



# Newsletter of the *Mozart Society of America*

Volume XI, Number 2 27 August 2007

## 2007 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 Québec City. The MSA will convene on Friday, 2 November 2007, 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.

## Study Session

Fortepianist and scholar Tom Beghin will be the featured speaker/performer at the Mozart Society of America's study session. He will discuss and play a fortepiano that he commissioned in an unusual practical attempt to come to grips with the many questions raised by Mozart's surviving, much restored instrument in Salzburg. Given recent evidence that both the action and pedaling system of Mozart's Anton Walter piano underwent substantial contemporary alteration, likely by the original builder, Beghin and fortepiano maker Chris Maene teamed up to address two questions. First, if Walter succeeded in "modernizing" the original action, would it be possible to go the other direction and change its *Prell-* back into a *Stossmechanik*? Second, "restored" in such a way, would the instrument inspire the performer to rethink certain notions of "pedaling," sound, and articulation? Beghin will demonstrate his newly constructed instrument, with two

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## An Early Nineteenth-Century Review of *Così fan tutte*

By most tellings, *Così fan tutte* spent its nineteenth-century life as *opera non grata*. Evidence of its cultural exile at that time is strong: critics maligned the work on aesthetic and ethical grounds; producers altered it, occasionally beyond recognition; and the public often looked elsewhere for its diversion and instruction. Even so, a series of contemporary essays relates a more welcoming public and critical reception for the opera than this traditional narrative conveys. One of the texts has been known to Mozart scholarship for well over a century, although transmitted in a highly truncated form: an anonymous epistolary exchange, almost certainly by Johann Friedrich Reichardt, that ran in the *Berlinische musikalische Zeitung* in 1805. (The *Briefwechsel*, along with a translation and commentary, is scheduled to appear in the spring 2008 issue of *Eighteenth-Century Music*.)

Two other reports seem not to have been cited in prior scholarship, and they cover a performance of *Così fan tutte* that took place at the Kärntnertortheater on 24 July 1819. (Its libretto is probably based on Treitschke's *Zauberprobe*, since the roles listed in the Theaterzettel, reproduced here on page 5, are almost identical.) Correspondents from the *Allgemeine musikalische Zeitung* ([22 September 1819], col. 629) and the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* record the public's enthusiasm for the production and also praise its excellence; the second of these reviews, which is the more elaborate one, appears below with an accompanying translation. A certain regret arises from reading over this account, as one would

have liked to witness at first hand the comic acting of Betty Vio (playing the Despina role) and especially of Karl Friedrich Weinmüller, who, in the Don Alfonso part, used pantomime to generate laughs.

Although providing valuable testimony about the history of performance, the *Wiener Zeitschrift* review makes its chief contribution in the area of criticism—above all in how it relates a work to its representation. The reviewer commends the performers, it is true, but exclusively as servants of Mozart's opera, whose complex beauty can unfold only with a dedicated, discerning artistic mind and precise execution. Remarkably, Da Ponte's libretto, routinely condemned at this time, draws almost no censure—it is merely a problem for the actors to solve, not a blot indelibly marring the whole. The real *bête noire* is instead Rossini, or at least early Rossini. (The report in the *Allgemeine musikalische Zeitung* also attacks him.) He is accused of committing the "organic fallacy," which is what happens when a composer loses control over his work in order to sate the vanity of singers or to create crowd-pleasing but artistically unsatisfying effects. Of course, the conception of the autonomous work of art marks an important pole of nineteenth-century musical thought and activity. Yet in an era that tended to regard Mozart as, at best, a reluctant participant in his last *opera buffa*, it is unusual and provocative to see *Così fan tutte* aligned with this tradition.

*Text and translation follow on page 2*

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Volume XI, Number 2 27 August 2007

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

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ISSN: 1527–3733

## *Così fan tutte*

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Review of *Così fan tutte* in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* 92 (Tuesday, 3 August 1819): 756–58.

### Schauspiel

The Court theater's excellent idea of bringing, little by little, all of Mozart's operas to the stage—not just to set the artworks of this sublime genius vividly before our eyes but also to facilitate guest performances for debuting singers—is drawing ever nearer to completion. *Così fan tutte* (*Mädchentreue*) was performed at the Kärntnertor Theater on 24 July, thereby serving the public at the end of the opera season with a pleasure whose beauty, this time, could easily be gauged by the enthusiasm that the opera's performance, splendid from start to finish, left on all present after the curtain fell. We say “this time,” because in the past the audience's hearty cheers for the singers generally came in response to the vocal display required in operas whose highest service stood in laying claim to all heights and depths of the throat for the singer, just as Mozart's operas, in contrast, lay claim to all heights and depths of the soul, but for the listener. The graceful melodic arc, which traces the fine boundaries of sung comedy so precisely in this opera that any unnatural arbitrariness from the performers, whether in the form of conventional figuration or mannered ornamentation, would destroy the true, authentic beauty of the work—the excellent cast observed this graceful motion with such artistic devotion and decorum that Mozart's genius could, on its heaven-borne wings in untroubled bliss and from the high repose of observation, hover over the performance.

With the exception of Laura's bravura aria in B-flat, whose high range demands the greatest agility and which Mrs. Grünbaum delivered with true virtuosity, the entire course of the opera is expressed in a web of melodies whose movements depict the dramatic life of the piece in strong, precise, and interesting relations—without, however, bringing the soul either to its highest rapture or profoundest shudder. In our times, however, such a mixing often leads to the organic fallacy, which composers commit when, in an *unconscious* enthusiasm, they transgress a boundary that is supposed to keep, like a plumb line, the concept of genre directly in front of their eyes as they

Das schöne Vorhaben der k. k. Hoftheater-Direktion, alle Mozartischen Opern nach und nach in die Scene zu bringen, um nicht allein die Kunstwerke dieses erhabenen Genius vor unseren Augen lebendig zu erhalten, sondern auch debütierenden Sängern ihre Gastspiele zu erleichtern—nähert sich immer mehr seiner vollendeten Ausführung. *Così fan tutte* (*Mädchentreue*) ward am 24. Juli im Theater nächst der Kärnthnerthore aufgeführt, und dadurch vor dem Schlusse der Opern-Ferien dem Publikum ein Genuß bereitet, dessen Schönheit dießmahl füglich aus dem Enthusiasmus beurtheilt werden kann, welchen die Aufführung der Oper in ihrer bis an's Ende gesteigerten Vortrefflichkeit, nach dem Fallen des Vorhangs in allen Anwesenden hinterließ. Wir sagen “diesmahl”—weil das [757] enthusiastische Hervorrufen der singenden Personen oft durch die in ihren Parten entwickelte Singvirtuosität herbeygeführt wurde, in solchen Opern, deren höchstes Verdienst darin besteht, daß sie alle Höhen und Tiefen der Kehle bey den Sängern in Anspruch nehmen, so wie Mozarts Opern im entgegengesetzten Falle alle Höhen und Tiefen der Seele—bey den Zuhörern. Der graziöse Schwung der Melodien, welcher in dieser Oper die feine Grenzlinie des gesungenen Lustspiels so genau bezeichnet, daß fremde Willkühr der Ausübenden durch Hinzuthun zufälligen Flitterstaates und manierter Verzierungen die wahre echte Schönheit vernichten würde, dieser graziöse Schwung ward von dem trefflichen Personal mit solcher künstlerischen Weihe und Geschicklichkeit beachtet, daß Mozarts Genius auf seinen ätherischen Fittichen in ungestörter Wonne und hoher Ruhe der Beschauung darüber schweben konnte.

Wenn wir die Kunst-Arie der Laura in B ausnehmen, welche die höchsten Corden in höchster Beweglichkeit anspricht, und die durch Mad. *Grünbaum* mit wahrer Virtuosität gegeben wurde, so ist der ganze Gang der Oper im Gewebe solcher Melodien, welche das

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## From the President

I am pleased to greet all members of the Mozart Society of America as your new president. I joined the MSA in 1998 and have been actively involved with it as a presenter in its study sessions at AMS and ASECS meetings; through service on program committees for its conferences at UNLV, Cornell, and Indiana University; and as a member of its Board of Directors. Thus I have a rather intimate acquaintance with the workings of the Society, and have taken some time this summer to study its by-laws and mission statement, and to reflect on what its goals and priorities should be over the next few years. At the moment the Society's strongest asset is its membership, which includes many of the foremost and finest Mozart scholars in the field today. We are also fortunate in having a core group of very dedicated members serving on the Board of Directors. But though I wish to strike a positive tone in this first message as president, I feel that we need to face realistically the fact that much work needs to be done to make this society as robust and viable as it should be.

At the moment we have about 165 members in the society, certainly not an unhealthy number but one that has not increased for some time. Of that number, roughly a third attend biennial MSA conferences, and considerably less than that attend study sessions at AMS and ASECS (at such sessions I've seen as few as five or six attendees, or as many as fifty). I believe that I speak not only for myself but for others active in running the society that we would really like to see membership increase. A larger membership means a higher level of energy and resources, more people to share the burdens of making the society work, more knowledge and expertise available to tap, and more money to devote to projects that further our mutual interests. At Board of Directors meetings, we share lots of ideas about exciting things that the society could do—publications projects, innovative conferences, community outreach, and so forth—but without the necessary

human and financial resources, we have no way to implement such ideas. I believe we should begin to set some healthy membership goals, and devote the necessary effort to reaching them. Having just completed two terms as president of the American Musical Instrument Society, which has close to six hundred members, I can say that with such numbers an organization has the money and energy to publish a fine journal, run a snazzy website, hold annual meetings and regional seminars, offer prizes, sponsor student travel and research, and many other things.

There is also the question of diversity. Our current membership may be quite youthful, but is not actually very young; and most members are academics, which can in some ways limit our perspective as we contemplate the central figure that our society honors. One of the strengths of the American Musical Instrument Society, if I might return to that group again, is that it is made up of collectors, builders, players, curators, enthusiasts for every kind of instrument—and academics. Now perhaps AMIS is not the very best organization to compare with our own, since it is an umbrella group sheltering many kinds of partisans, and with Mozart we tend to focus primarily (though not of course exclusively) on the one object of devotion. So perhaps I should bring up another society with which I am deeply involved, which also has at its heart a single iconic figure: the Jane Austen Society of North America. Jane Austen, like Mozart, inspires passionate love and life-long attachment in her adherents, who proudly call themselves "Janeites" (after Kipling's short story). JASNA currently has some three thousand members and sixty regional chapters. It publishes a classy annual journal in both print and on-line versions which meets high academic standards yet is perfectly, purposefully, intelligible to a non-academic reader. Its annual conferences are so popular that one must register early in order not to be turned away, and its regional

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## Mozart Society of America Object and Goals

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### 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.

## *Così fan tutte*

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compose. This fallacy occurs in a comic opera when, for example, chthonic voices are let loose from the grave at a place where the creative mind ought to shape its forms in the highest repose and discretion; or when, further, massive melodic structures arise out of chaotic harmony, where charm and naïveté ought, in supreme grace, to prevail; or when dramatic characters often lurch from entirely moderate emotions to gasps so heartrending that one must assume that the entire resolution of the tale rests on nothing less than the doings of this character, even though according to the drama's own internal laws this character is only a small cog among much more powerfully turning gears; or when, finally, as Mephistopheles said of Faust, gunpowder or even the sun, moon, and stars explode for no reason at all. One can find all of this in the ingenious Rossini, because he is going to write only in order to please until a higher artistic calling places a more elevated standard before his eyes. This proper distribution of weight in all places; this restraint in ornamentation in favor of unadorned beauty; this avoidance of a mixed genre; and, finally, this avoidance of extremes—all this governs at so high a level in Mozart's works that it becomes an animating principle, a living ideal. Thus the comic delicacy of *Così fan tutte*, joined with the precision of characterization and gilded with every loveliness and charm of grace. Thus the frequent economy of the music, which pauses where others would gladly continue—a preference that prompts imitation precisely on account of its charm. Thus at the same time, however, this wonderful feeling in the listener's heart, which almost believes it enters into a new world in which everything appears beautiful and natural without betraying the great art used therein; where the forms are interwoven through the spiritual threads of their beauty and stand in a continuously interesting relationship; where the contrasts of light and shade, as well as of color, are governed by the law of the highest unity; where, finally, monsters do not grow out of embryos nor the former turn into the latter. What is there to say about the growing wastefulness of our fashionable mode of orchestration, except that—it's not worth mentioning! The excellence of the opera tempted us to say so much about its spirit that, on the other hand, necessity spurred us on to toss in a word of criticism here and there against modern practices.

If we may allow ourselves an overview, it is bald understatement to say that each of the collaborators contributed to the fine performance in full measure. The two women, Laura and Isabella (Mrs. Grünbaum and Miss Wranitzky [playing the Fiordiligi and Dorabella parts, respectively]), enlivened their somewhat treacherous poetic roles with considerable intelligence and decorum; indeed, one cannot deny that, with less discretion and artistic cultivation, the same roles could become degenerate, in part because the action's short time span allows little motivation of character, in part because the plot runs into many improbabilities, which we can no longer change in this opera. Both women sang as if competing for a prize for excellence. Mrs. Grünbaum transferred her B-flat aria from the first act to the second and wisely so, because the course of the opera visibly won through this change.

Miss Wranitzky carried off Isabella's artless solos with her own kind of artlessness. As the servant, Miss Vio indeed had a difficult assignment to complete, yet she has developed an aptitude

dramatische Leben des Stücks in starken, feinen und interessanten Beziehungen durch ihre Bewegung charakterisieren, ohne weder die höchste Entzückung der Seele, noch ihren höchsten Schauer auszusprechen. In dieser Vermischung liegt aber eben in unserer Zeit so häufig der organische Fehler, dessen sich Tonsetzer bey ihren Schöpfungen schuldig machen, wenn sie in *bewußtloser* Begeisterung die Gränzlinie überschreiten, welche ihnen den Begriff der Gattung während ihres Schaffens als Richtschnur stets vor Augen halten sollte. Wenn z.B. in einer komischen Oper alle Stimmen der Geisterwelt aus den Gräbern losgelassen werden, an einem Orte, wo gerade der schaffende Genius in höchster Ruhe und Besonnenheit seine Gestalten bilden sollte—wenn ferner aus der chaotischen Harmonie gigantische Gestalten in Melodien hervorzusteigen scheinen, wo Lieblichkeit, Naivität in höchster Grazie herrschen sollten—wenn oft Personen des Drama's bey ganz mäßigen Empfindungen plötzlich zu so herzzereißenden Seelenhauchen hingerissen werden, daß man auf die Vermuthung kommt, auf der Thatkraft dieser Person ruhe nichts weniger als die ganze Auflösung des Knotens, da ihr doch nur nach den organischen Gesetzen des Drama's ein schwaches Eingreifen in die, durch weit stärkere Triebfedern bewegten Räder zukäme—wenn endlich, wie Mephistopheles von Faust sagt, das Pulver oder gar Sonne, Mond und Sterne um Nichts verpufft werden. Dieß alles kann man häufig bey dem genialen *Rossini* finden, weil er so lange des Gefallens wegen so schreibt, bis ihm eine höhere Kunstweihe einen erhabenern Maßstab vor Augen rücken wird. Dieses richtige Verhältniß der Schwere auf allen Punkten, diese Enthaltbarkeit des Schmuckes bey nackter Schönheit, dieses Vermeiden der vermischten Gattung, endlich dieses Nirgends zu viel und zu wenig waltet nun aber in so hohem Grade in Mozarts Werken als beseelendes Princip, als lebendiges Ideal. Deßhalb diese komische Feinheit in *Così fan tutte*, gepaart mit aller Schärfe der Charakteristik, und verschönert durch alle Lieblichkeit und Anmuth der Grazie. Deßhalb oft diese musikalische Kürze und das Aufhören, wo mancher noch gern fortführe, ein Vorzug, der eben seines Reitzes wegen oft die Wiederholung veranlaßt. Deßhalb aber auch auf der andern Seite dieses wunderbare Gefühl in den Herzen der Zuhörer, welche gleichsam in einer neuen Welt zu wandeln glauben, wo alles so schön und natürlich erscheint, ohne die darauf verwendete große Kunst zu verrathen, wo die Gestalten durch die geistigen Fäden ihrer Schönheit verwebt sind, und in steter interessanter Beziehung stehen, wo die Kontraste des Lichtes und Schattens, so wie die der Farben durch die Gesetze der höchsten Einheit beherrscht werden; wo endlich weder Riesen aus [758] Embryonen hervorzuwachsen, noch erstere zu letzteren zusammenschrumpfen. Was wäre nicht alles über die in neuerer Zeit Mode gewordene Verschwendung der Instrumentirung zu sagen nöthig, wenn es nicht—unnöthig wäre! So viel zu sagen über den Geist des Werks, verführte uns die Herrlichkeit desselben, als uns auf der anderen Seite die Nothwendigkeit eines hier und da eingestreuten "Wortes zu seiner Zeit" anspornen mußte.

Wenn wir im Ganzen einen Überblick der Leistungen uns erlauben, so ist der Wahrheit gemäß zu sagen, daß jedes der Mitwirkenden in vollem Maße die schöne Darstellung fördern half. Die zwey Damen Laura und Isabella (Mad. *Grünbaum* und Dlle. *Wranitzky*) bewegten sich in den etwas gefährlichen poetischen Charakteren mit vieler Klugheit und Anstand, denn man kann es nicht läugnen, daß durch weniger Vorsicht und



## NMA Online – The Neue Mozart-Ausgabe on the Web

“The Complete Mozart for Free on the Internet” was the headline at the end of the Mozart year 2006. The news spread swiftly all around the world. The *New York Times* and the *Herald Tribune* were fascinated by the project; readers in Buenos Aires, Delhi, Shanghai were quickly informed. The news was even picked up by online journals not usually associated with classical music such as *Rock & Roll Daily* and *Chaosszenario*.

On 11 December 2006 the Internationale Stiftung Mozarteum (ISM) in Salzburg and the Packard Humanities Institute (PHI) in Los Altos, California, made available the *Neue Mozart-Ausgabe* (NMA) at [dme.mozarteum.at](http://dme.mozarteum.at). Since then some 1.3 million users have visited the site.

The NMA Online is the most recent, but by no means the final, step in the process of making the music of Wolfgang Amadeus Mozart accessible to music lovers all over the world. Contrary to common belief, Mozart was extraordinarily successful during his short lifetime. We should not compare him to such figures as Joseph Haydn or Carl Philipp Emanuel Bach: few young composers outside of Paris and London enjoyed such a reputation and saw more of their work published before their thirty-fifth birthday. Aside from the juvenilia published during the Mozart family’s grand tour of 1763 to 1766, a remarkable selection of Mozart’s piano and chamber music, songs, symphonies, and concertos was printed from 1778 on, mostly in authorized editions. The composer’s untimely death in 1791 did not lead to a decline but seems rather to have created a desire for “new,” i.e., hitherto unpublished, works. As early as 1797–1798 several publishers offered editions of complete works, though it was quite some time before a truly scholarly edition of Mozart’s oeuvre was achieved. Between 1798 and 1800, the *Magasin de Musique* in Brunswick released six issues with reprints of works that had already been published elsewhere. Breitkopf & Härtel’s “Oeuvres de Mozart” proved to be much more successful. From 1798 to 1804

sixteen cahiers were published as “Oeuvres Complètes de Wolfgang Amadeus Mozart”; a final one appeared in 1806. In addition some major vocal works—the Requiem, two masses, and the opera *Don Giovanni*—were printed in full score, while twenty keyboard concertos and twelve string quartets were issued in parts. The Breitkopf Company clearly never intended to publish the entire oeuvre; rather the firm concentrated on Mozart’s marketable music, particularly music for keyboard in the broadest sense. After a very successful beginning, however, an unwise commercial decision led to the collapse of the project. Despite the early success which had even necessitated additional print runs, the publishers were not willing to invest money in producing the music and in securing a constant supply of new works. Negotiations with the composer’s widow Constanze ended in disaster. As is well known, she finally in 1799 sold the entire musical estate of her husband to Johann André in Offenbach. By 1805 André had published a number of works that had never before been released, but he was not inclined to undertake an edition of the complete works. Consequently, fifty years after Mozart’s death less than half of his creative output had been printed.

Two pioneering works, the first scholarly biography by Otto Jahn (four volumes, issued between 1856 and 1859) and Ludwig Ritter von Köchel’s *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozart’s* (1862), provided for the first time the background essential for preparation of a complete works edition. Within six years, from 1877 to 1883, the firm of Breitkopf & Härtel gathered and published the works known to be authentic under the title *Wolfgang Amadeus Mozart Werke: Kritisch durchgesehene Gesamtausgabe*; supplements were issued until 1905. Two generations of scholarly research, during which methods of music philology were considerably refined, led to a new vogue of complete works editions, including the oeuvres of Bach, Handel,

Haydn, Mozart, and Beethoven, after World War II. With few exceptions, earlier editors had been satisfied to offer a musical text suited for the demands of practical musicians on the basis of one single source, whereas the complete works editions of the twentieth and twenty-first centuries define themselves as “historisch-kritische Ausgaben.”

In the first volume published by the *Neue Mozart-Ausgabe*, *Werke für Klavier zu 4 Händen*, edited by Wolfgang Rehm some fifty years ago, we read:

The *New Mozart Edition* intends to provide the scholar with a critical and error-free text of Mozart’s works based on all available sources; at the same time the practical musician is offered a reliable and handy score [Handhabe].

This goal remains unaltered. The editors scrupulously compare extant manuscripts and early prints in order to reconstruct Mozart’s intentions as accurately as possible even if the original sources have been lost.

The monumental *Neue Mozart-Ausgabe* ([www.nma.at](http://www.nma.at)) has been edited by the Internationale Stiftung Mozarteum Salzburg ([www.mozarteum.at](http://www.mozarteum.at)) in collaboration with the cities of Augsburg, Salzburg, and Vienna; Bärenreiter in Cassel has served as the publisher ([www.baerenreiter.com](http://www.baerenreiter.com)). After fifty-three years, the project is now about to be completed. Although a few volumes remained to be finished, a celebration for the completion of the NMA was held in Salzburg on 17 June 2007. We can proudly state that all who work professionally with Mozart’s music and many who do it for their private pleasure associate the composer with the red cloth volumes and the blue or red practical offspring based on the text of the NMA.

Even before the final volumes of the NMA were distributed, *NMA Online* was launched on 11 December 2006. For the

first time in history, the complete works of a major composer could be accessed at no charge on the web in a recent and up-to-date scholarly edition. Use is unrestricted for private study as well as for scholarly or pedagogical purposes. In addition to the musical text, the website contains the critical reports of the *New Mozart Edition*.

The project *NMA Online* was initiated by the Packard Humanities Institute ([www.packhum.org](http://www.packhum.org)) which has been involved in similar projects for a number of years (the Papers of Benjamin Franklin at [franklinpapers.org](http://franklinpapers.org) may serve as an example). PHI has supported the research at the ISM extensively over the past years and has guaranteed the completion of the *NMA*. *NMA Online* is a major step on the path from the *NMA* as a printed edition towards the flexible Digital Mozart Edition (DME) which is currently being developed in Salzburg. The Digital Mozart Edition, scheduled to begin in 2010, will be based on the established text of the *Neue Mozart-Ausgabe*, but this text will then be continuously updated as needed. We are developing new ways to present music and critical commentaries on the web.

As of 30 June 2007, 122 volumes have been issued by the *NMA*; three volumes of music of the supplement (Mozart's arrangements and copies of foreign works, *Varia*), an index to the *NMA*, and a volume of *Addenda & Corrigenda* are yet to be released. The research and the copy-editing for these volumes have largely been completed; the production will, however, take some time. We expect to distribute the final volumes in early 2008.

*NMA Online* presents the *NMA* as static images. It contains some 2,000 pages of prefaces, more than 25,000 pages of music, and close to 9,000 pages of critical commentaries. The music can be displayed on the computer screen; it can also be downloaded and printed as a PDF file. It is not yet possible, however, to make available the entire content of the *NMA*. Ten volumes of the supplement cannot yet be displayed, mainly for technical reasons but partly due to copyright issues (see below).

The website currently represents

the *NMA* without changes. The images have usually been scanned from the first imprints. All corrections and additions that have already been incorporated into the edition—in later imprints, critical commentaries, or as correction sheets distributed with later volumes—have been documented. Although we might have been able to manipulate the images in order to incorporate the necessary changes at once, we decided to regard the *NMA* as a fixed document of cultural history. The text will therefore be offered without editorial changes and be preserved for future generations in its original form on the World Wide Web. The DME will serve as locus for any changes to the musical text resulting from new source discoveries or different approaches to editorial problems.

It was our intention to make the website as user-friendly as possible in order to attract not only scholars but also other groups of users. The menu-prompts, therefore, use mainly self-explanatory symbols and onMouseovers. The website of *NMA Online* is part of the internet presence of the DME. The page is bilingual (German and English); a Japanese version is currently being developed. Since the primary contents of the *NMA* have been published exclusively in German, only the navigational aids and search functions can be made available in foreign languages. Due to heavy demand, however, PHI has initiated English translations of the prefaces to the *NMA*; this work is currently being done at Würzburg University under the supervision of Ulrich Konrad, the leading Mozart scholar in Germany. The results will eventually be included in *NMA Online*.

The homepage of *NMA Online* displays a search mask at the top of the screen and the series distribution of the *NMA* at the bottom. Users accustomed to the order of volumes of the *NMA* will thus be easily able to access the images for a specific volume. Search functions help to find quickly any work published in the *NMA*. All works by Mozart can be identified by their number in the so-called Köchel catalogue first published in 1862. As is well known, revisions of

the Köchel catalogue have led to major confusion since the same work may have different numbers in different editions of the catalogue. For the user of *NMA Online* the concurring numbers are of little consequence since every Köchel number that has ever been assigned to a work can be entered in the search field. A pop-up menu enables searches for numbers in the appendices for sketches and fragments for which a new system has been utilized in the *NMA*. Since not every user will have detailed knowledge about Köchel numbers, searches by genre and key are also possible. For example, a search combining “piano concertos” and “A Major” will retrieve not only the two “complete” concertos K. 414 and 488 but also the concert rondo K. 386 as well as several fragments. The search for “symphonies” and “G Minor” leads also to a limited number of entries—although perhaps one more than most users may expect: the symphony in G Minor K. 550 has been issued in two different scorings by the *NMA*.

A full-text search may be used for titles such as “Jupiter Symphony” or “clarinet concerto” or text incipits of vocal works such as “Ach, ich fühl's” and “Deh vieni alla finestra.” Similarly, movements with headings such as “maestoso” or with names such as “Haffner” or “Cherubino” can be retrieved. A search using key words displays the list of relevant *NMA* volumes; in a second step all matches can be indicated making it clear which background information was used to identify the works. With a single mouse click the first page of the music will immediately appear. Navigation within a volume is simple. Folders indicate available options; in most cases the table of contents of the relevant volume and the critical report can be accessed from any page of music. We are particularly proud of the synopsis permitting simultaneous display of the music and the respective critical report. The musical text and the critical report are synchronized: for every page of music the appropriate page of the commentary is instantly available. Size of

*continued on page 8*

## *NMA Online*

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windows can easily be adapted to the needs of the user. From the table of contents the prefatory material as well as the music can be downloaded as PDF files. Extended works are subdivided, however, and can only be printed movement by movement.

The search functions for *NMA Online* greatly facilitate the use of the printed *NMA* with its 122 volumes that spread over almost ten feet of library shelves. This is particularly significant for people who do not regularly work with the *NMA* and may not always understand the criteria on which the distribution of works among volumes has been made. How many Mozart lovers, for example, would look for the Masonic Funeral Music in the final volume of series IV which is devoted to the symphonies?

We are working toward refinement and expansion of search functions to enable, for example, direct access to individual movements. A search for K. 492/6 should lead directly to Cherubino's arietta "Non so più cosa son, cosa faccio" from *Le nozze di Figaro*. Searches using time signatures and scorings will also be possible, facilitating detailed statistical analysis. Such questions as "Which of Mozart's Andante movements are written in 6/8?," "How often does Mozart use four horns in his compositions?," "Are there any arias with an obbligato violoncello?," seem worthwhile to be pursued, but the work is quite tedious if one has to browse through 25,000 pages of music. We are also working on fuzzy searches: the user cannot possibly know whether the Symphony K. 551 was originally published in the *NMA* with the heading "Jupitersinfonie," "Jupiter-Sinfonie," "Jupiter-Symphonie," or "Jupitersymphonie." A help file is available online; a more extensive version can be downloaded as a PDF.

The works of Mozart are in the public domain; they are over 200 years old and should be treated as historical documents. Apart from rare instances of an otherwise unknown work being published for the first time ever ("editio princeps"), copyright restrictions can only apply to the scholarly

edition as such and the layout of the publication. The image rights of source material printed in the edition as facsimile pages are special cases. Due to the long history of the edition, rights concerning the electronic re-use of images published in the printed *NMA* have usually not been discussed in contracts with libraries and private owners. To avoid disputes with owners of material still potentially under copyright, whose cooperation is absolutely essential for a complete works project, we have not incorporated those facsimiles which have been printed instead of a proper edition of a work, as has been the case with several Mozart fragments. Even facsimiles that may be regarded as mere illustrations use onMousers to inform the reader about the copyright situation. We are grateful that no owner has so far requested removal from the online edition of an image previously incorporated into the printed edition.

A contract regarding the use of the *NMA* for the Digital Mozart Edition, including the right to make use of the layout, was arranged in 2001 among PHI, the ISM, two non-profit organizations, and the commercial publishing company Bärenreiter. It was agreed to make all data available to users at no charge. A large-scale download is not permitted, either for commercial or other use. Links inform users that volumes of the printed complete works edition as well as its practical (and considerably less expensive) offspring can be ordered from authorized music dealers. We decided not to require user registration but to grant access to a page only if the user explicitly accepts a license agreement. This agreement states that the contents of the site may be used only for individual study—private or scholarly—and copies may be made for personal use only.

The ISM led the technical development of the website. The music was scanned in cooperation with the project of a digital library at the Bavarian State Library in Munich ([www.bsb-muenchen.de/Digitale\\_Bibliothek.329.0.html](http://www.bsb-muenchen.de/Digitale_Bibliothek.329.0.html)). The original scans are tiff files from which jpegs for the online presentation as well as PDFs for printouts have been derived.

For the metadata necessary for searches, databases from the audio archives and the library of the ISM could be used in part. Major parts of the metadata, however, had to be newly created, including some 17,000 links between the music and the respective pages of the critical commentary. Compared with the cost of completing the *NMA* over a period of fifty years the cost for the digital version was low, though by no means negligible.

The quality and usability of an online edition depends largely on the knowledge of the experts involved; it was therefore a great advantage that the online edition was created during the final phase of the *NMA* so that it profited from the skill and knowledge of the scholars involved.

The success of *NMA Online* at its launch in December 2006 exceeded all expectations. Unfortunately the press focused on the magic words "free download," largely ignoring both the cultural intentions and the innovative technical aspects of the project. The website briefly collapsed under the huge number of hits, but within forty-eight hours was set in a stable environment at the European internet exchange knot in Amsterdam; the image data were outsourced at SONY DADC/Austria. Shortly before Christmas a mirror page was installed at the Packard Humanities Institute in California. A further significant advance was the offer to host the data on the planet lab of Princeton University, a network of more than 750 servers worldwide. As a result only the server request must be met by the server at the ISM, while the huge amount of data for the images is covered by the network. This greatly speeds access for users.

We have analyzed the log files for server requests using webalizer ([www.webalizer.com](http://www.webalizer.com)). Two bits of data are deemed particularly important: the number of visits and the frequency of data transfer. By and large the number of visits represents the number of users. After the initial phase during which curiosity led as many as 100,000 visitors per day to access *NMA Online*, the number of visits dropped. Nevertheless each day some 2,500 to 3,000

people use *NMA Online*—an astonishing number for a non-commercial project in the humanities.

We believe that, just ten months after its debut, *NMA Online* has been successfully introduced to the large Mozart community. We must admit that during its initial phase the project was regarded suspiciously by some. With few exceptions private users were excited, but music dealers complained to the publisher about potential losses, ignoring the intention and the potential of the project.

The making of copies when restrictions of copyright are observed is not generally prohibited; even when material has been protected by copyright regulations illegal photocopying takes place. Our study group and the edition's board of directors discussed at length whether we should offer print options at all. We soon recognized, however, that a decision not to grant print-outs would be counterproductive and would only affect the "fair" user, since all materials published on the web can be downloaded to a computer with fairly simple tools. We decided therefore to make the download of individual movements as comfortable as possible for the user. With a mouse click the print file can be generated in a format equally adapted to letter size as well as to the European paper standard. For further reference and easy filing, the header includes the Köchel number as well as the volume of the *NMA* from which the image has been taken. Ultimately, the print option may actually help to preserve library copies from being damaged by photocopying. We have set up only two barriers: the user cannot generate a high-quality print-out directly from the screen but must use the table of contents; and an automatic and systematic download of the circa 3,000 PDF files, which would obviously contradict the license agreement, is prevented by a 128-bit encryption of the file names.

Analysis of the URLs under which the *NMA* was accessed gave us some interesting data about regional distribution. During the first month we registered visitors from 160 countries; the number has never dropped below 100 different

countries each month. The 6,000 hits from Africa and 38,000 from the Pacific Ocean in December 2006, though statistically irrelevant, indicate clearly a world-wide interest in Mozart's music. Almost a quarter of all requests came from Japan, and some 10 per cent each came from South America and Eastern Europe, i.e., from regions where the printed *NMA* is not easily available. Probably for this reason we have received the most enthusiastic comments from Argentina, Chile, and some Pacific states via the built-in e-mail function (*dme@mozarteum.at*). These users apparently do little harm to music dealers in Central Europe. Our greatest fan community is actually located in Niue. At least 10 per cent of this Polynesian island's population have visited *NMA Online* once—or, more likely, a handful of the 1,600 people of Niue are looking up their favorite works on a regular basis. The e-mail function may also be used to inform us about technical problems, such as omitted pages, misleading links, or damaged PDF files; we are grateful for every comment that helps to improve the site.

The use of mirror sites (including Planet Lab) has made it impossible to locate the URLs of actual users. The greatest number of hits is now linked to educational institutions in the United States, Germany, and Japan. We have not yet developed methods to create a ranked list of the pages requested by work. So far only very general data are available. The great operas, the Requiem and the piano concertos are in highest demand, but youthful operas such as *Mitridate* and *Lucio Silla* or the dances are also in surprisingly high favor. The ranked list changes if we consider the number of downloads: piano music, songs, and the smaller sacred works head the list. But even this does no significant harm to the music market. A Google search for "free music Mozart" leads to an amazingly large number of websites from which sheet music can be downloaded (though a great deal of it is of highly questionable scholarly value).

On average every user has a transfer

volume of 15 MB per session. Viewing a single page requires ca. 1.5 MB since the music is distributed in sets of ten consecutive pages to avoid tedious downloads when browsing through a movement. The PDF of a sonata movement comprises 3 to 5 MB, the PDF of a preface, a symphonic movement, or an aria may be as large as 15 MB. Clearly nearly all users are content to look up specific works and almost all respect the fuzzy legal term "fair use." The number of downloads appears to be much smaller in countries where the *NMA* is readily accessible in libraries or where practical Bärenreiter editions based on the *NMA* are widely available. We should add that the launch of *NMA Online* had significant impact on the number of hits for other Mozart websites.

The ongoing interest in the *NMA* encourages our efforts in developing the Digital Mozart Edition. Until we can present the first volumes of the new edition in two or three years, *NMA Online* will give Mozart addicts around the world unlimited and easy access to the music, and will preserve the *Neue Mozart-Ausgabe* as an indispensable reference tool for future generations.

—Ulrich Leisinger  
*Internationale Stiftung Mozarteum  
Salzburg*

This article is based on Ulrich Leisinger et al., "NMA Online – Die Neue Mozart-Ausgabe im Internet," *Forum Musikbibliothek*: 28 (2007): 27–36, and also draws from the unpublished speech given at the public launch of the DME (Salzburg, 11 December 2006). I would like to express my gratitude to my colleagues Franz Kelnreiter and Christoph Großpietsch who have been responsible for the computer programming of *NMA Online* and for maintenance of the related databases.

## Book Review

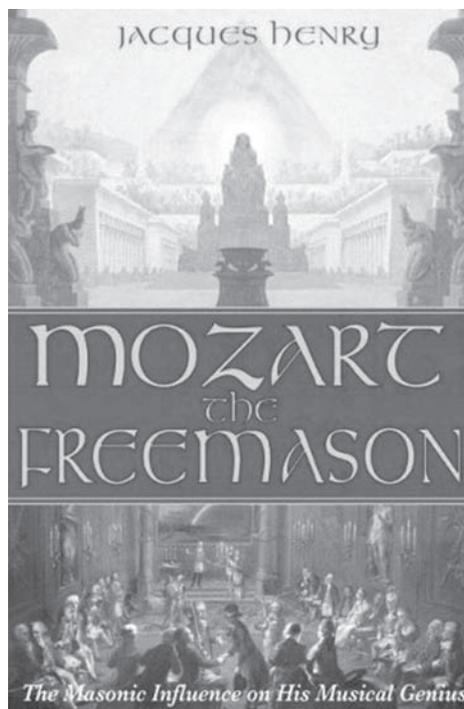
**Jacques Henry. *Mozart the Freemason: The Masonic Influence on His Musical Genius*. Translated by Jack Kain. Rochester, Vermont: Inner Traditions, 2006**

It is well documented that on 14 December 1784 Mozart was initiated a Freemason in the Lodge “Zur Wohltätigkeit” in Vienna. It is also well known that he was an active participant in the Order for the rest of his life, and that he wrote several songs, cantatas, and instrumental works (mostly adagios for winds) to be used during Lodge ceremonies. Even his great Singspiel of 1791, *Die Zauberflöte*, is generally thought to be replete with Masonic symbolism. Not so well known is whether there is any Masonic content or symbolism in works that were not written explicitly for Lodge use. Taking his cue from none other than Alfred Einstein, who suggested that many of Mozart’s works are Masonic though not recognized as such by the uninitiated, Jacques Henry (artistic director of the annual Mozart festival in the Drôme region of France) published in 1991 his study of Mozart’s use of Masonic symbols, *Mozart Frère Maçon: La symbolique maçonnique dans l’oeuvre de Mozart* (Aix-en-Provence: Éditions ALINÉA, 1991), which came out in English translation only last year. A more accurate rendering of the title would have been *Mozart Brother Mason: Masonic Symbolism in Mozart’s Works*.

The manner in which Henry approached his subject matter is perhaps unique. Rather than maintain a scholarly detachment, he decided to find out what things were like “on the inside.” He joined a Masonic Lodge in an attempt to experience initiation as Mozart did, and to grasp the connection between the esoteric nature of Freemasonry and Mozart’s musical expression. Henry’s study aims to analyze the role of Masonic symbolism in Mozart’s music and how the composer transcribed his experiences in the Lodge into musical language that could be understood not just by his fellow Masons, but by the world at large.

After a brief historical sketch, Henry outlines his plan to reveal the Masonic

inspiration behind Mozart’s compositional art. He avoids the ceremonial music, preferring instead the “truly Masonic” works, those inspired by Masonic symbols and their content. Henry’s Masonic symbols and their musical analogues include the following: threefold knocking at the door of the Lodge = chords played three times (or three sharps/flats in the key signature, or melodies built on thirds); the



initiate’s procession toward the symbolic East = slow, processional melody; the transition from chaos/darkness to order/light = slow, dissonant introductions resolving to fast, consonant melodies; dialogues between the Lodge Master and his officers = dialogues between instrument groups.

Unfortunately, Henry’s approach to symbolism and music is too vague to be of real use. Having decided not to use language that would be intelligible only to “an enlightened minority,” he generalizes to such an extent about Masonic ceremonies that the reader cannot gain any real insight. Furthermore, his proposed musical “symbols” are such commonplaces in Viennese Classicism that any claims for the distinctiveness of Mozart’s Masonic music become nearly meaningless.

Henry’s enthusiasm for Mozart and Freemasonry is commendable, but his reliance on circumstantial evidence negates his claim to be a rigorous analyst. He is enthusiastic about the Piano Concerto No. 22 in E-flat Major, K. 482, which appears to meet Henry’s criteria for Masonic music—three flats in the key signature, processional melodies, dialogues between instruments (not surprising in a concerto), and the like—but for some reason these characteristics remain incidental to his argument. The clincher for him is that the work was completed in December 1785, which leads Henry to the interpretation that Mozart wrote the concerto to commemorate the anniversary of his initiation. The book contains many other such flights of fancy that caused me no small amount of frustration.

More generally, the writing suffers from lack of clarity—more likely the fault of the translator than of the author—and, worse, the research is about fifteen years out-of-date. This could have been avoided had the book been a revised edition, rather than simply a translation of the 1991 edition.

In all fairness, Henry is adept at discussing symbolism, but the most successful portions of his study are those in which he omits musical analysis. In particular, I was impressed with his discussion of how Masonic ceremonies transform secular space—the Lodge chambers—into a sacred domain in which the members may commune with those great oracles of the Enlightenment, Reason and Order.

We are well acquainted with the Mozart of the opera house, the salon, and even of the coffee house, but the Mozart of the Masonic Lodge remains a mysterious figure. I had hoped to join Tamino and Pamina among the “initiated,” but Henry’s study fails to shed any real light for either Freemasons or musicians. Alas, I remain outside the Temple with Papageno and Papagena.

—Jason B. Grant  
Cambridge, Massachusetts

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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 2006. 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

## **Call for Papers**

### **Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Portland, Oregon, 27–30 March 2008**

Proposals for papers are invited for the MSA session during the thirty-ninth annual meeting of the American Society for Eighteenth-Century Studies. Presentations on any aspect of Mozart studies will be considered, although topics underrepresented in ASECS (such as the Enlightenment in German-speaking lands) are particularly welcome. Proposals (250 words) should be sent by 25 September 2007 to Edmund J. Goehring, 30-624 William St., London, ON N6B 3G2 Canada; e-mail: [egoehrin@uwo.ca](mailto:egoehrin@uwo.ca).

## From the President

*continued from page 3*

meetings are stimulating. But JASNA's diversity is perhaps its greatest strength. It makes a concerted effort to reach out to local communities and to high schools as well as to colleges and universities, and meetings are filled with people of all ages and backgrounds. Yes, there are academics—many of them—but they do not dominate. And the level of intellectual rigor, lively engagement, and articulate expression of ideas is higher at JASNA meetings than I've ever seen anywhere.

Now, I'm not suggesting that we should aim for thousands of members or transform the MSA into some completely different kind of group. But there are things that we can learn from organizations, like JASNA or AMIS, that have a wider and more inclusive approach. I was struck by JASNA's mission statement, which says quite frankly that it is "dedicated to the *enjoyment and appreciation* of Jane Austen and her writing." Our stated goals, as published in each MSA Newsletter, are extremely worthy, but there's nothing in there about "enjoyment." Yet I'm convinced that we exist as a society not simply to advance Mozart research or to disseminate information, but because we as individuals all love Mozart's music, and

enjoy listening to it and sharing it with others who also appreciate it. We need to concentrate on this unspoken aspect of our mission in order to enrich our society with new members who may not teach seminars on Mozart, but who play all his piano sonatas, or never miss his operas when they come to the local theatre, or have seen *Amadeus* a dozen times, or collect Mozart recordings, or have visited all the Mozart sites in Salzburg and Vienna. Unlike JASNA members, who are bound together by no more than six novels and a handful of fragments, MSA members can engage with hundreds of musical works in a myriad of genres; the sheer diversity of Mozart's artistic work should provide a meeting ground for enthusiasts from all walks of life.

A very promising event for the MSA was its symposium in July 2006 at the Santa Fe Opera. Sessions were held within a broader community of opera lovers, and presentations were designed both for scholars and for amateurs. I hope this may serve as a model for future collaborations between the MSA and performing arts institutions. In coming months, as a significant first step in reaching out to members and non-members, the MSA will open a new website. Its domain name, only recently registered, will be [mozartsocietyofamerica.org](http://mozartsocietyofamerica.org), and it will

offer much more information and greater flexibility as a communications and research tool than its predecessor. Along with the MSA Website Committee, chaired by Marita McClymonds, I will be working with an experienced web developer and communications manager, Dwight Newton, from the University of Kentucky School of Music. At our business meeting in November members will learn of a new initiative, suggested and chaired by Paul Corneilson, to bring a plethora of early Mozart biographies online via the MSA website. As we work on developing the website I would appreciate hearing from you with ideas that may help make it a more useful and powerful resource.

Indeed, I would like to hear from you with *any* ideas that you may have for invigorating the Mozart Society of America. If you would like to volunteer for any committees or tasks, or to help with meeting and conference planning (including plans for a 2009 conference abroad, *Mozart in Vienna and Prague*), please let me know right away. It takes many willing hands to run a society effectively, and I would love to involve as many of you as possible. Warmest good wishes and a prosperous autumn to all of you.

—Kathryn L. Libin

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## MSA Study Session

*continued from page 1*

interchangeable actions (*stoss* and *prell*) and furbished with hand stops as well as knee levers. Through sound and images he will report on this exploration of "old" and "new" in an instrument that invites us to revise and enrich our notion of "the Viennese fortepiano" in relation to Mozart's music.

Tom Beghin is Associate Professor of Music at McGill University and an internationally active performer. He contributed essays to the *Cambridge Haydn Companion* (2005), *19<sup>th</sup> Century Music* (2000) and *Haydn and His World* (1997), and is at present co-editor of *Engaging Rhetoric: Essays on Haydn & Performance* (forthcoming). He has released CDs of music by C. P. E. Bach, Mozart, Haydn, Beethoven, Moscheles, Zelter, and Mendelssohn, and is recording the complete solo works of Haydn, a collaborative project at McGill University that matches types of keyboard and rhetoric with historically inspired acoustics. Originally from Belgium, he holds a doctorate from Cornell University.

## Listserv

The Mozart Society has established a listserv to facilitate communication among its members. The name of the listserv is **mozartsociety**.

To subscribe send a message to: [listproc@nevada.edu](mailto:listproc@nevada.edu). Text should read: Subscribe mozartsociety first name, last name

You must send your request to subscribe from your own computer. You will quickly receive a response confirming your subscription and giving instructions for canceling your subscription when you wish.

Post your messages to [mozartsociety@nevada.edu](mailto:mozartsociety@nevada.edu)

For more information about the listserv process, go to [Google.com](http://Google.com), or directly to Listserv: What is it? [www.siec.k12.in.us/west/edu/listman.htm](http://www.siec.k12.in.us/west/edu/listman.htm)

# 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 websites of societies.

**Midwestern Society for Eighteenth-Century Studies**, 11–13 October 2007, Kansas City, Missouri. Theme: “On the Margins or in the Middle: Centers and Peripheries in the Long Eighteenth Century.” Address: Margo Collins, [margocollins@gmail.com](mailto:margocollins@gmail.com). For further information, visit the website: [www.miscellanies.org/mwasecs/](http://www.miscellanies.org/mwasecs/).

**Canadian Society for Eighteenth-Century Studies (CSECS/SCEDS)**, 17–20 October 2007, Winnipeg, Manitoba, Canada. Theme: “Media and Communication.” Address: Pam Perkins, English Department, University of Manitoba, Winnipeg, Manitoba, R3T 2N2 Canada; e-mail: [pperkin@cc.umanitoba.ca](mailto:pperkin@cc.umanitoba.ca).

**Aphra Behn Society**, 25–27 October 2007, University of New Mexico, Albuquerque. Theme: “Heavenly and Earthly Bodies: Exploration 1660–1830.” Address: Caryolyn Woodward, English Department, University of New Mexico; e-mail: [woodward@unm.edu](mailto:woodward@unm.edu). For further information, visit the website: [www.unm.edu/english/News/ABSconference.htm](http://www.unm.edu/english/News/ABSconference.htm).

**Northeast Society for Eighteenth-Century Studies**, 25–28 October 2007, Dartmouth College, Hanover, New Hampshire. Theme “Transatlantic Destinies: Connections and Disconnections across the Atlantic Seaboard in the Eighteenth Century.” Address: Professor Peter Cosgrove, English Department, Dartmouth College, Hanover NH 03755; or e-mail: [Peter.W.Cosgrove@dartmouth.edu](mailto:Peter.W.Cosgrove@dartmouth.edu). For further information, visit the website: [www.dartmouth.edu/neasecs07/](http://www.dartmouth.edu/neasecs07/).

**East-Central Society for Eighteenth-Century Studies**, 8–11 November 2007, Seaview Resort and Spa, near Atlantic City. Theme: “The Eighteenth-Century Atlantic World.” Address: Lisa Rosner and Michelle McDonald, program co-chairs, Historical Studies Program, Richard Stockton College, Pomona, NJ 08240;

e-mail: [RosnerL@stockton.edu](mailto:RosnerL@stockton.edu) or [michelle.mcdonald@stockton.edu](mailto:michelle.mcdonald@stockton.edu).

**Mozart Society of America**, 2 November 2007, 12:00 noon, Québec City, during annual meeting of American Musicological Society. Featured speaker: Tom Beghin, fortepianist and scholar. Address: Kathryn L. Libin, Department of Music, Vassar College, Poughkeepsie, NY 12604; e-mail: [kalibin@vassar.edu](mailto:kalibin@vassar.edu).

**Society for Eighteenth-Century Music**, 2 November 2007, 7:30 P.M., Québec City, during annual meeting of American Musicological Society. Featured speaker: Neal Zaslaw, “Mozart the Borrower.” Address: Steven Zohn; e-mail: [szohn@temple.edu](mailto:szohn@temple.edu).

**SEASECS**, 14–17 February 2008, Auburn University. Theme: “Contexts and Legacies.” Send proposals for papers by 1 October 2007 to Paula Backscheider, English Department, 9030 Haley Center, Auburn, AL 36849; e-mail: [pkrb@auburn.edu](mailto:pkrb@auburn.edu). For further information visit the website: [www.auburn4n.edu/~pkrb](http://www.auburn4n.edu/~pkrb).

**South Central Society for Eighteenth-Century Studies**, 21–23 February 2008, New Orleans. Theme in honor of New Orleans: “Reinventing the Self.” Address: Kathryn Duncan, [Kathryn.duncan@saintleo.edu](mailto:Kathryn.duncan@saintleo.edu).

**Society for Eighteenth-Century Music and Haydn Society of North America**, 29 February – 2 March 2008. Third biennial conference. Program committee invites proposals focusing on Haydn topics and on issues of periodization in eighteenth-century music, but welcomes submissions on all eighteenth-century subjects. Send 250-word proposal by 15 October 2007 to Mary Sue Morrow, College-Conservatory of Music, PO Box 210003, University of Cincinnati, Cincinnati, OH, 45221-0003; e-mail: [marysue.morrow@uc.edu](mailto:marysue.morrow@uc.edu).

**Mozart Society of America**, during annual meeting, 27–30 March 2008, of American Society for Eighteenth-Century Studies, Portland, Oregon. Theme: “Aspects of Mozart Studies.” Send proposals (250 words) by 25 September to Edmund J. Goehring, 30–624 William St., London, ON N6B 3G2 Canada; e-mail: [\[uwo.ca\]\(http://uwo.ca\). See also ASECS website: \[asecs.press.jhu.edu\]\(http://asecs.press.jhu.edu\).](mailto:egoehrin@</a></p></div><div data-bbox=)

**Northwest Society for Eighteenth-Century Studies**, during annual meeting, 27–30 March 2008, of American Society for Eighteenth-Century Studies, Portland, Oregon. Five special NWSECS sessions. Address: Professor Kenneth Ericksen, Linfield College, 900 SE Baker St., McMinnville, OR 97128; e-mail: [kjericks@linfield.edu](mailto:kjericks@linfield.edu).

**ECSSS**, 26–29 June 2008, Dalhousie University, Halifax, Nova Scotia. Address Conference Organizer Fiona Black, [Fiona.black@dal.ca](mailto:Fiona.black@dal.ca). For further information, visit the website: [www.ecsss.org](http://www.ecsss.org).

## 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. 27 October 2007, 2:30 P.M.: All-Mozart piano recital, Inessa Zaretsky, Donnell Library Center Auditorium, 20 W. 53rd St. 28 November, 8:00 P.M.: Mozart Chamber Music, Claring Chamber Players with Stephen Taylor, oboe, and David Oei, piano, Goethe Institut, 1014 Fifth Avenue. 23 January 2008, 8:00 P.M.: Claring Chamber Players with David Oei, piano, Goethe Institut. April or May 2008: Spring Concert, to be announced. Admission free to all events (priority seating at Goethe Institut for Friends of Mozart members).

**Carmel Music Society: The Mozart Society Series.** Carmel. P.O. Box 221351 Carmel, CA 93922. Tel: (831) 625–9938; website: [www.mozart-society.com](http://www.mozart-society.com). 30 November 2007: Alexander String Quartet, All Saints Church, Carmel. 1 March 2008: Michael Roll, piano, Sunset Center, Carmel. 24 March: Ivan Zenaty, violin, All Saints Church. 11 April: Altenberg Piano Trio, All Saints Church. All concerts begin at 8:00 P.M. Season ticket including reception after concert, \$108.00. See website, [www.carmelmusic.org](http://www.carmelmusic.org), for detailed information about tickets.

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# Calendar

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## CONCERTS AND LECTURES

**A. Mozart Fest**, Austin. 2304 Hancock Dr., 7D, Austin, TX 78756-2557  
Tel: (512) 371-7217. Artists for 2007-2008 include Paul Badura-Skoda, William Doppmann, Anton Nel, Mary Robbins, Janeene Williams, and the A. Mozart Fest Chamber Orchestra. Season Concerts: 7 October, 18 November 2007, 27 January, 27 April 2008. Four 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](http://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 2008 San Francisco

Tel: (415) 954-0850  
Fax: (415) 954-0852  
George Cleve, Music Director and Conductor.  
Website: [www.midsummermozart.org](http://www.midsummermozart.org)

**Mostly Mozart Festival 2008.**  
New York City, Lincoln Center  
July and August 2008  
Website: [www.mostlymozart.com](http://www.mostlymozart.com)

**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.

**OK Mozart International Festival**  
June 2008  
P.O. Box 2344  
Bartlesville, OK 74005  
Business Office: 918 336 9900  
Ticket Office: 918 336 9800  
Website: [www.okmozart.com](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 2008.  
Website: [www.mozartfestival.com](http://www.mozartfestival.com)

**Vermont Mozart Festival.**  
Summer festival, winter series  
125 College Street  
Burlington, VT  
Tel: 802 862 7352  
Website: [www.vtmozart.com](http://www.vtmozart.com)

# News of Members

**Margaret Butler** has joined the faculty of the University of Florida, as assistant professor of musicology.

**Edward Green** delivered a paper at the 2007 meeting of the Forum for Music and Christian Scholarship, held this year at Yale, entitled "Mozart's Requiem, the Saturation of Chromatic Space, and the Theology of Death as Continuation." He is in the process of expanding the talk for publication.

**Sterling Murray**, founding president of the Society for Eighteenth-Century Music, retired this past spring from West Chester University, where he served for nearly thirty years.

**Effie Papanikolaou** has joined the faculty at the College of Musical Arts at Bowling Green State University in Ohio. She recently completed an essay that considers the music and its engagement with contemporary American culture in the award-winning sci-fi series *Battlestar Galactica*. "Of Duduks and Dylan: Negotiating Music and the Aural Space" will appear in an interdisciplinary collection titled *Cylons in America: Critical Studies in 'Battlestar Galactica'* (Continuum, 2007).

## Marjorie Weston Emerson Prize

This prize of \$500 established by Isabelle Emerson in memory of her mother, Marjorie Weston Emerson (1914-1988), will be awarded annually for the best edition, book, or article about Mozart published in English during the preceding calendar year. The selection will be made by a committee appointed by the Board of the Mozart Society. Works may be nominated (or submitted) for consideration by publishers, authors, members of the Society, and other interested persons.

Deadline for submission of materials will be 1 May  
(or as otherwise determined by the committee).

Submissions and nominations  
should be sent to:

MSA Business Office  
Department of Music  
University of Nevada  
Las Vegas, NV 89154-5025  
ATT: MWE Prize

The winning entry will be announced  
and the prize presented at the Society's  
annual meeting in the fall.

*The committee reserves the right not  
to award the prize in a given year.*

## Call for Papers

### Joint Conference of the Society for Eighteenth-Century Music and the Haydn Society of North America

The Society for Eighteenth-Century Music will hold its third biennial conference jointly with the Haydn Society of North America at Scripps College in Claremont, California from Friday, 29 February to Sunday, 2 March 2008. We invite proposals focusing on Haydn topics and on issues of periodization in eighteenth-century music, but welcome submissions on all eighteenth-century subjects.

Proposals should be approximately 250 words, and only one submission per author will be considered. Papers should be limited to 20 minutes, and the abstract should specify any audio-visual needs. Preference will be given to authors who did not present at the 2006 conference in Williamsburg, but all proposals will be considered.

Electronic submissions as attachments in Microsoft Word format are preferred. Please provide a cover letter and your proposal in separate files. Your cover letter should include your name, the title of the paper, your address, email address, and phone number, and your proposal should include *only* the title and abstract. Email submissions should be sent to [marysue.morrow@uc.edu](mailto:marysue.morrow@uc.edu).

You may also mail your cover letter and abstract to Mary Sue Morrow,  
College-Conservatory of Music, PO Box 210003,  
University of Cincinnati, Cincinnati, OH, 45221-0003.

The deadline for submissions is 15 October 2007.

## About the Contributors

**Edmund Goehring** is Assistant Professor of Music History at the University of Western Ontario and a member of the Mozart Society Board of Directors. He is currently working on *Don Giovanni* and its relationship to popular religious culture.

**Jason B. Grant** is currently a staff editor for *Carl Philipp Emanuel Bach: The Complete Works* in Cambridge, Massachusetts.

**Dr. Ulrich Leisinger** (Jg. 1964) has been Head of Research at the Internationale Stiftung Mozarteum in Salzburg since 2005. He is Managing Editor for the *Neue Mozart-Ausgabe* to be completed in 2007 and Program Director for the Digital Mozart Edition, a joint project of the ISM and the Packard Humanities Institute. He holds a master's degree in philosophy from the University of Freiburg (Germany) and a Ph.D. in musicology from Heidelberg. In 1991–1993 he was an Associate of the Department of Music at Harvard University, from 1993 to 2004 he worked at the Bach-Archiv Leipzig, and in 2004–2005 he served as Visiting Professor at Cornell University.

\* \* \*

The conclusion of “Mozart’s Operas on DVD: The Peter Sellars Trilogy” is scheduled to appear in the January 2008 issue of the *Newsletter*.

## Mozart Society of America Committees

**Standing Committees,  
specified in MSA Bylaws**

### Program

Chair, vice-president (Caryl Clark)  
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, 2007

Chair, Caryl Clark

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

#### Website

Chair, Marita McClymonds

## Mozart 2006: Last Notes

Excerpted from *Morning Edition*, NPR, 26 January 2007

“Where Mozart ended is where we begin.”

—Peter Sellars, director, *New Crowned Hope Festival*

Imagine a Mozart Festival without a note of Mozart. Instead, more than 60 artists from around the world were invited to Vienna by director Peter Sellars and asked to pick up where the musical and social visionary left off, to create new works of art.

The festival—called *New Crowned Hope*, in honor of the free-thinking Masonic Lodge in Vienna of which Mozart was a member—was a month-long, one-of-a-kind, genre-spanning event linking agriculture and culture, with food at its heart. It featured a Maori dance troupe; a Venezuelan street chorus singing a new opera by John Adams; new films from Chad, Iran, and Paraguay; Mark Morris's dance company; Chez Panisse founder and culinary activist Alice Waters; lunch ladies from across Europe; and farmers, chefs, and seed-savers from throughout Austria.

Mozart schnitzel, Mozart sausage, Mozart chocolate, Mozart balls. Mozart Cake, Amadeus Cake, Wolfgang Cake. In Vienna and around the world, the name Mozart says “quality.” And it's in the public domain. Some 300 products in Austria bear the name.

In celebration of his 250th birthday, Austria went Mozart-crazy, with a year of festivities in his honor. When theater impresario Peter Sellars was invited to create part of the festival, he agreed, on one condition: that there would be not one note of Mozart. Instead, Sellars wanted to move forward by commissioning new works in the spirit of Mozart to honor the composer's free-thinking philosophy, his innovation and his radical music.

[Peter Sellars:] “Mozart was not the ditz-brain that you see in the film *Amadeus*. He was actually incredibly progressive, a visionary thinker and part of the group who were committed to building the next Europe. They were Freemasons, the movement that spawned the American and French revolutions. The name of Mozart's Lodge was *New Crowned Hope*.

“By 1790, these were not just ideas, these were very real shifts in thinking. The United States was a very big new idea and reality. Thomas Jefferson, Benjamin Franklin, they were also Freemasons. You can see the complete staging for Mozart's *The Magic Flute* on the back of the U.S. one-dollar bill.”



## Wolfgang is Fat and in Good Health

*Eating and drinking with Wolfgang Amadé Mozart*, by Kurt Palm

Mozart did not live by composition alone. He was a master of *savoir-vivre* and enjoyed his food and drink. On 17 February 1770, Leopold Mozart wrote from Milan to his wife, Anna Maria: “If one does not ruin one's health through undisciplined and excessive eating and drinking, etc., and has no other internal constitutional disorders, there is nothing to worry about. We are in God's hands wherever we are. Wolfgang will not ruin his health by eating and drinking. He is fat and in good health, and is merry and cheerful all day long.”

Interesting details like this one can be gleaned from the book by Kurt Palm, who paints a different picture of Mozart than what we are used to and views the musical genius as a man who knew how to enjoy life. In his book “*Der Wolfgang ist fett und wohlauf*” (“Wolfgang is Fat and in Good Health”), Kurt Palm creates a counterbalance to the traditional clichés about Mozart by examining questions which no previous writer has considered worth looking at. What did Mozart eat on his journeys and what role does food and drink play in his operas? However, Palm does not confine his attention to Mozart alone; he places Mozart's culinary habits and preferences into the cultural context of his period. Thus the book contains dozens of original recipes from various cook books which have survived from Mozart's time.

*A book project by Löcker Verlag in cooperation with WIENER MOZARTJAHR 2006*

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## Classified Column

Advertising rates for each ad in each issue, \$20 for MSA members and \$40 for non-members and commercial organizations for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening “For Sale” or similar announcement and the seller's name, address, phone, fax number, and e-mail address. Checks, payable to the Mozart Society of America are to be sent with copy to Isabelle Emerson, Editor, MSA Newsletter, Department of Music, University of Nevada, 4505 Maryland Parkway, Las Vegas, NV 89154–5025.

## Discount for Mozart Society Members

Cambridge University Press is offering members of the Mozart Society of America subscriptions to *Eighteenth-Century Music* at a 20 per cent discount. Thus a print subscription may be purchased for US\$26 or £16. Simply state that you are a member of the Mozart Society of America and e-mail your request as follows:

Members based in North America:

Send request to [subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

Members based outside of North America:

Send request to [journals@cambridge.org](mailto:journals@cambridge.org)

Customer service will then complete the subscription process.

## Board of Directors

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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: \_\_\_\_\_

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

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

### 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 Good, 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.

Isabelle Emerson, Editor  
*Newsletter*

Kathryn L. Libin, President  
Mozart Society of America