



Volume VIII, Number 2 27 August 2004

2004 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 Seattle. The MSA will convene on Friday, 14 November 2004, from 12:00 to 2:00 P.M., for a brief business meeting followed by a study session. Both are 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, chaired by Jane Stevens, has selected three abstracts for presentation at 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 have used for the last several years. The study session will break into two parts, the first for the presentation and discussion of the paper by Maiko Kawabata, 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.

continued on page 13

Mozart and the Habsburgs: Maria Theresa and Her Sons Joseph, Leopold, and Ferdinand

Austria during the eighteenth century was an archduchy and the central land of the many provinces and kingdoms ruled by the Habsburgs, who referred to this, their family heritage, as the Monarchy. Maria Theresa inherited the Monarchy from her father Charles VI, who was also the head of the Holy Roman Empire of the German Nation. She is often called the empress of Austria, and wrongly, for there was no empire of Austria in the eighteenth century. She became an empress only by virtue of her marriage to Francis of Lorraine, who was elected Holy Roman Emperor in 1745, five years after she inherited the Monarchy.

By another misunderstanding Mozart is commonly thought or said to be Austrian by birth. He was instead a Salzburger, and Salzburg was an independent state ruled by a prince-archbishop until the early nineteenth century, when it was joined to Austria.

To elucidate this I had a map made for inclusion in my book *Haydn, Mozart, and the Viennese School, 1740–1780*, reproduced here (page 5). The shaded territories are those of the Habsburg Monarchy, which almost completely surround Salzburg in the middle of the map, and which extended in 1740 from the kingdom of Hungary in the east to large parts of present-day Belgium in the west, from provinces in Italy in the south to the kingdom of Bohemia and to Silesia in the north. The Holy Roman Empire, demarcated by the thick black line, included most of German-speaking Europe, as well as Slavic-speaking Bohemia and Moravia, and, in the Austrian Netherlands,

French- and Flemish-speaking lands. This paper pays particular attention to the Italian territories: Lombardy and its capital of Milan, deeded to the Habsburgs by the Treaty of Utrecht in 1713, and the Grand Duchy of Tuscany, which was, contrary to what the map indicates, *not* part of the Monarchy, but the personal fief of Francis of Lorraine, acquired in 1737 at the death of the last Medici prince.

In 1762 the Mozart family, comprising father Leopold, mother Maria Anna, and their two surviving children, the Maria Anna known as Nannerl, age eight, and Wolfgang, age six, made their first visit to Vienna. They left Salzburg on 18 September, stopping at both Passau and Linz for a few days, and reached Vienna on 6 October. Leopold sought an audience with Their Majesties, then in residence at Schönbrunn. It was granted. He wrote to Lorenz Hagenauer, his friend and landlord in Salzburg, in a letter dated 16 October 1762: "I received a command for us to go to Schönbrunn on the 12th, but it was countermanded because that day was the name day of Maximilian, the youngest archduke and therefore a gala day, and I gathered that Their Majesties wanted to hear my children with as much leisure as possible." With Leopold it is always "my children," never "our children." He continued:

Their Majesties received us with such extraordinary graciousness that, when I shall tell of it, people will think I have made it up.

continued on page 2

Newsletter of the Mozart Society of America

Volume VIII, Number 2 27 August 2004

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

John A. Rice
Rochester, Minn.
E-mail: lydiar@rconnect.com

Edmund Goehring
Founding Editor

Board of Directors Mozart Society of America

Isabelle Emerson, President
Jane Stevens, Vice-President
Daniel Leeson, Treasurer
Peter Hoyt, Secretary
Bruce Alan Brown
Kathryn L. Shanks Libin
Marita McClymonds
Mary Sue Morrow
John A. Rice
Jessica Waldoff

Honorary Directors

Alessandra Comini
Daniel Hertz
Jan LaRue
Jane Perry-Camp
Christoph Wolff
Barry S. Brook (1918–1997)

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

Mozart and the Hapsburgs

continued from page 1

Suffice it to say that Wolferl jumped up upon the lap of the empress, threw his arms around her neck, and kissed her heartily. In short, we were there from three to six o'clock and the emperor himself came out of the next room and made me go there to hear the Infanta, Isabella of Parma, play the violin.

From other letters Leopold sent we learn that the Mozart children mingled freely with the Habsburg children of around the same age.

On 15 October, the name day of Maria Theresa, a coach arrived at the Mozarts' residence in the city with presents from the empress for Wolfgang and Nannerl: two gala court outfits that had been made for her own children. Wolfgang's costume had been tailored to the identically aged Archduke Maximilian, as we learn from another letter; it is not specified which archduchess gave up one of her dresses to Nannerl. In his letter of 16 October to Hagenauer Leopold described Wolfgang's outfit as being "of the finest cloth, lilac in color. The waistcoat is of moiré, and of the same shade as the coat, and both are trimmed with wide double gold braid."

By dressing Wolfgang in the finery of her own youngest son Maria Theresa seemed in some sense to be adopting the young Salzburger. Little more than a decade later, when the Mozarts, father and son, again visited Vienna in the summer of 1773, they paid another call on Maria Theresa. In a letter to his wife dated 12 August 1773 Leopold wrote tersely: "Her Majesty the empress was very gracious with us but that is all." Several circumstances had intervened that could have lowered Leopold Mozart in the eyes of Maria Theresa. They focus particularly on the grand tour of Europe organized and led by Leopold in order to display his Wunderkinder, a trip that began in June 1763 and lasted to the end of 1766.

The Mozart family had been settled in Salzburg for only ten months, after their long tour, when they headed again to Vienna in September 1767. An imperial wedding was in the offing between one of the archduchesses and the king of Naples, and Leopold Mozart was by this point hoping for a court appointment in Vienna

or one of the Hapsburg-ruled provinces. Bad luck dogged them from the beginning of this trip. Vienna was just then struck by an epidemic of smallpox and it carried away the imperial bride in October, throwing the court into a period of deep mourning. The Mozarts fled Vienna for Brno, or Brünn in Moravia, and there Wolfgang and Nannerl came down with smallpox. They both survived the dread disease, which could easily have killed them, and after a period of convalescence returned to Vienna in early 1768. The court received them on 19 January. In his letter to Hagenauer dated 23 January 1768 Leopold wrote: "You cannot imagine with what familiarity Her Majesty the empress conversed with my wife, talking to her partly of my children's smallpox and partly of the events our grand tour; nor can anyone imagine how she stroked my wife's cheeks and pressed her hands. Meanwhile His Majesty the emperor [Joseph] talked to little Wolfgang and me about music."

In his next letter Leopold claimed that it was the emperor himself who initiated the idea of getting Wolfgang to write an opera, but this claim is extremely dubious, as shown by subsequent events. The opera buffa *La finta semplice* that Wolfgang did compose for the court theaters was never performed in Vienna. In the process of touting his son's prowess in music Leopold managed to antagonize so many of the local musicians that Emperor Joseph could not force the opera into performance if he had wanted to, which is doubtful.

The episode was a turning point in relations between the Mozarts and the Habsburgs. It did not occur to Leopold Mozart, apparently, why Maria Theresa evinced such warm sympathy for his wife and children, but not for him. The empress probably learned from his wife that the children had nearly died once before, on their grand tour.

The Mozarts, father and son, made three trips to Italy between late 1769 and 1773, all in connection with Wolfgang's opera commissions from Milan, which during this time acquired a new viceroy in the person of young Archduke Ferdinand. Lacking the mental acuity of his older brothers Joseph and Leopold, Ferdinand was not the brightest son but he had great charm. Maria Theresa wrote frequently to all her children urging them to behave

continued on page 4

From the President

It's a special pleasure to announce in this issue of the *Newsletter* the first of the Society's Quarter-of-Millennium Mozart events, the Essay Contest. Details are given on page 15; I'd like to urge members to contribute essays and to encourage young faculty and graduate students to contribute also. We are continuing the recently introduced feature, "News of Members," and we welcome reports of your activities. Finally, on a basely pragmatic level, I'm happy to report that the Society is now able to accept credit card payments for annual dues; a special form is enclosed with this issue.

Plans for the Society's biennial conference are well under way. Due to internal reorganization, Oberlin had to withdraw the invitation for the conference scheduled for spring 2005. I am delighted to report, however, that Indiana University has extended an invitation to the Society, and the third biennial conference will take place in Bloomington 10–12 February 2006. My deep thanks to Daniel Melamed for his work in making this possible

and to Professors Massimo Ossi and Jan Harrington for the invitation. Although the dates of the conference depart from the Society's usual odd-spring schedule, we believe that a conference in early 2006 will be an exciting beginning for the Mozart celebrations of that year, and we will then return to the usual schedule, with the next conference to be during the spring of 2007.

I'm especially looking forward to the next national meeting of the American Society for Eighteenth-Century Studies, which will take place in Las Vegas at the end of March 2005. Not only will the Mozart Society have a session, "Reconstructing Mozart," but the Clifford Lecture will be presented by Robert Levin; the last musician to present this prestigious lecture was Daniel Hertz.

Please send me your ideas and suggestions for the work of the Society. I look forward to seeing many of you at the annual business meeting and Study Session in Seattle.

—Isabelle Emerson

Mozart's Choral Music: Composition, Contexts, Performance Third Biennial Conference of the Mozart Society of America Call for Papers

The Mozart Society of America's third biennial conference, originally scheduled for February 2005 at Oberlin College, will instead take place on the weekend of 10–12 February 2006 at Indiana University, in Bloomington, Indiana; the hosts will be the IU School of Music's Departments of Musicology (Prof. Massimo Ossi, Chair) and Choral Conducting (Prof. Jan Harrington, Chair). The conference's theme will be "Mozart's Choral Music: Composition, Contexts, Performance," with scholarly and practical presentations, performances (including a production of Mozart's *Così fan tutte* by IU Opera Theatre), and exhibits, all focusing on Mozart's writing for chorus in all its various aspects: sources, analysis, church and theatrical contexts, and performance practice. Proposals dealing with the role of the organ in Mozart's music will also be welcomed.

Please send a one-page abstract (plus name and contact information) by 15 July 2005 to Prof. 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 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.

Mozart and the Hapsburgs

continued from page 2

properly. She scolded Ferdinand for not being more organized and she wrote his future wife Maria Beatrice of Modena in 1768, when Ferdinand was fourteen, saying that he “will not have Leopold’s great diligence, but more graces, and will care more for pleasures.” Among his pleasures was Mozart’s music. Nevertheless, he nearly ruined the premiere of Mozart’s *Lucio Silla* on 26 December 1772 because its beginning was delayed for three hours while everyone waited in the opera house so that Ferdinand could write New Year’s greetings to his mother and to Emperor Joseph. Leopold Mozart reported this by letter the next day to his wife in Salzburg: “he writes ve - ry slow - ly.”

The marriage of Ferdinand and Maria Beatrice took place with great pomp at Milan in October 1771. From Vienna Maria Theresa commissioned the two operas to celebrate the occasion in Milan’s Regio Ducal Teatro. The main opera was *Ruggiero* by her favorite poet, Metastasio, composed by her favorite musician and former music teacher, Hasse. It was the last opera from both of these grand old men. The secondary opera was the serenata *Ascanio in Alba* by the local poet Giuseppe Parini, the composition of which was entrusted to young Mozart, partly on the advice of Hasse to Maria Theresa. Leopold Mozart wrote his wife from Milan on 19 October 1771 of his indescribable glee at how *Ascanio* had trounced *Ruggiero*: “die Serenata des Wolfgang had die Oper von Hasse so niedergeschlagen, dass ich es nicht beschreiben kann.” If Leopold were so impolitic as to show his glee in public, it may have been reported back to Maria Theresa, whose spies were legion.

Archduke Ferdinand and his bride were truly impressed with *Ascanio*, according to Leopold Mozart, who wrote his wife on 26 October: “the archduke and archduchess not only caused two arias to be repeated by applauding them, but both during the serenata and afterwards leaned over from their box toward Wolfgang and showed their gracious approval by calling out Bravissimo maestro and clapping their hands.” Then in a letter of 16 November: “His Royal Highness the archduke now wishes to speak with us when he returns

from Varese in a week’s time.... That the serenata was extremely successful is quite true, but I very much doubt whether, if a paid appointment is vacant, His Grace will remember Wolfgang.”

Contrary to Leopold’s doubts, Ferdinand did not forget the young composer. Without waiting for a vacancy to occur in his court music he requested permission from his mother to hire Wolfgang right away as his composer. This must have happened in November because her reply in the negative came back from Vienna dated 12 December 1771. Her concerns were financial; remember that she as sovereign of Lombardy controlled its purse strings, while Ferdinand, still only seventeen years old, as viceroy was merely a figurehead. Her letter was in French, like almost all of the voluminous Habsburg family correspondence. In translation the relevant part is this:

You ask me about taking the young Salzburger into your service. I do not know why, not believing that you have need of a composer or of useless servants. If however it would give you pleasure, I have no wish to hinder you. What I say is only intended to prevent your burdening yourself with useless people. And never give titles to people of that sort. If they are in your service it degrades that service when these people go about the world like beggars. Besides, he has a large family.

One can sense that Maria Theresa strayed from her rational reasoning at the beginning of this passage, about the inutility of hiring a composer, with even a benign aside—but do so if you wish—toward her more irascible side induced by the thought of the kind of people who ran about the world begging. Her ire was raised not by Wolfgang but by Leopold, who dragged his young children around Europe for three years in the hope of making money and nearly killed both of them in the process. If Leopold’s boasting in Milan at the expense of Hasse did reach her ears or eyes in Vienna, that would help explain her burst of hostility and even her exaggeration about the size of Mozart’s family.

When Derek Beales gave the Stenton Lecture at the University of Reading in

1992, published as “Mozart and the Habsburgs,” he called Maria Theresa’s reply “this notorious put-down,” and described her behavior as “like anyone’s mother at her worst.” He went further and said she was “being monstrously unfair to Mozart.” As a defender of Joseph II, whom he tries to put in the best possible light, Beales is often reduced to putting Maria Theresa in the worst possible light. My interpretation of her words is that the empress over the years had become very annoyed with Leopold Mozart. The pity of it is that consequently no court position in Italy was ever offered to his son.

By the end of 1772 it became clear that there would be no appointment for Wolfgang in Milan. Leopold Mozart then intensified his campaign to get his son a post in Florence. When the Mozarts had visited Florence on their first trip to Italy in 1770 Grand Duke Leopold of Tuscany gave them a warm welcome. Writing his wife from Florence on 3 April 1770 Leopold Mozart stated that “The grand duke was uncommonly gracious to us. He asked at once after Nannerl and said that his wife was anxious to hear Wolfgang play, then spoke to us for a full quarter of an hour.” In early 1773 father Mozart had a copy of *Lucio Silla* sent to the grand duke. This was a canny move since Leopold, unlike his brother Joseph, favored serious opera and was a great patron of it. Alas for the Mozarts no answer was forthcoming from Florence. They left Italy in March 1773, never to return.

Grand Duke Leopold’s tastes in music led him to patronize Gluck, who dedicated the printed score of his great tragedy *Alceste* to Leopold in 1769. Gluck also visited Florence and directed performances of works there. But mostly Leopold patronized serious opera by Italian composers. His twenty-five years as an enlightened ruler of Tuscany made him, in the eyes of his subjects, a true Italian. When he returned to Vienna in 1790 to replace his deceased brother Joseph on the throne he made plans to reintroduce opera seria, and to bring from Italy some specimens of it he had commissioned there. He did not live long enough to carry these plans very far. Yet by some astute thinking the Bohemian Estates saw that an opera seria would be the perfect choice with which to honor Leopold in 1791 during his coronation at Prague as King of Bohemia. They

selected Metastasio's old libretto *La clemenza di Tito* and had it updated, then asked Salieri to compose it. Salieri was too busy and refused, so they invited Mozart instead. As if by a miracle, then, Mozart's coronation opera for Prague


linked him at last with Leopold, and none too soon, for both men were dead a few months later.

—Daniel Hertz
University of California, Berkeley

This essay is an abbreviated version of a lecture, illustrated with slides, given at the congress of the International Society for Eighteenth-Century Studies in Los Angeles on 8 August 2003.



The Habsburg Monarchy and the Holy Roman Empire in 1740

Territories of the Monarchy 

Border of the Empire 

How Mozart Went about Composing: A New View

In 1992, Prof. Dr. Ulrich Konrad's monumental study of the existing body of working manuscripts, sketches, and drafts from Mozart's hand, *Mozarts Schaffensweise (Mozart's Compositional Process)* was published by Vandenhoeck & Ruprecht of Göttingen. The book consists of four extensive chapters. The first is a discussion of the research problems involved in coming to an understanding of the way Mozart went about composing. The second provides a detailed catalog of extant sketches and drafts. The third examines their external characteristics, particularly those of the sketches. And the fourth chapter organizes the corpus of sketches by type and analyzes them individually. At the end of this long and detailed scholarly work, Prof. Konrad offers a brief overview of his methodology and his conclusions. This is a translation of that overview.

—Bruce Cooper Clarke

The explicit objective of the foregoing analysis was to clear the way for a better understanding of the process Mozart followed in composing. Now that historical considerations and implications relevant to such an understanding have been presented, the nature and extent of the sources examined, the various aspects of traditional views looked at and evaluated, and significant musical products from Mozart's workshop analyzed, it is time to draw together what we have learned. In so doing, we must, of course, forego numerous details drawn from study of the individual sources and limit ourselves to essentials. In the nature of things, some conclusions so expressed may not seem fully applicable to individual problem cases. I hope, however, that the comments and observations offered regarding many of the works, including those well known and much studied, may facilitate future involvement with these compositions.

The first step in the investigative effort undertook to examine the clichés

surrounding the traditional view of the composing Mozart and found them to be historically indefensible exaggerations resulting from a desire to produce a "popular," romanticized picture of the composer as genius. Three basic claims lie at the core of these clichés:

- that Mozart composed mostly in his head with no need of any aids;
- that his works took form and grew in his imagination until they were fully realized; and
- that the compositions which thus came about could then be captured simply through the mechanical act of writing them down.

Not a single one of these claims will survive critical, factual examination. By its very nature, Mozart's complex compositional process shows the fallacy of such simplistic ideas. Indeed such clichés deliberately ignore its complexity in favor of a sham interpretation that, in the last analysis, is wrong in every essential.¹ Moreover, such an interpretation gives the erroneous impression that we can complacently regard Mozart's compositional process as a question that has largely been answered to the extent possible. But in fact, to be able even to start to answer this question, we must jettison fantasy-laden legends. We need to know the musical sources themselves and the evidence that they can provide.

The second step carried the logic of this analysis forward: it defined and organized the source materials and cataloged them in a reference work. Obviously, the totality of the musical works in Mozart's handwriting, with emphasis on actual working manuscripts such as sketches and drafts, constituted the primary documents for further study. It is in particular the sketches—those initial outlines of a musical structure in written form—with their content set down in the "private" hand of the composer and intended solely for his own information and use that accord

us a direct glimpse into Mozart's compositional process.

The number of sketches and drafts that have come down to us amount to about 320 individual items. Compared with the total number that must once have existed, this sum is but an undefinable fraction of the working notes Mozart must have made. We can reasonably assume that the composer himself used to destroy such materials. And we know for certain that the persons who first undertook to sort out his manuscripts after he died did so. The fragmentary nature of the record naturally places severe limits on what it is possible to research and analyze and what objectives are attainable. All the more reason, therefore, to treat the sketches and drafts not merely as so many disparate objects but first and foremost as components in a complex compositional process with characteristic features and functions.

In the third stage, the analytical approach was extended by examining and describing the external characteristics of Mozart's manuscripts, with special attention to the sketches. The autographs clearly evidence separable functions: we can distinguish between those that are finished scores (*ausgefertigte Partituren*), draft scores (*Entwurfs-Partituren*), and sketches or working manuscripts (*Skizzen-manuskripte*). Moreover, the hand in which they are written varies: we observe the rather careful, formal handwriting of a fair copy (*"öffentliche" Reinschrift*) and Mozart's normal handwriting (*Gebrauchsschrift*) in contrast to the very personal handwriting (*"private" Skizzenschrift*) of a sketch. The different functions and handwritings give each manuscript its characteristic appearance. This, in turn, allows us to draw meaningful conclusions concerning the nature of a written document and possibly concerning a work's origin as well. In addition, the particular features of the inks and paper types Mozart used, together with the way he went about correcting mistakes, lend further insight into his process of composing.

Finally, it is possible to categorize the sketch leaves themselves into different groups:

- *Sammelblätter*—pages containing a variety of apparently related sketches for possible later use;
- *Werkblätter*—pages with sketches for a single identifiable work in progress;
- *Zufallsblätter*—pages with diverse and apparently unrelated sketches not connected with identifiable work in progress or a specific finished work;
- *Skizzenpartituren*—more or less completed scores but written in Mozart's "private" hand

The different kinds of sketches are revealing with respect to Mozart's working habits when he was writing down his compositions, habits intimately connected with the specific objectives he had in mind as he sketched.

With this knowledge gained, we were able to proceed to the fourth stage. Here it could be shown that there is a close correlation between the specific compositional problem posed and the form of sketch Mozart selects. He uses basically two sketch forms—one, a continuity sketch (*Verlaufsskizze*), the other, a partial sketch (*Ausschnittsskizze*)—and his choice between them is not haphazard or random but, rather, comes after careful consideration of the problem to be solved. And that required a keen sense for the level of the compositional challenge both for the work as a whole as well as for its constituent parts.

In the process of composing, Mozart was thinking about the work as an entity only to the degree that he had a general idea of his ultimate goal (*Werkidee*) or it had taken tangible shape in his mind. The path leading to a fully realized work, however, is made up of individual sections. These, in turn, fulfill their intended musical functions in relation to their place in

the overall structure, thus bringing their own compositional demands. The nature of these demands is naturally quite varied and Mozart's resort to sketching obviously only begins at the point where he becomes conscious that the difficulty of the problem has reached a certain qualitative level.

The sketches show the composer's immense concentration as he goes at the essential aspects of the difficulties he has identified. As a rule, Mozart does not come to the final solution while sketching but only reaches a certain plateau; thinking through the problem from this level yet again ultimately brings him to his compositional objective. In other words, the sketches can be looked on as points of transition in the creative process. They represent stages in his thinking, stages whose meaning for others can only be discerned retrospectively from the context in which they are found. But for Mozart, they represented the first written outlines of those musical figures and forms whose totality would come to constitute the finished work.

The realm of Mozart's artistic creativity is incredibly multifaceted. As to the play between his conscious and unconscious powers, we are unable to speak. But we can be certain that the degree of conscious intellectual effort involved in Mozart's compositional process was great indeed; our examination has made that amply apparent. Goethe's vividly expressed conviction that, in composing *Don Giovanni*, Mozart was in no way proceeding arbitrarily with his work by bits and pieces, but rather was driven by the demonical spirit of his genius to do what it commanded of him²—this view we cannot, soberly considered, share without reservation. Not even the demons were able to relieve the composer of all need for reflection, trial and error, discard, and hard work. Nor does this in the slightest diminish Mozart's genius and, as Jacob Burckhardt put it, his *Reichlichkeit* (the

"prodigious abundance" of his talent, so to speak). Reflecting, seeking, toiling—genius is exempt from none of these. They are, rather, its obvious ingredients, just as is the personal certainty of finding and succeeding.

Even after this glimpse into Mozart's workshop brought about by an analytically founded appreciation of his compositional process, Goethe's oft-cited remark still applies: a phenomenon like Mozart is and remains a miracle beyond all explaining. I would like to express it more concretely in this way: those committed to knowledge rationally arrived at and a musicology similarly conceived can never succeed in explaining the inexplicable nature of artistic creativity. But it is their obligation to identify the inexplicable and to make it discernable. They can do no more, but they should attempt no less. For all that lies beyond this obligation, however, it is also true that, in music, not everything must be explained to be understood.

—Ulrich Konrad

Universität Würzburg

—Translation by Bruce Cooper Clarke
Vienna

1. The comment having recently been made that it is difficult to imagine that "musical compositions could originate anywhere else except in the head" (*Die Musikforschung* 44 [1991]: 362), once again it seems Mozart must be defended against the question raised. To be sure, no one seriously doubts that musical thoughts have their origin in the mind and are processed there. The circumstance, however, that, for the artist pictured as one "who composes in his head," composing is held to be merely a kind of mindless, involuntary, and in any event chiefly reactive improvisation, a process essentially excluding all mental reflection and professional skill, and that mental reflection and professional skill are things Mozart could not have done without (as has been amply demonstrated), this circumstance, I submit, effectively renders rational consideration of such clichés impossible.

2. "How can you say, Mozart composed his 'Don Juan'!—composing—as though it were a kind of cake or muffin that you stirred together out of flour, eggs, and sugar! It is a creation of the spirit, every detail at one with the whole, possessed of perfection and pervaded by the breath of life, such that he who created it in no way proceeded arbitrarily by bits and pieces, but rather that the demonical spirit of his genius held him in its power, so that he was compelled to do what it commanded" (Goethe, *Gespräche mit Eckermann*, 20 June 1831, 655).

Adding Birds to Mozart's "Sparrow Mass" An Arrangement with Children's Instruments by Paul Wranitzky

Scholarship sometimes advances in strange and unexpected directions, and even by way of the kind of embarrassing misstep to which I will confess here. In my recently published book *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge University Press, 2003), I briefly discuss, and present a musical example from, a Mass with Toy Instruments attributed in the only source I know (a set of manuscript parts from Marie Therese's library, now preserved in the Austrian National Library under the call number Mus. Hs. 10235) to Paul Wranitzky.

The toy instruments in question were called "Berchtesgadener Instrumente" because craftsmen in the Bavarian town of Berchtesgaden, near Salzburg, specialized in their manufacture. They are most familiar today through the Toy Symphony previously attributed to Joseph Haydn and Leopold Mozart. Almost all these instruments belong to the wind or percussion families. Several of the wind instruments are bird calls. The cuckoo plays two notes a minor third apart. (The cuckoo's call is sometimes imitated by composers as a major third—e.g. Beethoven in the Pastoral Symphony. But all the music for Berchtesgadener Instrumente that I have seen requires an instrument that plays a minor third.) The *Wachtel* or quail plays a single pitch in a rhythmic pattern (three notes, the first dotted) familiar from Beethoven's imitation of the same bird. Another instrument called for by Wranitzky, the *Orgelhenne* ("Organhen"), is notated as if it were some kind of percussion instrument without definite pitch; but its name certainly suggests some kind of bird call.

The attribution of the mass to Wranitzky goes back a long way. Marie Therese herself recorded in her musical diary a performance on 28 February 1802 of "Meß mit Berchtesgadener Instrumenten von Wranitzky." An early nineteenth-century musical inventory that I believe records the contents of the empress's library (Catalogo alter Musickalien, a manuscript in the Austrian National Library) attributes to Wranitzky "Eine Meeß mit 2 Orchester und

ungewöhnlichen Instrumenten." Those who catalogued the mass when it entered the collection of the National Library in the mid-1930s accepted the attribution; so did the *New Grove*, second edition, in which the mass is included in the Wranitzky worklist.

The correction of that attribution began with Ulrich Konrad's touching reminiscence, in the previous issue of this *Newsletter*, of his first experience with Mozart's music in the form of a childhood performance of an early Salzburg mass. Konrad's words led David Buch and me to listen to recordings of several of these works on a pleasant Sunday morning last March in Iowa City. Mozart-lovers will imagine the surprise and delight, and also the mortification I felt when I heard the first measures of the "Spatzenmesse" (the "Sparrow Mass"), K. 220, and realized that I had attributed to Wranitzky Mozart's music. David Black, a graduate student at Harvard writing a dissertation on Mozart's church music, independently recognized Mozart's music, and kindly informed me of his identification.

I say "Mozart's music"; but for a while it seemed to me possible that the attribution to Mozart was mistaken. The autograph of the "Sparrow Mass" has disappeared, and there is no completely unambiguous reference to the mass in the Mozart correspondence. Moreover, this *Missa brevis* has inspired some rather hostile critical reaction. Alfred Einstein, in *Mozart: His Character, His Work*, wrote: "There is not the slightest attempt at a fugato as the conclusion of the Gloria and Credo; . . . there is scarcely more than a hint at anything mystic or emotional . . . It is surely [Mozart's] weakest, his most Salzburgian, church work." Could Wranitzky have written a mass that was somehow misattributed to Mozart?

The short answer is no. Strong evidence supports Mozart's authorship of the "Sparrow Mass," which is a stronger work than Einstein believed. Its opening theme is among the incipits of five masses by Mozart that his father inscribed on the title page of a manuscript that once contained the autographs of all five masses. A set of parts copied in Salzburg

in the late 1770s contains corrections in Wolfgang's hand. Daniel Hertz, in his book *Haydn, Mozart, and the Viennese School*, finds charm, originality, and rich craftsmanship in what he calls "the songlike music" of the "Sparrow Mass." All of these can be heard easily in the ingenious way Mozart prepared for the return of the mass's opening melody in the Agnus Dei. "This is Mozart at his most playful," writes Hertz, "and a heavenly level of play it is."

Mozart definitely wrote the "Sparrow Mass," probably in 1775 or 1776; the Mass with Children's Instruments is an arrangement that Wranitzky made about a quarter of a century later for performance by Empress Marie Therese. Why the set of parts in which the arrangement is preserved makes no mention of Mozart, and why the empress, in recording her performance of the work in her diary, attributed it only to Wranitzky, remain mysteries.

As for the question of why the empress wished to sing a mass with children's instruments, an answer is suggested by the manuscript inventory of her music library that I mentioned earlier. It mentions only a couple of pieces of church music—the Mass with Berchtesgadener Instrumente and a copy of the anonymous "Schulmeistermesse," which it wrongly attributes to Michael Haydn. The empress owned a great deal of liturgical music, and in her will she directed that after her death this music be transferred to the Hofkapelle, the court chapel. An inventory of Marie Therese's church music was drawn up at the time of this transfer, and it shows that the Mass with Toy Instruments and the "Schulmeistermesse" did not go to the Hofkapelle with the rest of the church music. They were evidently not considered appropriate for performance in a liturgical context.

The inventory in which both these masses *are* listed begins with a table of contents that refers to the group of pieces that includes them as "Scherzmusick"—joke music. The list of Marie Therese's Scherzmusick indicates the range of musical humor that appealed to her. Some of the pieces involve parody—of opera

seria (*La Ginevra di Scozia travestirt*), of Georg Benda's melodrama (*Medea travestirt*) and of Shakespearean tragedy (*Mackbeth travestirt*). Others make jokes at the expense of various nationalities or ethnic/religious minorities—

Haydenreich's *Der Jury, ein Kroat*, Praschak's *Die Judenschule*, Paer's *Operetta chinese*, Wranitzky's vocal trio *Die Juden*, and the anonymous *Die schwäbische Schöpfung* and *Der Schweitzer Bauerntanz*. Several pieces make use of "ungewöhnlichen instrumente"—which are not in every case toy instruments, but include xylophone and *Schalmay*. Finally, there is the small category of works involving parody of the Mass. Michael Haydn, in denying authorship of the "Schulmeisterrmesse," wrote: "it has never been my custom to render serious or devote texts laughable."

The Mass with Toy Instruments fits into most of these comic categories. The use of unusual instruments was by itself enough to make it "Scherzmusic." As their name suggests, Berchtesgadener

Instrumente, and the custom of assembling large numbers of these instruments in combination with conventional orchestras, were associated in the eighteenth century with the countryside of southern Bavaria and the nearby territory of Salzburg. A performance at the Viennese court involving Berchtesgadener Instrumente conveyed "ethnic comedy" of much the same kind as a performance of *Die schwäbische Schöpfung* or *Der Schweitzer Bauerntanz*.

Why would Marie Therese or Wranitzky have chosen the "Sparrow Mass" in particular as the basis for such a work? The nickname itself suggests one answer. It comes from what Hertz calls a "chirping figure"—repeated quarter notes in the violins, each note with an appoggiatura a half step below the main note—in the Sanctus. The nickname goes back at least as far as the first edition of the Köchel catalogue, and probably much further than that. Indeed, it is unlikely that Wranitzky, probably in consultation with the empress, would have added

Berchtesgadener Instrumente to this particular mass unless they already perceived it as having some kind of association with birds. The sound of the cuckoo, the quail, and the *Orgelhenne* intensified what they evidently already understood as a characteristic element of the work.

The addition of toy instruments to Mozart's mass also enhanced its folklike character. Einstein used the word "Salzburgisch" to express his disdain for the "Sparrow Mass." Maybe Marie Therese and Wranitzky also sensed, in the popular, songlike character of this music, some local color—some Salzburgian flavor that they, unlike Einstein, actually enjoyed, and that suggested to them the idea of performing it with Berchtesgadener Instrumente.

My thanks to David Black, Daniel Hertz, Michael Lorenz, and Neal Zaslaw for advice and information.

—John A. Rice
Rochester, Minn.

Mozart, Mass in C, K. 220, as arranged by Paul Wranitzky for toy instruments, Kyrie, mm. 1-5

A Mozart Manuscript at Cornell University

The Division of Rare and Manuscript Collections housed in Kroch Library at Cornell University contains a lone Mozart manuscript: a single, small leaf with a mixture of fragmentary and complete compositions dating from the early 1770s. The leaf is one of 57 items in the Great Composers and Musicians Collection (Archive 4674), formerly part of the Nicholas H. Noyes Collection.

Donated to Cornell in 1959, the collection was more or less forgotten until its rediscovery at the beginning of the 1970s. Though some of the music of the manuscript was known to K6, its location and full contents came to light only with Neal Zaslaw's article in 1971.¹ The donor, Nicholas H. Noyes (1883–1977) graduated from Cornell in 1906 and went on to become vice-president and treasurer of the Eli Lilly pharmaceutical company. Noyes donated generously, and mostly anonymously, to Cornell University and to various communities in upstate New York. At Cornell he endowed numerous professorships, provided the funds to build Noyes Lodge, used in recent years as a language learning center and soon to be refurbished as a research center for the social sciences, and gave two collections of rare books and manuscripts to the library. Outside of the academic world, Noyes donated to upstate New York churches and public libraries, and under wrote the construction of the Noyes Memorial Hospital in his hometown of Dansville, New York. In 1950 he founded the Noyes Jr. Memorial Foundation to Benefit Fine Arts. Much of his philanthropic activity was spurred by the tragic death of his son at the age of 28 in 1939.

We do not know how or when Noyes acquired the Mozart manuscript. We know that Nissen catalogued it in 1798, and that it ended up in the hands of collector Aloys Fuchs. Einstein, in K3, then traces the history of the leaf through two catalogues: it first appears with a facsimile in the catalogues of Viennese antiquariat V.A. Heck in 1932, and then later was in the catalogues of the firm Meyer and Ernst (see Anh. 109d, p. 833). After this, the history of the leaf is unknown until its donation to Cornell.

The only piece Einstein reproduced in K3 is a short Fughetta, now known as K. 626b/36. K6 adds the Kontretanz melody, listed as K. 626b/44. Zaslaw has

pointed out that while the editors seem to have copied the entry for K. 626b/36 directly from K3, K. 626b/44 was probably taken from a volume of the *NMA*, which reproduced a partial facsimile of that melody.

Part of the value of this leaf is the rarity of the material it preserves: though it often is grouped with other *Skizzenblätter*, the leaf is best classified as *Kontrapunktische Übungen* or *Studien*. With the exception of the Kontretanz melody, this leaf comprises self-contained counterpoint exercises. Schmid argues that this leaf contains *Übungen in Klangfiguration*.² The first C major double canon is Mozart's solution to a puzzle canon from Padre Martini's *Storia della musica*. Mozart received both volumes 1 and 2 of Martini's *Storia della musica* in 1770 from the good padre himself. The second volume was just then newly off the press. The other canons seem to have been written in the spirit of Martini, and are Mozart's own attempts to work out similar exercises. The Kontretanz melody is titled, through frustratingly illegibly. Possible readings of the tiny script are "le mottet" (suggested by K6), "le mollet" (Zaslaw), and "le matlot" (Konrad at the suggestion of Faye Ferguson). The origin of the melody remains unidentified.³

Dating this leaf has been complicated since it is tied to several other manuscripts with uncertain dates. Einstein dated the leaf around 1773 in K3, and K6 repeats this dating. Zaslaw has argued that the leaf belongs with the other leaves known as K. 74 k-x, dated 1770 by K6. These leaves share the same ten-staff oblong octavo format, as well as musical similarities: K. 74r and x are both drawn from other material in Martini's *Storia della musica*. He also connected the seventh item, the 8-voice circle canon, with Mozart's Kyrie K. 90, dated 1771 by K6, which appears to be extension of the canon into a complete composition. Since the piece would logically come between the gift of the *Storia della musica* and the composition of K. 90, Zaslaw dated the Cornell leaf 1770/1. Based on his studies of Mozart's handwriting, Plath suggested the date 1772 to K.73r and K.73x, and argued that K. 90 cannot date from 1771, and must be from a later period. He dated the Cornell leaf as late as 1774.⁴ Tyson dated it at 1773 based on the paper type, a kind Mozart used between 1773 and 1775, and Konrad repeated this dating, both

in his study of Mozart's autographs and in the *Kritische Bericht* for *NMA*, X/30/3.⁵ Hopefully future scholarship will shine light on the origins of the mysterious Kontretanz melody, and this may, in turn, help date this leaf more precisely.

Description and Contents

1 leaf, two sided. 22.4 x 16.2 cm. Top, recto: von Mozart und seine Handschrift (Nissen); recto, right side: Geschrieben / circa 1770–1775. aus / dem Notenpa= / pier die Zeitperiode / erkannt. / Aloys Fuchs Facsimiles: *NMA*, X/20/3, in which it is listed as Skb 1773b 9 (N.B., this facsimile is slightly larger than the original manuscript); Zaslaw, "A Rediscovered Mozart autograph," pp. 426–427; *NMA*, IV/13/1/1 (the Kontratanz melody only). Transcriptions: *NMA*, IV/13/1/1 (Kontratanz only); Zaslaw (complete); *NMA*, X/30/3 (complete).

Contains seven items: (1) a complete four-voice Fughetta in F minor (K. 626b/36), (2) five measures of a four-voice double canon, (3) unaccompanied melody of a Kontretanz (K. 626b/44), (4) two measures of a four-voice fugue in C, (5) three measures of a three-voice counterpoint exercise, (6) another four-voice double canon in C major, and (7) an eight-voice circle canon, without clef or barlines.

—Emily Iuliano Dolan
Cornell University

1. See Neal Zaslaw, "A Rediscovered Mozart Autograph at Cornell University," *Mozart-Jahrbuch*, (1971), 419–31.
2. Manfred Hermann Schmid, *Mozart und die Salzburger Tradition* (Tutzing: Hans Schneider, 1976), 184ff.
3. Using the ARTFL Project database (<http://humanities.uchicago.edu/orgs/ARTFL/>), I was unable to find any occurrences of these possible readings with the exception of "le mollet," which in addition to its familiar meaning "calf" (which does not seem to shed much light on the origin of the melody), also referred to a type of fringe or ornamentation in the 18th century. In the first edition of the *Dictionnaire de L'Académie française* (1694), "mollet" is defined as "Petite frange qu'on met aux lits, sieges &c. Mollet d'or & d'argent. mollet de laine. mollet de soye & de laine" and this definition remains unchanged through the dictionary's 5th edition (1798), and then disappears in the 19th century. Though this does not suggest any obvious interpretation of the title, one wonders if it might refer to the decoration of the costume worn by the intended subject of Mozart's dance.
4. Wolfgang Plath, "Beiträge zu Mozart-Autographie II," *Mozart-Jahrbuch*, (1976/77), 161.
5. Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 164–171. Ulrich Konrad, *Mozarts Schaffensweise: Studien zu den Werkautographen, Skizzen und Entwürfen*, (Göttingen: Vandenhoeck & Ruprecht, 1992), 211–213.

Book Review

Simon P. Keefe, editor. *The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 2003.

This book (245 pages plus notes, suggestions for further reading, and indexes), the newest in the series of “composer handbooks” published by Cambridge University Press, joins volumes on composers from Bach to Stravinsky. Simon P. Keefe’s intended audience and purpose are inclusive: “For students, scholars, and music lovers alike, [this volume] aims to bridge the gap between scholarly and popular images of Mozart by enhancing a reader’s appreciation of Mozart and his remarkable output regardless of musical aptitude or prior knowledge of Mozart’s music” (p. 2).

The volume is divided into four sections, covering major areas of Mozart research and together giving “a balanced portrait of the composer.” Part I addresses “Mozart in Context”—Mozart in Salzburg and Vienna, his compositional methods, and contemporary aesthetics. Part II focuses on the works, with chapters devoted to each major genre. Part III is devoted to Mozart reception in the nineteenth and twentieth centuries, and Part IV to issues of performance. The contributors Keefe has lined up suggest great promise for the volume—generally fulfilled—since they constitute a virtual all-star lineup of Mozart scholars.

Although Keefe’s stated audience is more diverse than just Mozart specialists, it does not necessarily follow that the individual contributions have nothing new to offer scholars. Cliff Eisen’s opening chapter, “Mozart and Salzburg,” for example, carefully documents musical life in “the most important and influential archdiocese and sacred state in German-speaking Europe,” in part with details not easily available elsewhere—a clear description of the four groups which comprised the Salzburg court music, and a discussion of the larger musical scene there, beyond the court itself (for example, the nunnery at Nonnberg and the University offered opportunities for Salzburg musicians).

Much of Eisen’s contribution supports his assertion that the Mozarts’ unhappiness in Salzburg was not only the fault of

an unsympathetic archbishop and a city with limited musical resources. He contends that the Mozarts should share the responsibility for their misery in Salzburg. For example, he suggests that by the number and complexity of his symphonies and other instrumental compositions, the young Mozart provoked Colloredo. While he composed a respectable amount of church music during his Salzburg years, Mozart’s symphonies outnumber his sacred works, although Eisen also admits that the terms of his appointment as court organist only vaguely address Colloredo’s expectation for new compositions. Colloredo’s appointment of Michael Haydn to succeed Mozart as organist clearly criticizes Mozart’s emphasis on instrumental music—Haydn should “show more diligence . . . and compose more often for our cathedral and chamber music . . .” While admitting that “Colloredo was a difficult employer,” Eisen balances the conventional view that the blame was one-sided. From Colloredo’s perspective, the Mozarts were not good employees.

Dorothea Link’s “Mozart in Vienna” summarizes the opportunities that Mozart had for employment and commissions at the court, and counters the customary explanation that his appointment as composer of chamber music in 1787 was a disappointment—in part because it was a lesser post than that of Kapellmeister, held by Salieri, and in part because when Mozart was appointed, his salary was less than one-third of Gluck’s, his predecessor. “The important point to remember is that within six years of arriving in Vienna Mozart had achieved his [or his father’s?] goal of attaining a court position” (p. 24). Link rightly attributes the diminished opportunities for Mozart in church music to Joseph II’s ecclesiastical reforms, and briefly describes Mozart’s career and opportunities for income from performing, teaching, publishing, and support from patrons.

In a particularly well-written chapter, Ian Woodfield examines “Mozart’s Compositional Methods: Writing for his Singers,” written more with the specialist in mind than the amateur reader. His focus is on *Così*, where through close study of the autograph he highlights

several examples where Mozart apparently responded to the unique needs and/or wishes of specific singers. Although much of the volume has no musical examples (an accommodation to the non-specialist reader?), their inclusion here clearly illustrates his point—that even as a mature composer Mozart respected the wishes of his singers, and fit the aria to the singer “as perfectly as a well-made suit of clothes” (as he stated already in 1778). One minor example where one could have wished for more coordination between author and editor: the example illustrating “a new version below” is positioned at the top of page 46, above the text in question rather than “below.”

David Schroeder’s similarly well-written “Mozart and Late Eighteenth-Century Aesthetics” continues many of the themes he earlier explored in his *Mozart in Revolt* (New Haven and London, 1999)—the influence of Leopold on the young Mozart beyond musical instruction; the influence of Gottsched and Gellert on Leopold’s views on aesthetics and morality; Mozart’s place in the circle of Baron Grimm and Madame d’Epinay in Paris, and Viennese leaders of Enlightenment thought. Schroeder has a knack for weaving insightful comments into the larger discussion; for example, his suggestion that Mozart’s regard for Madame d’Epinay somehow influenced his treatment of women in operas after his Paris sojourn—Susanna, Pamina, and even Elettra.

W. Dean Sutcliffe surveys the keyboard music. Without illustrative examples, and no doubt due in part to the diversity of the body of music that he covers, his contribution never gets beyond a catalogue of works with a few comments about each. The whole of the chapter is no more than the sum of its parts. Companion editor Keefe completes the discussion of keyboard music in his chapter on the concertos—an extension of his earlier book on the piano concertos. He neatly integrates Koch’s description of the dramatic character of the concerto with comparisons to dramatic processes as described by Lessing and others, and shows Mozart’s understanding and application of these ideas in the slow

continued on page 12

Book Review

continued from page 11

movement of K. 467. He successfully identifies Mozart's "happy medium" between display ("brilliant...without being vapid"—Mozart's words, from the oft-quoted letter of 28 December 1782) and dialogue (musical content). The thread running through Keefe's next contribution, a perhaps too-compact chapter on the orchestral music, is Mozart's skill and preoccupation with orchestration, especially his prominent use of winds, cited already during his lifetime as well as by later writers. This chapter seems less focused than his first: the extended discussion of Mozart's wind-string dialogue in the "Jupiter" is more detailed than his discussion of the finale, which presents nothing new to the scholar or even serious amateur reader. The second line in the quotation from Koch (p. 80) should read "it" rather than "its."

Eisen's second chapter, a consideration of Mozart's chamber music, thoughtfully begins by considering "chamber music" from an eighteenth-century perspective: music covering a broad range of genre and instrumental combinations, and played in chamber (rather than church or theater). His contribution is brief, yet he finds distinguishing characteristics in each work.

Paul Corneilson's essay on Mozart's vocal music concentrates primarily on the church music in a superficial manner. For example, along with Otto (not "Otta") Biba he counters "conventional wisdom [which] states that once in Vienna, Mozart lost interest in sacred music . . ." He fails, however, to note that the gap in Mozart's sacred output between the Mass in C Minor and the Requiem is due at least in part to the reforms of Joseph II, who curtailed support for the Church, including not only its property holdings but also its rituals. (Haydn similarly composed almost no church music during the Josephinian decade.)

Three comments in Corneilson's brief discussion of the Requiem (pp. 127–8) must be questioned. Referring to the scene in the film *Amadeus* in which the dying Mozart dictates the "Confutatis" to Salieri, part by part, Corneilson continues, "The scene, although entirely fictional, gives insight into how Mozart composed music." In what way? Surely

he cannot mean that Mozart regularly dictated, note for note, to an associate. If not that, however, then what? To suggest "how Mozart composed" seems to me to fall somewhere between simplistic and presumptuous. Secondly, Corneilson reinforces the popularly-held belief stemming from Niemetschek and Constanze (via the Novellos) that "(at least near the end) Mozart believed he was writing the Requiem for himself . . ." Since we have no indication from Mozart himself, a bit more caution might have been advisable. Finally, the contrapuntal complexity throughout the Requiem would hardly seem consistent with the "more popular" style in *Die Zauberflöte* and other late works (although the beautifully simple motet "Ave verum corpus" is strangely not mentioned).

Edmund J. Goehring's contribution on "The opere buffe" is nothing short of masterful—perhaps the highlight of the volume. His explications of "O statua gentilissima" and "Ah taci, ingiusto core" from *Don Giovanni* are brilliant. Two of the many virtues of Julian Rushton's "Mozart and the Opera Seria" are his sensitivity to the quality of even the earliest of Mozart's works in this genre, and his willingness to go beyond analytical writing and unapologetically declare his high regard for the music, which he considers "among the glories of [Mozart's] magnificent oeuvre." And David J. Buch completes the survey of Mozart's operatic output with his efficient chapter on the German works.

John Daverio describes "Mozart in the Nineteenth Century" and Jan Smaczny admirably surveys the many ways that Mozart has affected scholars, composers, performers, and the general public throughout the twentieth century—even including a culinary connection, a brief history and recipe for the Echte Salzburger Mozartkugel. The chapter economically synthesizes much of the scholarship of the past decades, especially approaching the Bicentennial, and succinctly concludes with a charge to the next generations of Mozart scholars and performers: "The music of Mozart, so extensively—not to say lovingly—measured, assessed, and reassessed by musicologists and performers, collided in the 1980's and 1990's with his popular image. The resulting pile-up is what the twenty-first century will have to sort out."

In "The Evolution of Mozartian

Biography" William Stafford outlines the role of the family correspondence as the basis—beginning with the letters themselves, and the problems they raise. While mentioning their transmission through the Nissen biography and their modern collections and translations, he fails to mention Robert Spaethling's more recent *Mozart's Letters, Mozart's Life* (New York, 2000), which for me is more interesting than Anderson's cosmetically more perfect readings. (Of the writers in this compendium, unfortunately only Link quotes Spaethling's vivid translations. Most others resort to the more traditional Anderson offerings. Several authors, including Rushton and Schroeder, quote their own translations. Schroeder laments the "often outdated modes of expression" of Anderson, but fails to mention Spaethling, as also does Jan Smaczny when discussing English translations, p. 188.) Stafford's summary evaluations of the stages in Mozart biography is well done, and continues some of the themes explored in his *The Mozart Myths* (Stanford, CA, 1991). He also points to the next challenges in biographical study: "What is lacking above all is a fundamental critical study of Nissen and of the sources on which his biography is based; and after that, of the anecdotal evidence that was added later in the nineteenth century" (p. 210). As a modest step in that direction, I have been working on a translation of Nissen.

"Mozart the Performer" is the topic of Katalin Komlós's chapter, including accounts of the Wunderkind years, Mozart as a performer on keyboards (organ, harpsichord, and fortepiano), and Mozart's concert career in Vienna. Robert Levin concludes with brief but cogent discussions of many of the issues confronting the modern performer.

Without explanation the editor uses only the original, and not the revised Köchel numbers. Keefe has also provided a chronology, suggested further readings, and thorough general and work indexes. *The Cambridge Companion to Mozart* is indeed a worthy successor to the illustrious *The Mozart Companion* (London, 1956).

—Richard Benedum
University of Dayton

2004 MSA Study Session

continued from page 1

Maiko Kawabata: Heteroglossia” in Mozart’s Violin Concertos

The instrumental music of Mozart challenges the performer to bring alive a dazzling array of characters, gestures, and moods. Take the Violin Concerti, for example, which dispatch the violinist to sing an aria in the *seria* style, play a recitative, hammer out a military tattoo, and lead a “Turkish” band. Drawing on such diverse genres as opera, serenade, military marches and Janissary music, the music shifts easily from one discursive mode to another. Somehow the performer too must master, or give the illusion of mastering, the discursive shifts traversed by Mozart. What can the performer learn from the composer?

Using Bakhtin’s concept of “heteroglossia” (formulated in response to the “polyphonic” novels of Dostoevsky), I seek first to illuminate Mozart’s multifaceted compositional palette, taking as examples the Violin Concerti in G, D, and A. The characteristic gestures, styles, and idioms of Mozart’s violin writing are woven together in a rich tapestry of styles, vibrant with “voices” originating in sources far apart—analogue, in kind, to the “diversity of speech types” the Russian philosopher identified in Dostoevsky’s novels. I then ask how a modern-day violinist might formulate “heteroglossia” in performance terms. By considering a unique, videotaped performance of Gilles Apap—the extraordinary and eccentric concert violinist who improvises on Mozart’s themes in the idioms of Gypsy and Irish fiddling and Classical Indian music, as well as blues—I argue that he takes Mozart’s heteroglossia to a new level, thus making him, ironically (and unwittingly) the most “authentic,” perhaps, of historical performance practitioners.

Onnie Grissom: Sickness and Healing in Mozart’s Vienna

Mozart’s death has been widely reiterated, debated and discussed. The underlying assumption of many discussions is that Mozart’s death was an unusual and singular event. This paper questions this assumption through the study of sickness and healing from the viewpoint of the late-18th-century Viennese patient.

What were the norms of sickness and healing for bourgeois families in late-18th-century Vienna? Specifically, the paper addresses the most common forms of sickness in Mozart’s Vienna, and how people would negotiate these sicknesses through the advice of family, community, medical self-help manuals, and doctors.

Finally, the paper also looks at the contemporary statistics of disease, death, and age. Understanding the late-18th-century Viennese citizen’s viewpoint of sickness and health would help place Mozart’s own sickness and death within the context of contemporary society’s expectations of the same.

Marie-Hélène Benoit-Otis: Mozart Between Bretzner and Gluck: A Comparative Study of the Theme of Forgiveness in *Die Entführung aus dem Serail*

Forgiveness plays a central dramatic role in Mozart’s operas. This is true for his entire corpus of works in this genre, from his earliest youthful attempts to the operas of his full maturity. From *Bastien und Bastienne* to *La clemenza di Tito*, including the Da Ponte trilogy and *Die Zauberflöte*, all of Mozart’s works for the stage are based on forgiveness and reconciliation, a theme that inevitably underpins an important dramatic moment, most often at the *dénouement*. *Die Entführung aus dem Serail* is no exception, for as we shall see in this presentation, forgiveness plays a particularly essential role in this *Singspiel* created in Vienna in 1782.

Scholars already have noted the

recurrence of the theme of forgiveness in Mozart’s operas. Nicole Quentin Maurer (1984) and Jean-Victor Hocquard (1987) both noted the fact that forgiveness occurs in almost all of Mozart’s operas. André Dabezies’s 1982 analysis of the way in which the theme of forgiveness is embodied in Mozart’s operatic production also provides readers with a number of reasons why this theme is so important in Mozart. Ivan Nagel (1985) has also studied this issue, but from a literary, philosophical and ideological point of view.

If the publications cited above provide the foundations for a study of the theme of forgiveness in Mozart, they do not furnish scholars with a clear and complete picture of the subject. In fact, a systematic study of the mechanisms that make forgiveness so central to Mozart’s operas and the function it assumes in the composer’s dramatic oeuvre has yet to be undertaken. The purpose of this paper is to make a first step in this direction by studying the theme of forgiveness in *Die Entführung aus dem Serail*.

As we shall see, analysis of the genesis of the libretto reveals that the theme is much more profoundly expressed in Mozart’s opera than in Bretzner’s *Belmont und Constanze oder Die Entführung aus dem Serail* (Leipzig 1781), its direct model. Moreover, a brief analysis of key moments of Mozart’s *Singspiel* demonstrates that forgiveness is not simply one theme among many others in the opera, but, on the contrary, plays a central role in the dramatic structure of the opera. Finally, comparison with Gluck’s *opéra-comique* *La Rencontre imprévue ou Les Pèlerins de la Mecque* (Vienna 1764) shows that Mozart’s opera, although it was deeply influenced by its predecessor, treats the theme of forgiveness in an original and exceptionally profound manner. In fact, Mozart’s *Die Entführung aus dem Serail* stands apart from the contemporaneous repertoire for the submission of every other subtheme in the *Singspiel* to a transcendent forgiveness, which even overwhelms the abduction to which the title refers.

Works in English: 2003

Books

Barth, Karl. *Wolfgang Amadeus Mozart*. Translated by Clarence K. Pott. Eugene, Or.: Wipf and Stock, 2003.

Irving, John. *Mozart's Piano Concertos*. Aldershot: Ashgate, 2003.

Keefe, Simon P. *The Cambridge Companion to Mozart*. New York: Cambridge University Press, 2003.

Peddemor, Arie, Leo Samama, and Bart van Oort. *Mozart and the Netherlands: A Bicentennial Retrospect*. Zutphen: Walburg Pers, 2003.

Wilson, Conrad. *Notes on Mozart: 20 Crucial Works*. Edinburgh: Saint Andrew Press, 2003.

Articles in Journals and Books

Hersh, Paul. "What We Missed: Mozart's Unfinished Concerti." *Soundpost Online* 3/11 (Spring 2003). [e-journal] <<http://www.soundpostonline.com/archive/spring2003/page5.htm>> (accessed 28 June 2004).

Jan, Steven B. "Erratum: The Evolution of a Memplex in Late Mozart: Replicated Structures in Pamina's 'Ach, ich fühl's'." *Journal of the Royal Musical Association* 128, no. 2 (2003): 229–370.

Keefe, Simon P. "The 'Jupiter' Symphony in C, K. 551: New Perspectives on the Dramatic Finale and Its Stylistic Significance in Mozart's Orchestral Oeuvre." *Acta Musicologica* 75, no. 1 (2003): 17–43.

Levin, Robert D. "Mozart's Non-Metrical Keyboard Preludes." In *The Keyboard in Baroque Europe*, ed. Christopher Hogwood. Music Performance and Perception. Cambridge: Cambridge University Press, 2003.

Moreno, Jairo. "Subjectivity, Interpretation, and Irony in Gottfried Weber's Analysis of Mozart's

'Dissonance' Quartet." *Music Theory Spectrum* 25, no. 1 (Spring 2003): 99–120.

Polzonetti, Pierpaolo. "Mesmerizing Adultery: *Così fan tutte* and the Kornman Scandal." *Cambridge Opera Journal* 14, no. 3 (November 2003): 263–96.

Portowitz, Adena. "The Recapitulation as Climax in the First Movements of Mozart's Early Concertos." *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 2, no. 1 (October 2003): 7–20.

Widmer, Gerhard, and Asmir Tobudic. "Playing Mozart by Analogy: Learning Multi-Level Timing and Dynamic Strategies." *Journal of New Music Research* 32, no. 3 (September 2003): 259–68.

Dissertations/Theses

Bloom, David. "Oboe or Flute—Chicken or Egg: Cracking Open the Original Instrumentation for Mozart's Concert K. 314/285d." M.A. thesis, University of California, Santa Cruz, 2003.

Bonnell, Bruce. "The Quintet for Horn, Violin, Two Violas and Cello, K. 407 by Wolfgang Amadeus Mozart: Analytical Techniques and the Interpretation of the Work for the Natural Horn." D.Mus. diss., Indiana University, 2003.

Fraser, Catherine Stacey. "Webern and Mozart: Two of a Kind?" DMA diss., University of California, San Diego, 2003.

Gaubinger, Monika. "Tendencies in Eighteenth-Century Opera Seria and Mozart's *La Clemenza di Tito*." M.M. thesis, Bowling Green State University, 2003.

Grissom, Onnie K. "Mozart's Piano Concerto in D minor, K. 466: The Play with Topics in the High, Middle, and

Low Styles." DMA diss., The University of Oklahoma, 2003.

Huang, Tzu-Shan. "Mozart's Post-1781 Substitution Arias." DMA diss., Peabody Conservatory of Music, 2003.

Kane, Jennifer. "Mozart's Vesperae Solemnis de Confessore, K. 339: A Conductor's Analysis." M.M. thesis, Georgia State University, 2003.

Koerbler, Aleksandra. "The Role of the Golden Section in the Temporal Dimension of Selected Piano Sonata Movements by Mozart." M.A. thesis, The University of Regina, 2003.

Panner, Daniel Z. "The Function of the Second Viola in the String Quartets of Wolfgang Amadeus Mozart." DMA diss., City University of New York, 2003.

Rodriguez, Carlos Cesar. "Wolfgang Amadeus Mozart (1756–1791): The Complete Piano Sonatas." DMA diss., University of Maryland College Park, 2003.

Sai, Chiharu. "The Proportional Function of the Cadenza in the First Movements of Mozart's Piano Concertos." DMA diss., Manhattan School of Music, 2003.

Stipp, Neil Douglas. "A Study of Performance Practice Issues Related to the Fantasia in F Minor for Organ (K. 608) by Wolfgang Amadeus Mozart." DMA diss., University of California, Los Angeles, 2003.

Reviews

Garratt, James. Review of *K for Köchel: The Life and Work of Ludwig Ritter von Köchel, Cataloguer of Mozart*, by Thomas Edmund Konrad, *Music & Letters* 84, no. 2 (May 2003): 307–9.

Glasgow, E. Thomas. Review of *From Idomeneo to Die Zauberflöte: A Conductor's Commentary of the Operas of Wolfgang Amadeus Mozart*

by Myer Fredman, *The Opera Quarterly* 19, no. 2 (Spring 2003): 280–4.

Grayson, David. Review of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* by Simon P. Keefe, *Music & Letters* 84, no. 4 (November 2003): 662–4.

Irvine, Thomas. Review of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* by Simon P. Keefe, *Early Music* 31, no. 1 (Feb 2003): 131–3

—Compiled by Cheryl Taranto
University of Nevada, Las Vegas

Mozart makes the headlines again . . .

My breakfast in an Innsbruck hotel a few weeks ago was enhanced by the following headline in the international edition of the Daily Mail (London, 6 August 2004):

“Maternity hospital hits on a classic idea to ensure peace and harmony: Mozart? You hum it and I’ll gurgle it . . .” above a color photo of four infants fitted out with adult-sized headphones, all smiling beatifically as they were treated to music, mostly by Mozart.

The institution, a Slovakian private hospital Kosice-Saca, has wired the maternity ward with sound systems and special headphones, and the babies are hooked up five times each day to music. The most frequently played work is Mozart’s *Eine kleine Nachtmusik*, but Vivaldi’s *Four Seasons* and Brahms’s *Lullaby* are also used occasionally. The musical therapy has been in place for three months now, and hospital staff report that it helps relieve the trauma of birth and keeps the babies healthy and relaxed. Doctors claim that the music helps babies adjust to life outside the womb, they feel safe, and they sleep well. Slava Viragova, head of the maternity ward, stated “Studies suggest that listening to music makes children cleverer and more skilful. And our experience confirms the power of music.”

So, all of you new parents, forget about setting your baby atop the lulling clothes dryer forget about going for a soothing drive in the car, and get your new baby a set of headphones and some Mozart!

—Isabelle Emerson

Essay Contest

The Mozart Society of America is pleased to announce that the first of several events planned for Quarter-of-Millennium Mozart, 2006, will be a contest for the best essays in English on any aspect of Mozart studies.

Winning essays will be published in a special issue of the *Newsletter*, which will appear on 27 January 2006, the 250th anniversary of the composer's birth.

Three levels of prizes will be offered: \$1,000, \$750, and \$500. Each prize also includes a year's membership in the Mozart Society of America. The award committee reserves the right not to bestow any prizes. Board members, award committee members, and members of their families may not submit entries.

- Entries may address any aspect of Mozart studies. Fiction, musical compositions, poetry, and art are not eligible. Entries should not have been published.
- Entries should be no more than 3,000 words. Four copies must be submitted in a word-processed form, double-spaced. A reasonable number of musical examples, graphics, or illustrations may be included, if electronically reproducible.
- Entries should be accompanied by a cover page with the name, address, telephone number, and e-mail address of the submitter; no identifying marks should be on the copies of the entry text.
- All entries must be received by midnight 15 April 2005, and should be sent directly to the business office of the Society:

Mozart Society of America
Department of Music
University of Nevada
4505 Maryland Parkway
Las Vegas, Nevada 89154–5025.

The winners will be announced in the August 2005 issue of the *Society Newsletter*.

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.

International Society for Eighteenth-Century Studies: International Seminar for Young Eighteenth-Century Scholars, 12–17 September 2004, Basel, Switzerland. “Multilingualism and Multiculturalism in the Age of Enlightenment.” Limited to 15 participants. Deadline for application: 29 February 2004. For information contact: Prof. Dr. Andres Kristol, e-mail: Andres.kristol@unine.ch.

Midwestern American Society for Eighteenth-Century Studies, 7–10 October 2004, St. Louis, Missouri. Address: James Tierney, English, University of Missouri-St. Louis, e-mail: jettier@umsl.edu; web site: <http://www2.oakland.edu/english/mwasecs/index.htm>

East-Central American Society for Eighteenth-Century Studies, 21–24 October, 2004, Cape May, New Jersey. “The Musical Eighteenth Century.” Address: Susan Goulding, 106 Fairview Road, Farmingdale, NY 11735–1914; e-mail: sgoulding@optonline.net.

Northeastern American Society for Eighteenth-Century Society, 4–6 November 2004, University of Vermont, Burlington. Address: Dennis Mahoney, German and Russian, University of Vermont, Burlington VT 05405; tel: (802) 656–1476; fax: (802) 656–8028; e-mail: Dennis.Mahoney@uvm.edu.

American Musicological Society, 11–14 November 2004, Seattle, Washington. For information see the web site: <http://www.ams-net.org>.

Mozart Society of America, 12 November 2004, 12:00 noon, Study Session during annual meeting of American Musicological Society, Seattle. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

Society for Eighteenth-Century Music, November 2004 during annual meeting of American Musicological Society, Seattle. Address: Mara Parker, 207 Turner Road, Wallingford, PA 19086; e-mail: mparker81@erols.com.

Johnson Society of Southern California, 21 November 2004, Huntington Library. Address: Myron Yeager, School of Communications, Chapman University, e-mail: yeager@chapman.edu.

Western Society for Eighteenth-Century Studies, 19–20 February 2005, California State University, Long Beach. Address: Clorinda Donato, Romance Languages or Carl Fisher, Comparative Literature, California State University, Long Beach, CA 90840; e-mail: cdonato@csulb.edu; cfisher2@sulb.edu.

South Central Society for Eighteenth-Century Studies, 23–26 February 2005, Saint Simon’s Island, Georgia. Address: Murray Brown; e-mail: tyrebeiter@comcasts.net, mlbrown101@msn.com; web site: <http://www.scsecs.net/scsecs/>

Southeastern American Society for Eighteenth-Century Studies, 3–5 March 2005, Myrtle Beach, South Carolina. For information see the web site: <http://socrates.barry.edu/seasecs>.

Mozart Society of America, during annual meeting, 31 March - 3 April 2005 of American Society for Eighteenth-Century Studies, Las Vegas, Nevada. “Restoring Mozart.” Address: Isabelle Emerson; e-mail: emerson@ccmail.nevada.edu. See ASECS web page at <http://asecs.press.jhu.edu>.

Rousseau Association, 9–12 June 2005, Hamilton College, Clinton, NY.

American Musicological Society, 27–30 October 2005, Washington, D. C. Deadline for submission of papers: 17 January 2005. For information see the web site: <http://www.ams-net.org>.

Akademie für Mozart-Forschung, Salzburg, 1–5 December 2005, International Mozart congress, “The Young Mozart 1756–1780: Philology-Analysis-Reception.” Send abstracts (in electronic form only) to Akademie für Mozart-Forschung, att: Dr. Faye Ferguson, Schwarzstraße 27, A–5020 Salzburg, Austria; e-mail: faye.ferguson@nma.at, by 5 December 2004.

Mozart Society of America, 10–12 February 2006, Indiana University, Bloomington, Indiana. Theme: “Mozart’s Choral Music: Composition, Contexts, Performance.” Address: 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.

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. 23 October 2004, 2:30 P.M.: Rachel Rosales, soprano, all-Mozart recital of arias and songs, Donnell Library Center, 20 W. 53d Street, New York City. 17 November, 8:00 P.M.: Claring Chamber Players, Mozart String Quartets, CAMI Hall, 165 W. 57th St. 19 January 2005, 8:00 P.M.: Mozart’s Birthday Concert, Claring Chamber Players, Mozart’s Quintets in C major (K. 515) and G minor (K. 516), CAMI Hall. April or May: Spring Concert, Donnell Library. Admission free to all events.

continued on page 18

Mozart Society of California. Carmel. P.O. Box 221351 Carmel, CA 93922
Tel: (831) 625-3637; web site: www.mozart-society.com. 22 October 2004: Perlman-Schmidt-Bailey Trio. 19 November: Lark Quartet. 21 January 2005: David Gordon & Friends. 18 February: Mari Kodama, piano. 18 March: Anja Strauss, soprano. 22 April: Ivan Zenaty, violin. All concerts take place at the Sunset Center Theater, Carmel, and begin at 8 P.M. General membership which includes tickets for all events, \$125.00. Single admission \$27.00 for non-members, \$10.00 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, Concerts are free and open to the public. No further information available at this time.

CONCERTS AND LECTURES

A. Mozart Fest. Austin. Mary Robbins, Director. Series of six concerts plus six "Kidskonzerts" in various locations in Austin, Texas. For further information, see the web site: www.amozartfest.org, call (512) 371-7217, or e-mail: SongBirdG1@aol.com.

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 2005 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 2005. New York City
Lincoln Center
July and August 2005

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 2005

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

Woodstock Mozart Festival. Woodstock, IL, three consecutive weekends in late July and August, in the Woodstock Opera House, 121 Van Buren Street, Woodstock, Illinois

The Young Mozart 1756-1780

The "Akademie für Mozart-Forschung der Internationalen Stiftung Mozarteum Salzburg" will host an International Mozart Congress from 1 to 5 December 2005 in Salzburg. Topic of the congress is "The young Mozart 1756-1780: Philology - Analysis - Reception." Those interested in reading a paper are herewith invited to send a brief abstract (electronic form only: 3 1/4" or ZIP disk, MS-Word or a compatible program) no later than 5 December 2004 to the Akademie für Mozart-Forschung, attention of Dr. Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg (or by e-mail: faye.ferguson@nma.at).

News from Members

Bruce Alan Brown is currently finishing work on the *Kritischer Bericht* (critical report) for Daniel Hertz's edition of Mozart's *Idomeneo* for the *Neue Mozart-Ausgabe*. Along with Rebecca Harris-Warrick he has recently edited *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and his World*, which will be published later this year by the University of Wisconsin Press. He has also recently taken over as Editor-in-Chief of the *Journal of the American Musicological Society*, for a three-year term.

Margaret Butler presented a paper on "Exoticism in Eighteenth-Century Turinese Opera: Motezuma in Context" at the Society for Eighteenth-Century Music's inaugural conference at Georgetown University, Washington, D.C. (30 April-2 May) and at the international conference "Le arti della scena e l'esotismo nell'età moderna" sponsored by the Centro di Musica Antica Pietà de' Turchini, in Naples, Italy (6-9 May). Her review of Ian Woodfield's *Opera and Drama in Eighteenth-Century London: The King's Theatre, Garrick and the Business of Performance* (Cambridge: Cambridge University Press, 2001) was recently published in the inaugural issue of *Eighteenth-Century Music* (March 2004).

Caryl Clark, Associate Professor of Music at the University of Toronto, is co-chair of the Humanities Initiative at the Munk Centre for International Studies, and co-editor of two special issues of the *University of Toronto Quarterly: Voices of Opera* (1998) and *Opera and Interdisciplinarity* (2003). A third issue is currently in preparation. She is also editor of the forthcoming *Cambridge Companion to Haydn*.

Daniel R. Melamed's article "Evidence on the genesis of *Die Entführung aus dem Serail* from Mozart's autograph score" will appear in the *Mozart-Jahrbuch* 2003/04.

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Las Vegas, 31 March - 3 April 2005

Restoring Mozart

Papers may address any aspect of restoring Mozart—completion of an unfinished work, adaptation for modern ears or instruments, use of period instruments, performance practices, staging for twenty-first century audiences, etc.—or may argue against the very thought of "restoring." Papers should be no more than twenty minutes in length.

Please send proposals for papers directly to Isabelle Emerson, session chair (emerson@ccmail.nevada.edu) no later than 30 September 2003. Include your telephone and fax numbers and e-mail address, and indicate any anticipated audio-visual needs. Please note that ASECS cannot provide computers or computer-projection equipment. Also remember that the Society's rules permit members to present only one paper at the meeting; if you submit a paper proposal to more than one session, please be sure that you so notify all the chairs to whom you have made a submission. For more complete information on the Las Vegas meeting, see the ASECS web page at <http://asecs.press.jhu.edu>.

Board of Directors

Isabelle Emerson (University of Nevada, Las Vegas), President
Jane Stevens (University of California, San Diego), Vice-President
Daniel N. Leeson (Los Altos, Calif.), Treasurer
Peter Hoyt (Wesleyan University), Secretary
Bruce Alan Brown (University of Southern California)
Kathryn L. Shanks Libin (Vassar College)
Marita McClymonds (University of Virginia)
Mary Sue Morrow (University of Cincinnati)
John A. Rice (Rochester, Minn.)
Jessica Waldoff (Holy Cross College)

Honorary Directors

Alessandra Comini (Southern Methodist University)
Daniel Hertz (University of California, Berkeley)
Jan LaRue (New York University)
Jane Perry-Camp (Robbinsville, N.C., Tallahassee, Fla.)
Christoph Wolff (Harvard University)
Barry S. Brook (1918–1997)

Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:
Mozart Society of America, Music Department, University of Nevada, Las Vegas, Las Vegas, NV 89154–5025.

- I would like to become a member of the Mozart Society of America.
 I would like to renew my membership in the Mozart Society of America.

Name: _____

Address: _____

E-mail: _____

Phone (optional): _____

Fax: _____

Institutional affiliation: _____

Research interests: _____

Dues to be applied to:

- Present Year Next Membership Year

Annual Dues

Regular member (\$25)
Student member (\$15)
Other classification (see below, please indicate)

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 of the College of Fine Arts, for his generous and unfailing support of the Mozart Society of America.

John A. Rice, Editor
Newsletter

Isabelle Emerson, President
Mozart Society of America