



Newsletter of the *Mozart Society of America*

Volume X, Number 2 27 August 2006

2006 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 Los Angeles. The MSA will convene on Friday, 3 November 2006, 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 one paper and two abstracts for presentation at the study session. Since a leading aim of our Society is to promote scholarly exchange and discussion among its members, we will again follow the format we have used for the last several years. The study session will be divided into two parts, the first for the presentation and discussion of the paper by Edmund Goehring, which was selected partly on the basis of its potential to stimulate discussion, and the second for individual discussions with authors of the two distributed abstracts and those interested in their work.

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Mozartiana in the Roudnice Lobkowitz Library

The Roudnice Lobkowitz Library, one of the great private libraries of Bohemia, comprises thousands of volumes collected by the Lobkowitz family over several centuries. Its music collection was established by Ferdinand August, 3rd Prince Lobkowitz (1655–1715), who began a tradition of gathering musical scores; his son, Philip Hyacinth (1680–1734), was a distinguished lutenist and composer who studied, along with his wife, with Sylvius Leopold Weiss and brought lute music into the library. The 6th Prince, Ferdinand Philipp (1724–1784), was acquainted with Gluck and C. P. E. Bach, and in travels to England purchased prints of Handel's oratorios. By far the greatest expansion of musical activity, patronage, and collecting took place under Joseph Franz Maximilian (1772–1816), 7th Prince and 1st Duke of Roudnice; known today primarily as one of Beethoven's three main patrons, Joseph Franz Maximilian acquired a vast quantity of music, including most of the Mozart works that survive in the library today. His son and heir, Ferdinand Joseph (1797–1868), continued the family's musical traditions but in a much more modest way, adding a quantity of keyboard music and operas in piano-vocal score to the collection. When an inventory of the library was undertaken in the 1890s by Max Dvořák, art historian and librarian to the Lobkowitz family, the music collection contained over 4,000 items, of which close to 1500 were manuscript scores and parts.

Joseph Franz Maximilian may have begun collecting Mozartiana as early

as 1792, when at age nineteen he married Princess Maria Carolina von Schwarzenberg; among the earlier Mozart items in the collection are first editions of quartets and quintets in printed parts, dating between 1788 and 1793, that he may well have played with his violin teacher Anton Wranitzky and others. In January 1797, upon attaining his majority and taking control of his own financial affairs, he established a house orchestra with Wranitzky as music director. An entry in his private account book on 6 March 1797 details numerous musical purchases handled by "Kapellmeister Wranitzky" on the prince's behalf, including "die Mozartische violin" for 100 gulden, and three copies of a newly published cantata by Carl Cannabich in Mozart's memory, *Mozarts Gedaechtnis Feyer*. While one copy of the Cannabich cantata remains in the collection, the origin, identity, and present whereabouts of this "Mozart violin" remain unknown; however, it is significant that Joseph Franz Maximilian's earliest musical purchases on his own account included these Mozart-related items. From 1797 Prince Lobkowitz increasingly spent his time with his wife and children at his Bohemian country estates Roudnice (Raudnitz) and Jezefi (Eisenberg), where he built theaters and brought his musicians; in the last years of his life, most of his music collection gradually moved to Bohemia, especially to

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Lobkowicz Library

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Roudnice where it joined the great family library in the east wing of the palace. The vicissitudes of this library during the political turmoil of the twentieth century form a narrative too long to relate here. Suffice it to say that today over two hundred Mozart works, most of them collected by Joseph Franz Maximilian, survive in the Roudnice Lobkowicz Library at Nelahozeves. A further group of sacred works, once owned by the Lobkowicz Church of the Loretto in Prague and now held in the family archives at Žitenice, also includes Mozart sources.

Though no direct contact between Mozart and Joseph Franz Maximilian Lobkowitz can be documented, it requires no stretch of the imagination to suggest that the young prince heard Mozart play or conduct. He was only eleven years old in January 1784 when his father, Ferdinand Philipp, died and he was taken under the wing of his father's cousin Joseph Maria Carl (1724–1802). This older Joseph, a music lover with his own Kapelle, was one of the subscribers to Mozart's Trattnerhof concerts that very spring; as a member of the Gesellschaft der Associierten Cavaliere he also lent financial support to Gottfried van Swieten's oratorio series, with which Mozart was closely involved as arranger and director. It thus makes sense to assume that Joseph Franz Maximilian's great enthusiasm for oratorios (he himself later joined the "Cavaliere" and invested money in Haydn's *Creation*), and for Mozart's music more generally, was engendered by concerts that he heard during the lifetime of the composer.

Among the older and more precious materials in Joseph Franz Maximilian's collection are the manuscript scores and parts from the four works that Mozart arranged for van Swieten's Handel revival in 1788–1790: *Acis und Galatea*, *Der Messias*, *Alexanders Fest*, and *Ode auf St. Caecilia*. These copies of all four works originally belonged to van Swieten, and presumably were purchased by Prince Lobkowitz in the 1804 auction of van Swieten's library held after his death; the auction numbers in red crayon still appear on the works' covers. Only Part III of the *Messiah* score survives, but it contains Mozart's autograph additions. The vocal

and orchestral parts for all four works are rich with names of musicians who participated in these landmark concerts, including such celebrated singers as Mad. Lange, Mons. Adamberger, and Mons. Saal; noble amateurs such as flutist Baron Knorr; and distinguished court musicians such as the virtuoso timpanist Anton Eder.

The Mozart works gathered in this library very much reflect their original owner's personal tastes and talents. Joseph Franz Maximilian was a convivial, generous man who played the violin, possessed a fine bass voice, and enjoyed sharing meals and music several evenings a week with family and friends. Most of his musicians lived and worked within his palaces, which offered abundant rehearsal space and a steady supply of instruments and music. Nearly thirty Mozart works for string quartet, quintet, and trio, including operatic arrangements, indicate a genuine predilection for chamber music in the Lobkowitz household. Likewise, thirteen Mozart symphonies form a substantial group of materials that, from the look of most of the performing parts, was heavily used. Account records and publication dates for editions of many of these works suggest that most of them were acquired in the late 1790s. Around 1804 Anton Loos formed a *Harmonie* for Prince Lobkowitz at Eisenberg, and a large repertory was quickly assembled for it; a bill in the archive for Georg Triebensee's arrangements of *Don Giovanni* and *La clemenza di Tito* dates from 1807.

Joseph Franz Maximilian was also passionately devoted to opera, and in his theaters at Raudnitz and Eisenberg produced three of Mozart's operas—*Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*—on multiple occasions, beginning in 1798 with performances of *Così* at Raudnitz (though it has been supposed that *Die Entführung aus dem Serail* was also performed at that time, there are no score or parts for that work in the library). Parts for the three operas show signs of frequent use, and contain many names of singers and a variety of performance dates from 1804 through 1830. The prince's own name on the part of Bartolo in *Le nozze di Figaro* indicates that he was not averse to taking part in these productions himself. Indeed, the testimony of Johann Friedrich

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From the President

Welcome to the tenth year of the Mozart Society's existence! It was in November 1996 at the American Musicological Society annual meeting in Baltimore that thirty-four musicologists enthusiastically and hopefully endorsed the establishment of the Mozart Society of America.

And I believe that the Society has come far toward fulfilling the intentions of those founding members in its achievements during these ten years.

Newsletter: Ed Goehring took on the formidable task of creating the Society's *Newsletter*, setting in place the basic format and policies for its production. His work was continued by the equally inspired editors who succeeded him: Kay Lipton and then John Rice. The *Newsletter* has done much to satisfy a primary goal of the Society: to provide an English-language forum for communication about Mozart studies, works, performances. A sign of its success, perhaps, is the possibility of buying issues at Amazon.com—at greater expense than purchasing a membership.

Study Sessions: Designed and presided over by Jane Stevens, the Study Sessions during the Society's annual meetings have provided welcome opportunities for young as well as older scholars to present ideas both in finished paper form and in abstracts for discussion. The sessions during meetings of the American Society for Eighteenth-Century Studies (see the announcement on page 7) are more inter-disciplinary in nature and provide opportunities to expand the Society's audience into other academic areas.

Conferences: University of Nevada 2001, Cornell University 2003, Indiana University 2006. These meetings, roughly every two years, have featured unusual, exciting presentations and have all included performances of Mozart's music. The Society has been fortunate in finding generous and welcoming hosts. Committee chairs have given unstintingly of time and effort: special

recognition is due to Mary Sue Morrow, Kathryn Libin, Bruce Brown, program chairs, and to Neal Zaslaw and Dan Melamed in charge of local arrangements at Cornell and at Indiana University. Attendees have invariably remarked on the pleasant atmosphere and generous sharing of ideas at these conferences. The symposium this summer jointly sponsored by the MSA and the Santa Fe Opera was an initial step toward involving a more general audience with the world of Mozart scholarship.

Information Center: Questions on all matter of Mozart-related topics come in daily and range from requests for grade-school-level biographies to questions about existence and locations of autograph scores, publication of Mozart works in the United States, eighteenth-century instruments. My thanks to Dan Leeson for his invaluable and just about unailing help in responding to many of these questions.

So, what now?

The *Newsletter* will continue to be the Society's primary mode of communication, but it is time to consider the possibility of additional publications. The Publications Committee will be actively exploring this.

The web site must be expanded and improved. To this end a Web Site Committee, chaired by Marita McClymonds, has been established.

Membership is not growing but has shrunk to around 175 from a peak of slightly over 200. The Membership Committee, chaired by Laurel Zeiss, is initiating a campaign to increase our membership and to expand it beyond the world of musicology!

Conferences will continue to provide a forum of communication among Mozart scholars and aficionados and to be an important force in expanding the membership. The Vienna-Prague conference planned for 2009 should be a significant event for the MSA. Although the joint Mozart

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Mozart Society of America Object and Goals

Object

The object of the Society shall be the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music.

Goals

1. Provide a forum for communication among scholars (mostly but not exclusively American); encourage new ideas about research concerning Mozart and the late eighteenth century.
2. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
3. Support educational projects dealing with Mozart and the eighteenth-century context.
4. Announce events—symposia, festivals, concerts—local, regional, and national.
5. Report on work and activities in other parts of the world.
6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.
7. Serve as a central clearing house for information about Mozart materials in the Americas.

Lobkowicz Library

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Reichardt, who spent a great deal of time in the Lobkowicz palace in Vienna (*Vertraute Briefe geschrieben auf einer Reise nach Wien . . . 1808–1809*), suggests that professional singers and noble amateurs mingled frequently there in presentations of operatic scenes, especially ensembles, and the music collection bears this out. In 1799 Viennese music copyist Wenzel Sukowaty supplied a score, *parti cantanti*, and instrumental parts for the Act I finale of *Così fan tutte* to the Lobkowicz establishment, and many separate copies of duets and trios from these operas also survive in the library. It is worth noting that the prince collected bass arias, possibly for his own use, including the concert aria *Mentre ti lascio o figlia* (purchased from the copyist Rampl in June 1799), Leporello's catalogue aria, and Sarastro's *In diesen heiligen Hallen*.

Given the fact that both Princess Maria Carolina and her eldest daughter, Maria Gabriela, played the piano, the complete absence of keyboard music by Mozart from this period is curious. Nor, for that matter, are Mozart's sonatas for violin and keyboard to be found in the collection. Possibly Mozart's sonatas and variations would not have belonged to the *working* library, but would have remained in the realm of salon and schoolroom and thus been discarded or mislaid at some point. Perhaps such pieces were simply not suited to the tastes or skills of the musicians in the family. In any case, only editions of Mozart piano music from the second half of the nineteenth century survive in the library. The sole exception is a complete set of the Breitkopf & Härtel edition of the Mozart piano concertos, published between 1798 and 1806 and likely purchased by Joseph Franz Maximilian. However, the absolutely pristine condition of these scores and parts, with pages untouched and uncut, offers mute evidence that these works remained unheard. Other music that was probably devoted to family use is a collection of songs and canons, neatly copied and bound in pretty flowered paper. Many Mozart pieces appear in these volumes, along with a number of songs falsely attributed to him.

The music collection occupied Room X (ten) of the library at Raudnitz, with each work assigned a number designating room, shelf, carton, etc. (e.g., X.De.8). These original numbers have been retained, along with a reconstruction of the former layout of the library, in its present quarters at Nelahozeves. The 1893 inventory of the music lists works by genre and composer under the general headings *Musica sacra* and *Musica profana*. But the information provided in the inventory is sketchy, and works without descriptive titles or opus numbers remain unidentified. The checklist which follows has been extracted from my catalogue of the Mozart materials in the library, and includes only works collected during the lifetime of Joseph Franz Maximilian; the songs and canons are not included.

The Loreta, a Baroque church on the hill west of Prague Castle, was founded as a Loretto *santa casa* shrine by Katerina Benigna Lobkowicz in 1626; it remained in the patronage of the Lobkowicz family throughout the eighteenth and nineteenth centuries. Its Kapellmeister in Joseph Franz Maximilian's day, Franz Strobach, frequently sang in operatic productions at

Raudnitz and Eisenberg and provided extra singers for such entertainments when necessary. Much of the music used at the Loreta has ended up in the family archives in Žitenice rather than the library at Nelahozeves. Sacred works by Mozart from the Loreta collection, some of which were owned by Strobach, are listed at the end of the checklist.

In the eighteenth and nineteenth centuries the name "Lobkowicz" had a Germanic spelling, as used throughout most of this article; in 1919 the family officially reverted to the original Czech spelling, "Lobkowicz."

Note: I am grateful to Vassar College for grants from the Louise Boyd Dale Fund that have supported recent trips to Prague. I wish to thank William and Alexandra Lobkowicz for kindly allowing me access to the collection and archives, and to acknowledge the generous assistance of Soňa Černocká and Laura DeBarbieri, present and former curators of the library.

—Kathryn L. Libin
Vassar College

Checklist of Pre-1816 Mozartiana in the Roudnice Lobkowicz Library

Masses, Offertories, Motets

- K. 257 Mass in C ("Credo," Nov. 1776). Ms. parts: 4 vocal, 11 instr. [X.Ab.10]
- K. 337 Mass in C (Mar. 1780). Ms. parts: 4 vocal, 16 instr. [X.Ac.9]
- K. 626 Requiem in d (1791). Ms. parts: 4 vocal, 18 instr. [X.Ad.19a]
- K. 222 (205a) Offertory, "Misericordias Domini" in d (1775). Ms. parts: 8 vocal, 9 instr. [X.Ad.115]
- K.Anh.B/345 (336a) Motet in C, "Splendete te Deus" (orig. "Schon weichet dir, Sonne" in *Thamos, König in Aegypten*, 1773). Ms. parts: 8 vocal, 20 instr. [X.Ae.33]
- K.Anh.B/345 (336a) Motet in D, "Jesu, Jesu, Rex tremendae" (orig. "Gottheit, Gottheit über Alle mächtig," in *Thamos, König in Aegypten*, ?1773). Ms. parts: 4 vocal, 21 instr. [X.Ae.34]

Oratorios and Cantatas

- K. 566 *Acis und Galatea* (Handel; Mozart arr. 1788). Ms. score in 2 vols., cover label with van Swieten auction no. "227." Ms. parts: Galatea, Acis, Damon, Polyphem, 19 choral, 21 instr. [X.Bb.1]
- K. 572 *Messias* (Handel; Mozart arr. 1789). Ms. score of Part III in 1 vol., Mozart autograph, cover label with van Swieten auction no. "229." Ms. parts, Parts I-III: 4 solo vocal, 12 choral, 27 instr. [X.Bb.4]

- K. 591 *Alexanders Fest* (Handel; Mozart arr. 1790). Ms. score in 2 vols., cover label with van Swieten auction no. "228." Ms. parts: 4 solo vocal, 9 choral, 24 instr. Additional 4 ms. vocal parts for Nos. 8 and 16, copied in Prague (Halla & Comp.). [X.Bb.3]
- K. 592 *Ode auf St. Caecilia* (Handel; Mozart arr. 1790). Ms. score in 1 vol., cover label with van Swieten auction no. "232." Ms. parts: 3 solo vocal, 7 choral, 27 instr. [X.Bb.5]
- K. 623 Masonic cantata in C, "Laut verkünde unsre Freude" (1791). First edition, Jos. Hraschansky, 1792. Printed score and parts: 9 instr. [X.Bf.12]

Operas

- K. 492 *Le nozze di Figaro* (1786). Ms. prompter's score in 4 vols. Ms. parts: no solo part is complete, but all have Act II finale, sometimes in 2 copies; 2 sets of instr. parts of Act II finale, A (19 instr., incl. tp/timp) and B (14 instr.). [X.De.11]
- K. 527 *Don Giovanni* (1787). Ms. score in 4 vols. Ms. prompter's score in 2 vols. Ms. parts: Don Giovanni, Leporello, Dona Elvira, Dona Anna, Don Ottavio, Zerlina, Masetto, Commendatore, 21 choral, 22 instr. Performance dates of 1804/Raudnitz, 1808/Eisenberg, and 1830 on some parts. [X.De.8]
- K. 588 *Così fan tutte* (1790). Ms. score in 3 vols. (vol. 1 missing). Ms. score for finale primo. Ms. parts: Guilelmo (Acts I-II); Guilelmo, Don Alfonso, Ferrando, Despina, Dorabella, Fiordiligi (Act I finale only); Vl. 1-2 (Acts I-II); 19 instr. (Act I finale). [X.De.10]
- K. 621 *La clemenza di Tito* (1791). Ms. score in 4 vols. Ms. parts (incomplete): Publio, Tito, Sesto. Performance date of 1803 on one part. Sections of Publio part from original 1791 performance (S. Durante). [X.De.9]

Overtures

- K. 492 Overture in D/*Le nozze di Figaro* (1786). Ms. parts: 21 instr. [X.Gb.30]
- K. 621 *La Clemenza di Tito*/Overture (1791). Ms. parts: 19 instr. [X.Gb.31]

Symphonies

- K. 181 Symphony in D (1773). Ms. parts: 11 instr. (162b) [X.Gd.23]
- K. 204 Symphony in D (1775). Ms. parts: 11 instr. (213a) [X.Gd.25]
- K. 250 Symphony in D (1776). Ms. parts: 15 instr. (248b) [X.Gd.26]
- K. 297 Symphony in D ("Paris," 1778). Ms. parts: 20 instr. (300a) [X.Gd.35]

- K. 318 Symphony in G (1779). Ms. score, oblong format. Ms. parts: 20 instr. [X.Gd.31]
- K. 319 Symphony in B-flat (1779). Ms. parts: 14 instr. [X.Gd.24]
- K. 320 Symphony in D (1779). Inventory indicates 1792 as date for parts. Ms. parts: 13 instr. [X.Gd.28]
- K. 338 Symphony in C (1780). Ms. parts: 12 instr. [X.Gd.29]
- K. 425 Symphony in C ("Linz," 1783). Ms. parts: 14 instr. [X.Gd.27]
- K. 504 Symphony in D ("Prague," 1786). Ms. parts: 18 instr. [X.Gd.32]
- K. 543 Symphony in E-flat (1788). Ms. parts: 19 instr. [X.Gd.33]
- K. 550 Symphony in g (1788). Ms. parts: 13 instr. [X.Gd.30]
- K. 551 Symphony in C ("Jupiter," 1788). Ms. parts: 21 instr. [X.Gd.34]

Harmonie-Musik

- K. 388 *Parthia in c*. Serenade in c (?1782/83). Ms. parts: (384a) Ob 1-2, Cl 1-2, Hn 1-2, Bn 1-2. [X.Ha.30]
- K. 492 March from *Nozze di Figaro* (arr. of march from Act III finale). Ms. parts: 9 instr. (incl. contrabassoon) [X.Ha.84]
- K. 497 *Pieces d'Harmonie*. Sonata in F, keyboard 4-hands (1786; arr. by Archduke Rudolph). Ms. parts: 8 instr. [X.Gf.70]
- K. 527 *Don Giovanni* (arr. by Triebensee). Ms. parts: 8 instr. [X.Gf.69]
- K. 620-21 *Die Zauberflöte* (arr. of 5 nos.) and *Clemenza di Tito* (arr. of 3 nos.). Ms. parts: 10 instr. (incl. contrabassoon and trumpet) [X.Ha.62]
- K. 621 *Clemenza di Tito* (arr. of 5 nos., with operas by Grétry and Mayer). Ms. parts: 9 instr. (incl. contrabassoon) [X.Ha.60]

Chamber Music: Octets, Septets, Sextets

- K. 247 *Notturmo in F*. Divertimento in F (1776). Ms. parts: Vl 1-2, Vla, Hn 1-2, B [X.Hd.39]
- K. 364 *Grande Sestetto Concertante*. Sinfonia concertante in E-flat (1779-80; arr. as sextet). Printed parts: Vl 1-2, Vla 1-2, Vc 1-2 [X.Hd.38]
- K. 387 *Sestetto*. String quartet in G (1782; arr. as sextet). Ms. parts: Vl 1-2, Fl, Ob, Vla, Vc [X.Hd.40]
- K. 421 *Sestetto*. String quartet in d (1783; arr. as sextet). Ms. parts: Vl 1-2, Fl, Ob, Vla, B [X.Hd.41]
- K. 452 *Concertante*. Quintet in E-flat (1784; arr. as octet). Edition by Gombart, Augsburg. Printed parts: Vl, Ob, Cl, Hn, Bn, Vc, Va, Cb. [X.Hd.23]

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- K. 458 *Sestetto*. String quartet in B-flat (1784; arr. as sextet). Ms. parts: Vl 1-2, Fl, Ob, Vla, Vc [X.Hd.42]

Chamber Music: Quintets, Quartets, Trios

- K. 174 String quintet in B-flat (1773). First edition, Traeg, 1798. Printed parts: 5 instr. [X.Hd.103/2]
- K. 287(271H) *Grand Quintetto*. Divertimento in B-flat (1777; arr. as string quintet). Artaria. Printed parts: 5 instr. [X.Hd.103]
- K. 407(386c) *Quintetto*. Quintet for str. and hn. in E-flat (1782; arr. as string quintet). Hoffmeister. Printed parts: 5 instr. [X.Hd.104]
- K. 497 *Quintetto*. Keyboard sonata in F, 4 hands (1786; arr. as string quintet). Hoffmeister. Printed parts: 5 instr. [X.Hd.106]
- K. 515 String quintet in C (1787). First edition, Artaria, 1789. Printed parts: 5 instr. [X.Hd.98]
- K. 516 String quintet in g (1787). Ms. parts: 5 instr. [X.Hd.99]
- K. 406(516b) String quintet in c (1788). First edition, Artaria, 1792. Printed parts: 5 instr. [X.Hd.100]
- K. 593 String quintet in D (1790). Ms. parts: 5 instr. [X.Hd.101]
- K. 613 *Quintetto*. Keyboard variations in F on *Ein Weib ist das herrlichste Ding* (1791; arr. string quintet). Hoffmeister. Printed parts: 5 instr. [X.Hd.105]
- K. 614 String quintet in E-flat (1791). Cappi, after Artaria first edition, 1793. Printed parts: 5 instr. [X.Hd.102]
- K. 366 *Idomeneo*. 10 selections from *Idomeneo* arr. for string quartet. Artaria. Printed parts: 4 instr. [X.Hf.66]
- K. 384 *L'Enlevement du Serail*. 22 selections from *Die Entführung aus dem Serail* arr. for string quartet. Simrock. Printed parts: 4 instr. [X.Hf.64]
- K. 387, 421, 458 String quartets in G (1782), d (1783), and B-flat (1784). Ms. parts: 4 instr. [X.Hf.58]
- K. 428, 464, 465 String quartets in E-flat (1783), A (1785), and C (1785). Ms. parts: 4 instr. [X.Hf.59]
- K. 492 *Operal/Le nozze di Figaro/Quartetti*. 19 selections from *Le nozze di Figaro* arr. for string quartet by Wentz. Ms. parts: 4 instr. [X.Hf.63]
- K. 499 String quartet in D (1786). First edition, Hoffmeister, c. 1788. Printed parts: 4 instr. [X.Hf.61]
- K. 546 *Fuga in C moll*. Adagio and Fugue for string quartet in c (1788). Ms. parts: 4 instr. [X.Hf.62]

- K. 575, 589, 590. String quartets in D (1789), B-flat (1790), and F (1790). First edition, Artaria, 1791. Printed parts: 4 instr. [X.Hf.60]
- K. 588 *Mädchentreue*. 13 selections from *Così fan tutte* arr. for string quartet. Artaria. Printed parts: 4 instr. [X.Hf.67]
- K. 620 *Ilme Partie de Grand Opera Die Zauberflöte*. 16 selections from *Die Zauberflöte* arr. for string quartet. M. Falter, München. Printed parts: 4 instr. [X.Hf.65]
- K. 563 String trio in E-flat (1788). First edition, Artaria, 1792. Printed parts: 3 instr. [X.Ia.99]

Vocal Music: Trios, Duets

- K. 492 *Le nozze di Figaro/Terzetto*. "Susanna, or via sortite" (Act II/No. 13). Ms. score. [X.Ib.73]
- K. 492 *Le nozze di Figaro/Terzetto*. "Cosa sento" (Act I/No. 7). Ms. score; ms. part for Basilio. [X.Ib.73.2]
- K. 492 *Le nozze di Figaro/Duetto*. "Esci omai garzon malnato" (Act II/No. 15). Ms. score. Ms. parts: 2 vocal, 13 instr. [X.Ib.154]
- K. 492 *Le nozze di Figaro/Duetto*. "Cinque...dieci..." (Act I/No. 1). Ms. score. Ms. parts: 2 vocal, 13 instr. [X.Ib.155]
- K. 492 *Le nozze di Figaro/Duetto*. "Se a caso Madama" (Act I/No. 2). Ms. score. [X.Ib.156]
- K. 492 *Le nozze di Figaro/Duetto*. "Crudel, perchè finora" (Act III/No. 16). Ms. score. [X.Ib.157]
- K. 527 *Don Giovanni/Terzetto*. "Ah taci ingiusto core" (Act II/No. 16). Ms. score. Ms. parts: 3 vocal, 14 instr. [X.Ib.74]
- K. 540b *Don Giovanni/Duetto*. "Per questa tue manine" (Act II/No. 21a). Ms. score. Ms. parts: 15 instr. [X.Ib.160]
- K. 588 *Così fan tutte/Duetto*. "Il core vi dono" (Act II/No. 23). Ms. score. Ms. parts: 2 vocal, 12 instr. [X.Ib.159]

Vocal Music: Arias

- K. 208 *Il re pastore/Aria*. "L'amerò sarò costante." Ms. score. [X.Kb.8]
- K. 490 *Idomeneo/Aria*. "Non più tutto ascoltai...Non temer amato bene" (Act II/No. 10b). Ms. score. [X.Kb.9]
- K. 505 *Recitativo ed Aria*. "Ch'io mi scordi di te...Non temer amato bene." Ms. score. [X.Kb.7]
- K. 513 *Aria per il Basso*. "Mentre ti lascio o figlia." Ms. score. Ms. parts: 1 vocal, 11 instr. [X.Kb.6]
- K. 527 *Don Giovanni/Aria*. "Madamina, il catalogo è questo" (Act I/No. 4). Ms. score. [X.Kb.97]
- K. 540c *Don Giovanni/Aria*. "In quali eccessi o Numi" (Act II/No. 21b). Ms. score. Ms. parts: no vocal part, 11 instr. [X.Kb.96]

- K. 620 *Die Zauberflöte/Aria*. “In diesen heiligen Hallen” (Act II/No. 15). Vocal part missing. Ms. parts: 10 instr. [X.Kb.5]

From the President

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Checklist of Mozartiana in the Loreta Music Archive

- K. 140 Mass in G (?1773); attribution questionable. Ms. (Anh.C1.12) parts: 4 vocal, 5 instr. [Inv. nr. 219, Kart. 15]
- K. 192 Mass in F (24 Jun. 1774). Ms. parts: 4 vocal, 5 (186f) instr. [Inv. nr. 221, Kart. 15]
- K. 194 Mass in D (8 Aug. 1774). Ms. parts: 4 vocal, 6 (186h) instr. [Inv. nr. 222, Kart. 15]
- K. 220 Mass in C (“Spatzen,” 1775-7). Ms. parts: 4 (196b) vocal, 12 instr. [Inv. nr. 217, Kart. 15]
- K. 258 Mass in C (“Spaur,” Dec. ?1775). Ms. parts: 8 vocal, 11 instr. [Inv. nr. 220, Kart. 15]
- K. 259 Mass in C (“Organ Solo,” Dec. 1776). Ms. parts: 4 vocal, 13 instr. [Inv. nr. 216, Kart. 15]
- K. 275 Mass in B-flat (late 1777). Ms. parts: 4 vocal, 11 (272b) instr. [Inv. nr. 218, Kart. 15]
- K. 317 Mass in C (“Coronation,” Mar. 1779). Ms. parts: 8 vocal, 13 instr. [Inv. nr. 215, Kart. 14]
- K.Anh. Motet in D, “Jesu, Jesu, Rex tremendae” (orig. B/345 “Gottheit, Gottheit über Alle mächtig,” in (336a) *Thamos, König in Aegypten, ?1773*). Ms. parts: 7 vocal, 23 instr. [Inv. nr. 42, Kart. 3]
- K.Anh. Offertory in d, “Nos pulvis et cinis timentes” (orig. “Ihr Kinder des Staubes, erzittert,” in B/345 (336a) *Thamos, König in Aegypten, ?1773*). Ms. parts: 6 vocal, 20 instr. [Inv. nr. 141, Kart. 7]
- K. 337 Mass in C (Mar. 1780). Ms. parts: 14 vocal, 18 instr. [Inv. nr. 214, Kart. 14]

Society-Santa Fe Opera symposium was not well-attended, we gained a number of new members and made contact with a new and different audience. We plan to explore the possibilities of similar joint efforts with other opera companies.

If you would be interested in working in any of these areas please contact me or the chair of the appropriate committee (see list and descriptions of committees on page 13).

Welcome to new Board Members Ed Goehring, Jane Hettrick, Larry Wolff. President-elect Kathryn Libin will take office as President on 1 July 2007. Joe Orchard is now beginning his first full term as Treasurer having just completed the remainder of Dan Leeson’s term, and Eftychia (Effie) Papanikolaou is starting her term as Secretary.

It is my sad task to announce the retirement of John Rice as editor of this *Newsletter*. John has served as editor since January 2003, and he saw the circulation of the *Newsletter* grow to include many libraries in this country and abroad. He persuaded a number of new authors to contribute to the *Newsletter*, and worked energetically with the Business Office to produce each issue in a timely manner. He will be sorely missed.

A personal note: I spent several weeks in Australia and in Sydney had the great pleasure of meeting with the president, Martin Cooper, of the Sydney Mozart Society. They are extremely active in putting on concerts and are in contact with other similar societies throughout Australia. Mozart 2006 was being celebrated enthusiastically by a number of Australian organizations.

I hope to see many of you at the Study Session in Los Angeles. In the meantime my thanks for your support of the MSA and best wishes for the remainder of Mozart 2006!

—Isabelle Emerson

Call for Papers

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Atlanta, 22–25 March 2007

Mozart after 250

Celebrations during 2006 of Mozart’s 250th birthday have taken many forms—some humble, some grandiose—and have involved a number of non-musical as well as musical disciplines. Have these various events influenced Mozart studies, performance, reception of the music, the image of the composer? What lies ahead? Papers may address any aspect of this question. Please send abstracts of no more than 300 words by 25 September to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025; fax 702 895 4239; e-mail isabelle.emerson@unlv.edu

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

***Regietheater*: A Major Problem in the Sung and Spoken Theater of Vienna Today**

Intriguing but not always pleasing has been many a Viennese performance this year of opera reflecting socio-political attitudes of our own day, rather than those of the era in which such an opera was composed. Staging and scenery, as well as costumes and acting, are increasingly breaking with practices of the past, as these visual aspects disconnect from traditions that might be traced back to the nineteenth if not even to the eighteenth century. The label that now signals rupture, and that is constantly on the lips of German speaking opera fans, is *Regietheater*. (Of recent coinage, this term, for example, is not in the updated *Langenscheidt Woerterbuch*, i.e., German to English dictionary, 1400 pp., publ. 2001). Conveying a negative meaning for most Europeans today, *Regietheater* also indicates a rejection of historicity, displayed less easily in the orchestra pit or by singers' voices alone than by what visually takes place on the stage. In other words, *Regietheater* all too often identifies an unpleasant rupture of linkages between today's theater practices and historic precedence that forces attention exclusively on contemporary issues shown by the actors and scenery. It is for this reason that opera's rejection of historicity seems to depend less on how the orchestra sounds and actors sing than on visual aspects of events on stage.

On the other hand, an imaginative departure from conventions can at times be genuinely exciting, I believe. Therefore, I will describe here an astonishing production of Mozart's uncompleted opera entitled *L'oca del Cairo* (i.e., *The Goose from Cairo*) to a libretto by Giambattista Varesco (K. 422). This *dramma giocoso* will serve nicely, I believe, to illustrate a successful yet unusual departure from Mozart's intentions at the same time as it includes Mozart's extant music. To my mind, the Vienna production at the *Kammeroper* (May-June 2006) was a brilliant success. This entertainment is not an instance of *Regietheater* according to the term's common usage today. And yet the fact that Mozart's music is manipulated in ways he never intended reminds, if distantly, of *Regie* handled quite freely.

But first I should point out how *Regietheater* looks and feels today,

not only in the opera house, but in the spoken theater. In fact, its most obvious manifestations are unquestionably to be found in the latter. Therefore, I give space here to a spoken play—in no way connected to Mozart (I regret)—yet one that illustrates most strikingly the neglect of historical facts despite a large body of scholarly analyses devoted to it. Moreover, I shall try to show what can happen when the worst sort of *Regietheater* is foisted on the public, in this case by Luc Bondy, a regisseur much feted for many opera productions over the years in France, Germany, Switzerland, and of course, Vienna. (Cf. the article on him in *New Grove Opera*, vol. I, p. 537.) I shall describe only a few aspects of Bondy's version of Shakespeare's *Titus Andronicus* as I lean upon Shakspearian scholars, who discuss the tragedy's considerable popularity in seventeenth-century England and through German translation on the continent at that same time. In fact, the play's exceptionally fine structure and dramatic handling of human passions were highly regarded by enthusiasts into the eighteenth century. But scholarship, I fear, is what *Regisseurs* consult but rarely in Vienna today.

Instead, Bondy relies on his own imagination to orient and arouse the Viennese public, as he recently did with the very same production in France. What is more—as we so often encounter in *Regietheater*—Bondy pointedly violates Shakespeare's intentions in order to awe and titillate, while re-allocating time and place, speeches and actions, and grossly oversimplifying characters, as he strives to enhance his own display of invention, visual and dramatic. In judging Bondy's handling of Shakespeare, I turn to scholarly discussion of the English playwright's dramas. But if the *Titus* play in question is little known to Americans, that circumstance may actually help me for the moment, since it could mean that readers will consider with open minds, my descriptions of *Regietheater* as I report on Bondy's work (rather than giving readers free reign to reflect upon diverse theater productions remembered on a strictly emotional basis). After all, we often grow inured to operatic abuses, much as we tend

to tolerate technical slips of all kinds at instrumental performances. But I urge here my readers to note my focus on intellectual components of theater, in order to gain sensitivity to *Regietheater* inevitably posing as intellectual stuff, while in fact displaying the very opposite.

L'Oca del Cairo ("The Goose of Cairo"), performed a dozen times (9 May - 3 June) at Vienna's *Kammeroper*, involves an incompleting work by Mozart, which was not simply added to an evening at the *Kammeroper*, but carefully rethought and enlarged by the British composer Stephen Oliver (1950–1992). To Varesco's libretto, Mozart had written music during July–October 1783 that attracted numerous completion-attempts in the nineteenth century. But none of these later versions resemble in principle what Oliver wrote in 1991 (shortly before his death) for *La Musica nel Chiostrino*, the music festival in Batignano, Tuscany.

Mozart's arias and ensembles were given new texts by Luisa Savioni, who also supplied Oliver with Italian translations for his additional music; thus he was enabled to fill an evening with music, while supplying a radically altered plot for his own special needs. But this does not mean that some of Mozart's music was not preserved intact. The numbers Mozart composed were merely re-ordered (as they were given new texts), so they could be spread over the comic opera's two acts (instead of clustering at the beginning of the work, which is all Mozart managed to complete).

But my central point here is that Oliver's work is remarkable! We have before us, I believe, a brilliant masterpiece in which there is a stylistic juxtaposition of a twentieth-century style set against Mozart's original. These two styles interact upon each other intelligently, as intentions and actions shift back and forth in delightfully entertaining ways.

I must also point out that I returned to the *Kammeroper* theater to attend two additional performances: I wanted to test whether my first enthusiastic impression would stand up. But most importantly, I wanted to figure out how switches between Mozart's and Oliver's styles were, in technical terms, being managed in order to

get myself beyond a narrow impression of Oliver's keen sense for musico-theatrical development, tonal shifts, instrumental contrasts, and other wonderful, technical trickery. There was, in other words, a world of fine details in Oliver's score, that signalled high levels of musical sophistication.

In fairness to Oliver and his Italian translator, I must mention that these two initially found relatively little to work with. From Mozart's pen they had three arias, one recitative, two duets, a quartet, and a choral finale. Although the scenery at the Kammeroper as at the Tuscan festival was constructed of simple elements, it served well for much delightfully ludicrous movement on stage. A commotion of coming and going was largely explained by the circumstance that an elderly estate-owner, who has locked his daughter with female companion in his own castle's tower, busies himself as art collector. Hence, many boxes and amusing objects in his castle are constantly being moved about. Simultaneously, persons must hide, spy on each other, attempt to climb up or down to reach the tower window, jump from the castle parapet, and so on. But besides lively stage blocking, the stage lighting was also particularly effective—even poignant—as when Oliver's own dissonant, “rush-about music” (of wind instruments, strings, and percussion) suddenly started or stopped. Yielding to Mozart's lyricism, one saw corresponding shifts in stage lighting from cool blueish hues, to warm reddish-yellow colors, the latter matching the sweetening effect of Mozart's music infusing all with loveliness and dignity, including the deportment of singers.

To put things bluntly: theatrical components in *L'oca del Cairo* were never out-of-whack, so true of *Regietheater* on the basis of the way the term is applied these days. The intentions of the librettist as projected by Oliver's music were almost magically coordinated with visual components to transmit social and physical time warps and place shifts, along with disrupting if endearing human passions. We hear in *L'oca del Cairo* exceptionally fine music—not merely confrontations of two musical styles—but a reciprocal commenting and interacting in disparate modes to heighten aesthetic feeling.

Time and again the listener is tricked into contemplation. In meaning-filled

ways, the auditor is not overwhelmed, but intellectually drawn in by the fun, fears and frustrations of the human condition nearly bursting out of the Oliver/Mozart score. Although I have never heard another work by the English composer, I feel confident the bulk of his music must display fine workmanship. What is more, I flatter myself to add, I have knowledge and skills to grasp a score—even a relatively complicated, modern idiom like Oliver's—whether “live” in the theater, or at a keyboard alone. That is a privilege I would wish any music lover to enjoy; but I mention it here, since it seems to have gotten lost in the mad rush for today's *Regietheater*, feeding as it does on a “dumbing down” to reach levels of incompetent *Inszenierung*, *Ausstattung*, and *Lichtdesign*, (i.e., staging, scenery and costumes, and lighting), if not also music.

Regietheater of the present day insults the theater-goer as it discourages serious reflection along with enjoyment of those skills that art fosters whenever minds are challenged. If this remark seems unnecessary, then how much more emphatically does it call attention to the error of directors mishandling their theatrical work through ignorance and arrogance. Such regisseurs must be impeding the artistic growth of their performers, as the latter are enslaved to remain their defacto servants! If am correct, is there not a moral issue here?

Titus Andronicus

To my mind, there was much to be learned from the *Regietheater* of Luc Bondy, as he burdened the public with massive distortions of Shakespeare's tragedy, *Titus Andronicus*. Performed in Vienna, June 11-14, in the newly renovated, large theater within Vienna's midcity *Museum Quartier*, a local audience was given the opportunity to see a production that had recently been staged under Bondy's direction by French actors—but to violent public reaction—in the *Théâtre de l'Odéon*, in Paris. Thus, the language of the Viennese production was French, although the text had been initially written by the German playwright and essayist Botho Strauss (aged 61) under the title *Schaendung* (or *Viol—Schaendung*, which is to say, *Violation—Rape*). Incidentally, the French text may be had, I assume, through L'Arche Editeur, Paris, which holds performance rights.

Vienna's performances were very well-attended: the one I saw was sold-out, and this despite newspaper reports of the extreme public reaction in France. On the other hand, reassurances that the play was merely up-dating a Shakespearian play were also published. But such information proved to be totally misleading since intentions of Shakespeare and his own probable staging in Henslowe's Rose Theatre, London (Jan. 1594) were totally disregarded by Strauss and Bondy. Considering the fact that the Viennese production lasted three hours and twenty minutes—so stated the printed program—it is obvious that much of the text of Shakespeare was not only deleted but replaced by a great deal of verbage at odds with the bard's intentions. Having prepared myself by reading the excellent J. Bate's edition of this play with copious annotations even on staging (publ. Arden/Routledge, 1995), along with Harold Bloom's enthusiastic and delightfully opinionated *Shakespeare: The Invention of the Human* (1998), I easily noted time and again that actions and speeches in *Viol—Schaendung* were falsified visually and/or verbally. Two examples will suffice to illustrate Strauss/Bondy's repeated and cruel fraudulence.

The original tragedy never calls for a display on stage of rape and the amputation of the young Lavinia's hands and tongue. But Bondy spared no vulgarity (although violence by the two rapists was of course teasingly hidden from direct view). Later, we saw at gruesome length how Lavinia's father, Titus Andronicus, struggles to make his daughter produce speech sounds (also, not in the Shakespeare text). In such irresponsible ways, blasphemous and counterfeit drama punished the public with scenes and speeches that, on the one hand, do not convey human weakness (like subtle scheming and sly deception), nor on the other, Shakespeare's benevolent feeling and extraordinary self-sacrifice, often tipped over to require surprising, fast moving actions. Massive deletions stamp the Strauss-Bondy *Regietheater* as a theatrical exercise overwhelming the written intentions of Shakespeare. Their “tail wagged the dog” till it became a very ugly tale, indeed!

At a rough estimate, less than 10 percent of Shakespeare survives unchanged

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Regietheater

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in the Strauss-Bondy extravaganza. So much was damaged that only audience members quite out of touch with theater traditions could believe that directors routinely deserve full rights to revise anything to show the worst of our contemporary lives, local and global. The irony here is that Shakespeare has so much more to tell us today, then do all the revisionists lumped together.

Fortunately, newspaper critics sometimes note instances of *Regietheater* in the spoken theater. But such critics, I contend, are not grasping distortions of the operatic scene near so well. Of course, a great deal of counterproductive *Regie* flourishes in the musical arena, where the demands of operating the complex machinery of orchestra with singers (necessarily at some distance from each other) desperately needs a closer scrutiny, if not complete overhaul. Suddenly, the “star-system” for singers (helped by recordings and other promotionals) no longer looks so bad. To my mind, the cultivation of stars is the best of alternatives, encouraging performers to perpetuate operatic traditions already in place, when trust in composers and librettists was part of the system’s design. In that era, art *per se* was something accessible only on its own terms—not on reconfigurations of self-serving *Regisseurs!*

If the U.S. theater scene ever seems too tradition-bound for some Americans, then I for one say “take a second look.” Preserving the opera house as a “musical museum” for the contemplation of works of the past, is entirely reasonable—European experiences seem to be teaching us—especially if historically oriented professionals are finally invited to advise at rehearsals on matters of practical substance as well as style.

Does anyone know a musicologist out there working—like a curator—for an American opera company? Have music lovers considered support of the opera house as a “music museum”? Here in Vienna—quite aside from tax laws—they can’t and don’t. But in the U.S. they could? And do?

—Sven Hansell
Vienna, July 2006

Book Review

Daniel N. Leeson. The Mozart Forgeries. New York: iUniverse, 2004

Daniel Leeson is well known to members of the Mozart Society of America as a long-time member, as the Society’s first treasurer, and as a frequent contributor to this *Newsletter*. A man of many interests and wide knowledge, he worked for many years for IBM while maintaining a parallel career as a clarinetist. Now Leeson has brought his varied background and his considerable skills as a writer to a work of fiction.

Leeson calls his book “a caper novel.” This refers, as I understand it, to a fictional genre in which a person (or a group of persons) plans and executes a very complicated crime, and in which much of the interest is derived from the ingenuity and the daring of the criminal. The genre demands a light touch and a good deal of black humor.

In *The Mozart Forgeries* Leeson has produced a lively and amusing caper novel involving a forger and a music librarian who team up to create and sell forgeries of two Mozart autographs that have been missing for more than two hundred years: the original manuscripts of the Clarinet Concerto and the Clarinet Quintet. He takes the reader carefully and (as far as I can tell) expertly through the complicated process of making manuscripts that might fool experts into thinking that they are Mozart autographs.

Caper novels (and their cinematic derivatives—think of the classic Ealing comedies like “Kind Hearts and Coronets”) generally involve plots that are so far removed from reality that we root for the criminals. Leeson openly acknowledges his yarn’s improbability. His blurb states: “From any perspective, the effort [to forge the manuscripts] appears preposterous.” Yet my sympathy for his pair of heroes is undermined by Leeson’s lack of interest in them as human beings. His refusal to give them names—he calls them “Forger” and “Librarian” throughout—communicates to the reader a kind of playful impersonality that keeps the reader from getting too close to them.

It is the technical aspects of the crime, rather than the criminals themselves, that fascinate Leeson, and his main achievement is to communicate that fascination to the reader so vividly that he holds our attention through detailed descriptions of the making of eighteenth-century-style paper (complete with appropriate watermarks), the idiosyncracies of Mozart’s musical notation, and negotiations with representatives of Christie’s and Sotheby’s.

Leeson writes well, and his descriptions of technical processes—whether they involve the making or the selling of the manuscripts—are always very clear. That clarity can be a disadvantage in dialogue, however. When, as often is the case, he uses conversations between his heroes to communicate information to the reader, the dialogue can be stilted. For example, when Librarian tells Forger that he has a new position at the Music Division of the New York Public Library, Leeson evidently feels that readers need to be informed about Lincoln Center. He has Librarian say: “You know the complex, of course... It’s the resident center for the Metropolitan and City Opera companies, the New York Philharmonic, the City Ballet, Lincoln Center Chamber Music Society, the Juilliard School, and a sample of just about everything else related to the performing arts in New York.” That sounds more like an excerpt from a guidebook than something that a crooked librarian would say to a forger.

But Leeson’s well built plot encourages readers to get past such passages. Indeed they might well find themselves caught up, as I was, in the uncertainty of whether Librarian and Forger would succeed in perpetrating their fraud. That uncertainty, cleverly sustained by Leeson, makes this book hard to put down.

—John A. Rice
Rochester, Minnesota

MSA Study Session

continued from front page

Edmund J. Goehring (University of Western Ontario): Much Ado about Something; or, *Così fan tutte* in the Romantic Imagination

Johann Friedrich Reichardt's *Berlinische musikalische Zeitung* had a short life but a long reach into art. Among its gems is a "Musikalischer Briefwechsel" that appeared over three issues in September 1805. The text, cast as an epistolary exchange between the fictional characters Arithmos and Phantasius, argues the merits of Mozart's *Così fan tutte*, which had recently returned to the Berlin stage. The exchange has drawn little scholarly attention, and yet it not only gives a glimpse into Berlin's musical politics but also mounts an extraordinary critical defense of Mozart's opera. Elucidating the *Briefwechsel's* remarkable aesthetic claims will be this paper's main task.

The authorship of the *Briefwechsel*, which appeared pseudonymously, has been attributed to Georg Christian Schlimbach, a frequent contributor to the journal. I will argue, however, that Reichardt himself makes the more likely author: the correspondence more closely reflects, among other things, his deep investment in early Romantic theories of art. Indeed, the *apologia* for Mozart's opera makes the rare argument that the work exemplifies Romantic irony. E. T. A. Hoffmann is famous for his terse praise of the opera's "ergötzlichste Ironie." Reichardt, however, goes further by showing how the opera amalgamates opposing forces, especially the comic and serious. Employing a Shakespearean conceit, he argues that Mozart's music amounts to more than "much ado about nothing."

Così fan tutte has generally been viewed as a work that runs counter to Romantic tastes. Reichardt's epistolary exchange might provide the basis for a reevaluation of *Così's* place in nineteenth-century thought. This paper will conclude by pointing to a previously unknown review of an 1819 Viennese production of the opera, a review that extols not only the opera's subtlety and precision but also its generic decorum.

Floyd K. Grave (Rutgers University): Explaining "Nonthematic Passagework" in Mozart

Critics often speak of "substantive theme" and "passagework" as opposites, to be best identified with other polarities (textural, tonal, etc.) that typically inform the first movement of a later-eighteenth-century concerto. It is also common to regard brilliant passagework as a concession, an unavoidable indulgence in a work that must showcase virtuosity.

If we are not to conclude that concertos of Mozart's day are all aesthetically compromised by their commitment to mindless figuration, we need to scrutinize these works for redeeming signs of individuality, thematic integration, and functional coherence wherever brilliant style comes to the fore. That soloistic passagework repays close study was amply demonstrated by Jane Stevens's foundational "Piano Climax" essay, where functional distinctions are revealingly drawn involving harmonic rhythm, surface activity, and melodic profile. Her analyses furnish a model for further inquiry into the ways in which seemingly nonthematic figuration may play an integral role in a movement's unfolding design.

Signs that Mozart, for one, could both embrace and surmount any theme/passagework duality become apparent through analysis of his special approaches to passagework at critical junctures in a first-movement form. A promising place to start is with the soloist's appropriation—and characteristic, gradual liquidation—of primary-theme material early in the solo exposition. It is here that we first cross a certain uncanny threshold as the theme dissolves into a kind of figural display that will often link itself to the melodic idea from which it sprang while at the same time explicitly foreshadowing particular soloistic gestures and other elements of brilliant-style engagement in the events that follow.

Thomas Irvine (University of Southampton): Leopold Mozart between Affect and Cognition

Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756) is more than a mirror of eighteenth-century violin

playing. In this paper I will argue that Mozart's *Versuch* documents a struggle between two competing models of musical communication, one based on a general semiotics of affect and another based on specific individual responses to music. The conflict between the two is the conflict between rationalist, systematic thinking and what Panajotis Kondylis has called the eighteenth century's "rehabilitation of the sensual." I will explore this conflict here, which Kondylis and others have made out to be one of the Enlightenment's most fundamental defining qualities, in two steps.

First, I will trace the *Violinschule's* roots in contemporary theories of musical meaning. As Carl Dahlhaus has argued, the arrival of functional harmony in the 1720s appeared to render the *Figurenlehre*, based on antique rhetoric, redundant: expressive dissonances, for instance, were no longer an exception to, but part of, the rules. Johann Mattheson's *Vollkommener Capellmeister* (1739) re(in)stated the rhetorical model as an *Affektenlehre*, claiming for it epistemological prestige as imitation of nature. Thus his *Figurenlehre* is no longer an implicit theory of the past, but an explicit theory of the present; no longer a set of rhetorical rules, but a semiotic system. The weak link in such a system, however, is the contingency of individual performance. Following Mattheson's lead, the discussions of expression in the treatises of J. J. Quantz (1752), C. P. E. Bach (1753), and Mozart (1756) stress the musician's obligation to serve as a conduit of musical meaning; expression is in the *music* and not in its *performance*.

Second, I will suggest that Leopold Mozart's approach to the doctrine of the affections was a symptom of its demise. He argues strenuously that it is the performer's duty to leave the affective content of a piece of music intact, yet his frequent appeals to individual experience, ironically, destabilize the semiotic system he takes for granted; empirical models of performance and reception, which focus on individual musical responses, are poison for coherent systems of meaning. I will illuminate this process of dissolution by comparing it to the contemporaneous splintering of the discourses of *Seelenlehre*

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Grover's Grand German Opera, *The Magic Flute*, and Abraham Lincoln

On the evening of Wednesday, 15 March 1865 President and Mrs. Lincoln attended the first performance in the nation's capital of Mozart's *The Magic Flute*. Accompanying them as guests were General James Grant Wilson and the daughter of New York Senator Ira Harris, Clara, who would also be a guest of the Lincolns on April 14 at Ford's Theater when the president was assassinated.

The Magic Flute was presented at Grover's New Theatre on Pennsylvania Avenue by the Grand German Opera Company, established by playwright and manager Leonard Grover. The company had earned a reputation for bringing together top talent to produce outstanding complete operatic productions. An article in the 14 March edition of the *Evening Star* newspaper praised the company, "so rich in its duplicate and triplicate first class bassos, tenors, soprani and baritones.... Grover has been the first to introduce here [Washington, D. C.] a company effective in all its departments...." Chorus and orchestra were commended for their excellence. "Such another orchestra will probably never again visit this city. It is in fact the cream of the orchestral talent of the whole country." The following day the *Daily Morning Chronicle* commented that the company "has approached much nearer perfection than any other that has been organized this side of the water...."

In that era Grover's New Theatre was also known simply as Grover's Theatre, and was the venue for plays as well as operas. Throughout the years the theater underwent many name changes, burnt and was rebuilt several times, and today is known as The National Theatre.

For the 1865 season, the company presented fourteen operas, reprising four, for a total of eighteen performances over a three week period, from 6 through 25 March. The operas were mounted six nights a week, with no Sunday

performances. *Don Giovanni* was presented on Monday, 13 March, followed the next day by *Tannhäuser*, and *The Magic Flute* on Wednesday. On Thursday the company staged von Flotow's *Stradella*, and completing the week, Gounod's *Mireille* and *Faust*. The season closed with a second performance of *The Magic Flute*. The languages in which these operas were given were not specified, although the cast listing reveals that the surnames of the singers were predominantly German, with a few Italians. Possibly some were stage names. Whenever *The Magic Flute* was mentioned in the press, in notices or reviews, its title was almost always given in English. One article gave the title as "*Zauberflöte*, or '*The Magic Flute*'".

Each day the newspapers carried notices (presumably paid for) announcing that evening's performances at the city's theaters. On the first page of the 15 March editions of the *Evening Star* and the *Daily National Intelligencer* there appeared a notice for *The Magic Flute* that included the entire cast, and emphasized that the opera was being presented for the "first time in this city" and would be "given entire." Two days earlier the *Daily National Intelligencer* enticed opera lovers with a glowing description of the opera. In describing Papageno as "gifted with an instrument which, when played upon, turns anger into mirth, and sets everybody dancing," the writer suggested that "[a]ll disappointed office-seekers should hear Popageno [sic]."

On 4 March, President Lincoln took the oath of office for his second term. Press reports on the 14th and 15th claimed that Lincoln was ailing from influenza and fatigue. Historians doubt that he had the flu, but believe he was suffering from exhaustion brought on by the duties of his office. On 14 March Lincoln met with his cabinet in his bedroom, the president

propped up in bed. By the next day he felt well enough to attend the opera. It is not clear to what extent he enjoyed operatic and theatrical performances, but he did appreciate the time away from the White House, if only to relax and avoid for two or three hours the cares of state.

Following the performance on the night of the 15th, James Grant Wilson, a brigadier general, literary figure, and future historian, made the following entry in his diary: "In the evening, at Grover's Theatre with the president, Mrs. Lincoln and Miss Harris, listening to the opera of '*The Magic Flute*' and occupying a comfortable box. The president, alluding to the large feet of one of the leading female singers, which were very flat, remarked, 'The beetles wouldn't have much of a chance there!' When asked by Mrs. Lincoln to go before the last act of the opera was concluded, he said: 'Oh, no, I want to see it out. It's best when you undertake a job, to finish it.'"

The next day a review in the *Evening Star* stated that the opera "was performed in excellent style by the German company last night, and the large audience showed its appreciation of this delightful composition of Mozart's and the superb manner in which it was rendered, by continuous applause, which was sometimes so irrepressible as to break in upon the due course of the performance." Individual performers were singled out for special praise. The *Daily Morning Chronicle* remarked on the "fidelity of acting, singing, and costume which characterizes this truly great company.... We were glad to see that this beautiful opera, which contains gems of all sorts, grave, gay, and sentimental, was warmly appreciated by the audience, though it must have been new to many." The following day the *Daily National Intelligencer* also extolled the singers and remarked that the opera had been "splendidly mounted. The orchestra and chorus, as ever, were the [objects of]

universal admiration.” None of the reviews mentioned the scenery.

Though reviews in these newspapers were for the most part very generous, there is no reason to doubt the overall excellence of Grover’s Grand German Opera Company. However, the company was not immune to expressions of skepticism. In an article that appeared in the *Daily National Intelligencer* as the season was drawing to a close, the critic wrote “taken separately, we may find more dazzling vocalists, some capable of higher and others of lower range, (there is no superior orchestra,) but there is no greater *ensemble* than this troupe affords.... Mr. Grover cannot be too careful how he overworks and cheapens this talented troupe. We are now glad ... that they are about to leave us for the present, since an opera *every night* fatigues and would soon drag.”

On 20 March, Grover’s Theatre announced that the season would be extended by twelve more nights. The very next day the paper carried an “Important Announcement” that the director had just “received a dispatch from the West, which places at his disposal next week a Theatre which he had been endeavoring for the past three months to secure for the Grand Opera,” and that it would be available only for the week of the 27th. In order to take advantage of the opportunity, Grover’s decided to curtail the season in Washington, with the final performance scheduled for 25 March. Beginning on the week of the 27th, the Grand Italian Opera Company was scheduled to open a one-week engagement at Ford’s Theatre, Grover’s chief competitor. Perhaps the prospect of a head-to-head competition with the newly arrived troupe factored into the decision to rescind the previous day’s announcement.

On Saturday, 18 March, the Lincolns went to a performance of *Faust* and on Tuesday, the 21st, attended Boieldieu’s opera *La dame blanche*, both at Grover’s New Theatre.

With the collapse of the Confederacy in early April, Grover’s Theatre scheduled a patriotic gala that included a performance of the play *Aladdin Or His Wonderful Lamp* for the evening of Friday, 14 April.

An invitation and tickets were dispatched to Mrs. Lincoln, who chose instead to attend a performance of *Our American Cousin* at Ford’s Theatre. John Wilkes Booth learned of the altered plans, and arranged for the encounter that would so traumatize the nation.

—Martin Wacksman
Earlsville, Virginia

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Evening Star, March 1865
The Daily Morning Chronicle, March 1865
The Daily Intelligencer, March 1865

Grover’s Grand German Opera Season (March, 1865) at Grover’s New Theatre

(M) 3–6 *Faust* (Gounod)
(T) 3–7 *Martha* (von Flotow)
(W) 3–8 *Robert le diable* (Meyerbeer)
(Th) 3–9 *Der Freischütz* (Weber)
(F) 3–10 *The Jewess* (Halévy)
(Sat) 3–11 *Barber of Seville* (Rossini)

(M) 3–13 *Don Giovanni* (Mozart)
(T) 3–14 *Tannhäuser* (Wagner)
(W) 3–15 *The Magic Flute* (Mozart)
(Th) 3–16 *Stradella* (von Flotow)
(F) 3–17 *Mireille* (Gounod)
(Sat) 3–18 *Faust* (Gounod)

(M) 3–20 *Les Huguenots* (Meyerbeer)
(T) 3–21 *La dame blanche* (Boieldieu)
(W) 3–22 *Mireille* (Gounod)
(Th) 3–23 *Tannhäuser* (Wagner)
(F) 3–24 *Fidelio* (Beethoven)
(Sat) 3–25 *The Magic Flute* (Mozart)

Mozart Society of America Committees

Standing Committees, specified in MSA Bylaws

Program

Chair, vice-president (Jane Stevens)
Prepares programs of annual meetings of the Society and proposes sessions for meetings of other organizations such as the American Musicological Society or the American Society for Eighteenth-Century Studies

Study Session AMS,
Chair, Jane Stevens
ASECS session 2008
Chair, Edmund J. Goehring

Vienna-Prague Conference, 2009
Chair, Kathryn Libin

Publications

Chair
Makes recommendations to the Board of Directors for special publications, assigns editorial responsibility, and collaborates in execution of all business in connection with the manufacture and distribution of such publications

Nominating

Chair
Presents to Board of Directors each year slate of nominees for At-Large Directors and officers as appropriate

Additional Committees

Membership

Chair, Laurel Zeiss
Works to expand and diversify membership

Web site

Chair, Marita McClymonds

Reminiscences of the Society's Third Biennial Conference

Mozart's Choral Music: Composition, Contexts, Performance

Indiana University, 10–12 February 2006

As I write these lines, warm spring breezes make it difficult to recall the frigid winds that swept the Indiana plains as members of the Mozart Society met in Bloomington on February 10–12 to participate in the organization's third biennial conference, devoted to "Mozart's Choral Music: Composition, Contexts, Performance." The interesting program of papers and performances assembled by the program committee—chaired by Bruce Brown and including Kathryn L. Libin, Mary Sue Morrow, and John A. Rice—and by

The conference got under way on Friday afternoon with the first session, which began with expressions of welcome by Isabelle Emerson, President of the Society, Massimo Ossi, Chairman of the Musicology Department of the Jacobs School, and Jan Harrington, Chairman of the Choral Conducting Department. Three papers were presented that addressed the session's announced theme, "Analytical Approaches: Text and Music," beginning with "Judith, Mary, and Mozart: Chant melody in the finale of *La Betulia*

Choral Music," by Edward Green, analyzed Mozart's use of chromaticism in these works and offered evidence that he may have employed a scheme governing the presentation of all twelve tones. Admitting the controversial nature of the theory of chromatic saturation, Green acknowledged that much more investigation would be necessary to determine its validity.

In the late afternoon we enjoyed a reception that included more hospitable words of welcome, these from Eugene O'Brien, Executive Associate Dean of the

Jacobs School. The event was held in the lobby of the Musical Arts Center, where in the evening we attended a performance of Rossini's *Il barbiere di Siviglia* by the acclaimed Indiana University Opera Theatre. The splendid production took advantage of an attractive and engaging stage design, and most of the singing was excellent, although in this respect the cast was a bit uneven. Most disappointing to my ears, though, was the inability of the auditorium to project certain sections of the orchestra and many of the

singers in upstage locations—probably a result of the odd-looking globules affixed to surfaces that would otherwise have been sound-reflecting.

Saturday's morning session, entitled "Aus dem Archiv: Sources, Authenticity, Institutions," began appropriately with a keynote address contributed by Otto Biba, Director of the Archives, Library, and Collections of the Gesellschaft der Musikfreunde in Wien. Unfortunately, illness prevented his attendance at this conference, but he had sent his paper, "The Beginnings of Mozart's Presence in the Viennese Church-Music Repertory: Sources, Performance Practice, and Questions of Authenticity," to be read by Bruce Brown. (It should be mentioned in this context that two other papers scheduled for the conference and listed



Conference attendees listen with rapt, and smiling, attention to the opening paper

Daniel R. Melamed, local-arrangements coordinator, made attendance at the conference well worth the effort of braving the inconveniences of winter weather. Sessions and performances were held at various buildings on the impressive campus of Indiana University that house the Jacobs School of Music. Many of the speakers had prepared handouts and/or computer projections that increased the effectiveness of their presentations. The papers all generated questions, comments, and discussions, often resulting in lively exchanges of ideas. Full abstracts of all the papers presented may be found on pages 15–19 in this issue of the *Newsletter*, and therefore their contents will be only briefly summarized here.

liberata," by Judith L Schwarz and Theodore C. Karp (the former reading the paper). This paper centered on Mozart's use of the plainsong psalm tone *tonus peregrinus* (also known for its association with the German Magnificat) and its significance in the context of the identified oratorio (K.118). Next, in his paper "'Lodi al gran Dio': The Final Chorus of Metastasio's *La Betulia liberata* as set by Gassmann and Mozart," John A. Rice compared the two musical settings, pointing out, among other things, that Gassmann's contains a motive that Mozart used later for the well-known signature motto in his opera *Così fan tutte*. The third paper, "The Saturation of Chromatic Space as a Structural Principle in Mozart's Late

in the program were in fact not heard because neither they nor their authors were present.) Among other things, Biba's paper credited Antonio Salieri with having sparked Mozart's interest, in the last year of his life, in becoming known in Vienna as a composer of church music. Bruce MacIntyre presented the next paper, "Missa brevis in G, K. 140: Mozart or Kracher?" This is a simple work in the *missa pastoralis* style, which Ludwig von Ludwig von Köchel accepted as authentic, although its authenticity was subsequently doubted by both Otto Jahn and Alfred Einstein. More recently, MacIntyre's discovery of a documentary attribution of the work to one Mathias Kracher of Salzburg substantiates that doubt and thus gives every indication of settling the matter for good. The session concluded with Jane Schatkin Hettrick's paper, "Remade to Order: Antonio Salieri's Music for the *Dankfest* of Emperor Franz I," concerning the plenary Mass with *Te Deum* that the composer reworked and expanded in 1804 to suit its performance in the vast space of St. Stephan's Cathedral in Vienna as part of the official celebration of Franz's assumption of the title of Emperor of Austria. The paper also discussed the many problems with sources that its author had to overcome in order to prepare a critical edition as well as performance materials for the presentation of the complete Mass in concert next November in Vienna.

The afternoon session on Saturday, entitled "The Chorus in and out of the Theater," began with a paper on "Mozart's *Thamos* Motets" by Neal Zaslaw. These three choral works, in their versions with Latin text, were considered by Köchel and others in the nineteenth century to be *contrafacta* of the originals with German text written by Mozart as incidental music for the drama *Thamos, König von Aegypten*—a logical supposition based on the large number of musical transformations from theater to church that were made during and slightly after Mozart's time. In the mid-twentieth century, however, evidence was brought to light that showed that the Latin versions of the three choruses had a closer connection to the composer than had been previously thought. Zaslaw evaluated all of this evidence in his paper and added more to suggest that these versions may even have originated with Mozart. David Buch

presented the second paper, "The Choruses of *Die Zauberflöte* in Context: Choral Music at the Theater auf der Wieden," which surveyed the use of the chorus in operatic performances at that theater prior to Mozart's final collaboration with Emanuel Schickaneder. Buch presented evidence of Mozart's association with the theater's personnel and examined over twenty choruses from eight operas, finding musical characteristics that provided a context for the composer's choruses in *Die Zauberflöte*.

In early evening, a fine performance by the Indiana University Singers, Chorale, and Orchestra presented Mozart's Mass in C Minor, as reconstructed and completed by Robert Levin. This remarkable version, including adaptations from the composer's *Davide penitente* (K. 469), developments of his sketches from 1783, and inventive new material, generated much discussion among members of the audience. The evening concluded with a festive banquet held in the Indiana Memorial Union, which offered further opportunities for conversation.

The events scheduled for Sunday centered on Mozart's *Requiem*, beginning with the paper—"Freystädtler's Supposed Copying in the Autograph of K. 626: A Case of Mistaken Identity"—by Michael Lorenz. Aided by ingenious computer displays, Lorenz convincingly challenged Leopold Nowak's assertion that Franz Jakob Freystädtler was the anonymous copyist who entered the orchestral parts in the composer's score of the Kyrie fugue of the *Requiem*, an attribution based on Nowak's faulty identification of hooked natural signs as belonging exclusively to Freystädtler's hand. David Black presented the second paper in the morning session, "The *Exequien* for Mozart at St. Michael's," which examined Mozart's connections with the musical program of the Michaelerkirche in Vienna and discussed the evidence pointing to the music performed there at the memorial service for the composer, including the possibility that it included parts of the *Requiem*. Appropriately, the last scheduled event of the conference was a spirited performance of K. 626 by the Indiana University Pro Arte Singers and Classical Orchestra. The clear sonorities of this fine early-music ensemble combined perfectly in Auer Hall (the same auditorium in which

the C-minor Mass had been performed the previous day), whose variable acoustics had fortunately been set to their most resonant level.

Winter's fury had a surprise for conference attendees who had planned to fly back to the Northeast on Sunday or Monday. Although the "Blizzard of '06" may not have been as spectacular (at least in New York) as the TV weatherpersons were proclaiming, it did close airports on the east coast, and thus our sojourn in Bloomington was lengthened. Trying to make the best of it, Jane and I had one more dinner at a nice little Thai restaurant off-campus and spent the better part of a day working in the fine IU music library. Not a bad ending to a very satisfying conference!

—William E. Hettrick
Hofstra University

Abstracts

Otto Biba (Gesellschaft der Musikfreunde): Keynote Address, The Beginnings of Mozart's Presence in the Viennese Church-Music Repertory: Sources, Performance Practice, and Questions of Authenticity

As is clear from known biographical facts—in particular his 1791 appointment as adjunct Kapellmeister in St. Stephen's cathedra—only in the last year of his life did Mozart begin to demonstrate interest in the circumstances of Viennese church music. Before then he had done nothing to make himself known on the Viennese scene as a composer of church music. That he finally did so is essentially due to the initiative of Antonio Salieri. To be sure, there were problems of performance practice with regard to the early reception of Mozart's church music, as well as problems—even for musicians who were close to him—in identifying Mozart's authentic works of church music.

In this paper Vienna is understood not as a place, but rather as a homogenous domain of influence. For questions of performance practice, comparisons are made to practices in the performance of

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oratorios, in order to differentiate between the liturgical tradition of church music and the tradition of concert performances of oratorios. Musical sources as well as documents are brought to bear on these questions.

David Black (Harvard University): The Exequien for Mozart at St. Michael's

The rediscovery in 1991 of documentary evidence pertaining to a memorial service for Mozart at the Michaelerkirche has focused attention on the musical life of this institution, a church that boasted one of the largest vocal and instrumental ensembles of its kind in Vienna. According to a previously unreported entry in the St. Michael's account books, the church paid for the copying of unspecified "motets" by Mozart in May 1791, suggesting that the composer's sacred output was already a known quantity at the time of the December exequies. The music archive of the Michaelerkirche, uncatalogued until recently, preserves a set of parts for Mozart's offertory *Misericordias Domini* K. 222 that may be connected with this copying activity. Circumstantial evidence suggests that several masses by Mozart were circulating in Vienna on the composer's initiative, and it is possible that Mozart was personally involved in the Michaelerkirche's acquisition.

Considerable speculation has surrounded the presence and identity of music performed at the memorial service in December. A number of scholars have suggested that a partial organ score by Süßmayr of the Introit and Kyrie from Mozart's Requiem, now in Budapest, represents performance material for this occasion. This score, however, likely dates from the late 1790s, and cannot offer confirmation for the newspaper reports that some form of K. 626 was performed at the exequies. A number of musicians active at St. Michael's can also be ruled out as candidates for the "third hand" in the partially autograph score of the Kyrie.

David Buch (University of Northern Iowa): The Choruses of *Die Zauberflöte* in Context: Choral Music at the Theater auf der Wieden.

Today we view Mozart less as an isolated artist on a progressive mission to develop a personal style, and more as a composer working with specific personnel and collaborators on projects that had particular requirements and limitations. This new perspective is most apparent in opera, where the abilities of singers and musicians, as well as the demands of the librettist, can decisively influence compositional choices.

Mozart's choral writing for the

the Wiednertheater provide a context for Mozart's approach to the chorus in this venue. Over twenty independent choruses (for women, men, and mixed voices) survive, along with choral segments in large ensembles such as introductions and finales. Analysis of this music suggests that Mozart was composing for a company he knew well, an assumption supported by Mozart's correspondence, his intimate connection to the personnel, and his previous collaboration on the Wiednertheater opera *Der Stein der Weisen* (11 September, 1790). Thus the choruses in *Die Zauberflöte* indicate more about the evolution of the music in this theater than Mozart's development as an autonomous



David Buch gives his paper, illustrated with performances by an ensemble of Jacobs School of Music students directed by DM Student Jamie Kirsch, and (on the right) a scene from a Singspiel acted out by Kathryn Libin and Michael Lorenz

opera *Die Zauberflöte* (30 September 1791) provides a good example of this interactive aspect of musical creation. Emanuel Schikaneder's libretto designated the forces and the basic poetic structure for the choruses, prescribing independent choral numbers and choral segments in the introduction and the two finales. While Mozart mostly followed his librettist's intentions, he occasionally deviated from them significantly.

This paper will discuss for the first time the use of the chorus at Schikaneder's Theater auf der Wieden prior to *Die Zauberflöte*. The recent recovery and identification of manuscript scores of eight operas preceding *Die Zauberflöte* at

"artist." This evolution appears to have continued in the operas that followed *Die Zauberflöte* at the Wiednertheater, many of which have only recently become available for study. These choruses will also be discussed at the conclusion of this paper.

Edward Green (Manhattan School of Music): Mozart's Late Choral Music, and the Saturation of Chromatic Space

In the final year of Mozart's life, 1791, a new technique of structural organization begins to show itself in his choral music—a technique which earlier appeared only in his chamber music. It may be called "symmetric design through the saturation

of chromatic space.” For example, the “Ave Verum Corpus” (K. 618) can be heard as consisting of two balanced motions through chromatic space—the first concluding in measure 23, the second in measure 39. In each arc, all the tones of the chromatic scale appear.

Several movements of the Requiem are organized along similar lines—most notably the “Confutatis” which, short as it is, uses the technique in a furiously concentrated manner, perhaps in order to highlight the text, with its picturing of the soul thrown into confusion. There are nearly five complete saturations of chromatic space in the course of this movement. The last “cycle,” however, lacks a D natural. Yet, this is precisely the pitch which arrives, with such powerful and mournful effect, in the very first measure of the following movement, the “Lacrymosa,” where it functions as the tonic.

Theorists have long valued the concept of “harmonic rhythm” as a means of grappling with deeper levels of structural organization than appear in the surface rhythm of a classical composition. Similarly, Schenkerian analysis has revealed long-range designs of melodic and contrapuntal completion. This paper suggests, as a supplement to these tested concepts, we ought also to investigate the pacing by a composer of the chromatic saturation of musical space, independent of traditional notions of key and harmony. When late Mozart is analyzed along these lines, structural rhythms appear which otherwise may not readily be grasped. For example, the “Ave Verum Corpus” is structured 7 bars + 16 bars, mirrored by 16 + 7. The outer units consist merely of the diatonic set of D major plus the sharpened fourth, G#; the inner units provide the “cycles” which travel through, and eventually “saturate” chromatic space.

The author has just completed a study, to be published later this year in the *International Review of the Aesthetics and Sociology of Music*, in which he looks at late choral music of Haydn from the same technical perspective—and mention will be made in this paper of the discernable impact of Mozart’s late choral music upon Haydn in this regard.

Jane Schatkin Hettrick (New York City): Remade to Order): Antonio Salieri’s Music for the Dankfest of Emperor Franz I

On 11 August 1804, Emperor Franz II of the Holy Roman Empire issued a “Patent,” a charter by which he assumed the title and office of a hereditary “Emperor of Austria,” thus becoming Kaiser Franz I of Austria. A public reading of this document, which announced the founding of imperial Austria, followed on 7 December. Of course, such momentous developments called for formal celebration and general festivities, which took place in many churches and other sites around the Habsburg territories. The grandest of the official celebrations was held in Vienna in St. Stephan’s Cathedral on 8 December, the day after the public reading of the Patent. It was called a *Dankfest*, a festival of thanksgiving, and it served as both religious service and state ceremony.

As imperial Hofkapellmeister, Antonio Salieri had responsibility for the entire musical program of this occasion: preparation, rehearsal, and performance. We do not know how soon after 11 August the plans for the *Dankfest* began to be formulated. Court records indicate that different dates were under discussion as late as November. At any rate, time to put together the music for an event of this magnitude was short, and the venue, unlike the small imperial chapel for which Salieri composed most of his sacred music, was large.

The music that Salieri provided for the *Dankfest* fulfilled the requirements of a splendid celebration. Lacking the time to compose new works for the occasion, he nevertheless chose existing music of his own composition. Evidence suggests that he programmed his “Te Deum” in D, his Mass in C, including a gradual and offertory, and a few smaller pieces, all works for double chorus. He revised these works, originally written in 1790 (“Te Deum”) and 1799 (Mass, Gradual, and Offertory) for this event, greatly augmenting the orchestral and vocal forces to fill the vast space of St. Stephan’s. Judging by the appearance of the manuscripts, which lack the clarity and accuracy of most of Salieri’s scores (and also the performance parts produced by professional scribes) of sacred music, the

composer and his copyists must have made these revisions in haste.

This paper will describe the *Dankfest* and discuss Salieri’s music, showing how he changed the earlier versions to make them suitable for the 1804 celebration. It will also illustrate the complexities that the sources of these works pose for the editor.

Michael Lorenz (University of Vienna): Freystädtler’s Supposed Copying in the Autograph Of K. 626: A Case of Mistaken Identity

It is an accepted fact that only the choral and the basso continuo parts in the Kyrie-Fugue of the Requiem show Mozart’s handwriting. After Carl Bär had attributed the copying of the instrumental parts in the upper seven staves to Süßmayr, Leopold Nowak presented a different hypothesis in his article “Wer hat die Instrumentalstimmen in der Kyrie-Fuge des Requiems von W. A. Mozart geschrieben?” (*MJb* 1973/74). Having excluded an arbitrary selection of various Viennese church composers, Nowak came up with Mozart’s friend Franz Jakob Freystädtler (1761-1841) as a new candidate for the anonymous copyist of the orchestral parts. This alleged identification, which Nowak based on the examination of the natural signs in only two samples of Freystädtler’s handwriting, has never been questioned and was uncritically accepted by Mozart scholarship. The study of Freystädtler’s other—hitherto neglected—autographs has however cast strong doubts on Nowak’s theory. I want to challenge this identification and intend to prove that Freystädtler came into the “Kyrie” like Pilate into the “Credo.”

Bruce C. MacIntyre (Conservatory of Music, Brooklyn College, CUNY): Missa brevis in G, K. 140: Mozart or Kracher?

The *Missa brevis* in G major, K. 140, is a simple, attractive eighteen-minute setting in the *missa-pastoralis* style often used in concerted masses performed at Christmas in eighteenth-century Austro-Hungarian realms. Despite the work’s appearance in the *NMA* and Walter Senn’s impressive case for its authenticity, doubts still linger about its authorship. In his

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original catalogue Ludwig von Köchel considered the work authentic because of Johann Anton André's attestation, its ample dissemination, and contemporary musicians' esteem for the work. He placed the work between the *Missa [longa]* in C minor, K. 139 (now K^{3a} 47a and considered the early *Waisenhaus-Messe* written for Vienna in December 1768) and the "Te Deum laudamus" in C major, K. 141 (now K^{3a} 66). However, in the late nineteenth and early twentieth centuries Otto Jahn and Alfred Einstein, among others, expressed doubts about the mass on the basis of its style and considered it merely an imputed work ("ein unterschobenes Werk"), thus moving it to the appendix of later editions of Köchel's catalogue.

A few years ago another manuscript for the mass was located by this author under the name "Kracher" in thematic catalogues for the music archive of the Benedictine Abbey at Lambach, Austria. According to Wurzbach's biographical dictionary, Mathias Kracher (1752-1827/30) served as an organist in Seekirchen and Kuchl, and he was an active musician in and around Salzburg. He apparently possessed a sizable collection of musical scores and parts, some of which eventually ended up at St. Peter's in Salzburg. After reviewing the work's current source situation and its place in the context of Mozart's output, this paper will discuss the evidence and stylistic attributes (e.g., awkward transitions, melodic infelicities, etc.) that speak against Mozart as the work's author. An update on the bases for the attribution to Kracher will also be presented.

**John Rice (Rochester Minnesota):
"Lodi al gran Dio": The final chorus of
Metastasio's *Betulia liberata* as set by
Gassmann and Mozart**

This paper compares Mozart's setting of the final chorus of *Betulia liberata* with the nearly contemporary setting by Florian Gassmann for the Tonkünstler-Sozietät in Vienna. Beyond the overall rondo structure (with solos for Judith) that the choruses share, they are remarkably different. The differences can be attributed, in part, to

differences in the musical environments of Salzburg and Vienna.

Mozart's exposure to the music of Michael Haydn and Gassmann's need to bring contrapuntal grandeur to the final chorus of his oratorio led the two composers in opposite directions. It is thus ironic that when Gassmann set to music Metastasio's last words, the motto-like five-syllable summation of his heroine's homicidal act, "a un colpo solo" (in one blow), he chose a completely homophonic musical motto that anticipates both in rhythm and melody Mozart's setting, almost twenty years later, of another five-syllable motto, "Così fan tutte."

theme, and Mozart sets it impressively as a movement for chorus and vocal solo with orchestral accompaniment. The stately nature of the choral segments, as well as the repeated tones in Judith's soprano part, suggest that Mozart is here employing a cantus firmus, possibly a psalm tone. Scholars have identified the melody as the *tonus peregrinus*, most frequently associated with the chanting of Psalm 113, "In exitu Israel." Nevertheless, this psalm has no ascertainable connection to the subject of the oratorio, and the identification, though readily verifiable musically, remains suspect until an explanation can be found for Mozart's



Marita McClymonds and Neal Zaslaw

**Judith L. Schwartz and Theodore C. Karp
(Northwestern University): Judith, Mary,
and Mozart: Chant Melody in the Finale
of *La Betulia Liberata***

Mozart's oratorio *La Betulia liberata* (K. 118), composed to a libretto by Metastasio, was associated with a visit to Padua in 1771. Apparently commissioned by a resident music lover of that city, it was for reasons unknown not performed. The libretto summarizes the apocryphal Book of Judith, leading up to the slaying of the Assyrian general, Holofernes, the triumph of the Israelite populace, and a song of thanksgiving and praise to God.

Though the final section of Metastasio's text, "Lodi al gran Dio," departs from the Biblical narrative in wording and structure, it retains the basic

presumed choice.

It is well known that the melodic pattern of the *tonus peregrinus* appears also as the basis for the German Magnificat, "Meine Seele erhebt den Herrn." As a chorale melody it was familiar throughout Protestant Germany from the sixteenth century on. Once taken into Lutheran liturgy, both text and plainchant associated with the canticle of Mary underwent change to encourage communal singing. In support of congregational participation, sixteenth-century records in Wittenberg prescribed that the text of the German Magnificat text be sung "sub tono peregrino," to the ninth psalm tone, while the Latin text could be sung by the choir in the traditional manner in any of the other eight psalm tones.

Thus associated with the German Magnificat, the melody acquired a

prominent liturgical function associated with the veneration of the Virgin Mary. The long history of exegetical relationships drawn between Judith and Mary, together with the prominent role of Judith in religious iconography and the numerous references to Judith within Roman Catholic liturgy, strongly suggest that Mozart created an intentional musical reference by having the Marian Magnificat melody issue from the mouth of Judith. Comparison of relevant biblical canticles from Luke and Judith with Metastasio's finale text supports this association.

Such is the context for Mozart's borrowed melody. The informed listener immediately recognizes the musical incipit from the chorale "Meine Seel' erhebt den Herrn" as a Germanic counterpart to Metastasio's "Lodi al gran Dio." An imagination steeped in the rich exegetical and representational traditions linking Judith and Mary quickly decodes the musical message concerning Judith as harbinger of Mary.

Neal Zaslaw (Cornell University): Mozart's Thamos Motets

Since 1862, when Ludwig Köchel catalogued them as Anhang 121-123 ("Uebertragene gegangene Compositionen"), the sacred versions of three choruses from Mozart's *Thamos, König in Aegypten* have been assumed to originate from hands other than Mozart's. Given a virtual industry in central Europe in the 1790s and early decades of the 1800s devoted to substituting sacred texts to choruses and arias from Mozart's stage works, this was reasonable. The *Thamos* contrafacts are:

K. 345/1, "Schon weichet dir, Sonne!" = "Splendente te, Deus" and "Preiß dir! Gotthei! durch alle Himmel"

K. 345/6, "Gottheit" = "Jesu, Rex tremendae majestatis" and "Gottheit über alle mächtig!" and "Gottheit, dir sey Preiß und Ehre!"

K. 345/7b, "Ihr Kinder des Stabes" = "Ne pulvis et cinis superbe te geras" and "Ob fürchterlich tobend sich Stürme erheben."

In the early 1950s the editors of the *NMA* became aware of a thematic inventory of Mozart's *Nachlaß*, made for the estate's

purchaser, Johann André, by his assistant Franz Gleissner. The inventory revealed that manuscripts of these contrafacts were in Mozart's estate. The *NMA* reacted by publishing the sacred texts in an appendix without, however, venturing an opinion about their authenticity. Recently Jochen Reutter demonstrated that the Latin texts

fit the *Thamos* choruses better than the German texts; he suggested that the Latin versions may have been created under Mozart's supervision. Mustering additional evidence, I attempt to make the case that these Latin motets may even be Mozart's own productions.

Balázs Mikusi, winner of the MSA Essay Competition, was unable to attend the meeting at Bloomington at which the results were announced. He sent the following remarks, but they arrived too late to be read at the meeting. They are presented here with the Society's renewed congratulations.

Dear Conferees,

It is a great privilege to receive this prize of the Mozart Society of America, thus it is also a great shame not to be able to be with you now and receive it in person. Unfortunately, this semester I am studying "in absentia" in Europe, and it has proven impossible, regarding both time and money, to cross the Atlantic for this celebration.

Nevertheless, I felt I should write a few words in order to thank two people without whom I could never have written the prize-winning essay. Professor Neal Zaslaw's inspiration was decisive in more than one respect. In the first place, it was his Mozart seminar at Cornell that aroused my interest in the composer's borrowings, and especially in the historiographical problems surrounding this topic throughout the literature. Equally importantly, his willingness to generously share his wealth of knowledge with his students, coupled with his sincere interest in how we would then react to his ideas, taught me a lesson that will stay with me all my life: However smart one musicologist is, two are smarter. Accordingly, Professor Zaslaw's continuing efforts to bring Mozart back from the sphere of unfounded idealizations to his "working-stiff" historical reality have been the starting point for my research as well. I hope he too considers my work as an important contribution to the field, and also as proof that I have understood how much we have to learn from each other in order to eventually learn a bit more of Mozart.

The other person I owe special thanks to is my mother. Of course, such an acknowledgement might go without saying in connection with anything I have ever done, or shall do in the future. Nevertheless, writing this essay was as much a literary as a scholarly challenge for me, and the fluency of my English I owe to her. Although she speaks no foreign languages herself, it was she who insisted that her sons learn English from an early age—an idea which was by no means obvious in late 1970s Hungary, behind the as yet fairly rust-proof iron curtain.

In conclusion, I would like to thank the Society once again for organizing this competition, and wish you all an enjoyable and fruitful meeting, which will undoubtedly prove as thought-provoking as the one I was lucky enough to witness at Cornell three years ago.

*With best wishes,
Balázs Mikusi*

Mozart on the Mesa: The 2006 Joint Conference with the Santa Fe Opera 29 June – 1 July 2006

As is usual for the Southwest, the heat was a dry one, thunderstorms passed by without warning, and the night sky was clear. For the few days between 29 June and 1 July the city of Santa Fe played host to all these things, but with one added bonus. Attendees from around the globe gathered there for a scholarly celebration of no fewer than three very important birthdays. In addition to the obvious, 2006 marked the tenth anniversary of the Mozart Society of America and the fiftieth of the Santa Fe Opera. Therefore, it seemed as natural a progression as V^7-I that these forces combine to create a weekend filled with lively discussion, exploration, and of course, music of the highest order.

After a welcoming reception held on the grounds of the Santa Fe Opera, conference goers were treated to the dress rehearsal for the company's production of *Die Zauberflöte*. A more fitting opening to the conference would be difficult to come by, especially considering its focus. Indeed, over the next few days, Mozart's next-to-last opera would be investigated from every angle and perspective. The opportunity to get the full production in our heads was a valued one and helped to lay the foundation for all the events to come. But besides the "plot thickening" aspects of the rehearsal, this sneak-peak at a most intriguing production almost made it seem as though



Theatre, Scottish Rite Temple, Santa Fe

we all had something to do with it! As it turned out, this sensation rapidly grew to become a familiar one as the events moved on.

Sitting on the northern part of Paseo de Peralta is a large pink building. While it is perhaps not the most unassuming edifice in the city, the Scottish Rite Temple graciously opened its doors to us revealing the most spectacular conference setting many in

attendance had ever seen. As part of their degree ceremonies, Scottish Rite Masons put on elaborate theatrical productions that require full costumes (some of which are as old as the building itself), stage sets, and lighting. To accommodate such proceedings, the Temple was constructed with a beautifully designed theater featuring illuminated constellations on the ceiling



Harrison Powley, Gabriel Lubell, Michael Ochs, Carol Ochs, and Laurel Zeiss enjoying a coffee break



Craig Smith and Cathy Protopapas deep in discussion, flanked by Jane Stevens and Roye Wates on the cantina patio at the Santa Fe Opera

and dozens of stained glass windows along the walls featuring a myriad of Masonic icons. And naturally, it was in the midst of all this that the first round of talks was presented. Without resorting to hyperbole, it is safe to say that the experience was a touch on the surreal side; being immersed in an environment so rich with the very symbols imbued in Mozart's work generated a feeling not easily shaken. This sensation, of course, was augmented by the insightful work being presented. New ideas and discoveries regarding all elements of *Zauberflöte* certainly got everyone thinking. The day's festivities concluded with a presentation and discussion with the assistant director of the Opera's production. With this, all that had been seen in the dress rehearsal was fully explained. We became privy to extensive background information on the design philosophy that had been adopted as well as numerous other facets of



Presenters Richard Wattenbarger, Laurel Zeiss, Michael Ochs, Kathryn Libin, Craig Smith, Eftychia Papanikolaou, and Harrison Powley



Jane Stevens, Kathryn Libin, Roye Wates at the opening reception at the Santa Fe Opera

the production that would have otherwise remained secret.

On the final day of the conference, we again gathered on the grounds of the Santa Fe Opera. This time, however, instead of being greeted with cheese, wine, and blueberries, those in attendance were served an extensive tour of the facilities. Needless to say, they were most impressive. The wig shop alone was enough to pique this author's curiosity, but moving through the enormous set pieces for several upcoming

productions certainly had an effect, as well. We also learned a number of interesting tidbits relating to the Opera in general. For example, the whole facility has a completely self-sufficient water system. Every drop of rain that falls on the roofs of the grounds, in addition to drinking water, etc., gets purified and recycled without any assistance from local utilities. Immediately following our expedition, the talks resumed. Again, there was much to absorb, including, but not limited to, some new perspectives on the magical instruments Mozart employed and the true nature of *Die Zauberflöte's* female characters. In the end, more than a few of us started to feel sorry for the Queen of the Night.

With what might as well have been obligato lightning and thunder, the conference culminated in the premier of Santa Fe's production. After having probed the work so deeply and learning all about the production over the preceding days, seeing it was really a sublime experience. The concepts behind the performance were certainly thought provoking and extremely well done. The piece really felt cohesive and the performance was seamless. Some of the highlights included Papageno's feast of beer and McDonalds and one of the most elegant renditions of "Ach, ich fühl's" ever to come forth from a Pamina (sung by Natalie Dessay). Sprinkled liberally throughout the audience were members of local Masonic lodges who were decked out in full regalia, the premier having been declared an official

Masonic event. Just as the previous day's setting had done, this only enhanced the experience; the work seemed to speak just a tad more clearly. But of course, Mozart never really needs any assistance with such matters. He just needs some fans, which he most certainly has, many of whom descended on the dry southwestern scene for a few days in the middle of the summer. A finer birthday celebration would be difficult to find.

*—Gabriel Lubell
Indiana University*



Roye Wates, Eftychia Papanikolaou, and Craig Smith in the Scottish Rite Temple Ballroom

Mozart Society at the Santa Fe Opera: *Die Zauberflöte* Abstracts

Ellen J. Burns (University of Albany): The “Phenomenological Phlute”: An Aesthetic Consideration of Mozart’s Characterizations

A review of the studies stemming from the 2001 anniversary of Mozart’s *Die Zauberflöte* demonstrates that this enigmatic, bewitching work continues to provoke intense ontological discussions. Is it a fairy tale, Machwerk, Masonic testimony...? Within these sometimes cacophonous strains, however, a single unison refrain can be heard: Mozart was a master in achieving fully-dimensional characterizations.

Using methods developed from phenomenological aesthetics, I will show how Mozart “painted” his characters in rich detail. An analysis of the work informs us as to those characters possessing disciplined reticence and those who suffer from self-indulgent logorrhea. A technique that I have developed is the examination of metarhythms, which observe the relationship between enunciated downbeats and the text. Metarhythms illustrate, for example, the divergence in the profiles of the frenetic Queen of the Night, and Sarastro, the model of Enlightenment. Between these extremes can be observed the development of Tamino, Pamina, and (even) Papageno. In addition to tracking individual growth in this musical Bildungsroman, metarhythms illustrate how characters affect each other as seen in Pamina’s suicide scene where the Drei Knaben dissuade her from the most tragic of paths.

This opera—composed in German—was for and about the specialist and general audiences of the Theater auf der Wieden. I hope, in my paper, to return the focus to the people populating the world of Mozart’s work.

Valerie Langfield (Cambridge): Edward Dent and *The Magic Flute* at Cambridge

When Edward Dent wrote in 1913, in the Preface to his book on Mozart’s operas, that most of Mozart’s operas were completely unknown in England, he was not exaggerating. Between 1890 and 1913, Wearing’s *London Stage* lists only

two performances of *Die Zauberflöte*; for example, in 1892 (in Italian, with accompanied recitatives) and 1899 (a student production).

It was a semi-amateur production, at Cambridge in December 1911 (the three performances were sold out) that was seminal in countering the view of the opera as rather absurd, and bringing the work back to the English stage, not least by virtue of its lively translation. Dent, passionate about the importance of clarity in opera, in all its aspects, was at pains to produce a version that sat well in the voice, and that was lucid and true to the spirit of the work. Beginning with the production at the Theatre Royal, Drury Lane, in 1914, conducted by Sir Thomas Beecham, performances became more frequent; they were championed by Beecham, the Carl Rosa Company, and, in the 1920s, by Lilian Baylis at the Old Vic.

With the help of Dent’s diaries of the time, this paper examines the background and history of that production.

Kathryn L. Libin (Vassar College): Feminine Virtue and Venom in *Die Zauberflöte*

The women in Mozart’s *Die Zauberflöte* represent both the height of feminine virtue and the venomous outpouring of feminine rage. They embody good and evil, the magical and the mundane, the radiance of Day and the sinister darkness of Night. Yet they are not merely conventional archetypes; Mozart invests them with human emotions and motives that emerge in a dynamic musical language which transcends the words of the libretto. This lecture will explore the musical means by which Mozart brings the female characters of *Die Zauberflöte* to life, lends them distinct personalities, underscores their relationships with one another, and shapes their destinies.

Michael Ochs (Harvard University): *Il flauto magico* in Vienna? Movies Using Music from *Die Zauberflöte*

Did an audience at the Vienna Opera ever see a performance of *Die Zauberflöte* in Italian? We find some “evidence” that it

did in the film *Letter from an Unknown Woman* (1948), directed by the German-born Max Ophuls. In a scene at the opera, we hear Papageno’s aria “Der Vogelfänger” sung in Italian (“Colombo, o tortorella”). We even see, briefly, a poster listing the cast for a performance that supposedly took place around 1915. But as a closer examination of the poster and an inventory of *Zauberflöte* productions at the Vienna State Opera shows, that performance took place only in the mind of the director.

There have been dozens of films—nearly a century’s worth—that deal specifically with Mozart, from the 1909 *La Mort de Mozart* (aka *Mozart’s Last Requiem*) to the Australian documentary *In Search of Mozart*, released in January 2006. Movie and TV versions of *Die Zauberflöte* range from a 1956 “NBC Opera Theater” production (featuring Laurel Hurley, William Lewis, Leontyne Price, and John Reardon) to Ingmar Bergman’s 1975 film *Trollflöjten* to a version updated to World War I, directed by Kenneth Branagh and scheduled for release in 2007.

But what of the many “non-Mozart” movies, like *Letter from an Unknown Woman*, that employ music from *Die Zauberflöte*? A survey of twenty-five of these films shows how the directors—sometimes subtly, sometimes not—used music from *Die Zauberflöte* to advance the movies’ plots.

Eftychia Papanikolaou (Miami University): Elements of Subversion in the Music of the Two Armored Men

A great deal has been written on the diverse musical styles Mozart employed in *Die Zauberflöte*. A veritable encyclopedia of musical styles, *Die Zauberflöte* betrays a musical heterogeneity that parallels that of the libretto, ranging from the popular and mundane to the solemn and transcendental. Occasional regressions into the austere and dated world of the Baroque are not only represented in the quasi-opera seria character of the Queen of the Night but are also found toward the end of the opera in the music of the two Armored Men. The two men warn Tamino of the final reward that awaits him after he has gone

through the trials of purification with fire, water, air, and earth. For that particular moment in the opera, Mozart uses the music of a venerable Lutheran chorale, “Ach Gott, vom Himmel sieh darein” (“O God, look down from Heaven”), to a fugal accompaniment in the style of a Bach chorale prelude.

Such a subversion of musical expectations reinforces the need for a symbolic interpretation of the musical style Mozart employs in this scene. This act of cultural hegemony, whereby the form of the chorale acts as both an enlightening and a civilizing force, may at the same time be seen as carrying overt political implications. This paper explores how the music of this scene acts as a perfect prolepsis of the ultimate union of Tamino and Pamina, and also the claims it makes to hierarchies that may transcend the obvious musical one.

Harrison Powley (Brigham Young University): Die Zauberflöte: Mozart’s Magical Musical Instruments

Scholars have argued over the *Zauberflöte* for many years. Is it a fairy-tale opera, a metaphorical discussion of Masonic and Rosicrucian beliefs, or a political or philosophical commentary on the 1780s and the Enlightenment? It can be all of these and more, but for many in the audience during the fall of 1791 it was entertainment pure and simple.

In a work so rich with literary, visual, and musical symbols, it is easy to gloss over the most obvious ones: the magical musical instruments. Musical instruments of Mozart’s day were similar in some ways to instruments in common use today yet quite different in construction, sound, and performance techniques. As performers and conductors try to communicate music of past centuries, they have turned in recent years to performing music on instruments for which the composers wrote the music, using either surviving instruments or modern reconstructions in an attempt to recreate the timbres or tone colors, tempi, ornamentation, tunings, and the like of the past.

This paper focuses primarily on Mozart’s use of two instruments: the Zauberflöte and the Zauberflöckchen. We know what a flute is and what bells are, but why and how are they “magical?” In fact, why do Schikaneder and Mozart use these

instruments at specific times in the work, what meanings did they convey to Mozart’s audience? We will also discuss several surviving instruments that could have influenced Mozart’s music.

Richard Wattenbarger (La Salle University): Disenchanting Mozart’s Flute

One of the strangely contradictory facets of *Die Zauberflöte* lies in the conflict between, on the one hand, the opera’s celebration of Enlightenment ideals and, on the other, the element of magic that is central to the plot. We might be inclined to write off this inconsistency by invoking the fairy-tale character of the story. Doing so, however, runs the risk of neglecting the degree to which Mozart and Schikaneder offer opera-goers an account of the role of magic (or the lack of such a role) in Western secular modernity.

I argue that in at least three of the episodes involving ostensibly magical instruments, Mozart and Schikaneder demonstrate uses of music and musical performance as natural, rather than supernatural, means for realizing modern secular conceptions of humanity. These episodes, moreover, are crucial to understanding *Die Zauberflöte* as a story of the aesthetic formation of humanity in both personal and corporate senses. The climactic performance, occurring during Tamino’s final trial, ushers in not only an eschatological consummation of an ideal society but also the final judgement of evildoers.

Yet the social ideal in *Die Zauberflöte* is achieved only at a great cost: by embracing the modern opposition of nature and supernature; and by allowing music to usurp the function of the latter, the opera stages what theologians of Radical Orthodoxy have recently described as a “secular parody” of the Augustinian *civitas Dei*. Might the last laugh, then, belong to the Queen of the Night?

Laurel E. Zeiss (Baylor University): Birthplace of a New Recitative Style?: The “Great Speaker Scene” in Die Zauberflöte

Tamino’s arrival at the gates of Sarastro’s realm is one of the most praised scenes in Mozart’s operas. This striking passage continually veers between *accompanato*

and *arioso* and incorporates numerous remote modulations within a fluid structure. To many critics, the “Great Speaker Scene” heralds the future; they view it as the “birthplace of a new recitative style,” a passage of “astonishing newness” that breaks ground for Wagner’s music dramas.

Such a view, however, is one-sided. The scene’s tonal maneuvers, mix of genres, and through-composition have numerous precedents within Mozart’s own works, including an early opera, *La finta giardiniera*. Furthermore, eighteenth-century conventions surrounding *accompanato* and the depiction of the supernatural and the fantastic play a role in the scene’s construction. Pragmatic considerations, such as staging needs and the text’s odd structure and irregular versification, also prompt Mozart’s compositional choices. In short, the passage reflects the past and provides a window onto contemporary practice as much as it offers a glimpse of the future.

A Note on Davidde penitente

In my essay “Papa Mozart” I suggested that Mozart used the Kyrie and Gloria of his Mass in C Minor as the basis for *Davidde penitente* as penance for losing his first-born son, and I quoted David’s lament for his son Absalom (see 2 Samuel 18–19). However, Professor Harai Golomb, at Tel Aviv University, informs me that the Penitential Psalms (and especially Psalm 51) are more associated with the death of David’s first-born son to Bathsheba (see 2 Samuel 12:13–20). The death of David’s infant son makes an even stronger connection for Mozart than the death of David’s adult son Absalom (who died leading a revolt against his father). In either case, the extra-musical associations between the Mass in C Minor and *Davidde penitente* seem intriguing.

—Paul Corneilson

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Burke, Amanda J. "Character Development of Countess Almaviva by Comparing Two Operas." M.M. thesis, California State University Long Beach, 2005.

Cook, Richard Earl. "Understanding Recitative: A Comparative Analysis of Interpretations by Three Conductors of the Sprecher Scene from W.A. Mozart's *Die Zauberflöte*, Act I, Number 8." D.M.A. diss., University of North Carolina, Greensboro, 2005.

Yang, Hyun Joo. "Which Arias Better Represent Susanna's Character: The Original or Replaced Arias?" D.M.A. diss., University of Washington, 2005.

Irvine, Thomas Alexander. "Echoes of Expression: Text, Performance, and History in Mozart's Viennese Instrumental Music." Ph.D. diss., Cornell University, 2005.

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Dissertations and theses are available full text online through the database *Dissertations and Theses* (formerly Digital Dissertations). To access full text in this database, do a basic search on the author (e.g., Cook, Richard Earl) and limit to 2005. When the citation appears, click on "Full Text - PDF." The full text of the dissertation or thesis will come up as a PDF file.

—Compiled by Cheryl Taranto
University of Nevada, Las Vegas

News of Members

Eva and Paul Badura-Skoda's *Interpreting Mozart at the Keyboard* [italics], revised and enlarged by the authors, will be published by Routledge toward the end of the Mozart Year, accompanied by a CD containing eighty musical examples.

Robert Bonkowski, an eighteen-year-old musician, edited a symphony with "Paganini pipes" by Paul Wranitzky and conducted its modern-day premiere with the Fairmont Chamber Orchestra, a high-school orchestra in Anaheim, California. He will be attending Stanford University this fall.

Margaret Butler gave papers at meetings of the Southeastern Chapter of the American Society for Eighteenth-Century Studies and at the Southern Chapter of the American Musicological Society last winter; she also gave invited lectures at the University of Turin and at Turin's Historical Archive.

Several members of the MSA gave lectures at the conference "Mozart Then and Now" at the British Library last January: Laurel Zeiss ("Mozart the Pragmatist"), Paul Cornelson ("Papa Mozart"), and Neal Zaslaw ("Mozart the Borrower").

Calendar

CONFERENCES

Arranged chronologically; deadlines for paper/seminar proposals are given if known or not already passed. Note that abstracts of papers are frequently posted on the web sites of societies.

Midwestern Society for Eighteenth-Century Studies, 12–15 October 2006, Minneapolis, MN. Theme: “Duos, Doppelgängers, and Doubles during the Long Eighteenth Century.” MW/ASECS solicits papers and panels from all disciplines dealing with any facet of eighteenth-century literature, history, politics, art, science, and culture. Address: Professor Catherine Craft-Fairchild, English, 333 John Roach Center, University of St. Thomas, 2115 Summit Avenue, St. Paul, MN 55105; e-mail: c9craftfairc@stthomas.edu. For further information, visit the website at: www.stthomas.edu/english/.

Canadian Society for Eighteenth-Century Studies/ SCEDHS, 18–21 October 2006, Halifax, Nova Scotia. Theme: “North America at the Crossroads of European Cultures in the Eighteenth Century.” Address: Driss Aissaoui, Département d'études françaises, Université Dalhousie, 1114–6135 Avenue University, Halifax, Nova Scotia B3H 4P9; tel: (902) 494–6812; e-mail: aissaoui@dal.ca.

East-Central Society for Eighteenth-Century Studies, 26–29 October 2006, Gettysburg College, Gettysburg, PA. Theme: “Civil Conflict.” Address: Elizabeth R. Lambert, English, Gettysburg College, 300 North Washington Street, Gettysburg, PA 17325; e-mail: elambert@gettysburg.edu. For further information, see the conference website: www.gettysburg.edu/elambert.

Mozart Society of America, 3 November 2006, 12:00 noon, Los Angeles, during annual meeting of American Musicological Society. Address: Jane R. Stevens, 3084 Cranbrook Court, La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

Haydn Society of North America, 4 November 2006, 12:45p.m., Los Angeles, during annual meeting of American Musicological Society.

South Central Society for Eighteenth-Century Studies, 22–24 February 2007, Tulsa, Oklahoma. Theme: “Across and between Eighteenth Centuries.” Theme is meant to stress projects that make connections between different disciplines, cultures, languages, genres, or places. Address: Laura Stevens, Dept. of English, University of Tulsa, 600 S. College Ave., Tulsa, OK, 74104, (918) 631–2859; laura-stevens@utulsa.edu. See also the web site: <http://www.scsecs.net/scsecs/>.

Mozart Society of America, during annual meeting, 22–25 March 2007 of American Society for Eighteenth-Century Studies, Atlanta. Theme: “Mozart after 250.” After the grand celebrations of 2006, what lies ahead for Mozart studies and reception? Papers addressing any aspect of this question should be sent by 25 September to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154–5025; fax (702) 895–4239; e-mail isabelle.emerson@unlv.edu. See also ASECS web page at <http://asecs.press.jhu.edu>.

Northeast Society for Eighteenth-Century Studies, 9–12 November 2006, Salem, Massachusetts. Theme “Pursuits of Knowledge.” Address: Professor Catherine Craft-Fairchild, English, 333 John Roach Center, University of St. Thomas, 2115 Summit Avenue, St. Paul, MN 55105; e-mail: c9craftfairc@stthomas.edu. For further information, visit the website at: www.stthomas.edu/english/.

Other Announcements

Institute For Advanced Study
Announcement of Memberships in the School of Historical Studies for the academic year 2007–2008 A community of scholars where intellectual inquiry, research and writing is carried out in the best of circumstances, the Institute offers members offices, access to libraries, subsidized restaurant and housing facilities, stipends, and other services. Open to all

fields of historical research, the School of Historical Studies' principal interests are history of western, near eastern and far eastern civilizations, Greek and Roman civilization, history of Europe (medieval, early modern, and modern), the Islamic world, East Asian studies, history of art, modern international relations and music studies. Candidates of any nationality may apply for one or two terms. Residence in Princeton during term time is required. The only other obligation of members is to pursue their own research. The Ph.D. (or equivalent) and substantial publications are required. Information and application forms for this and other programs may be found on the School's web site, www.hs.ias.edu, or contact the School of Historical Studies, Institute for Advanced Study, Einstein Dr., Princeton, N.J. 08540 (E-mail address: mzelazny@ias.edu). Deadline: 15 November 2006.

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. 21 October 2006, 2:30 P.M.: Jenny Hayden, soprano, all-Mozart recital, Donnell Library, 20 W. 53rd Street, New York City. 29 November, 8:00 P.M.: Claring Chamber Players with David Oei, piano, Mozart Piano Quartets, Goethe Institut, 1014 Fifth Avenue. 10 January 2007, 8:00 P.M., Mozart's Birthday Concert, Claring Chamber Players with David Oei, piano, Quintet for Piano and Winds K. 452, Sonata for Bassoon and Cello K. 292, Adagio and Rondo for Glass Harmonica K. 617, Goethe Institut. 14 April, program to be announced, Donnell Library. 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. 29 September 2006: Alexander Kobrin, piano. 10 November: Borealis String Quartet with Robert

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Calendar

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Silverman, piano. 16 February 2007:
Cavani String Quartet. 16 March: Timothy
Fain, violin, and Rina Dokshitsky, piano.
20 April: Gustavo Romero, piano., and
begin at 8:00 P.M. Alexander Kobrin at
Sunset Center; all other concerts at All
Saints Church, Carmel. Season ticket
which includes reception after each event,
\$110.00. Single admission \$25.00 for
adults, \$10.00 for students.
See story about Mozart Society of
California at end of Calendar.

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. 2304 Hancock
Dr., 7D, Austin, TX 78756-2557
Tel: (512) 371-7217. 2006-2007 artists
include Malcolm Bilson, John Perry,
Kristen Jensen, Mary Robbins, the
Diller-Quaile String Quartet and the A.
Mozart Fest Chamber Orchestra. Season
Concerts: 22 October, 19 November 2006,
28 January, 4 March, 22 April 2007. Five
affiliated "AMF Kidskonzerts" for children
include introductory commentary with
musical examples, and are performed by
the same distinguished artists who perform
the season concerts. For reservations,
tickets and more information: www.amozartfest.org

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.

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

Midsummer Mozart Festival.

July 2007 San Francisco
Tel: (415) 954-0850
Fax: (415) 954-0852
George Cleve, Music Director and
Conductor
Web site: <http://www.midsummermozart.org>

Mostly Mozart Festival 2007

July and August 2007
New York City, Lincoln Center
Web site: http://www.lincolncenter.org/programs/mozart_home.asp

OK Mozart International Festival

8-16 June 2007
P.O. Box 2344
Bartlesville, OK 74005
Business Office: 918 336 9900
Ticket Office: 918 336 9800
Web site: <http://www.okmozart.com>

San Luis Obispo Mozart Festival.

P.O. Box 311, San Luis Obispo, CA 93406;
tel: (805) 781-3008
Scott Yoo, Music Director. July/August
2007
Featured event: Mozart Trip to Salzburg,
Vienna, Linz, and Prague, 26 November
- 2 December 2006
Web site: <http://www.mozartfestival.com>

Vermont Mozart Festival. Burlington

Summer festival, winter series
125 College Street
Burlington, VT
Tel: 802 862 7352

Rescue of the Mozart Society of California

*The following is an excerpt from the recent
story by Barbara Rose Shuler in The
Herald (Monterey) about the feared demise
of the Mozart Society of California which
recently lost its long-time leader Clifton
Hart.*

Saving Mozart Society

The venerable eighty-year old Carmel
Music Society has graciously come to the
aid of the Mozart Society of California,
which does not have the funds necessary to
continue beyond next season on its own.

The Mozart Society has presented
eighteen seasons of first-rate chamber

concerts and special events in celebration
of the life and music of the great composer.
Those of us who have appreciated its
unique and specialized programming
have been saddened at the thought of
losing this exceptional musical resource
in our community. So, it is happy news
indeed that the Mozart Society concerts
will continue under the umbrella of the
Carmel Music Society, as second series
in addition to its traditional season of
concerts. The Mozart Society will dissolve
its board at the close of the 2006-2007
season. Three of its long-time board
members will take positions on the CMS
board to oversee the new Mozart Series.
The Mozart Society Series will continue
to take place in an intimate concert hall
for three years beginning with the 2007-
2008 season. CMS concerts, as before,
will be in the Sunset Theater. Patrons of
both organizations will have a wider range
of ticket combinations and pricing from
which to choose. The Mozart programs
will continue in the near future, perhaps
beyond. And CMS patrons will enjoy an
even greater variety of delightful concerts
as the organization enters its next decade.

MSA Study Session

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into the new "sciences" of psychology
and anthropology. The former assumes
the human subject to be governed by a
"soul" universal to all; the latter propose
theories of human action based on the
behavior of individuals or specific groups.
Finally, I will show how Leopold tried to
hold back the process of dissolution by
attempting to assert control over ever-
smaller details of performance. Ironically,
in the *Violinschule's* final chapter, he was
nonetheless forced to surrender to the
imperatives of empiricism, admitting that
experience is the musician's most reliable
teacher.

The question of what effect Leopold's
struggle to find an adequate theory of
performance might have had on the
education of his son remains open. In a
final section of this paper, however, I will
sketch what some of these effects might be.

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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.

Dues to be applied to:

- Present Year Next Membership Year

Name: _____

Address: _____

E-mail: _____

Phone (optional): _____

Fax: _____

Institutional affiliation: _____

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Annual Dues

Regular member (\$40)

Student member (\$25)

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, \$25; Sustaining, \$80; Patron, \$200; Life, \$1,000; Institution, \$40. 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 Jonathan Goode, Chair, Department of Music, and Jeff Koep, Dean of the College of Fine Arts, for their generous and unfailing support of the Mozart Society of America.

John A. Rice, Editor
Newsletter

Isabelle Emerson, President
Mozart Society of America