancient Music earlier this year.

1. If I persist in placing the German word *Urtext* in quotation marks, it is to remind us how chimerical the concept is. One has only to compare several “urtext” editions of a single work to see how markedly they deviate from one another. The editor of such an edition must decide whether to give priority to one source or to another: whether a slur begins on a note or that preceding (or following); whether it is intended or desirable to standardize a passage according to how a parallel spot reads; etc.

2. Nonetheless, Henle obliged Serkin by issuing Bach’s *Well-Tempered Clavier* in a second print without fingerings. It has remained an exception in Henle’s large catalog.

3. I refer here to editions originally published in the nineteenth century, as opposed, e.g., to the recent Peters “urtext” two-piano scores of the Mozart piano concertos (Christoph Wolff/Christian Zacharias).

4. Published in the United States by Carl Fischer.

5. Parallel strung pianos, manufactured well into the late nineteenth century, allow both hands to play at equal volume without imbalance; but they are less powerful than overstrung instruments.

6. The distinguished theorist Heinrich Schenker railed against the use of such phrasing slurs in an article entitled “Weg mit dem Phrasierungsbogen” (Away with the Phrasing Slur) in *Das Meisterwerk in der Musik* (Berlin, 1925), 41–50. In criticizing German musicians for creating illusory unity by such slurs, he declares, “Already today [they] scarcely differentiate between e.g. Mussorgsky and Mozart, Stravinsky and Bach, Ravel and Handel . . .” (p. 60).

7. The exception is mm. 7–8, right hand, where performers do indeed merge the two slurs.



Mozart mit seiner Constanze auf der Hochzeitsreise

(Mozart with his Constanze on the wedding journey)

Postcard, dated “Bmo 5.4.22,” written in Czech, to an address in Prague. Card is in good condition, aside from some yellowing. Purchased at the E-bay auction site, February 2002, by Gary Smith. The Mozart Society thanks Mr. Smith for allowing the postcard to be reproduced in this issue and thanks also Dan Leeson for bringing it to our attention.

Mozart Manuscripts in the New York Public Library: A Checklist

The New York Public Library is one of the world's great research libraries, with its collections housed primarily in the main branch at Fifth Avenue and 42d Street and, in regard to music, in its Library of Performing Arts at Lincoln Center (now re-opened and accessible after years of renovation). The Music Division of the library offers great riches to the researcher, with thousands of composer autographs dating mainly from the eighteenth through twentieth centuries. Over the years the library has nourished an American Music Collection that has become one of the best and most comprehensive in the world; and numerous private collections have come to the library through the generosity of individual donors, such as the Harrach Family Collection with its abundance of manuscript copies dating from the 1730s–40s. The Toscanini Memorial Archives offers over 3000 autograph manuscripts on microfilm, drawn from libraries all over the world. The library also contains several thousand letters of composers, including 740 written by Felix and Fanny Mendelssohn between 1821 and 1847.

The core of the library's Music Division was founded upon a remarkable private collection assembled by banker and philanthropist Joseph William Drexel, who donated it in 1888 to the Lenox Library with the proviso that it be preserved intact and separated from other books and materials; thus it remained when the Lenox and Astor Libraries and the Tilden Trust joined to form the New York Public Library in 1895. Drexel, whose family fortune derived from investment banking during the heady, expansionist years of the Gold Rush and the Mexican War (1846–48), possessed a passion for music. He played numerous instruments and seems to have been alone among nineteenth-century American philanthropists in devoting himself to music collecting. Drexel tended to expand his collection by buying complete music libraries for sale at auction, and he thus acquired a great many significant manuscripts, including numerous French and English sources as well as the sketch leaf from Mozart's *Der Schauspieldirektor* described below. For a detailed discussion of Drexel's collecting, see Susan T. Sommer, "Joseph W. Drexel and his Musical Library," *Music and Civilization: Essays in Honor of Paul Henry Lang* (New York: W. W. Norton, 1984), 270–78.

Drexel's *Der Schauspieldirektor* sketch is one of seven Mozart manuscripts in the New York Public Library. Three others stem from the collection of another exuberant musical patron, Dr. Christian Archibald Herter (1865–1910). Son of an interior designer who planned homes for William Vanderbilt and Pierpont Morgan, Herter studied music and fine arts and eventually attended the Columbia College of Physicians and Surgeons, where he became a physician and renowned chemist and bacteriologist. His mansion at 819 Madison Avenue contained his laboratory as well as his massive library, and provided a congenial setting for many private concerts. In July 1932 Mrs. M. D. Herter Norton presented the collections of Dr. Christian A. Herter and Miss Lillie Bliss to the NYPL in their memory. Apart from dozens of autograph letters from important musical and literary figures such as Beethoven, Gounod, George Eliot, Thackeray, Goethe, and others, the collection included sketches for Beethoven's *Archduke* Trio; Bach's

cantata *In allen meinen Taten*; and Mozart's manuscripts for the *Adagio and Allegro* for mechanical organ (K. 594), a keyboard trio (K. 315g [315a]), and the sonata for violin and piano (K. 296). Herter had his large scores handsomely bound by F. Bedford, and his occasional enclosures have been preserved with them; for example, tucked into the binding of K. 594 is a concert program from "Sam Franko's Concerts of Old Music" in its 1906 season (commemorating the 150th anniversary of Mozart's birth) which records a performance of the "Fantaisie" in F minor (K. 594), for strings and organ.

Another large deposit of musical materials came to the NYPL from celebrated conductor Bruno Walter. A close associate of Gustav Mahler, Walter built a solid reputation as an opera conductor in Austria and Germany until forced by the Nazis to leave; in 1939 he made New York his home and conducted all its major orchestras. His surviving papers are rich in Mahler sources, including many letters and a complete draft of the seventh symphony's first movement. Walter also owned a minuet attributed to Mozart which is described below.

Finally, an intriguing Mozart sketch leaf came to the Rare Books and Manuscripts Division of the NYPL (housed at 42d Street) in June 1982. It was a gift from Hermann and Ruth Vollmer, who like Walter had emigrated to the United States in the 1930s. Hermann Vollmer, a pediatric physician in Heidelberg, and Ruth, a sculptor and sister of German conductor and musicologist Ludwig Landshoff, compiled an immense collection of manuscript letters, documents, musical scores, and photos. A special interest in French royalty resulted in the acquisition of many relevant items dating as far back as the sixteenth century; and manuscripts ranging from C. P. E. Bach to Berlioz and Liszt to Stravinsky demonstrate a great diversity of musical interests. Musicologist Alfred Einstein was an intimate friend of the Vollmers (some sixty-eight letters from him survive in the collection), and he advised them closely on the acquisition of their Mozart sketch page, which they purchased in 1947 through a dealer named Nabokoff. Einstein's letter of 6 June 1947 indicates that they likely would have paid \$250–300 for it—a quite reasonable sum considering that, in Einstein's words, "Das Autograph stammt aus Mozarts 'bester' Zeit, zwischen *Figaro* und *Don Giovanni*, ist editionstechnisch sehr interessant, und wie gesagt, in dieser Form unveröffentlicht" [The autograph dates from Mozart's "best" period, between *Figaro* and *Don Giovanni*, is editorially very interesting, and as stated, is unpublished in this form].

The NYPL also owns one Mozart letter, dating from one of his peak years of success in Vienna, 1785; further details appear below.

The following information is given for each manuscript: a filing title in brackets; a transcription, in quotation marks, of the title of the work; the number of pages, followed by the dimensions (height by width); a brief description; bibliographic references; provenance (when known); and call number. Call numbers that begin with *ZBT indicate

continued on page 8

Mozart Manuscripts

continued from page 7

microfilm copies. Except where noted, all of the manuscripts are in Mozart's hand. The full names of the collections to which some of the manuscripts belong are:

Drexel	Joseph W. Drexel Collection
Herter	Christian A. Herter Collection
Vollmer	Ruth and Hermann Vollmer Papers

The following bibliographical abbreviations are used:

Albrecht	Otto E. Albrecht. <i>A Census of Autograph Music Manuscripts of European Composers in American Libraries</i> . Philadelphia: University of Pennsylvania Press, 1953. (References below are to item, not page number.)
Anderson	Emily Anderson. <i>The Letters of Mozart and his Family</i> . 3d ed. New York: W. W. Norton, 1989.
Briefe	Wilhelm A. Bauer and Otto E. Deutsch, eds. <i>Mozart: Briefe und Aufzeichnungen</i> . 7 vols. Kassel: Bärenreiter, 1962–75.
Konrad	Ulrich Konrad. <i>Mozarts Schaffenweise: Studien zu den Werkautographen, Skizzen und Entwürfen</i> . Göttingen: Vandenhoeck & Ruprecht, 1992.
NMA	<i>Neue Mozart-Ausgabe</i> . Series X, Werkgruppe 30, Band 3: Skizzen. Foreword by Ulrich Konrad. Kassel: Bärenreiter, 1998.
Tyson	Alan Tyson. <i>Neue Mozart-Ausgabe</i> . Series X; Supplement, Werkgruppe 33, Abteilung 2: Wasserzeichen-Katalog. Kassel: Bärenreiter, 1992.

[Adagio and allegro, mechanical organ, K. 594, F minor.]
11 p. 31 x 22 cm.

Copyist's manuscript, formerly believed to be Mozart's hand. Upright format, bound in green morocco with gold title and tooling, marbled end papers; contains bookplates of Frederick Locker, Christian Archibald Herter, and New York Public Library in front. At top right of 1r., "A:W: Mozart:" and large "B." Bottom of 1r. shows certification by publisher Artaria & Co. that the manuscript came from Beethoven's estate: "Autograph von A. W. Mozart aus der Verlassenschaft L. van / Beethovens herrühend, welches hiermit bestätigen: / Wien, d. 16 juli 845. [red wax seal] Artaria & Co" [Autograph of A.W. Mozart stemming from the estate of L. van Beethoven, which is hereby confirmed: Vienna, 16 July 1845 Artaria & Co.]. A. Hyatt King, in *Mozart in Retrospect* (Oxford, 1955), attributes both K. 594 and K. 546 (Adagio and Fugue for string quartet, British Museum Add. Ms. 28966) to the same copyist. Alan Tyson assigns manuscripts of K. 594 and K. 608 (F-minor Fantasy for mechanical organ, Hans Moldenhauer Archives, Library of Congress) to "Copyist E;" see Tyson, "Notes on Five of Beethoven's Copyists," *Journal of the American Musicological Society* 23 (1970): 439-71. Provenance: Beethoven; Artaria; Frederick

Locker- Lampson; Dodd, Mead & Co.; Christian A. Herter and Lillie Bliss.

JOG 73-110

*ZBT-39

[A Musical Score.]

1 p. 22.5 x 31 cm.

Sketch leaf containing three items. Oblong format. On top staff, eight-bar melody from the rondo of the piano concerto in B-flat, K. 450; a handwritten note in the right margin states "Finale des B dur / concerto für Clavier [Finale of the B-flat concerto for keyboard]." Following a double bar are two measures of 6 / 8 triplet rhythms in two voices which sketchily suggest the key B-flat, along with letters "Ob C." The next eight staves contain an eleven-bar fragment in eight voices. In the top margin, "von Mozart und seiner Handschrift [by Mozart and in his handwriting];" in Nissen's hand on staves 1–2 "Anfang einer 8 stimmigen fuge" [Beginning of an 8-voice fugue]. This is the fifth of six incipits listed in Köchel⁶ under K. 417B. Included with sketch are letters of 17 May and 6 June 1947 from Alfred Einstein to the Vollmers, authenticating this and another Mozart autograph for sale. It is mentioned in Einstein, "On Certain Manuscripts of Mozart's, Hitherto Unknown or Recently Discovered," *Journal of the American Musicological Society* (1948): 13; see also *NMA Skizzen*, no. 1784a, and Konrad, p. 133. For the K. 450 sketch see Konrad, p. 162. Provenance: Ruth and Hermann Vollmer.

Albrecht 1285

Tyson watermark 60

Ruth & Hermann Vollmer Papers Box 3, Acc. #84 M36

[Letter, 1785 May 21, Wien to Anton Klein]

2 p. 19 x 22 cm.

Autograph letter in ink. Dated and signed on verso; signature at lower right partially torn away, as is most of the salutation (including name of recipient) at top of recto. Letter contains an apology to Klein (re his letter and opera libretto), expresses his hopes and fears for a German national opera. *Briefe* III, no. 867; Anderson no. 528. Provenance: Stefan Zweig.

JOD 73-15

[Minuets, Orchestra, K. 64]

"Minuetto."

1 p. 23 x 32 cm.

Score for two horns, two violins, basso. Oblong format. Note at top right: "Mozarts Handschrift [Mozart's handwriting]." Actually in the hand of Leopold Mozart, with title and instrumentation by an unknown pen, its authorship by Mozart is disputed; see Wolfgang Plath, "Beiträge zur Mozart-Autographie I," *Mozart Jahrbuch* 1960/61 (1962): 102. Provenance: J.A. André; Bruno Walter.

JOC 92-7

Neg. on file, D2785

[Minuets, piano, K. 315a/315g. No. 8, G major. Trio.]

[Trio the last of Acht Minuette mit Trios.]

1 p. 22 x 32 cm.

Score of twenty-four-bar Trio for keyboard. At end, "Finis coronat opus." At bottom of page, signature of Julius André with his red wax seal: "Die Ächtheit der Handschrift / von W.A. Mozart bestätigt / Julius André" [The authenticity of W.A. Mozart's handwriting confirmed by Julius André]. On the verso, an unidentified song in another hand. The connection of this piece with the eight minuets listed in K. 315a/315g has been disputed; see Andrea Lindmayr-Brandl, "Mozarts FrüheTänze für Orchester," *Mozart Jahrbuch* 1995 (1996): 47–49. It has been suggested that the melody is by J. C. Bach. Provenance: Julius André; Christian A. Herter and Lillie Bliss.

Albrecht 1286

Tyson watermark 33

JOE 73-5

*ZBT-164, no. 9

[Der Schauspieldirektor. Da schlägt die Abschiedsstunde.]

2 p. 23 x 30 cm.

Sketch leaf containing 18 bars of soprano and continuo lines, with remainder of score blank (though top three staves have clefs, key, and time signatures). Oblong format. An earlier version of opening aria, soprano line with text underlaid. "Madme Herz" written at soprano line. At bottom right of first page, "Die Ächtheit der Handschrift / von W. A. Mozart / bestätigt Julius André" [The authenticity of W. A. Mozart's handwriting confirmed by Julius André], with red wax seal. Second leaf of sketch located in Augsburg Stadtarchiv. Facsimile in *NMA Ser. II/Bd. 15, xii* (with transcription 85–88). Provenance: Julius André; Joseph W. Drexel.

Albrecht 1296

Tyson watermark 80

JOD 73-13

*ZBT-164, no. 8

[Sonata, violin & piano, K. 296, C major.]

"//Sonata//"

10 p. 26 x 37 cm.

Full score. At top right, "di Wolfgango Amadeo Mozart mpa / li 11 di marzo 1778 à manheim. / pour Mademoiselle Therese" [by Wolfgang Amadeus Mozart in his hand, 11

March 1778 in Mannheim. For Mademoiselle Therese. . .]. Dedication partially torn off, mended with blank paper that obliterates original writing; pencilled "Pierron" underneath. At top center in later hand, "N. 1 der Classification / der kleinere Werke Mozarts" [No. 1 in the classification of Mozart's smaller works]. Note at top left dated 8 May 1799 concerns Breitkopf & Härtel's use of the manuscript in correcting their edition of the sonata. At top right, an authentication by Julius André is mostly torn off. Bound in green morocco with gold title and embossing, marbled end papers, with bookplates of Christian Archibald Herter, Frederick Locker, and NYPL, the manuscript includes a letter from Richard Aldrich to Christian Herter concerning his examination of this and the ms. of K. 594. Provenance: J. B. André; Frederick Locker-Lampson (Sotheby auction 12 July 1872); Dodd, Mead & Co. (1903); Christian A. Herter and Lillie Bliss.

Albrecht 1300

Tyson watermark 43

JOF 73-12

*ZB-257 and *ZBT-39

[Symphony, K. 318, G major]

"//Sinfonia// (dabey nach für 2 Clarini)"

22 p. 16.5 x 23 cm. 23 x 28.5 cm (Clarino 1mo). 23 x 32 cm. (Clarino 2do)

Full score and two trumpet parts. At top right, "di Wolfgang Amadeus Mozart in his hand, 26 April 1779]." Left margin of title page contains holograph work no. "N. 31;" lower right, work no. 122. At top right beneath Mozart's signature in J. André's hand, "und seine Handschrift" [and his handwriting]. In right margin in red pencil "No 59." Brief discussion of the autograph score and parts in Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford: Clarendon Press, 1989), 344–46. Provenance: J. B. André; Kammermusik Carl Liebig, Berlin; A. Cohn, from L. Liepmanssohn; Lenox Library.

Albrecht 1303

Tyson watermark 42, 60 (trumpet parts)

JOB 73-55

*ZBA M987 no. 1

I wish to thank John Shepard at the New York Public Library for Performing Arts at Lincoln Center for his generous assistance.

—Kathryn L. Shanks Libin
Vassar College

Ave or Vale to Colloredo?: The Date of Mozart's Mass in B-flat Major, K. 275

Mozart's Mass in B-flat Major, K. 275, has always been dated September 1777 on the basis of a reference Leopold Mozart made in a letter he wrote to his wife and son in December of that year. Yet the style of the work and the facts of Mozart's biography suggest that the Mass may have been composed earlier, perhaps as early as 1772, the year that Hieronymus Colloredo became Prince-Archbishop of Salzburg and Mozart first received a salary for what until then had been an honorary post of Konzertmeister.

1777 was a relatively unproductive year for Mozart. He was increasingly unhappy with his post in the Salzburg cathedral, and having reached the age of twenty-one, he was anxious to find a more challenging position. On two occasions he petitioned Archbishop Colloredo for a leave of absence so that he could look for a new situation. He made the first request in mid-March of 1777 and the second sometime in mid-summer. Colloredo turned down both. Finally, in August, Mozart asked to be released from his post altogether.

Mozart's frustration is apparent in his petition, in which the bitterness is barely concealed beneath the polite words. His dissatisfaction resulted in a reduced output of new compositions: for the year 1777, the sixth edition of Köchel lists only twenty-one works, as compared with thirty-four the previous year. In 1776 Mozart had written three remarkable Mass settings (including the "Credo" Mass, K. 257), a Litany (K. 243), three piano concertos, and the "Haffner" Serenade (K. 250). By contrast, the compositions of 1777 are mainly small works: divertimentos, contredanses, and church sonatas. The only major work is a piano concerto from early in the year. (There may also have been an oboe concerto in the summer, K. 271k; the Violin Concerto, K. 271i, is spurious.)

Mozart's petition to leave the Archbishop's court was at last granted on 1 September 1777, and within three weeks Mozart and his mother had begun the long journey that would take them eventually to Mannheim and Paris.

On 22 December Leopold Mozart noted in the previously mentioned letter that Mozart's Mass in B-flat Major had

been performed on the day before and that the castrato Francesco Ceccarelli had distinguished himself in the performance. This brief reference is the first mention of K. 275. It has always been assumed that Leopold's remarks refer to the first performance of the work, though nothing in the letter indicates that. The piece must have been composed before Mozart left Salzburg in September of 1777, but how long before? If the premiere had taken place in December, Mozart would have written this Mass shortly before his departure. Had it been written months before, Mozart himself would most likely have conducted the premiere, and it would be unusual for the same work to be played twice in the same year. It does not seem likely that Mozart, who had written no substantial work of any kind during the year, would write a Mass in the few weeks before finally escaping from Salzburg. And when we examine the style of the piece, it seems even more likely that the date of 1777 is too late.

Mozart's Mass in B-flat Major is a typical *Missa brevis*: it is scored for the standard church trio of two violins, bass, and organ, and omits the intonations for the Gloria and the Credo. Mozart made four other *Missa brevis* settings using the unaugmented church trio and omitting intonations, all of them dating from 1774 or earlier: K. 65 in D minor (1769), K. 140 in G major (1773), K. 192 in F major (1774), and K. 194 in D major (1774). After 1774 Mozart wrote no masses accompanied only by church trio; he routinely included trumpets and drums. Writing to Padre Martini on 4 September 1776, Mozart says that the music of the Mass for the Salzburg Cathedral must be "with all the instruments—trumpets, timpani, etc." Indeed, for a later performance of K. 192, Mozart added trumpet parts. Not only did Mozart's orchestration change in the mid-1770s, but in *Missa brevis* settings after 1774 he usually preferred to set the opening words of the Gloria and Credo; of the ten settings of these texts Mozart made in 1775 and 1776, seven include the intonations.

The Mass in B-flat Major is thus typical of Mozart's earlier *Missa brevis* settings. In orchestration and text setting

it is unlike any piece of this type he wrote after 1774. If the B-flat Major Mass had in fact been composed in 1777, we would expect it to use trumpets and drums in the orchestra, and we might expect the opening words of the Gloria and Credo to be set. The autograph score of the Mass has been missing since at least the time of Mozart's death; lacking the evidence of paper, handwriting, and original inscriptions by Mozart and his father, any date for the Mass is speculative. From the point of view of style alone, however, we must reject the traditional assumption that Leopold's letter of December 1777 refers to the first performance of K. 275. A set of performing parts does survive, but as these are from different periods in the late eighteenth century, they offer no conclusive evidence about the date of the piece. Given these facts, can we offer any more precise dating for the composition of K. 275 than sometime before September of 1777 and probably not later than 1774?

A clue may lie in Mozart's habit of composing church sonatas to go along with his Masses. The church sonata—or Epistle sonata, as Mozart referred to it in his 1776 letter to Padre Martini—took the place of the Gradual in the Salzburg liturgy. This point has been debated in the literature for some time, but two pieces of evidence support the conclusion.

First, in 1783 Archbishop Colloredo declared an end to the practice of substituting instrumental music for the Gradual: Michael Haydn wrote over 100 Graduals after 1783 to meet the new demand. Second, there is a letter from Leopold Mozart to his son, dated 1 November 1777, which begins:

I have just this moment come from the service at the Cathedral where they performed the oboe mass of [Michael] Haydn; he conducted it himself. He also wrote the Offertory, and *instead of the sonata* [emphasis added] he set to music the words of the Gradual which the priest says.

Leopold's remarks clearly indicate that the usual practice in Salzburg was to perform a sonata in place of the

Gradual—that is, between the Epistle and the Gospel. Probably the priest said the words of the Gradual quietly as the sonata was played (the old practice of the Roman rite included several places where the priest said prayers virtually to himself, often with his back to the congregation). Haydn's setting of the Gradual text was apparently unusual enough for Leopold to remark on it in his letter.

Furthermore, Leopold's references to the music correspond precisely to the ones enumerated in the already mentioned letter of 4 September 1776 to Padre Martini:

. . . a mass with the whole Kyrie, the Gloria, the Credo, the Epistle sonata, the Offertory or Motet, the Sanctus and the Agnus Dei must not last longer than three quarters of an hour.

These must have constituted the principal musical settings in the Salzburg Mass under Colloredo. This letter was signed by Wolfgang but written (or copied?) by Leopold. In any case, these seven items presumably formed a complete set in both Leopold's mind and in his son's.

A correlation between Mozart's composition of a Mass and the writing of a church sonata was not evident, however, until the pathbreaking researches of Wolfgang Plath on handwriting and of Alan Tyson on paper clarified and corrected aspects of chronology in Mozart's works. Armed with more accurate dates, we can now tell that at least five of the sonatas were written to be performed at the premieres of specific Masses. This means that five of the ten Masses Mozart wrote for Salzburg had Mozart sonatas associated with them. In each instance, the Mass and sonata were written in the same month. They are in the same key, and they use either the same orchestration or reduce the forces from the Mass for the sonata. In a few instances, there are loose metrical, rhythmic, or motivic connections between the sonata and the music of the Mass. Beyond the five sonatas written for the premieres of Mozart Masses, there are seven more that were most likely new sonatas for existing Masses (this is like Handel's practice of inserting a new concerto into an oratorio). Thus twelve of Mozart's seventeen surviving sonatas can be linked to his Masses. Of the remaining five, two are in the key of B-flat major:

K. 68, written in 1772, and K. 212, written in 1775. I believe that both of these belong to Mozart's only known Mass in the key of B-flat major, K. 275.

Because of both its date and its style, K. 68 could well have been written for the first performances of the B-flat Major Mass. The sonata comes from 1772, at the height of the period when Mozart was scoring *Missae brevis* settings with church trio. Further, the sonata makes prominent use of a trill figure that, while admittedly entirely conventional, corresponds to a similar emphatic use of trills in both the Gloria and Credo of K. 275.

If Mozart wrote the sonata K. 68 for the first performance of K. 275, it would place the Mass in the summer of 1772. The second sonata in B-flat major, K. 212, might thus belong to a second performance of the Mass that took place in 1775. The performance Leopold mentions in 1777 would therefore be at least the third performance of K. 275, not its premiere.

Two further observations support the hypothesis that the B-flat Major Mass was written in 1772. First, Mozart's compositional style in K. 275 reveals an affinity with *Missa brevis* settings from before 1774. Like those early pieces, K. 275 contains almost no music for the orchestra alone; the exception is the ritornello at the beginning of the Benedictus (the soprano solo in which the castrato would have distinguished himself). The B-flat Major Mass is also mainly homophonic in texture; by contrast K. 192, the F-Major Mass of 1774, uses imitative counterpoint at almost every opportunity.

Second, in July of 1772, shortly after Colloredo was installed as Prince-Archbishop of Salzburg, he officially named Mozart a *Konzertmeister*, and gave him a salary. Three church sonatas date from the period immediately following Mozart's appointment, but (if we accept the present dates) no Mass, which seems remarkable. Mozart composed at least two Masses for Salzburg annually between 1773 and 1776. Why would he have waited a year to write his first one? He was by no means inexperienced with Mass ordinary settings having already composed two in Vienna in 1768 (K. 49 and 139) and two more in Salzburg the following year (K. 65 and 66). It seems plausible to suggest that, upon assuming

his new post, Mozart would have set about writing a Mass almost immediately.

Everything about K. 275 suggests that it could have been written in 1772. The style of the work, its orchestration, text setting, and contrapuntal writing are all characteristic of a work of this period. Further, the Mass in B-flat Major is perhaps the best melding of Mozart's skill as a composer and the austere demands of Colloredo's reformist ideas about church music. While Mozart's later Masses continually test the limits of Colloredo's injunctions against too-elaborate music for the church, this work lives comfortably within those limits. It would have been a fitting first Mass for Mozart to offer the new Archbishop—a work so suited to Colloredo's tastes is more likely to have come at the beginning of their association than just at the moment when Mozart thought he was escaping from what he viewed as the Archbishop's tyranny.

The case for dating the work in 1777 rests entirely on Leopold's 22 December letter. This cannot balance the arguments for an earlier date. Considering the evidence—the lack of any substantial Mozart work of 1777, the stylistic similarity of K. 275 in orchestration, text setting, and counterpoint to Mozart's earlier Masses, and the evidence of the church sonata, K. 68—we must conclude that Mozart most probably wrote the Mass in B-flat Major in 1772 for his new patron. The Mass, then, is not a farewell to Colloredo upon Mozart's departure from Salzburg, as the accepted date would have us believe, but the hitherto missing greeting to the Archbishop upon Mozart's appointment to the post of paid *Konzertmeister*.

—David Schildkret

Professor Schildkret was previously the Dean at Salem College School of Music. This Fall he assumes his new position as Director of Choral Activities at Arizona State University in Tempe.

2002 MSA Study Session

continued from page 2

- Provide instructors with an “issues to be considered” section, and other support material to facilitate classroom discussions of the issues raised by the opera.
- Encourage the students to go and see a performance.

Possible Issues for Study

- Present an overview of the original Beaumarchais drama.
- Explore the Da Ponte adaptation and modifications to the text.
- Explore the cultural aspects exposed by the libretto; e.g. the role of men and women in an Enlightenment society, class stratification, aspirations for nobility, the interweaving of personal and private lives.
- Explore the *opera buffa* model in existence, and how modified by Mozart in this opera.
- Examine the structure of the opera in terms of Enlightenment balance.
- Explain the various forms, e.g., the opening overture, the ensemble finales, recitative/aria, two-part aria, duets, trios, da capo aria.
- Explain how Mozart develops the audience’s understanding of the characters through the type of music they sing and how he sets the text.
- Include a synopsis of the opera.

Paul Corneilson: Why Mozart Could Not Complete His Mass in C Minor, K. 427

Mozart’s “Great” Mass in C Minor is exceptional in every sense of the word. A torso of magnificent beauty, it is on a scale comparable to J. S. Bach’s monumental Mass in B Minor. Yet questions about the work’s origins and its unfinished state have puzzled commentators for more than two hundred years. Did Mozart intend this work to fulfill a vow he made to his father or was it written to be a votive offering for the safe delivery of his first child? What portion of the work was performed in Salzburg in October 1783? Why did Mozart abruptly abandon the work in the middle of the Credo? Where is the rest of the Sanctus and Benedictus autograph? Why did Mozart re-use Kyrie and Gloria in his cantata *Davide penitente* in March 1785?

These questions have never been

satisfactorily answered, and indeed, the evidence is too sketchy or contradictory to answer them definitively. Two plausible explanations have not been fully considered. The first is a compositional crisis brought on by Mozart’s struggle to assimilate the contrapuntal complexity of the sacred music of Bach and Handel. The second is more personal in nature. On 17 June 1783 the Mozarts’ first child, Raimund Leopold, was born and baptized in Vienna. At the end of July Constanze and Wolfgang left their son with a nurse and traveled to Salzburg to visit Leopold and Nannerl. However, three weeks later, on 19 August, the Mozarts’ joy turned to grief with the unexpected death of their infant son. How could Mozart have written a “Crucifixus” or a “Resurrexit” after learning that his child had died? If the Mass were intended as a votive offering, there would have been no point in completing the work.

Seen in this light, Mozart’s choice of the Penitent David takes on greater significance. Reworking the Kyrie and Gloria as penitential psalms in *Davide penitente* would have enabled him not only to salvage the completed portions of the Mass but also to bring him some relief from losing his first-born son. Though we cannot fill in all the gaps where historical evidence is sparse, we should treat Wolfgang and Constanze as human beings with normal emotional reactions.

Pierpaolo Polzonetti: Mesmerizing Adultery: Guillelm(o) Kornman, His Unfaithful Wife, and *Così fan tutte*

The references to mesmerism in *Così fan tutte* may well be linked to a notorious Parisian adultery scandal involving Guillaume Kornman (a co-founder and sponsor of the French mesmeric society) and Beaumarchais, who defended Kornman’s unfaithful wife after discovering that Kornman instigated the love affair between his wife and her lover. A pamphlet war between Beaumarchais and Kornman regarding this burning issue broke out in 1787, when Salieri was living with Beaumarchais in Paris, working on *Tarare*. Significantly, the earliest sources of *Così fan tutte*—Salieri’s first unfinished setting of *La scola degli amanti*, Da Ponte’s original libretto, and Mozart’s autograph—all spell the name of Guglielmo as

“Guilelmo.” Besides this possible reference to Guillaume Kornman, several elements of the opera’s plot emerge from a superimposition of the different accounts of the affair given in the many pamphlets circulating in the French capital and partly abroad. Interestingly, the use of mesmeric references in *Così fan tutte* is more pervasive than previously recognized and includes “seductive” mesmeric practices performed by “Guilelmo” and Ferrando. Under this new light, the opera can be interpreted as a political response to the radical ideas of the so-called Kornman group, whose leader Nicolas Bergasse used mesmeric theories and the public’s interest in the Kornman scandal for political propaganda by presenting Mme Kornman’s “perverse” behavior as a symbol of the present moral disease dissolving the natural mesmeric “rapports” within society.

George Torres: Terms of Endearment: Duettini, Terzettini, and Ariette in Mozart’s Operatic Designations

Starting with *Le nozze di Figaro* and continuing through *La clemenza di Tito*, Mozart supplied diminutive titles to over a dozen pieces in his last four operas. *Duettino*, the diminutive of *duetto*, appears six times in *Figaro*. As well as the use of *duettini* in the remaining operas, other diminutives used by Mozart include a *terzettino* in *Così fan tutte*, two *ariettas* in *Figaro*, and a *canzonetta* in *Don Giovanni*. *Duettino* and *Terzettino* are rarely encountered in operatic literature before 1800, whereas *arietta* and *canzonetta* appear more frequently. For this reason, only definitions of the *Arietta* and *canzonetta* and not those of *duettino* and *terzettino* are to be found in period sources. Period citations reveal that the distinction between a regular form such as *aria* and its diminutive, *arietta*, is based on a difference in size.

The size-based distinction between regular and diminutive forms does not apply to the majority of Mozart’s works bearing these titles. For example, the two Cherubino arias in *Figaro* are about the same length, but “Non so più” from Act I is labeled *aria* while “Voi che sapete” from Act II is labeled *arietta*. The opening number in *Figaro*, “Cinque . . . dieci” is labeled *duettino* while the

opening number in *Così* “La mia Dorabella” is titled *terzetto*. The *Figaro* number is thirty measures longer than the *Così* opener but, nevertheless, is distinguished by the composer with the diminutive.

Because Mozart gave so much attention to the affect that elements such as key signatures and rhythms had on the music, his application of the diminutive terms might be based on something other than just size. The purpose of this paper is to examine the numbers that use diminutive terminology to discover by what criteria, if any, Mozart considered them “smaller.”

Laurel E. Zeiss: Ferrando’s Fascinations: Wind Serenades and the Minor Mode in *Così fan tutte*

In the third trio of *Così fan tutte*, the character Ferrando declares that when he wins the wager he will arrange for a serenade for his beloved. Indeed, Harmonie-like writing follows Ferrando throughout the score in numbers as diverse as “Un’ aura amorosa,” “Ah lo veggio,” and “Tradito, schernito.” During the first act, close part-writing for the winds represents idealism on the part of the lovers. During the Act 2 ensemble “Secondate, aurette amiche,” however, the topos of the serenade becomes subverted when the men use it to deceive.

Ferrando has another musical fascination whose meaning is similarly double-edged: the minor mode. Minor forms part of Ferrando’s exotic “Albanian” disguise; he, Guglielmo, and Don Alfonso all turn to it as they trick the women. Yet with Ferrando minor also at times portrays sincere responses, and its use during his arias and duets serves to give him more emotional depth than his counterpart.

This paper will explore the role Ferrando’s musical fascinations play in *Così*, including how these strands come together and are restored to their proper functions during Ferrando’s aria “Tradito, schernito.” Their final appearances during the opera’s Act 2 Finale will be discussed as well.

“Mozart and the Habsburgs”

Mozart Society of America Session at Joint Meeting of International and American Societies for Eighteenth-Century Studies, University of California, Los Angeles, 3–10 August 2003.

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 2003 meeting will be held concurrently with the Eleventh International Congress on the Enlightenment, sponsored by the International Society for Eighteenth-Century Studies (ISECS), in Los Angeles, 3-10 August 2003. For this session, papers are solicited on any aspect of Mozart’s relations with members of the Habsburg dynasty, his dealings with its institutions (whether in Austria or in other lands of the monarchy), and his engagement in the intellectual, political, and cultural life of the Habsburg realm. Please send abstracts of proposed papers by 15 October 2002 to the Chair of the session, Bruce Alan Brown, Department of Music History, Thornton School of Music, University of Southern California, Los Angeles, CA 90089–0851, e-mail brucebro@usc.edu. Abstracts of papers to be presented will be published in the January 2003 issue of the MSA Newsletter.

“Mozart in North America: The Eighteenth Century”

Joint Meeting of International and American Societies for Eighteenth-Century Studies, University of California, Los Angeles, 3–10 August 2003.

Papers should explore various aspects of Mozart’s presence on this continent: personal links with the composer (e.g., Lorenzo da Ponte, librettist of three Mozart operas, who ended his life in New York City); biographical and fictional literature; critical reception of his music; manuscript collections; manner of performance (original, arrangements for band, for four-hand piano) and types of instruments (fortepiano, glass harmonica), places of performance (concert halls, private recitals, in the home, etc.) and performance and influence of his music. Please send proposals for papers by 1 October 2002 to Isabelle Emerson, Department of Music, University of Nevada, NV 89154–5025; fax: (702) 895–4239; e-mail: emerson@cmail.nevada.edu.

Book Review

Simon P. Keefe. *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Rochester: The Boydell Press, 2001.

Let me get my strongest criticism out of the way first. This work grew out of Mr. Keefe's doctoral dissertation ("Dialogue in the First movements of Mozart's Viennese Piano Concertos," Columbia University, 1997), and both the structure and the style of his book make that all too plain. Here's a sample:

By adding to his interactional repertoire over time, Mozart develops and reinforces the intergeneric quality of his dramatic dialogue, a quality transcending fundamental differences in the make-up of concerto and operatic interlocutors.

It can be rough going. Besides the jargon ("interactional," "intergeneric"), lots of effort goes into examining every possible antecedent for each of the author's ideas; I would have preferred seeing these ideas tested out on more of the music.

But the book has a great deal to offer. Keefe effectively situates Mozart's concertos in eighteenth-century thought. He reviews the status of the concerto at that time, as reflected in the diverging opinions of Koch, Schulz, and Kirnberger. Reminding us of the composer's known love for the theater, he relates Mozart's

musical works to contemporary spoken drama. Quoting literary theorists, and using apt examples of spoken dialogue, Keefe argues that in his concertos, just as much as in the operas, Mozart embodies the ideals and attitudes of the Enlightenment. Even the era's ideas about proper conversational etiquette can be seen reflected in his compositions. Keefe's crucial concept is dialogue. Writers on music often use dialogue as a metaphor whenever a musical texture presents two voices (instrumental or vocal) or groups. It might seem obvious that, since a concerto involves both a soloist and an orchestra, there must be dialogue. But, as Mr. Keefe points out by appealing to theorists of drama, it isn't so simple. Repeating what someone else has said is not dialogue. Characters in a play who simply state their own points of view, independently of what others have said, are not engaged in dialogue. The essential condition for (social or theatrical) dialogue is for the participants to respond to what has been said by others—and Keefe, drawing confirmation from Reicha's composition treatises, maintains this definition for musical dialogue as well.

In conversational dialogue, responses to the statements of others fall into one of two broad categories: agreement (confirmation, elaboration, commentary) or disagreement (conflict, competition). In a play, such responses are crucial for

establishing the relationships among the characters and for advancing the plot.

Keefe analyzes musical dialogue in exactly the same way. And though we don't normally speak of plot in instrumental music, he suggests that, at least in this repertoire, we can and should. According to him, the plot of a Mozart concerto is, invariably, a move from competition between the piano and orchestra to collaboration. Interestingly, this plot may take place within a single movement or it may be worked out over the entire three-movement cycle.

For me, the most appealing aspect of this book is the way it crosses boundaries. Keefe's notions of competition, cooperation, commentary, and plot development are accessible and relevant for performers. Then, by placing the concertos in a context that includes not only opera but also spoken drama and even social conversation, he has made a valuable contribution to our understanding of their reception. Finally, by reaching back to Reicha's analytic framework, he invites us to think about the structure of these pieces without our customary twenty-first-century vocabulary and its biases towards nineteenth-century music. All in all, it is an impressive accomplishment, well worth the effort for anyone interested in this repertoire.

—David Breitm
Oberlin Conservatory

Mozart and the Keyboard Culture of His Time
Second Biennial Conference of the Mozart Society of America
27–30 March 2003 Cornell University, Ithaca, New York

Cornell University looks forward to hosting the second biennial conference of the Mozart Society of America. The meeting, devoted to the theme “Mozart and the Keyboard Culture of His Time,” also has special sponsorship from Cornell’s Department of Music, its Institute for German Studies, the College of Arts & Sciences, the Cornell Concert Series, the Herbert F. Johnson Museum of Art, and the Karl A. Kroch Library.

While the conference will officially open on the morning of Friday, 28 March, students of Cornell’s Department of Music are planning to present a concert on Thursday evening for participants who arrive that day. The keynote speaker, renowned pianist and Mozart specialist Robert Levin, will address the meeting on Friday afternoon. Over the course of three days the conference will offer six sessions featuring numerous speakers and performers; the complete program, when finalized, will

appear on the MSA web site.

An important focus of the conference will be the great diversity of keyboard instruments and sounds available to Mozart and other performers of his time. To this end, the Johnson Art Museum will host an exhibition of keyboard instruments drawn from collections at the Boston Museum of Fine Arts, the Metropolitan Museum of Art, and elsewhere. A special session on Mozart and the Pedal Clavier will feature two different types of pedal pianos and a pedal clavichord, offering participants a rare and exciting glimpse of a performance practice that we know was important to Mozart but has yet to be fully explored in our time. The musical sources and documents of eighteenth-century keyboard culture will be highlighted in an exhibition presented by Cornell’s Kroch Library, which will also host a buffet reception for participants on Friday evening.

Apart from the many performances that will illustrate papers throughout the sessions, musical highlights of the conference will include a chamber concert featuring accompanied keyboard sonatas with David Breitman and other artists, as well as an opportunity to hear Cornell’s eighteenth-century chapel organ. On Saturday evening Malcolm Bilson will perform Mozart concertos with Tafelmusik.

Information about registration, accommodations, and travel to Ithaca will shortly be mailed to MSA members and posted on the web site. The program committee consists of Kathryn Shanks Libin (chair), David Breitman, Sarah Day-O’Connell, Jessica Waldoff, James Webster, and Neal Zaslaw. Any questions about the conference may be directed to Ms. Libin, e-mail: kalibin@vassar.edu or ksl@nic.com.

Works in English: 2001

BOOKS

Davidson, Michael. *Mozart and the Pianist: A Guide for Performers and Teachers to Mozart's Major Works for Solo Piano*. 2d ed. London: Kahn & Averill, 2001.

Fenton, David W. *Mozart: A Research Guide*. New York: Garland, 2001.

Flothius, Marius. *Mozart's Piano Concertos*. Amsterdam: Rodopi, 2001.

Keefe, Simon P. *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Rochester: Boydell Press, 2001.

Kivy, Peter. *The Possessor and the Possessed: Handel, Mozart, Beethoven, and the Idea of Musical Genius*. New Haven: Yale University Press, 2001.

Mozart, Wolfgang Amadeus. *Mozart's Letters, Mozart's Life: Selected Letters*. Translated by Robert Spaethling. London: Faber, 2001.

Rachline, Francois. *Don Juan's Wager*. Translated by Susan Fairfield. New York: Other Press, 2001.

Upton, Heidi, and Beata Moon. *Mozart at the Keyboard*. New York: Heckscher Foundation Resource Center, Lincoln Center Institute for Arts in Education, 2001.

ARTICLES IN PERIODICALS AND BOOKS

Andrews, Richard. "From Beaumarchais to Da Ponte: A New View of the Sexual Politics of *Figaro*." *Music & Letters* 82 (May 2001): 214–33.

Wilson, Malcolm, and David A. Sutherland. "Mozart's Walter Fortepiano." *Early Music* 29, no. 2 (May 2001): 333–34.

Lackmer, Nicole. "Through the Eyes of a Performer: Don Giovanni, the Character." Master's thesis, University of Washington, 2001.

Campbell, Don G. "The Mozart Effect for Children: Awakening Your Child's Mind, Body, and Creativity with Music." *Early Childhood Connections* 7 (Winter 2001): 50–2.

Caplin, William. "Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven." *Music Analysis* 20 (March 2001): 143–9.

Everist, Mark. "Enshrining Mozart: *Don Giovanni* and the Viardot Circle." *19th-Century Music* 25, nos. 2–3 (Fall–Spring 2001–02): 165–89.

Gartner, Heinz. "Johann Christian Bach: Mozart's Friend and Mentor." *Choral Journal* 41 (April 2001): 61–2.

Haroutounian, Joanne Bridge. "How Mozart Really Makes You Smarter." *Piano & Keyboard* 208 (Jan–Feb 2001): 40–44.

Hepokoski, James A. "Back and Forth from Egmont: Beethoven, Mozart, and the Nonresolving Recapitulation." *19th-Century Music* 25, no. 2–3 (Fall Spring 2001–02): 127–64.

Hirschmann, Jan V. "What Killed Mozart?" *Archives of Internal Medicine* 161, no. 11 (June 2001): 1381–89.

Jackendoff, Ray. "The Proper Ending for the Slow Movement of the Mozart Concerto." *Clarinet* 28, no. 4 (September 2001): 56–7.

Jaffe, Daniel. "Masterclass: Mozart's Clarinet Concerto." *Grammophone* 79 (June 2001): 44–5.

Jeurissen, Herman. "The Horn Concerti of W. A. Mozart." *Brass Bulletin* 113 (2001): 86–92; 114 (2001): 60–5.

Keefe, Simon P. "'An Entirely Special Manner': Mozart's Piano Concerto No. 14 in E Flat, K. 449, and the Stylistic Implications of Confrontation." *Music & Letters* 82, no. 4 (November 2001): 559–81.

Mulcahy, Michael. "Mozart's Tuba Mirum Revisited." *ITA Journal* 29 (Winter 2001): 24–6.

Pesic, Peter. "Mozart and the Daemon Mozart and Deep Play." *19th-Century Music* 25, nos. 2–3 (Fall–Spring 2002): 91–107.

Portowitz, Adena. "Art and Taste in Mozart's Sonata-Rondo Finales: Two Case Studies." *Journal of Musicology* 18:1 (Winter 2001): 129–49.

Ratner, Leonard G. "Mozart's Parting Gifts." *Journal of Musicology* 18, no. (Winter 2001): 189–211.

Rich, Elizabeth. "Late Mozart & Bach: A Lesson on the Six Variations." *Piano Today* 21 (Winter 2001): 18.

Wyn Jones, David. "'ma in Ispagna . . . Sources for Mozart's Music in the Royal Palace, Madrid." *Mitteilungen der Internationale Stiftung Mozarteum* 49, no. 1–2 (January 2001): 40–50.

SELECTED REVIEWS

Goehring, Edmund J. Review of *Antoni Salieri and Viennese Opera* by John Rice. *Opera Quarterly* 17, no. 2 (Spring 2001): 250–65.

Marston, Nicholas. Review of *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, by William E. Caplin. *Music Analysis* 20 (March 2001): 140–9.

Mercado, Mario R. Review of *Mozart: A Cultural Biography*, by Robert W. Gutman. *Notes* 57, no. 4 (June 2001): 893–5.

DISSERTATIONS

Brand, Katharina Olivia. "The Coda in Mozart's Solo Keyboard Work: A Realization of Catharsis." D.M.A. diss., University of California, Los Angeles, 2001.

Carlton, Kathleen Marie. "Improvised Ornamentation in the Opera Arias of Mozart: A Singer's Guide." D.M.A. diss., University of Oklahoma, 2001.

Currie, James Robert. "Disagreeable Pleasures: Negotiating Fugal Counterpoint in Classical Instrumental Music." Ph.D. diss., Columbia University, 2001.

Park, Kyung Hee. "The Roles of Pamina and Papagena in *Die Zauberflöte* by Mozart, Adina in *L'elisir d'amore* by Donizetti and the Soprano Solo Parts in Beethoven's Mass in C-Major and the Choral Fantasia: A Performance Project." D.M.A. diss., University of Maryland, College Park, 2001.

Pawlas, Dariusz. "Ambiguous and Fragmentary Notation in Mozart's Piano Concerto in C minor, K. 491: A Survey of Possible Solutions for Interpretation and Completion." D.M.A. diss., Rice University, 2001.

—Collated by Cheryl Taranto, Ph.D.
University of Nevada, Las Vegas

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.

Midwestern American Society for Eighteenth-Century Studies, 10–13 October 2002, Southwest Missouri State University, Springfield, Missouri. For information see the MWASECS web site: <http://www2.oakland.edu/english/mwasecs/index.htm>.

Northeastern American Society for Eighteenth-Century Studies, 17–19 October 2002, Graduate Center of the City University of New York, New York City. Theme: "The Enlightenment and the Idea of Modernity." For information, contact Professor Mira Morgenstern, Department of History, Philosophy, and Political Science, Kingsborough Community College, 2001 Oriental Blvd., Brooklyn, NY 11235; e-mail: MiraMorgenstern@aol.com.

East-Central American Society for Eighteenth-Century Studies, 17–20 October 2002, Rosemont College, Rosemont, Pennsylvania. Theme: "Performance and Performativity in the Long Eighteenth Century." Send proposals for papers to Erlis Wickersham, Rosemont College, 1400 Montgomery Avenue, Rosemont, PA 19010–1699; e-mail: ewickersham@rosemont.edu.

Canadian Society for Eighteenth-Century Studies, 23–26 October 2002, Hotel Loews Le Concorde, Quebec City. For information, contact Thierry Belleguic, SCEDHS/CSECS Conference, Departement des litteratures, Université

de Laval, Quebec, Quebec City, Canada G1K7PA; e-mail: SCEDS2002@lit.ulaval.ca; web site: <http://www.fl.ulaval.ca/cerl/avenir/sceds/appel.html>.

American Musicological Society, 31 October–3 November 2002, Columbus, Ohio. For information see the web site: <http://www.ams-net.org>.

Mozart Society of America, 1 November, 12:00 noon, during annual meeting of American Musicological Society, Columbus, Ohio. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

Society for Eighteenth-Century Music, 1 November, 7:30 P.M., during annual meeting of American Musicological Society, Columbus, Ohio.

Northwest Society for Eighteenth-Century Studies, 15–17 November 2002, University of Washington, Seattle. Theme: "Cultural Symbolism, Social Ritual, and Political Language in the Eighteenth Century." For information, contact Kenneth Ericksen, English, Linfield College, McMinnville, OR 97128; e-mail: kjericks@linfield.edu; or Stephen Wolfe, English, Linfield College; e-mail: swolfe@linfield.edu.

Southeastern American Society for Eighteenth-Century Studies, 27 February–1 March 2003, University of South Carolina, Columbia, South Carolina. Theme: "Saints and Sinners: Subversion and Submission in the Eighteenth Century." Send proposals for panels or papers to Zeynep Tenger and Paul Trolander, English Department, Berry College, Mount Berry, GA 30149; tel: (770) 233–4074; fax: (706) 368–6951;

e-mail: ztenger@berry.edu or ptrolander@berry.edu. For further information, see the conference web site: www.berry.edu/seasecs2003.

Western Society for Eighteenth-Century Studies, 15–16 February 2003, Huntington Library, San Marino and Doubletree Hotel, Pasadena, California. Theme: "Renaissance III? Continuities and Discontinuities from the Renaissance through the Long Eighteenth Century." Send proposals for papers by 2 December 2002 to WSECS President Madeleine Marshall, California State University, San Marcos, CA 92096; e-mail: marshall@csusm.edu.

Mozart Society of America, 28–30 March 2003, Cornell University, Ithaca, New York. Theme: "Mozart and the Keyboard Culture of His Time." See announcement, page 13. For information contact Kathryn L. Shanks Libin, 126 Darlington Avenue, Ramsey, New Jersey 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. For information contact Peter Reill, Director, UCLA Center for 17th- and 18th-Century 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 website: <http://www.isecs.ucla.edu>.

continued on page 18

Calendar

continued from page 17

Mozart and the Hapsburgs, Mozart Society of America session during joint meeting of International and American Society for Eighteenth-Century Studies and International Society. See call for papers, page 13. For information contact Bruce Alan Brown, Department of Music History, Thornton School of Music, University of Southern California, Los Angeles, CA 90089-0851; e-mail: brucebro@usc.edu.

Mozart in North America, 3–10 August 2003, session during joint meeting of International and American Society for Eighteenth-Century Studies and International Society. See call for papers, page 13. For information contact Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025; tel: (702) 895-3114; fax: (702) 895-4239; e-mail: emerson@ccmail.nevada.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. 19 October 2002, 2:30 P.M.: Inessa Zaretsky, piano, All-Mozart recital, Donnell Library Center, 20 W. 53d Street, New York City. 20 November, 8:00 P.M.: Claring Chamber Players, Mozart String Quartets in G major (K. 80), E major (K. 428), B-flat major (K. 489), CAMI Hall, 165 W. 57th St. 22 January 2003, 8:00 P.M.: David Oei, piano, and Claring Chamber Players, Mozart Concertos in C major (K. 415) and A major (K. 414), CAMI Hall. 4 March, 6:00 P.M.: David Oei, piano, and Claring Chamber Players, Mozart Quartets for piano and strings in G minor (K. 478) and E-flat major (K. 493), Donnell Library Center. 23 April, 8:00 P.M.: Rachel Rosales, soprano, and David Oei, piano, All-Mozart recital of arias and songs, CAMI Hall. 17 May, 2:30 P.M.: Mayuki Fukuhara, violin, and David Oei, piano, Mozart Sonatas for piano and violin, Donnell Library Center.

Mozart Society of California. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637. Clifton Hart, President. 11 October 2002: Antonio Pompa-Baldi, piano. 7 November: Saeculum Aureum, woodwinds and fortepiano. 21 February 2003, Rosetti String Quartet. 7 March, Altenberg Piano Trio. 25 April, Daniel Weeks, tenor. All concerts take place Carmel Presbyterian Church, corner of Ocean and Junipero, 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, \$5.00 for students.

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, 22 September 2002: Mozart, Symphony 17 (K. 129); Haydn, Symphony 102; Vanhal, Concerto for Two Bassoons, Holly Blake and Mark Gigliotti, soloists. 9 February 2003: Mozart Overture *Die Entführung aus dem Serail*; Haydn, Symphony 88; Mozart, Sinfonia concertante for winds (K. 297b). 27 April: Mozart Symphony 1 (K. 16) and Symphony 41 (K. 551), Concerto to be announced. 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. 115 Front Street East, Suite 227, Toronto, Ontario M5A 4S6 Canada Tel: (416) 482-2173. Chris Reed, Secretary. Call for information about times and locations.

CONCERTS AND LECTURES

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

San Francisco Symphony 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

Mostly Mozart 2003. New York City
Lincoln Center
July and August 2003

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 2003

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

Warsaw Chamber Opera Warsaw, Poland, performances each summer of all Mozart's works for the stage. Web site: www.wok.pol.pl/infoang.html

Woodstock Mozart Festival. Woodstock, IL, three consecutive weekends in late July and August, in the Woodstock Opera House, 121 Van Buren Street, Woodstock, Illinois
Web site: www.mozartfest.org

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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