



# Newsletter of the *Mozart Society of America*

Volume IX, Number 2 27 August 2005

## 2005 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 Washington, D.C. The MSA will convene on Friday, 28 October 2005, from 12:00 to 2:00 P.M., for 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 portion is as follows:

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

## Study Session

The Program Committee 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 Ellwood Derr, 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 14*

## Guest Column: Pierluigi Petrobelli

My first, true "encounter" with Mozart happened when I was eighteen, in an Italian provincial town, Padua (I was born and had grown up there), where public performances of music were usually limited—within a year—to two operas and two parallel concert seasons of chamber music; in this musical activity the appearance of Mozart's name was occasional indeed—certainly absent in the opera house, and rare in the chamber music repertory, one exception being, if I remember correctly, a piano recital by Walter Gieseking, the first part of which was entirely devoted to the Salzburg master.

I have not used at random the term "encounter," it was a 78 recording of the Piano Concerto in E flat K. 482, played and conducted by Edwin Fischer, that opened up to me, for the first time, the world of Mozart's music, its richness, its complexity of meanings, its constant variety of aspects, above all its supreme mastery of the overall shape of the composition. Of course, at that time I was aware of all these qualities only in an instinctive way; my musical experience having begun with opera, I was fascinated by the clarity and pithiness of the difference between the two themes in the first movement—and of course by the entrance of the soloist, like Don Giovanni showing up on the stage (I did not know then a single note of that opera). And then the intimate melancholy of the second movement, the constant dialogue between the soloist and the winds, and between the winds themselves; all in C minor and E flat major, until the sudden appearance in the penultimate variation of C major, with the inexorable conclusion of the

movement in the minor key of the opening. The way in which the apparent simplicity of the theme in the final rondo was constantly varied at each return gave me the definite impression that behind that simplicity an extremely rigorous—and yet flexible—concept of the musical discourse was realized; it seemed to me—and still does—a sort of miracle to present with deceiving ease such a complex organization of musical ideas.

I would like to stress the fact that, in the 50's of the previous century, the situation concerning the performance of Mozart's music I have described for my native town was, more or less, the same throughout Italy; performances of his operas were extremely rare; the same was true for chamber music, indeed for any other Mozart composition. My move to Rome in order to complete the university studies allowed me to broaden in some ways my knowledge of Mozart; I bought a vocal score of *Don Giovanni* (the only one available in the music bookstore) in a French edition (with piano reduction of the orchestral interludes, derived from the symphonic repertory, to allow for the changes of sets), perfectly mirroring the performing practice of that score at the Opéra during the nineteenth century; I attended a performance of the *Requiem* given by the soloists, chorus, orchestra, and conductor from Salzburg Cathedral (no real, striking impression) and a *Zauberflöte* at the Teatro dell' Opera, conducted by Vittorio Gui—and with Sena Jurinac, Anton Dermota, Rita Streich and Erich Kunz in the cast. Gui

*continued on page 2*

# Newsletter of the Mozart Society of America

Volume IX, Number 2 27 August 2005

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](mailto: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  
Gregory Butler  
Dexter Edge  
Kathryn L. Shanks Libin  
Marita McClymonds  
Mary Sue Morrow  
John A. Rice  
Jessica Waldoff  
Gretchen Wheelock

## Honorary Directors

Alessandra Comini  
Daniel Hartz  
Jane Perry-Camp  
Christoph Wolff  
Barry S. Brook (1918–1997)  
Jan LaRue (1918–2004)

## Business Office

Department of Music  
University of Nevada, Las Vegas  
Las Vegas, NV 89154–5025  
E-mail: [msa@nevada.edu](mailto:msa@nevada.edu)  
Fax: (702) 895–4239  
Isabelle Emerson  
Emma Pease-Byron, Assistant

Web Site: [www.unlv.edu/mozart](http://www.unlv.edu/mozart)

ISSN: 1527–3733

## Guest Column

*continued from page 1*

was a leading figure in introducing for the first time to the Italian audience great pages from music of the past and of his time: a friend of Debussy, he was the initiator of the Rossini renaissance, he rediscovered Verdi's *Macbeth*, and transcribed and reorchestrated (in a way totally unacceptable today) a number of Bach cantatas. His interpretation of *Zauberflöte* opened up to me the world of Mozart's musical theater.

I would like to linger for a moment on my experience as editor of Mozart's music, and especially of my contact with his autographs. Often, and in specific places in those manuscripts, one has the definite impression of hearing the *sound* he had in mind, the sound he was imagining while he was writing down the music just conceived. This is true for many pages in the score of *Il re pastore*; but it is true for other compositions as well; a most telling example, in my opinion, is the opening page in the autograph of the D minor Quartet K. 421, where the way in which the caption "sotto voce" is written expresses the kind of sound required for the opening bars better and more precisely than any other indication.

In my long life I have listened, studied, written on, and worked with all sorts of repertoires and composers, from the earliest forms of polyphony to Dallapiccola; a great part of my institutional activity has been devoted to Verdi. I have always worked with interest, curiosity and also with love on all these forms of music; and yet I never have had such a joy as when I worked (and work) with Mozart and with his music. This endless fascination comes from the directness of his musical message, which deals—I am convinced—with the most profound and important questions every human being worthy of the name has to face in life. Mozart deals with these questions entirely and exclusively with the musical language, even when—as it is often the case—he combines it with the spoken word. Hence comes—I think—the consolation he offers, and the joy he gives to everyone who listens to his music "with a fine ear."

—University of Rome

## From the President

Greetings from the oven that is Las Vegas in August!

Welcome to our new members and thanks to the many faithful members who have already renewed their memberships for the coming year.

Plans for the February 2006 conference at Indiana University are shaping up rapidly. A number of abstracts for proposed papers have been received, and Otto Biba, Director of the Gesellschaft für Musikfreunde in Vienna, has agreed to be the keynote speaker. Registration information will be mailed out on 1 October. Since Bloomington is a small town, I recommend making your travel plans as soon as possible (see the information on page 10). I would like to extend the Society's thanks to the people already at work on the conference—Bruce Alan Brown, chair of the program committee, and his committee members Kathryn Libin, Mary Sue Morrow, and John Rice, and Daniel Melamed, chair of arrangements at Indiana University.

We return in 2007 to our biennial, ODD-year schedule. The board is already considering sites for the conferences in 2007, 2009, and 2011. Please contact me if you have suggestions or recommendations for future meetings.

I've just returned from Santa Fe where I attended the brilliantly sung and controversially staged performance of *Lucio Silla* at the Santa Fe Opera. I was able to confirm arrangements for a conference jointly sponsored by the MSA and the Santa Fe Opera to take place 29 June through 2 July 2006 centering around *Die Zauberflöte* and culminating with the opening night performance on 1 July of that opera. The city of San Diego has announced a festival for Mozart year 2006 which involves most of the city's arts organizations. My own institution, UNLV, is planning a four-day conference in early April. Please let me know of any celebrations at your institutions.

Mallie Riecken, who has served as the MSA business manager since 2001, has resigned in order to have more time for her teaching and her family. Those of you who attended the Cornell conference and met Mallie in person will realize how much she did for us. I am happy to announce, however, that Emma Pease-Byron has accepted the position, beginning 1 July 2005. We are again in good and competent hands.

My very best wishes to all of you, and as always my thanks for your support of the Mozart Society of America.

—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.

## The Berlin Mozart

In the *Mozart-Jahrbuch* of 1999 Rainer Michaelis and Wolfgang Seiller reported for the first time about a portrait allegedly depicting Mozart that had been found in storage at Berlin's Gemäldegalerie, of which Michaelis is the general director. Evidently their essay did not receive much notice from Mozart aficionados. On 27

January 2005, anticipating the observance of Mozart's two hundred and fiftieth birthday next year, Rainer Michaelis officially unveiled what he called an unknown portrait of Mozart as an exciting new "discovery" (see illustration). He stated that it was done in the penultimate year of Mozart's life, 1790, in Munich by the well known painter Johann Georg Edlinger (1741-1819). It was the same picture that he, together with Seiller, had analyzed in the essay in the *Mozart-Jahrbuch*. Seiller took pride in being a distant descendant of Edlinger.

In order to authenticate the portrait, hitherto known as "Der Herr im grünen Frack" (The Gentleman in the Green Frock Coat), as representing Mozart, Michaelis and Seiller took great pains to compare

physiognomic features with an accepted Mozart portrait done in Bologna in 1777. (Of that portrait Leopold Mozart wrote to Padre Martini on 22 December 1777: "the painting is of no great value as a work of art, but I assure you that it is an excellent likeness. My son is exactly like that.") Michaelis and Seiller found similarities in nose, mouth, and the area of the eyes. An accentuated right eye was detected in both pictures. Nissen, in his Mozart biography, had already spoken of Mozart's "grosse

feurige Auge" (great fiery eye). Allowance was made for the Edlinger portrait's being painted thirteen years after the Bologna likeness.

Now in 2005 the German media were thrilled. Finally, they wrote, we have a worthy portrait of Mozart and in frontal



view (in contrast to the renderings in profile by Doris Stock and Joseph Lange). But was it really Mozart who sat for Edlinger in 1790?

Robert Muenster, in his book *Ich würde München gewiss Ehre machen* (reviewed by me in the *MSA Newsletter*, Vol. VII, No. 2), reports on Mozart's last visit to Munich, from 29 October to 6 November 1790. On 4 November Mozart participated in a festive court academy for the visiting king of Naples, which, in a letter to his

wife, he considered a distinct honor. In that same Munich letter there is no mention that any painting of himself had been made. He surely would have let his wife know had it occurred. When away from home, Mozart was meticulous in recording daily events. Also, there was

hardly any time in the week of his Munich sojourn for a session with Edlinger. This painter was known for his slow working habits, requiring dozens of sittings from his subjects. In a work catalogue of Edlinger's 247 portraits (1983), the name Mozart does not appear.

Richard Bauer, director of the City Archive of Munich, was not persuaded by the Berliners' Mozart. He thoroughly researched the history of the portrait and the identity of the person pictured. He was kind enough to make his results, which will be printed later this year, available to me in a German prepublication.

Apparently the painting had been exhibited in 1906 in Munich as the property of Franz Lindauer. Later it was in the hands of the Munich art dealer Fritz Ragaller. From a catalogue of the Gemäldegalerie Berlin, Bauer learned that it acquired the putative Mozart portrait in 1934 through a private seller on the Munich art market.

When the Munich architect Franz Lindauer (1854-1919), the former owner, loaned the picture for the exhibition of

1906, it was accompanied by two more portraits also by Edlinger. One showed his grandfather Joseph Lindauer (1755-1821), founder of a Munich bookstore and publishing house; the second was characterized as "Female image." The alleged Mozart had been named "Male image." Bauer made a discovery that eluded the Berlin gallery authorities. The two "image" pictures displayed almost exactly the same measurements in size and could have formed pendants. Customarily, the pendant to a male portrait represents his wife. But here the Berliners would have had a problem. If it had been Mozart who was painted in Munich in late 1790, the pendant could not have been his wife Constanze because she had stayed home in Vienna.

Lindauer, all through his life, concerned himself intensively with painted memorabilia of his family, which after his death induced the Munich student of culture Karl Trautmann to visit his widow on 16 April 1929. He was collecting information on the famous Lindauer family for an article he was about to write.

Josephine Lindauer (also known as Josefa) showed him seven pictures, four of which were connected with family history. In addition, there were three portraits painted by Johann Georg Edlinger. Besides one of Joseph Lindauer, the other two were matching companion pieces. They portrayed an old Munich couple who had been in close contact with her late husband's family. The widow only remembered their family name "Steiner." But she did mention to Trautmann that both portraits were given to her father-in-law Franz Seraph Lindauer as a gift from Mrs. Steiner. The same three Edlinger portraits were hung in close proximity when shown at the 1906 Munich exhibition.

In 1933 Josephine Lindauer moved into a municipal old age home where she died in 1944. After she gave up her residence, some of her pictures, including "Der Herr im grünen Frack," appeared on the Munich art dealers market from where it eventually found its way to the Gemäldegalerie Berlin.

Scrutinizing the history of the portrait

and its Munich owners precludes any connection with Mozart. As a final result of further research into the Lindauer family collections, Richard Bauer came to the conclusion that the gentleman portrayed is the wealthy Munich merchant Joseph Anton Steiner (1753-1813), a name first identified by Josephine Lindauer. Contrary to Mozart's financial situation—in 1790 he had just returned from Frankfurt where his concerts had produced poor earnings—Steiner could well afford the prices that Edlinger, as a popular portrait painter, commanded. Joseph Anton Steiner was prominent in the Munich community and a famous public person. He was a member of the city council and owned a number of houses.

The controversy continues. Quite a number of German newspapers carried the story. At this writing, the Berliners do not want to lose face and have not acknowledged the accuracy of Richard Bauer's scrupulous research. They call his identification "questionable." "Der Herr im grünen Frack," a.k.a. Joseph Anton Steiner, is waiting.

—Eric Offenbacher  
Seattle

## Call for Papers

### **Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Montreal, 30 March - 2 April 2006 Making Opera: Mozart in the Theater**

Papers may address any aspect of Mozart and the theater. 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](mailto:emerson@ccmail.nevada.edu)) no later than 30 September 2006.

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 Montreal meeting, see the ASECS web page at <http://asecs.press.jhu.edu>.

## A Mozart Manuscript in the Scheide Library at Princeton University

The only extant autograph score for Mozart's piano sonata K. 332 is found in the Scheide Library, one of the world's most remarkable private collections of manuscripts and printed books. In 1959 the collection, which was originally housed at the Scheide family home in Titusville, Pennsylvania, was moved to Princeton, home of William H. Scheide, present owner of the collection. Since then the collection has been housed in Firestone Library at Princeton University, where it is available to scholars in association with the University's Department of Rare Books and Special Collections. The Scheide Library contains a significant collection of Bibles in manuscripts and prints, including a Gutenberg, medieval manuscripts and incunabula, printed books on travel and exploration, and Americana.

Under Scheide's supervision the collection has been enriched with several important musical manuscripts, including cantatas by Johann Sebastian Bach, Beethoven's sketchbook from the Koch collection, two sets of sketches for the Hammerklavier Sonata, a score of Wagner's *Das Rheingold*, and the autograph score of Mozart's piano sonata in F major, K. 332 (300k). Additional information on the Scheide collection may be found in "The Scheide Library," *The Princeton University Library Chronicle*, 37, no. 2 (Winter 1976); Julian P. Boyd, *The Scheide Library: A Summary View of Its History and Its Outstanding Books Together with an Account of Its Two Founders: William Taylor Scheide and John Hinsdale Scheide* (Titusville, PA, 1947); M.R. Bryan, "Portrait of a Bibliophile XVII: The Scheide Library," *Book Collector*, xxi (1972), 489; the special Festschrift presented to William Scheide on the occasion of his 80th birthday in January 1994: William Stoneman (compiler), *The Same Purposeful Instinct* (Princeton, 1994); *For William H. Scheide: Fifty Years of Collecting* (Princeton, 2004).

Albi Rosenthal, antiquarian and music dealer, purchased the autograph of sonata K. 332 on behalf of the Scheide Library on 16 November 1961 at the J. A. Stargardt sale in Marburg (lot no. 139, Cat. 554), when the collection of the previous owner, Dr Robert Ammann, was

auctioned. The acquisition of the manuscript in the Scheide collection was effective on 8 December 1961.

The autograph was originally part of the Mozart *Nachlass* that Johann André bought in November 1799 from the composer's widow Constanze. In André's catalogue the sonata was numbered 235, and this number is still visible at the bottom of the first recto. At André's death in 1842 the manuscripts were divided among his children. But since his daughter Auguste had already died, her part of the inheritance, which belonged to her children, was given to her husband Johann Baptist Streicher in their place. Son of the noted Viennese piano maker Nannette Stein Streicher and owner of the firm after his mother's death, Streicher had married Auguste André in 1823. We don't know when and to whom Streicher sold the autograph of K. 332 (see *Mozarts Nachlass*, ed. W. Rehm, 73), but according to the *Fach-Katalog der Musikhistorischen Abtheilung von Deutschland und Oesterreich-Ungarn* (Vienna, 1892), K. 332 was in the collection of the Philharmonische Gesellschaft in Ljubljana, and the stamp of the Society appears on every recto of the autograph.

The Philharmonic Society of Ljubljana was established in 1794 and soon became the most important musical institution in Slovenia. The activity of the Society concentrated on instrumental music and among its honorary members were Haydn and Beethoven. The Society owned a remarkable collection of manuscript and printed music, part of which is now held at the National and University Library. The autograph was held by the Society until 1928, when it passed into the hands of Mr. Wilhelm Kux, a Viennese banker and collector of music manuscripts who fled to Chur, Switzerland, with the coming of Hitler (*Der neue Köchel*, ed. Neal Zaslaw, Leipzig and Wiesbaden: Breitkopf & Härtel, in preparation; henceforth NK). It is not clear when the autograph left his collection, but eventually it entered the impressive collection of music autographs of Dr. Robert Ammann from Aarau, Switzerland, which already included autograph scores and letters by Handel, J.S. Bach, Haydn, Beethoven, Schubert, Mendelssohn,

Schumann, Wagner, Bruckner, Brahms, Borodin, Tchaikovsky, Dvorák, Rimsky-Korsakov, Debussy, and Bartók. At Ammann's death in 1961 K. 332 was auctioned together with the rest of the collection, and that same year it became part of the Scheide collection.

### K. 332 (300k)

Autograph manuscript. In the collection of William H. Scheide, Princeton, New Jersey. It is Scheide manuscript No. 134 (S.3.11). Oblong format. Two bifolios, quartos from same sheet; visible watermark; unbound; 23.3 cm x 32.1 cm Brown ink; 10 staves per page. The right hand is in soprano clef, left hand in bass clef. The autograph is incomplete. The last measure of the autograph corresponds to measure 16 of the development section of the final movement (Allegro assai). In André's catalogue it is already registered as "mit 8 Seiten," thus missing the end of the composition, probably two pages. First leaf recto: Top, center: "Sonata III" in W. A. Mozart's handwriting. Top, left: "N° 25." in Maximilian Stadler's handwriting (?) (NK) "Son. 3 aus Breitkopfs Cahier 1." Light brown ink, in Nissen's handwriting (NK). (This refers to Breitkopf & Härtel *Oeuvres complètes* of 1798.) Top, right: Unpaginirte Bruchstücke in pencil, in Nissen's handwriting (NK). Gest[ochen] in dark brown, in Nissen's handwriting (NK). Underneath Gest. n° 150. in red ink, in Gleissner's handwriting (NK); underneath n° 150. 177- in dark brown ink (André). Bottom, center: 235. in a box in pencil (André). Pages 1, 2, 3, and 4 recto have the stamp: "Philharmon. Gesellschaft in Laibach." First recto and last verso are soiled.

### First Printed Edition

Trois Sonates / pour le Clavecin ou Pianoforte / Composées par / W. A. Mozart. / Œuvre VI. / Publiées a Vienne chez Artaria Comp. [1784]

## Letter to the Editor

### Facsimiles of Single Pages

1. Folio 3 verso is reproduced in Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 31.
2. Folio 1 recto is reproduced in Neue Mozart-Ausgabe, serie IX Werkgruppe 25, Klaviersonaten, Band 2, xx.
3. Folio 3 recto is reproduced in the Stargardt catalogue of the auction of Dr. Ammann's collection (Kat. 554, Nr 139, Tafel 13 (1961)).

For a long time the autograph was dated between 1778 and 1779. But thanks to Alan Tyson's most recent studies on paper and watermarks (see his *Studies of the Autograph Scores*, his contribution to *Mozart Studies*, ed. Cliff Eisen, 215–16, and his *Wasserzeichen-Katalog, NMA XI/33/Abt 2*, 23–24) and to Wolfgang Plath's analysis of Mozart handwriting (see in particular his *Beiträge zur Mozart-Autographie II*, 171) it has been established that the date of composition should range between the end of 1780 and the end of 1783.

—Valeria De Lucca  
Princeton University

Thanks to Paula Matthews and Peter Jeffery. I am particularly grateful to Neal Zaslaw for providing me with invaluable information.

VDL

I read with great interest Dan Leeson's informative article, "Lorenzo da Ponte: Father/Architect of the Library of Congress's Italian Collection," in the January 2005 issue of this *Newsletter*. He referred (page 8) to Da Ponte's working with a touring Italian company that produced the first performance in New York of *Don Giovanni*. *Newsletter* readers may be interested to know that this company was led by the tenor Manuel Garcia (1775–1832) and, in addition to his wife María Joaquina Siches (1780–1854) and three other singers, included his son tenor Manuel Jr (1805–1906) who became one of Europe's most prominent voice teachers and invented the laryngoscope in 1855, his daughter Maria (1808–1836) who as mezzo-soprano Maria Malibran had all Europe at her feet during her brief career, and his youngest daughter Pauline Garcia who as the mezzo-soprano Pauline Viardot (1821–1910) became one of the most respected musicians of the second half of the nineteenth century. Viardot counted among her friends and admirers George Sand, Frederic Chopin, Franz Liszt, Hector Berlioz, Ivan Turgenev. It was Pauline Viardot who in 1855 purchased from the heirs of André the autograph of *Don Giovanni*, left at her death in 1910 to the Bibliothèque du Conservatoire de Musique. Just four years old at the time of the American tour, Pauline would not of course have been a singing member of the troupe. Garcia's company seems to have been the first Italian opera company to have come to North America (see April FitzLyon, *The Price of Genius: A Life of Pauline Viardot* [New York: Appleton-Century, 1964], and FitzLyon, "Garcia: (1) Manuel (del Popolo Vicente Rodríguez) Garcia," *New Grove Dictionary of Music and Musicians*).

—Isabelle Emerson

## Book Review

Edmund Goehring. *Three Modes of Perception in Mozart: The Philosophical, Pastoral, and Comic in Così fan tutte*. Cambridge: Cambridge University Press, 2004

As Edmund Goehring reminds us at the beginning of his book, Mozart's *Così fan tutte* remains a highly enigmatic work. The ambiguity of both its possible different meanings and the way these meanings are conveyed in the libretto and in the score is at the basis of the opera's rich and inconsistent reception history, which fluctuates between two extremes: a widespread annoyance for its lack of unity and coherence and a post-modern appreciation of its protean nature. Goehring attempts an understanding of the opera in line with eighteenth-century aesthetics and—more importantly—a reconciliation of the aforementioned fundamental dualism in operatic criticism, supported by the premise that the aesthetic value of this opera is in its ability to foster coherence and unity notwithstanding the apparent multiplicity of points of view that a deep understanding of this complex opera requires. In order to do so, he adopts an interpretative approach that he describes through a metaphor of Metastasian flavor: “This approach offers a series of perspectives from which to inspect the opera, as if one were looking at a statue by strolling around it, observing it from different angles, or taking a series of snapshots of it. The resulting images are not unrelated, since they all refer to the same object, and together they give a more comprehensive view of the work” (page xiv).

The ideological standpoint is a reaction against, although not a rejection of the aesthetic reevaluation of the lack of unity and of the presence of a multiplicity of authorial intentionality and responsibility, which have been endorsed in two fundamental contributions of the last decade: Carolyn Abate and Roger Parker's “Dismembering Mozart” (*Cambridge Opera Journal* 2 [1990]) and James Webster's “The Analysis of Mozart's Arias” (*Mozart Studies* 1 [1991])—the

latter, as the reader will recollect, adopts the term “multivalence” to describe the structural incongruity among the various operatic domains, an incongruity that enriches the work, increasing its aesthetic and intellectual value. What seems to worry Goehring most about this strand of criticism is the possibility that these eminent musicologists would actually dismember Mozart, as the Bacchantes dismembered Orpheus. His mission is “to preserve the complexity of *Così fan tutte* without sacrificing its author” (page 19), perceiving that “abandoning the autonomy or exiling the author is not necessary to sustain a complex reading of the work” (page 18). From the beginning of the book the reader perceives its author's pervasive protective attitude toward the object of his study, an attitude that honestly seems unnecessary in our present time, when *Così* is in fact enjoying an unprecedented fortune among critics and audiences alike. As a result, Goehring's useful review and careful examination of *Così*'s reception history in chapter 1 (“An Overture to *Così fan tutte*: The Poetics of the Opera over the Two Centuries”) leads him to the predictably convincing counter-criticism of ancient and modern detractors of Mozart's opera; similar points of view between nineteenth- and twentieth-century criticism are emphasized, and good shots are reserved for Joseph Kerman's *Opera as Drama* and other sitting ducks. The underlying assumption is that the nineteenth-century perception of inconsistency and lack of unity has not changed in modern times, although this perception of the work has converted from negative to neutral or even positive. Goehring's belief in the structural coherence of the opera and the harmony among its expressive domains does not plunge his interpretative effort immediately back to modernistic musicology, for his underlying idea of unity is a multifaceted one (*e pluribus unum*), which he attains through the concept of differentiated modes of perception at work in *Così fan tutte*: the philosophical, the pastoral, and the comic.

The strength of the concept of “mode”—borrowed from Alastair Fowler's *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Cambridge, Mass.: Harvard University Press, 1982)—resides in its plasticity: unlike designations of genre, which are normally used as nouns, the “modal ones take adjectival form” (page 141), so that the pastoral mode, for example, which shows a “persistent habit of leeching on to other genres” (page 142) appears in late eighteenth-century opera buffa more often as an episode, or as a gestural element of the dramatic and/or musical style, rather than as an independent genre or even as a connotative marker of a specific stock type. This approach represents probably the most valuable contribution of this book, offering a methodological improvement of the conventional typological approach to eighteenth-century opera.

This is evident already in chapter 2 (“The Philosophical Mode”), which examines the figure of Don Alfonso as an atypical operatic philosopher, comparing it to an impressive array of other philosophers populating the world of opera buffa, and showing that “Mozart and Da Ponte transformed Don Alfonso from the conventional purveyor of esoterica [a role reserved for Despina “in maschera”] into a transmitter of popular lore.” “This reconception,” Goehring explains, “informs every detail of his operatic persona, including his musical style, which has no precedent in opera, and which is the musical equivalent of the aphorism. The result is a character with an authority found in none of his ancestors on the eighteenth-century stage” (page 54).

The idea that Don Alfonso plays the role of guide toward the uncovering of truth, both for the characters on stage and to people attending the opera, is certainly not unheard of; the originality of Goehring's interpretation is that Don Alfonso's role, as described in chapter 3, is more hermeneutic than revelatory. The comic mode, on which this chapter is centered, has the function of opening the path to the truth through the revelation of excessive operatic modes:

the heroic, the pastoral, and the sentimental. As Goehring puts it, indeed, “the traditional business of comedy is the correction of excesses” (page 203). Don Alfonso offers an antidote to sentimentality by enacting it as a comedian, as in his cavatina “Vorrei dir,” after which he calls himself a “passable comic” (“non son cattivo comico”), meaning both comic actor and actor in general, as Goehring points out (page 202). By representing the sentimental excess theatrically, i.e., by producing theatrical replicas of what was then perceived as the truthful language of the heart, Don Alfonso provides an anti-sentimental and anti-heroic lesson to the lovers, bringing them back to reality: “The experiment that the opera runs does not deny passion, as is often claimed, but rather liberates it and then records the outcome. The result is an understanding of human nature” (page 280). In Goehring’s terms, *Così* is a comic opera in so far as it “observes and describes rather than synthesizes; it shows a situation from multiple modes of perception and withholds judgment,” and one should prize Goehring for convincingly explaining why this quality of the opera should not be considered the result of cynicism, frivolity, or pusillanimity (page 265). Both the craze for the sentimental strain (its most acclaimed operatic example, Paisiello’s *Nina*, became a sweeping success during the last decade of the century) and its endurance determined the decline in popularity of *Così* and of “artificial comedy” in general (page 274–76). As Goehring maintains, Mozart’s opera had a great appeal to aristocratic tastes; their decline, the emergence of bourgeois family values, and the related success of sentimental drama all conspired against the fortune of *Così fan tutte*. In the historical context of the age of bourgeois revolutions, *Così fan tutte* appears then as a reactionary work (pages 278–79); however, as Goehring argues, the intent of this opera is more aesthetical than political: “*Così fan tutte* asserts the vitality of theatre; it places the artist, not the moralist, in the role of supreme observer of human nature” (page 279), and therefore, “labels like ‘conservative,’ ‘progressive,’ or ‘reactionary’ start to become

meaningless as descriptions of the opera. What usefully remains is a comic vision” (page 280), meaning a vision that “stresses contingency” and “presents individual situations from different perspectives and shifts subtly from ridicule to sympathy and back” (page 202).

This book, destined for a specialized readership that already knows the opera inside out (the analysis proceeds erratically and no reminders of the plot are provided), engages the informed reader by challenging shared perceptions and interpretations through close readings of both text and music, supported by a solid knowledge of the cultural and literary context of the opera, especially evident in chapter 2, “The Pastoral Mode,” framed in the context of Tasso, Guarini, Milton, Poliziano, and other literary figures. One only wishes that the sources of libretti and scores were cited as clearly as poetic literary sources; only some of the operatic primary sources appear in the bibliography, and only for a few of them the necessary bibliographical information is provided in the footnotes.

The most problematic case concerns the source of the libretto of *Così fan tutte*. The reader can infer that Goehring used the modern edition published in *Memorie; Libretti mozartiani* (Milan: Garzanti, 1976), listed in the bibliography, which has no pretence of philological accuracy; however, one would expect the kind of extremely detailed textual analysis presented in this book to be based on the only reliable edition, the first Viennese edition of the printed libretto, or at least the author should reassure the reader that the accuracy of the former has been ascertain by careful comparison to the latter (Lorenzo Da Ponte, *Così fan tutte o sia la scuola degli amanti, dramma giocoso in due atti da rappresentarsi nel teatro di corte l’anno 1790* [Vienna: presso la società tipografica, 1790]; facsimile reproduction in *The Librettos of Mozart’s Operas*, ed. Ernest Warburton, 7 vols [London and New York: Garland, 1992], vol. 3, 193–278).

Another more general problem concerning the sources of this study is

the scarce knowledge or acknowledgment of recent secondary literature. One gets the impression that this book was put in the freezer in 1997 and defrosted for publication in 2004; of the almost one hundred and sixty sources in the bibliography only seven were published after 1997 and the few recent contributions acknowledged in the bibliography are seldom mentioned in the text. In other cases the dialogue with current musicology is too indirect: two lengthy parts in chapter 4, entitled “Comedy in the Sentimental Mode” and “*Così fan tutte* and Anti-Sentimental Opera” (pp. 203–65), although substantially original, seem to be heavily inspired by and solidly based on sources and problems discussed in Stefano Castelvechi’s dissertation “Sentimental Opera: The Emergence of a Genre, 1760–1790” (University of Chicago, 1996) and on his more recent article “Sentimental and Anti-Sentimental in *Le nozze di Figaro*” (*Journal of the American Musicological Society* 53/1 [2000]: 1–24), of which only the latter appears in bibliography and neither of which is discussed or even mentioned in the body of the text or in the footnotes.

Notwithstanding the impression of “defrostedness” that one gets from the critical apparatus, the reader of this book is also rewarded with many garden-fresh ideas, recorded in writing with a rare balance of elegance and clarity that seems to derive from the author’s earnest love for and deep familiarity with eighteenth-century literature. This is certainly a book that scholars of Mozart’s operas should not miss, and if it came out of the press with some delay we should still welcome it on our bookshelves (better late than never).

—Pierpaolo Polzonetti  
University of North Carolina  
Greensboro

## The Mozart Society of America at Indiana University

The Mozart Society of America will hold its third biennial conference on the theme “Mozart’s Choral Music: Composition, Contexts, Performance” at the School of Music at Indiana University in Bloomington, Indiana, from 10 to 12 February 2006—not exactly two years since the MSA’s last conference, but in close proximity to the composer’s 250th birthday. Local hosts are Prof. Jan Harrington, chair of the IU Choral Conducting Department; and Prof. Daniel Melamed of the I.U. Department of Musicology (local arrangements chair). The conference program includes a rich array of scholarly papers on various aspects of Mozart’s work involving chorus, several of which will be illustrated by live examples performed by singers from Indiana University’s renowned choral music program. A good many speakers will draw upon archival materials—some of them very recently uncovered (David Black on use of Mozart’s music in the Michaelerkerche, for instance), while others will take a more analytical approach (Edward Green on chromatic saturation in Mozart’s late choral works, Neal Zaslaw on sacred parodies of choruses in *Thamos, König in Aegyten*). Coverage will extend from such early works as the Metastasian oratorio *Betulia liberata* (Judith Schwartz/Theodore Karp, John Rice) and the Mass K. 140 (Bruce MacIntyre) to the Requiem (David Black, Ulrich Leisinger, Michael Lorenz). Naturally sacred music will be the primary focus, but the participation of chorus in theatrical works will likewise come under discussion (Dexter Edge on the contracting of choristers in the Burgtheater, David Buch on the use of chorus in the Theater auf der Wieden), as will also concert and ceremonial uses of choral music (e.g., Jane Hettrick on Salieri’s music for the imperial *Dankfest* of 1804).

The keynote speaker of the conference will be Dr. Otto Biba, head of the archive of the Gessellschaft der Musikfreunde in Vienna, and indisputably the foremost expert on Viennese sacred music of this period. He will speak on “The Beginnings of Mozart’s Presence in the Viennese Church-Music Repertory: Sources, Performance Practice, Questions of Authenticity.”

In addition to the scholarly program, the conference will feature several performances by soloists and ensembles from Indiana University’s School of Music. On Saturday, 11 February, there will be a performance of Mozart’s C-minor Mass, as well as (following the Banquet) a short concert and reception. On Sunday the 12th the IU Classical Orchestra (on original instruments) and Pro Arte Singers will offer a performance of the Requiem. Participants in the MSA conference may also wish to take in the IU Opera Theatre’s production of Rossini’s *Il barbiere de Siviglia* on Friday the 10th.

A complete program and abstracts, when finalized, will appear on the MSA website. Information about registration, accommodations, and travel to Bloomington will be mailed shortly to MSA members, and will appear also on the MSA website. The program committee consists of Bruce Alan Brown (chair), Kathryn Shanks Libin, Mary Sue Morrow, and John A. Rice. Questions about the conference can be directed to Bruce Alan Brown ([brucebro@usc.edu](mailto:brucebro@usc.edu)).

### Resources

Bloomington Visitors Bureau: <http://www.visitbloomington.com>  
Directions to IU: <http://www.indiana.edu/~iuadmit/visit/directions.shtml>  
IU Visitors Information Center: <http://www.indiana.edu/~iuvis>  
IU School of Music: <http://www.music.indiana.edu>

### Air Travel [from the IU Web site]

From the Indianapolis International Airport, you can take the Bloomington Shuttle Service or a limousine to IU. The Bloomington Shuttle Service offers round-trip transportation between the airport and Bloomington seven days a week, nine times a day. For more information, call 1-800-589-6004. The following limousine services also offer round-trip transportation between the airport and Bloomington: Carey Indiana (1-800-888-4639), Classic Touch Limousine Service (1-812-339-7269), Signature Limousine (1-800-589-6004), Personal Touch Limousine (1-812-332-LIMO)

### Accommodations

Indiana Memorial Union Hotel & Conference Center, 900 E. 7th Street, Bloomington, IN 47405, Phone: (812) 856-6381, Toll free reservations: 800-209-8145, Fax: (812) 855-3426, E-mail: [imuhotel@indiana.edu](mailto:imuhotel@indiana.edu), [http://www.imu.indiana.edu/hotel\\_conference\\_center/index.html](http://www.imu.indiana.edu/hotel_conference_center/index.html). They are holding a block of 60 rooms for the nights of 9, 10, and 11 February for the Mozart Society of America until 9 January 2006. Rates are at [http://www.imu.indiana.edu/hotel\\_conference\\_center/hotel\\_rates\\_specs.html](http://www.imu.indiana.edu/hotel_conference_center/hotel_rates_specs.html), and vary with room type and number of people. Reservations may be made at the 800 number above. This hotel is right at the center of campus. Staying elsewhere will involve higher rates at many places, along with the cost of transportation or parking.

# TENTATIVE PROGRAM

## Mozart's Choral Music Composition, Contexts, Performance Indiana University, 10–12 February 2006

### Thursday, 9 February

8:00 PM Welcome concert

### Friday, 10 February

9:00 A.M. - 12:00 P.M.

MSA Board meeting  
Registration

12:00 - 2:15 P.M. Lunch

2:30 P.M. **SESSION I: Analytical Approaches: Text and Music**  
MSA President and IU Officials: Welcome Remarks  
Judith L. Schwartz and Theodore C. Karp: *Judith, Mary, and Mozart: Chant Melody in the Finale of La Betulia liberata*  
John A. Rice: "*Lodi al gran Dio*": *The Final Chorus of Metastasio's La Betulia liberata as Set by Gassmann and Mozart*  
Edward Green: *The Saturation of Chromatic Space as a Structural Principle in Mozart's Late Choral Music*

5:30 - 7:30 P.M. Dinner

8:00 P.M. IU Opera Theatre: Rossini, *Il barbiere di Siviglia*

### Saturday, 11 February

9:00 A.M. **SESSION II: Aus dem Archiv: Sources, Authenticity, Institutions**  
Otto Biba, Keynote Address: *The Beginnings of Mozart's Presence in the Viennese Church-Music Repertory: Sources, Performance Practice, and Questions of Authenticity*  
Bruce MacIntyre: *Missa brevis in G, K. 140: Mozart or Kracher?*  
Jane Schatkin Hettrick: *Remade to Order: Antonio Salieri's Music for the Dankfest of Emperor Franz I*

12:00 - 2:30 P.M. Lunch

2:45 - 4:45 P.M. **SESSION III: The Chorus in and out of the Theater**  
Dexter Edge: *The Chorus of the Viennese Court Theatre in the Time of Mozart*  
Neal Zaslaw: *Mozart's Thamos Motets*  
David J. Buch: *The Choruses of Die Zauberflöte in Context: Choral Music at the Theater auf der Wieden*

5:00 P.M. IU Choral & Instrumental Ensembles: Mozart, *Mass in C minor*, Reconstruction and completion by Robert Levin

7:00 P.M. Banquet

### Sunday, 12 February

9 A.M. - 12:30 P.M.

**SESSION IV: Reconsidering the Requiem**  
Ulrich Leisinger: *On the Earliest Copies of Mozart's Requiem*  
Michael Lorenz: *Freystädler's Supposed Copying in the Autograph of K. 626: A Case of Mistaken Identity*  
David Black: *The Exequien for Mozart at St. Michael's*

12:30-1:45 P.M. Lunch

2:00 P.M. IU Classical Orchestra/Pro Arte Singers: Mozart, *Requiem*

## In Memoriam: Jan LaRue (1918–2004)

Jan LaRue, a founding member and Honorary Director of the Mozart Society, died on 17 October 2004 at the age of 86. One of the most eminent, original, and influential musicologists of the twentieth century, Jan specialized in many fields, in particular the eighteenth-century symphony and concerto, watermarks and musicology, the computer and music, thematic catalogues of the later eighteenth century, and, closest to his heart, style analysis.

Born in Sumatra of American parents on 31 July 1918, Jan earned degrees in music at Harvard in 1940 and at Princeton in 1942. During his army service, he was stationed on Okinawa and studied the traditional music he found there. On his return to Harvard Jan received his Ph.D. in 1952 with one of the first American dissertations in ethnomusicology on the topic, "Okinawan Classical Song." Jan taught at Wellesley in 1943 and 1946–1957, and from 1957 to 1987 he taught graduate students at New York University. He retired in 1988. Active in the American Musicological Society, Jan was elected President 1967–1968, when he devised the present system of the President-elect. He won many awards in support of his research, including a Fulbright research professorship, Guggenheim and ACLS fellowships, and a four-year NEH grant for computerizing his symphony catalogue. An honorary member of the AMS, Jan was elected to the American Academy of Arts and Sciences a year before he died.

Jan's bibliography is actually far longer than any published list, and it includes his work as co-editor of the International Musicological Society Report of 1961, and the *Festschrifts* Otto Erich Deutsch and Gustave Reese. His first major article, the pioneering study "Harmonic Rhythm in the Beethoven Symphonies" (*Music Review*, 1957), was actually based on Jan's senior thesis at Harvard, a feat of Mozartian precocity. Jan galvanized research and study of the eighteenth-century symphony by locating



and cataloguing more than 16,500 symphonies and overtures from the period c. 1720–1810. First-movement incipits were published in an ingenious letter notation in his remarkable book, *A Catalogue of 18th-Century Symphonies. Volume I: Thematic Identifier* (1988). Succeeding volumes entitled "Composers' Worklists" were not published, but the information is available in huge files of incipit cards. These files will be made available in the near future in the Fales Collection of the Bobst Library at NYU. No scholar working on a lesser-known symphonist or overture composer can build a catalogue of complete works without consulting these research tools. In fact, most of the thematic catalogues published in the Garland collection of symphonic scores were checked against Jan's compilations. The serious problem of conflicting attributions was exposed by Jan's research and illustrated in his important article, "Major and Minor Mysteries of Identification in the 18th-Century Symphony" (*JAMS*, 1960). Jan's surveys of the Classic symphony through Haydn and Mozart (*The New Grove*, 1st ed., 1980; 2nd ed., 2001, with Eugene Wolf; *MGG* 12, 1965) represent the first significant treatment of the subject,

tracing not only the major and minor figures and symphonic schools, but also the stylistic trends and features of the massive symphonic repertoire. Another valuable survey of the Classic concerto remains in manuscript, but incipits of 5000 concertos have been transferred to a CD-Rom by Elizabeth Davis, Music Librarian of Columbia University.

Jan was the creator of the most important analytical approach (he did not like to use the word "system") since Schenker analysis, an approach embodied in his innovative book *Guidelines for Style Analysis* (1970; 2nd ed., 1992), which has been translated into Italian, Japanese, and Spanish. Unlike Schenker, however, Jan aimed at a wide audience, ranging from the professional musician to the music lover. The second edition of the *Guidelines* contains further remarks particularly about rhythm and on "Writing About Music," so important for students. It also has an extraordinary example of multistage variance in the second movement of Beethoven's String Quartet, Op. 59, No.1. Jan thought constantly about musical meanings and effects. He invented many new terms to identify various musical procedures, elements, and effects, many of which have entered the general analytical vocabulary: surface rhythm, timeline, bifocal tonality, concinnity, multistage variance, the acronym SHMRG for the musical elements Sound, Harmony, Melody, Rhythm, and Growth; and the abbreviations PTSK for the thematic functions, etc. As Jan so often said, he wished to put music back into musicology. Until his last years, Jan worked on a second style-analysis book, "Models for Style Analysis," which was to demonstrate his approach to style analysis by analyzing compositions from Gregorian chant to the twentieth century. A first version was completed by 1980 and brought to Israel as a textbook for a style-analysis seminar at Bar-Ilan University. It is hoped that some of this material will be published in the near future.

Jan's work on watermarks and

musicology laid the foundation in the field, and he compiled a valuable unpublished catalogue of nearly 1000 watermark tracings. He authored the articles on watermarks in both the *New Grove*, and *MGG*, and published a major study, "Watermarks and Musicology" (*Acta musicologica*, 1961). It is no surprise that one of his last writings was a short but brilliant study dealing with issues in watermark research, "Watermarks are Singles, Too: A Miscellany of Research Notes," published in *Haydn, Mozart, and Beethoven: Essays in Honour of Alan Tyson*, ed. Sieghard Brandenburg (1998) and reprinted in the forthcoming Somfai Festschrift.

Although Jan published just a few articles on Mozart, he was always concerned with defining Mozart's style. Many references to Mozart appear in several publications, such as the *Guidelines*, "Multistage Variance: Haydn's Legacy to Beethoven" (*Journal of Musicology*, 1982), and the symphony surveys. Most important is his article, "The Haydn-Dedication Quartets: Allusion or Influence?" (*Mozart-Jahrbuch*, 1991), where he proposed "two necessarily oversimplified conclusions: Mozart's fundamental process involves expressive balance; Haydn's fundamental process requires continuous expansion.

These processes can be found at all levels, from motivic treatment to large sections, and occasionally even between whole movements."

Jan was on the Advisory Board of the Mozarteum for many years, and in 1974 he was the first musicologist-in-residence at the Kennedy Center for the Performing Arts in Washington, acting as advisor for the Mozart Festival that year.

A brilliant and dedicated teacher, Jan produced numerous students of high quality, many of whom became leaders in their fields. These include Elaine Brody, A. Peter Brown, George Buelow, David Cannata, Elizabeth Davis, Shelley Davis, Anneliese Downs, Suzanne Forsberg, Floyd Grave, Margaret Grupp Grave, George Hill, Marian Green LaRue, Kathryn Shanks Libin, Steven Lubin, Ellen Rosand, Sandra Rosenblum, Judith L. Schwartz, Beth Shamgar, Eve Vassiliades, Rachel Wade, Eugene K. Wolf, and Jeanne Wolf. Jan gave much time to his students, time he could well have spent on his own work. But his students were as important to him as his own research and he took great pride in their achievements. His students felt like an extended family, a feeling reinforced by the delightful parties in the LaRue home in Darien. Often, when Jan had some new ideas, or had devised a new

term, he sent out letters to The Group, as he called them, asking for reactions. There were always communication and caring in this special environment.

Jan's unusual generosity in sharing information with his colleagues and young scholars is well known. When I worked on my Sammartini dissertation with Jan as unofficial advisor, he brought me numerous microfilms and German dissertations in response to desperate calls for context. Never was a request refused. Jan's commitment to the sincere student, as his commitment to scholarship at its best, was never less than total.

An impressive Festschrift was dedicated to Jan in 1990, *Studies in Musical Sources and Style*, ed. Eugene K. Wolf and Edward H. Roesner. Jan's second wife, Marian Green LaRue, reprinted eight key articles (many in more readable formats) in the *Journal of Musicology* 18 (spring 2001), a volume that contains most of the articles mentioned here.

We mourn the passing of a great creative spirit in the world of musicology. His legacy will remain an inspiration for generations to come.

—Bathia Churgin  
Bar-Ilan University

### Stanley Sadie 1930–2005

It is with great sadness that we note the death on 21 March 2005 of Stanley Sadie, eminent musicologist, author of several books on Mozart, editor of *The New Grove Dictionary of Music and Musicians* (1980), and long-time member of the Mozart Society.

## 2005 Study Session

*continued from page 1*

### **Ellwood Derr, University of Michigan: The Uses of Rhetorical Figures for Silence in Selected Instrumental Works by Mozart**

Home-schooled, Wolfgang Amadeus Mozart was apparently instructed in the use of standard rhetorical figures in music by his father Leopold, who owned the two very important eighteenth-century treatises on rhetoric by Johann Christoph Gottsched; and who lauded three others in his writings, namely those by Johann Adolph Scheibe, Meinrad Spiess (a sometime mentor to Leopold), and Johann Gottfried Walther, which suggests, of course, that he knew the contents of these works.

The presentation deals at length with the two figures which involve silence (aposiopesis and ellipsis) and to a lesser extent with the two figures (antitheton and hyperbaton) which Mozart commonly associates with them; these latter two typically follow silences. In the repertory studied, Mozart's uses of these four figures neatly conform to the descriptions of them by the named eighteenth-century German authorities on rhetoric as well as to the helpful performance hints given by Gottsched.

Following a thorough explication of the figures (in quotations from the eighteenth-century German texts in English translation with additional commentary), a substantial number of musical extracts from Mozart's instrumental works is examined with respect to usage. Attention is also drawn to the importance of awareness of the presence of these figures for what additional insights may be brought to bear to create better informed performances. Finally, it is noted that not all silences in Mozart's instrumental works involve the aposiopesis/ellipsis; these other instances occur in different contexts and serve different purposes.

### **William Kinderman, University of Illinois at Urbana-Champaign: Mozart's Creativity: The Revision Process in the First Movements of the "Duernitz" Sonata, K. 284, and the Piano Concerto in C Major K. 503**

Each of these examples shows Mozart in the act of fundamentally reshaping his material as contained in an earlier draft version, strengthening the dramatic continuity and eventfulness of the music while reducing the more repetitive, sectional quality of his initial versions. I engage with and build upon existing studies of these examples by Somfai and Gerstenberg, respectively. In conclusion, I shall offer some generalizations concerning our changed image of Mozart in the light of discoveries during recent decades that have clarified his compositional habits and working methods.

### **James Parsons, Southwest Missouri State University: Confusing Object and Subject: Mozart and Süssmayr's Requiem K. 626**

Few subjects within the field of Mozart studies have generated more passion or ink than Süssmayr's 1792 completion of Mozart's Requiem. Beginning with Jacob Gottfried Weber in 1825 and extending to Richard Maunder in 1988, virtually no one has had anything good to say about Süssmayr's labors. Thus Christoph Wolff's 1994 pronouncement surprises; for him, banishing Süssmayr's contributions "means rejecting the chance of preserving what traces there are of Mozart's original material," for the score transmitted by Süssmayr is "the only source that offers the opportunity to discover the ideas that originated with Mozart."

Although purely practical considerations account for this stance, ideals from Mozart's own day support Wolff's position. To be sure, as the preponderance of German aesthetic speculation from Lessing to E. T. A. Hoffmann makes clear, the concern for

determining a work's author was not always the first order of business. Speaking for many in 1795, Schiller observed a not uncommon pitfall: of "looking for the poet in the work, encountering his heart and reflecting in common with him on his subject matter," and of "looking at the object in the subject." Lessing anticipates Schiller in his famous 1766 Laokoon essay. "How frail must be the impression made by the work" he asks, "if in that very moment" of confronting it "one is curious about nothing else but the figure of the author? The true masterpiece," Lessing continues, "fills us with itself so completely that we forget about its creator and perceive it not as the product of a particular individual, but rather of nature as a whole."

More recently, critics as diverse as Theodor Adorno, Jochen Schulte-Sasse, and Barbara Herrnstein Smith have advocated a similar sidestepping of the author authenticity conundrum. In this paper, I will juxtapose these later commentators with observations by Lessing, Goethe, Sulzer, and Schiller. In so doing, I will argue that the quest for composer authenticity has obscured other pressing concerns relating to the work now known as K. 626 and I also will revisit a line of Requiem criticism more often than not drowned out in all the tumult of criticizing Süssmayr's compositional shortcomings. As A. B. Marx asserted in 1825: "If Mozart did not write it [the Requiem], well so be it, the person who did write it was Mozart." At length, we have little choice but to embrace the Requiem begun by Mozart but completed by Süssmayr.

## Call for Papers

**Conference Sponsored by the  
Mozart Society of America and the Santa Fe Opera  
celebrating  
The 250th anniversary of Mozart's birth  
The 50th anniversary of the founding of the Santa Fe Opera  
The 10th anniversary of the founding of the Mozart Society of America  
29 June - 2 July 2006  
Santa Fe, New Mexico**

This four-day conference will center around *Die Zauberflöte*, scheduled to be performed by the Santa Fe Opera on Saturday, 1 July. In addition to a keynote address, three paper sessions, and a panel presentation by music and stage directors of Mozart's operas, registrants will attend the dress rehearsal and opening night performance of *Die Zauberflöte*, will be guests for a tour of the Santa Fe Opera, and will attend an informal closing session in which participants will be invited to engage in open discussion of issues raised during the conference.

Papers may address any aspect of the composition, reception, and performance traditions of *Die Zauberflöte*, and should be of two types: general interest aimed at a wide audience of Mozart scholars, students, performers, and aficionados (sessions 1 and 3) and scholarly research for Mozart specialists as well as the wider audience (session 2).

Please send abstracts of no more than 250 words by 27 January 2006 to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025 or via e-mail: [emerson@ccmail.nevada.edu](mailto:emerson@ccmail.nevada.edu).

### News of Members

Several MSA members will participate in a conference dedicated to Christoph Wolff at Harvard University, 23–25 September 2005, "The Century of Bach and Mozart" (see this issue's Calendar). Among the speakers will be Daniel Melamed ("Seventeenth-Century Hamburg Passions and Their Shadows in the Eighteenth Century"), Neal Zaslaw ("One More Time: Mozart and His Cadenzas"), Gretchen Wheelock ("Mozart's Fantasy, Haydn's Caprice: What's in a Name?"), and Robert Levin ("Mozart's Working Methods in the Piano Concertos").

Dorothy Potter's essay "Music by the 'Celebrated Mozart': A Philadelphia Publishing Tradition, 1794–1861," has been published in *Music and History: Bridging the Disciplines*, ed. Jeffrey Jackson and Stanley Pelkey (University Press of Mississippi, 2005).

Isabelle Emerson's book *Five Centuries of Women Singers* was published in June 2005 by Greenwood Press. Emerson also served on the committee that organized the recent national meeting of the American Musical Instrument Society, and she is currently working with the Santa Fe Opera to organize a joint Mozart Society - Santa Fe Opera symposium to take place in Santa Fe in the summer of 2006.

### The Mozart Year in San Diego

Mainly Mozart, a producer of classical music programs in San Diego, has announced a year-long celebration of Mozart's 250th birthday with the collaboration of over 50 arts and cultural organizations. A series of orchestral concerts conducted by David Atherton, beginning in January, will be followed by a four-month all-Mozart chamber music series, and the premiere of a jazz suite composed by trumpet virtuoso Guy Barker based on characters from Mozart's operas. The celebration will continue in May and June with the eighteenth annual Mainly Mozart Festival, again under the direction of David Atherton. For more information go to [www.mainlymozart.org](http://www.mainlymozart.org)

## Works in English: 2004

### Books

Berk, Matheus Franciscus Maria van den. *The Magic Flute/Die Zauberflöte: An Alchemical Allegory*. Boston: Brill, 2004.

Goehring, Edmund Joseph. *Three Modes of Perception in Mozart: The Philosophical, Pastoral, and Comic in "Cosi Fan Tutte"*. Cambridge: Cambridge University Press, 2004.

Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004.

Leeson, Daniel N. *Opus Ultimum: The Story of the Mozart Requiem*. New York: Algora, 2004.

Mozart, Wolfgang Amadeus. *Mozart's Letters, Mozart's Life: Selected Letters*. translated by Robert Spaethling. London: Faber, 2004.

### Journal Articles

Irving, John A. "Variation Technique in the Adagio of Mozart's D Major String Quintet, K. 593." *Tijdschrift voor Muziektheorie* 9 (February 2004): 12-18.

Leeson, Daniel N. "Mozart's *Le Nozze di Figaro*: A Hidden Dramatic Detail." *Eighteenth-Century Music* 1 (September 2004): 301-04.

Pryer, Anthony. "Mozart's Operatic Audition: The Milan Concert, 12 March 1770: A Reappraisal and Revision." *Eighteenth-Century Music* (September 2004): 265-88.

Van Boer, Bertil. "The Case of the Circumstantial Meeting: Wolfgang Amadeus Mozart and Joseph Martin Kraus in Vienna." *Eighteenth-Century Music* 1 (March 2004): 85-90.

### Dissertations/ Theses

Briggs Roberts, Jeremy Ryan. "The Influence of Wolfgang Amadeus Mozart on the Creative Life and Output of Ludwig van Beethoven: A Cross-Genre Investigation." D.M.A. diss., University of Washington, 2004.

Crain, Beverly J. "Cosi fan tutte and *The Magic Flute*: A Practical Application for Condensing Two Mozart Operas for College and University Opera Workshops." D.M.A. diss., The Claremont Graduate University, 2004.

Dauphinais, Kristin Elaine. "Fidelity in the Mozart-Da Ponte Operas." D.M.A. diss., Arizona State University, 2004.

Ivanovitch, Roman Maximillian. "Mozart and the Environment of Variation." Ph.D. diss., Yale University, 2004.

Lee, I-Lin. "The Formal Plan of Mozart's Concerto in G Major for Flute and Orchestra (K. 313), Mvt. 1." M.A. Thesis, State University of New York at Buffalo, 2004.

Shipley, Lori. "Wolfgang Amadeus Mozart: Six Sonatas, K. 10-15: The Transitional Works from Childhood Works to Composer of International Style." M.A. thesis, California State University, Dominguez Hills, 2004.

### Reviews

Bartlett, Clifford. Review of *The Cambridge Companion to Mozart*, by Simon P. Keefe. *Early Music Review* 97 (2004): 10.

Irving, John. Review of *The Cambridge Companion to Mozart*, by Simon P. Keefe. *Eighteenth-Century Music* 1 (2004): 307-11.

Lowe, Melanie. Review of *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*, by A. Peter Brown. *Beethoven Forum* 11 (spring 2004): 116-23.

Stevens, Jane R. Review of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, by Simon P. Keefe. *Ad Parnassum: A Journal of Eighteenth- and Nineteenth Century Instrumental Music* 2 (2004): 182-87.

Zeiss, Laurel. E. Review of *The Cambridge Companion to Mozart*, by Simon P. Keefe. *Notes: Quarterly Journal of the Music Library Association* 61 (September 2004): 122-24.

—Compiled by Cheryl Taranto  
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.

**The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance**, a conference in honor of Christoph Wolff, 23–25 September 2005, John Knowles Paine Concert Hall, Harvard University, Cambridge, Massachusetts. For information, see the web site: [fas-www.harvard.edu/~musicdpt/conferences.html](http://fas-www.harvard.edu/~musicdpt/conferences.html).

**Northeastern American Society for Eighteenth-Century Studies**, 30 September - 2 October 2005, University of New Brunswick, Fredericton, New Brunswick. Theme: "The Eighteenth-Century Everyday: Remembrance and Representation." Address: Corey Slumkoski: [corey.slumkoski@unb.ca](mailto:corey.slumkoski@unb.ca) Department of History, University of New Brunswick, P. O. Box 4400, Fredericton, NB Canada E3B 5A3 or Beverly Lemire: [lemire@ualberta.ca](mailto:lemire@ualberta.ca), Department of History and Classics, 2-28 Henry Marshall Tory Building, University of Alberta, Edmonton, AB, Canada T6G 2H4. Website: [www.unb.ca/conferences/neasecs](http://www.unb.ca/conferences/neasecs).

**Northwest Society for Eighteenth-Century Studies**, 14–15 October 2005, Malaspina University-College, Nanaimo, British Columbia. Address: Terri Doughty, Department of English, Malaspina University-College, 900 Fifth Street, Nanaimo, BC V9R 5S5, Canada; e-mail: [doughty@mala.bc.ca](mailto:doughty@mala.bc.ca).

**Canadian Society for Eighteenth-Century Studies**, 19–22 October 2005, Trois-Rivières, Québec. Theme: "Imitation and Invention in the Eighteenth-Century." Address: Professor Marc André Bernier, Department of French, room 3006, Université du Québec Trois-Rivières C.P. 500, Trois-Rivières (Québec) G9A 5H7, tel: (819) 376-5011, extension 3868,

fax: (819) 376-5173, e-mail: [Marc-Andre\\_Bernier@uqtr.ca](mailto:Marc-Andre_Bernier@uqtr.ca); or Professor Isabelle Lachance, Department of French, Université du Québec Trois-Rivières, C.P. 500, Trois-Rivières (Québec) G9A 5H7; or Professor Suzanne Foisy, Department of Philosophy, room 4059, Université du Québec Trois-Rivières, C.P. 500, Trois-Rivières (Québec) G9A 5H7; tel: (819) 376-5011, poste 3189, fax: (819) 373-1988; e-mail: [Suzanne\\_Foisy@uqtr.ca](mailto:Suzanne_Foisy@uqtr.ca).

**American Musicological Society**, 27–30 October 2005, Washington, D. C. For information see the web site: <http://www.ams-net.org>.

**Mozart Society of America**, 28 October 2005, 12:00 noon, Washington, D. C., during annual meeting of American Musicological Society. Address: Jane R. Stevens, 3084 Cranbrook Court, La Jolla, CA 92037; e-mail: [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu).

**Society for Eighteenth-Century Music**, 28 October, 7:00 P.M. during annual meeting of American Musicological Society. See the web site for further information: [www.secm.org](http://www.secm.org).

**East-Central Society for Eighteenth-Century Studies**, 27–30 October 2005, United States Naval Academy, Annapolis, Maryland. Theme: "Public and Private Diversions in the Eighteenth Century." Plenary Speakers: Judith Milhous, CUNY Graduate School; Robert D. Hume, The Pennsylvania State University. Address: Professor Nancy A. Mace, Department of English, U.S. Naval Academy, 107 Maryland Avenue, Annapolis, MD 21402

**Midwestern Society for Eighteenth-Century Studies**, 27–30 October 2005, Indiana State University, Terre Haute, Indiana. Theme: "Costume and Masquerade." Plenary Speakers: Patricia Meyer Spacks and Felicity Nussbaum. Address: Kit Kincaide, Department of English, Indiana State University, Terre Haute, IN 47802; e-mail: [ejkincaid@sugw.indstate.edu](mailto:ejkincaid@sugw.indstate.edu).

**Aphra Behn Society for Women in the Arts, 1660–1830**, 28–30 October 2005, El Caribe Hotel and Conference Center, Daytona Beach, Florida. Theme: "The Sign of Angelica: Writing Women, Subversive Texts." Address: Professor Roberta C. Martin, Department of English, East Carolina University, Greenville, NC 27858-4353; e-mail: [martinr@mail.ecu.edu](mailto:martinr@mail.ecu.edu).

**Akademie für Mozart-Forschung, Salzburg**, 1–5 December 2005, International Mozart Congress, "The Young Mozart 1756–1780: Philology-Analysis-Reception." Address: Akademie für Mozart-Forschung, att: Dr. Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg, Austria; e-mail: [faye.ferguson@nma.at](mailto:faye.ferguson@nma.at).

**The British Library** is pleased to announce a two-day conference, 29–30 January 2006, to celebrate the 250th anniversary of the birth of Wolfgang Amadeus Mozart. We welcome proposals for individual papers of thirty minutes, themed sessions consisting of three or four papers, or round-table discussions of one-and-a-half hours. Proposals of no more than one page can be sent to Cliff Eisen at [cliff.eisen@kcl.ac.uk](mailto:cliff.eisen@kcl.ac.uk); the deadline for submission is 30 September. Decisions will be made immediately thereafter and the results announced by 15 October.

**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](mailto:brucebro@usc.edu).

**Western Society for Eighteenth-Century Studies**, 19–20 February 2006, 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](mailto:cdonato@csulb.edu); [cfisher2@sulb.edu](mailto:cfisher2@sulb.edu).

*continued on page 18*

## Calendar

*continued from page 17*

**South Central Society for Eighteenth-Century Studies**, 23–26 February 2006, Cocoa Beach, Florida For information, see the web site: <http://www.scsecs.net/scsecs/>.

**Southeastern American Society for Eighteenth-Century Studies**, 2–4 March 2006, Athens, Georgia. address: John Vance, Department of English, University of Georgia, Athens, GA 30602; e-mail: [jvance@arches.uga.edu](mailto:jvance@arches.uga.edu). Also see the web site: <http://socrates.barry.edu/seasecs>.

**Mozart Society of America**, during annual meeting, 30 March - 2 April 2006 of American Society for Eighteenth-Century Studies, Montreal. Theme: "Making Opera: Mozart in the Theatre." Send 250-word proposals for papers to Isabelle Emerson, Session Chair, [emerson@ccmail.nevada.edu](mailto:emerson@ccmail.nevada.edu). See also ASECS web page at <http://asecs.press.jhu.edu>.

**Society for Eighteenth-Century Music**, 21–23 April 2006, Williamsburg, Virginia. Theme: "Genre in Eighteenth-Century Music." Submit 250-word abstract by 15 September 2005 to Paul Corneilson, Chair, SECM Program Committee, [pcorneilson@comcast.net](mailto:pcorneilson@comcast.net).

**Mozart Society of America and the Santa Fe Opera**, 29 June - 2 July 2006, Santa Fe, New Mexico. Topic: *Die Zauberflöte*. Send 250-word abstracts by 27 January 2006 to Isabelle Emerson, [emerson@ccmail.nevada.edu](mailto:emerson@ccmail.nevada.edu).

**International Herder Society**, 20–23 September 2006, University of Wisconsin, Madison, Wisconsin. Theme: "J. G. Herder as Challenge." Send one-page abstract for 20- to 30-page presentation before 28 September 2005 to Sabine Gross, Department of German, 1220 Linden Drive, University of Wisconsin, Madison, WI 53706; e-mail: [sgross@wisc.edu](mailto:sgross@wisc.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. 15 October 2005, 2:30 P.M.: Inessa Zaretsky, piano, all-Mozart recital, Donnell Library, 20 W. 53d Street, New York City. 16 November, 8:00 P.M.: Claring Chamber Players with David Oei, piano, Mozart Trios, Goethe Institut, 1014 Fifth Avenue. 18 January 2006, 8:00 P.M.: Mozart's Birthday Concert, Claring Chamber Players with guest hornists, Divertimento K. 247, Quintet K. 407 (386c), Goethe Institut. 15 April, 2:30 P.M.: Spring Concert, Donnell Library Center. Admission free to all events.

**Mozart Society of California.** Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637; web site: [www.mozart-society.com](http://www.mozart-society.com). 7 October 2005: Allan Vogel and Friends, "Bach's Circle." 18 November: Rossetti String Quartet. 27 January: Steven Lubin, piano. 24 February: Triple Helix Piano Trio. 31 March: Winner, Borciani String Quartet Competition. 28 April: Nathaniel Webster, baritone, and Daniel Lockert, piano. All concerts take place at All Saints Church, Carmel, and begin at 8:00 P.M. Season ticket which includes reception after each event, \$115.00. Single admission \$23.00 for non-members, \$8.00 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

**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.

### New York Philharmonic: The Magic of Mozart Festivals

A series of three festivals: Program I, 26, 27, and 28 January; Program II, 2, 3, 4, and 7 February; and Program III, 9, 10, 11, and 14 February 2006. For information go to the web site: <http://newyorkphilharmonic.org/attend/season/index.cfm?page=eventDetail&eventNum=71>

**San Francisco Symphony 2006 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 2006.** New York City Lincoln Center July and August 2006

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

**San Luis Obispo Mozart Festival.** 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

## 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 (University of South Carolina), Secretary  
Bruce Alan Brown (University of Southern California)  
Gregory Butler (University of British Columbia)  
Dexter Edge (Boston, Mass.)  
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)  
Gretchen Wheelock (Eastman School of Music)

## Honorary Directors

Alessandra Comini (Southern Methodist University)  
Daniel Hartz (University of California, Berkeley)  
Jane Perry-Camp (Robbinsville, N.C., Tallahassee, Fla.)  
Christoph Wolff (Harvard University)  
Barry S. Brook (1918–1997)  
Jan LaRue (1918–2004)

---

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.

Dues to be applied to:

- 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.

Present Year     Next Membership Year

### Annual Dues

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

E-mail: \_\_\_\_\_

Phone (optional): \_\_\_\_\_

Fax: \_\_\_\_\_

Institutional affiliation: \_\_\_\_\_  
\_\_\_\_\_

Research interests: \_\_\_\_\_  
\_\_\_\_\_

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