



Newsletter of the *Mozart Society of America*

Volume XII, Number 2 27 August 2008

2008 MSA Study Session

The annual business meeting and study session of the Mozart Society of America will take place at 12:15 P.M. on Friday, 7 November, during this year's meeting of the American Musicological Society in Nashville. The study session will open with a short introduction by Paul Cornelson to the Society's Early Mozart Biographies Project, described in the January 2008 *Newsletter* and newly launched on the MSA website. Two talks will also be presented: Edmund Goehring will offer his thoughts on "A Troubling Genius: Ignaz Arnold's Mozart Biography of 1803," and John A. Rice will discuss "A Scena in Haydn's *La fedeltà premiata* and the Larghetto of Mozart's Piano Concerto in B flat, K. 595." These talks will be followed by questions and dialogue within the group as a whole.

Marjorie Weston Emerson Award

The 2008 winner of the Marjorie Weston Emerson Award, a \$500 prize given annually for the best scholarly work on Mozart published in English during the preceding calendar year, will be announced and the prize presented at the Society's annual business meeting in November 2008.

Guest Column: Simon P. Keefe Mozart Artifacts

We all want our piece of Mozart these days, it seems—scholars, performers, music-lovers, general public, and media alike. My own piece—precisely five square inches in fact—arrived last year as a segment of the original floorboard of Mozart's recently (and superbly) renovated Viennese apartment at 5 Domgasse, solemnly certified by a Viennese restorer as a "piece of eighteenth-century floorboard ... removed from Mozart's apartment." Where exactly it was located, whether I myself made physical contact with it as an undergraduate visiting in 1989, and whether Mozart ever stepped on it (or did anything else on it), will remain a mystery.

Mozart artifacts have always occupied a pre-eminent position in the popular and scholarly consciousness, and have usually stimulated debate. The unveiling of a new Viennese portrait of Mozart, researched by Cliff Eisen, is a recent case in point. I am persuaded myself that the man in the portrait is Mozart—Eisen's arguments (soon to appear in full in *Music & Letters*) are careful and convincing in regard to provenance, iconography, and documentary-related evidence—but others will no doubt be sceptical. Well-informed scepticism about the portrait is to be welcomed, but the motivations for it must be examined too. For the discovery of a new Mozart artifact—iconographical, musical, or documentary—enshrines a familiar paradox: do we learn more about Mozart from it, or do we realize by taking account of it that we actually know

less—even far less—than we originally thought, and thus assume a reflexively negative pose? In truth some people would probably prefer *not* to have to deal with another authentic Mozart portrait, satisfied that they already know what Mozart looks like, or unhappy at having to entertain distractions from putatively more pressing scholarly concerns. But vague murmuring—in various circles—that the portrait "doesn't look like Mozart" can surely be dismissed; on the one hand such a view gives absolute primacy to the standard authenticated portraits that are themselves different in certain respects, and on the other hand assumes a definite likeness that can never actually be proven. What we really mean is that the portrait doesn't conform to what we *want* Mozart to look like, which is a different matter entirely.

We must not feel threatened by new Mozart artifacts, of course, but rather challenged and enthused by the horizons they open up for us, in the spirit of Søren Kierkegaard's famous proclamation in *Either/Or* (1843) that "if ever Mozart became wholly comprehensible ... he would then become fully incomprehensible." The splendid facsimile of the Piano Concerto No. 23 in A major, K. 488, recently published by Henle (2005)—if not an actual Mozart artifact, a top-quality reproduction of one—gives most of us our first sight in high definition of Mozart's autograph manuscript of this work and provides a vista of scholarly opportunities. The facsimile

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Guest Column: Simon P. Keefe *Mozart Artifacts*

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brings Mozart's concerto ever more vividly to life—the different stages in the compositional process, the alteration of the original scoring for oboes in 1784 to clarinets in 1786, the revision of passages in the solo exposition of the first movement, and the hurriedness of the notation in the finale (no doubt to meet yet another tight deadline). But page after page of clean (or nearly clean) musical text provides a potent reminder too that there is still so much we do not know, and indeed may never know, about how Mozart was able to compose such extraordinary works in such extraordinary ways—that there are so many unexplored avenues of investigation.

Artifacts can inspire us personally too. Although (or perhaps *because*) my own research has generally not been philologically based, I retain great reverence for Mozart's manuscripts themselves—leafing through the autograph of K. 467, at the Pierpont Morgan Library in New York during the early days of my Ph.D. research on dialogue in Mozart's piano concertos at Columbia University, was a particularly memorable experience. And when the idea of an "artifact" is broadened to include Mozart materials, experiences, and ambiances that assume personal significance by facilitating encounters with the composer, his music, and his own environments, many other things enter the equation for me. The first cassette I ever purchased in the early 1980s—fittingly in Vienna and entitled "Salzburger Serenade" (Deutsche Grammophon 3335 671)—was an endless source of pleasure, not least for its mist-shrouded and (to my youthful mind) mystical mail-coach on the front cover.

Frequent trips to Salzburg, Vienna, and to family friends in Stadt Haag in Nieder-Österreich—midway between Salzburg and Vienna, appropriately balancing Mozart's own places of residence, and close to the old coaching route between them—were among the most pleasurable travelling experiences of my formative years. Mozart resonates in Austria as nowhere else, in small communities as well as in the cities; a performance of *Figaro* at the Festspielhaus in Salzburg in July 2006 (Anna Netrebko was flavor of the month) was broadcast by two national television stations, and debated in local presses to a degree and with a passion simply unprecedented in discussions of classical music in comparable UK media outlets. My love of Mozart and of Austria—both dating back to childhood—are mutually reinforcing. Last year I was fortunate enough to attend the celebration of the completed *Neue Mozart-Ausgabe* in the Tanzmeistersaal of the Mozart-Wohnhaus in Salzburg on 17 June, the highlight being András Schiff's performance in the G-major violin sonata, K. 301, the E-flat piano quartet, K. 493, and the C-minor fantasia K. 475. Listening to beautifully meticulous and expressive playing on Mozart's own piano, in one of the houses in which Mozart lived, and with the famous oil painting of Mozart, Nannerl and Leopold next to me, I wondered whether an encounter with Mozart over two hundred years after his death could possibly be better, or ostensibly more complete. Perhaps it could? We live in hope; such optimism is our fuel for future endeavour.

— *University of Sheffield*
England, UK

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:

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From the President

June in Prague is lyrically beautiful. The sky is a soft blue, swallows weave and swoop over the Malá Strana, apricots and cherries hang heavy in the orchards beneath the Strahov Monastery, and people stroll through the forests and gardens of the Petřín gazing down upon a golden city. Marcia Davenport, an American writer and daughter of the singer Alma Gluck who published a novelistic biography of Mozart in 1932, fell in love with Prague while retracing Mozart's footsteps through it, and bought a house there across a cobbled street from the Loreto Church. In her emotional 1967 memoir, *Too Strong for Fantasy*, she describes her first day in Prague, saying, "To write of the successive moments of that day, the unique day, I suppose, of my whole life, is to be faced with conveying the most moving possible experience, only to try still harder to express the feelings evoked by each new impression. To say that I was breathless, or awestruck, or many times moved to tears seems like exaggeration too easy to write and too hard to believe; but it is the truth. Most compelling of all was the probing, haunting sense of recognition."

For those of us who love Mozart and are generally engrossed in the world of the eighteenth century, our first encounter with Prague is quite as stunning as Davenport suggests; when one has read about the première of *Don Giovanni* at the Estates Theatre, or Mozart's improvisation on the Strahov organ, or his stay at the villa Bertramka or Count Thun's palace, actually to stand in those spots today is to experience the "haunting sense of recognition" that Davenport evokes. In June I was in Prague myself, laying some of the groundwork for what promises to be a splendid joint meeting of the Mozart Society of America and the Society for Eighteenth-Century Music in June 2009. We hope that many of our members will come to Prague

to enjoy the glories of the city and the stimulation of the conference.

As all of us know, a great and beautiful setting does not alone a conference make, though it certainly helps. The Program Committee, which I chair, is comprised of both MSA and SECM members: Isabelle Emerson, Jane Hettrick, and Steven Zohn. A Call for Papers has been published on both websites and appears in this issue of the *Newsletter* (see page 15); further information and registration materials will be sent out early in the new year. We hope that many of you will wish to take part in presenting research and ideas in the various sessions on Mozartian and Bohemian topics we've proposed. We are also working with a small agency in Prague which specializes in handling tours and conferences for arts organizations; they will help us organize the musical excursions and study trips around Prague that will balance our scholarly program. Despite the high cost of air travel and the unfavorable exchange rate that we now endure, this will be a remarkable experience that I hope many of you will decide is worth the investment. (Ever optimistic, I am encouraged by the fact that the dollar has already climbed considerably against the Czech *koruna* since my visit there in June; I suspect that we'll see further gains in the next several months.)

In the short term, I look forward to seeing many of you at our next MSA business meeting and study session, coming up at the annual meeting of the American Musicological Society in Nashville this November (see details on the front page of this *Newsletter*). Presentations by Paul Corneilson, Edmund Goehring, and John Rice will create a lively environment for Mozart dialogue. I wish you all a fine and fruitful autumn.

— Kathryn L. Libin

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.

Anti-da Ponte

Part II

Nun höre, was ein aufrichtiger Mann der Aufrichtigste, den deine Länder nur aufzuweisen haben, und auf den sie stolz seyn können, am Fuße des Thrones dir unerschrocken vorträgt.

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Pfui! wie stinkt der Weihrauch, den sich *da Ponte* hier selbst streuet! Welche Imper- / tinenz! (denn diesen Namen, vielleicht noch einen ärgern, verdient diese Auesserung). Welche Impertinenz ist es nicht, sich vor den Augen der ganzen unpartheyischen Welt als den aufrichtigsten Menschen in allen Oesterreichischen Ländern anzugeben, auf den sie selbst stolz seyn könnten! Man sieht, auch ohne mein Erinnern, daß der *Ex-Abbate* bey jedem Schritte unhöflicher, impertinenter und unausstehlicher wird. Man sagt sonst im Sprichworte: Eine gewisse Gattung Menschen spricht am meisten von ihrer Rechtschaffenheit — vermuthlich deßwegen, weil, da ein solcher Mensch sich am besten ken[n]t, ihm daran gelegen ist, andern die Lust zu benehmen, ihn näher kennen zu lernen. Aber durch dieses Selbstlob kann er allenfalls nur einfältige Tropfen berücken, denn bey Leuten, die nur halbweg Menschenkenntniß besitzen, verfehlt er wahrlich seinen Endzweck. Ich selbst bin weit entfernt, in Ansehung des obangeführten Sprichwortes eine Anwendung auf *da Ponte* zu machen; allein ich fürchte und zwar aus gutem Grunde, daß sie andere statt meiner machen werden. Ihre Beobachtungen dürften vielleicht auf mancherley Erfahrungen gegründet seyn, die allzeit das strohleere Gewäsche eines ruhmwürdigen *da Ponte* aufwiegen.

So oft ich den *da Ponte* von Rechtschaffenheit sprechen höre, so

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fällt mir immer ein, / was ich einmal von gewissen Leuten, die man Heuchler zu nennen pflegt, gelesen habe. „Diesen, heißt es dort, geht immer der Mund von dem über, wovon ihr Herz nicht voll ist, und sie glühen von einem poetischen Eifer für die Tugend, für das Vaterland, und für die Nothleidenden, ohne selbst tugendhaft, ohne Patrioten, und ohne wohlthätig zu seyn. In der That kann ein solcher Eifer eben so leicht ohne die eigentliche Kraft, wovon er den Schein hat, bestehen, als eine poetische Liebe mit der Impotenz bestehen kann.“

Glaubt wohl *da Ponte* selbst, was er hier von seiner Aufrichtigkeit, und späterhin von seiner Unschuld spricht? Ich habe Ursache zu zweifeln. Er lege die Hand auf das Herz, und sage, ob es ihm durch sein Zurückschlagen nicht zu erkennen giebt, daß Herz und Mund bey ihm nicht zusammenstimmen? Wenn aber der Expoet sich selbst nicht glauben kann, wie darf er verlangen, daß ihm ein ganzes Publikum auf sein Wort glauben soll, daß er der ehrlichste Mann in der ganzen Monarchie sey? Er der sich selbst auf den Leuchter stellt, und allen Leuten mit vollen Backen zuzurufen scheint: Seht! hier bin ich *da Ponte* der Einzige. Welch gräuliche Beleidigung für die ganze Nation und für jedes Individuum!

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eine Beleidigung, die / aber auch nichts geringeres verdient, als daß der Expoet gehalten seyn soll, kniend, der Nation für solche

Hear now what an upright man, the most upright to be found in your lands, someone of whom they can be proud, tells you as he stands fearlessly at the foot of your throne.

Fie! How the incense that *Da Ponte* scatters here upon himself stinks! What impertinence! (because this utterance deserves this name, and perhaps a worse one). It is such impertinence to set yourself up in front of the eyes of the unbiased world as the most upright person in all of the Austrian lands, of whom they should even be proud. One sees, even without my reminding you, that the *ex-Abbate* becomes progressively more impertinent and unbearable. Furthermore, as the saying goes: a certain type of person speaks the most of his righteousness — presumably because since such a person knows himself best, it is his nature to take away the desire of others to get to know him better. But through this self-aggrandizement he can, at most, only move simple-minded twits, because with people who have even a modicum of knowledge of human nature he would miss his goal completely. I personally am far from applying the above-mentioned adage to *Da Ponte*; yet I fear, and for good reason, that others will. Their observations will perhaps be based on various experiences that would at any rate outweigh the empty babble of a praiseworthy one such as *Da Ponte*.

Whenever I hear *Da Ponte* speak of righteousness,

I remember what I once read about certain people whom one usually calls hypocrites. “Those,” it says there, “who speak a great deal about things that they don’t feel, and they glow with a poetic zeal for virtue, for the fatherland, and for those who suffer, without being virtuous, patriotic, or charitable themselves. In fact, such zeal can exist just as successfully without the actual quality of which it has the appearance as can poetic love with impotence.”

Can *Da Ponte* himself believe what he says about his sincerity and then about his innocence? I have reason to doubt this. He may lay his hand on his heart and relate from its beating whether or not his heart and mouth are in agreement? If however the ex-poet cannot believe himself, how can he expect an entire public to believe his word that he is the most honest man in the entire monarchy? He who places himself in the spotlight and seems to call to all with complete conviction: See! Here I am, *Da Ponte* the unique. What a terrible insult for the entire nation and for each individual!

An insult that deserves nothing less than that the ex-poet should be forced, on his knees, to make a public apology to the nation for

impertinenten Ausdrücke eine öffentliche Abbitte zu thun.

Der aber auch zu gleicher Zeit alles mit Verachtung ansieht, was man etwa wegen diesem Schritt von ihm Nachtheiliges denken mag, oder was ihm in Ansehung seiner Glücks-Umstände Widriges begeben kann.

Wenn also der Monarch bey sich denkt: Ich könnte wohl diesen ungezogenen Menschen, der den Abstand zwischen der Majestät und ihm aus den Augen setzt, empfinden lassen, was ein solcher verdient; so sage *da Ponte* dagegen: Alles das sehe ich mit Verachtung an. — Obschon das Wiener Publikum ihm schon seit geraumer Zeit sein Mißfallen über seine elende Poesie zu erkennen gegeben hat, so bekümmert sich *da Ponte* doch wenig darum; denn er verachtet alles. — Wenn ihm von seiner Behörde wegen einigen widrigen Bedenklichkeiten von zweyen eines zu wählen gegeben wird: entweder dieselbe zu heben oder sich der seinem ehemaligen Stande anklebenden Funktionen zu enthalten, so verachtet er den väterlichen Rath, und wählt letzteres. — Wenn man ihn für das hält, was er wirklich ist, so sieht er alles dieß mit verächtlichen Augen an.

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Aber eine jährliche sichere Einnahme von 1200 fl. beym Stix das ist in seinen Augen keine so verächtliche Sache, und wenn man sie ihm noch ferner beybehalten ließ, so könnte man 100 für 1 verwetten, daß er sie gewiß nicht verachten würde, den 1200 fl. finden sich nicht so leicht wieder. Allein mit Dank sie anzunehmen, dazu wäre sein Herz nicht gestimmt; denn das fade Wesen, was man Dankbarkeit nennt, das kennt er nicht[.]

Wo wird aber nun der arme Wicht hingehen? Was wird er anfangen, da seine gewiss nicht willkührliche Abreise von Wien unter den Auftritten seines Lebens eben nicht der ehrenvollste ist?

Mein Schicksal hängt nicht von dir ab.

Da Ponte macht es doch zu arge, wenn er Leute, die gesunde Augen haben, bereden will, sie seyen blind. Kann man sich wohl einen größern Widerspruch denken, als den obige Ausdrücke in sich enthalten? *Da Ponte* möchte gern noch länger in Wien bleiben — und der Befehl lautet: er soll fort. *Da Ponte* möchte noch fernere zehn Jahre das Donau-Wasser trinken, und man erlaubt es ihm nicht. *Da Ponte* möchte hier Prinzipal von der Italienischen Buchdruckerey werden — und man deutet ihm an, seinen

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Wan- / derstab weiter zu setzen. *Da Ponte* hat von allen Italienischen Sängern ein Memorial unterzeichnen lassen, durch welches sie die Oberdirektion bitten, sich für ihren Poeten Allerhöchsten Orts zu verwenden — und der Ausspruch: daß seines Bleibens hier nicht mehr sey — wird nur desto nachdrücklicher bestätigt.

Da er also alles das thun muß, wogegen er einen innerlichen Widerwillen bey sich verspürt, so ist es der äusserste Grad eines unbesonnenen dreisten Menschen, in die Welt hinein zu sagen: sein Schicksal hänge nicht von dem Monarchen ab. Fehlt es diesem theuren Expoeten nicht irgendwo? Hat er dieses nicht in einem Fieber-Paroxismus dahin geschrieben?

such impertinent statements.

He who simultaneously despises everything unfavorable that one might think of him due to this step of his, or of what adversities might happen to him in light of his lucky circumstances.

Thus if the monarch thinks to himself: “I could certainly make this ill-bred person who ignores the proper distance between the majesty and himself perceive what such a one deserves.” So *Da Ponte*’s rebuttal would be: “I look upon all this with disdain” — Although the Viennese public has already shown him its disapproval of his wretched poetry for a long time, *Da Ponte* is not particularly concerned because he despises everything. — If, due to unfavorable concerns, his higher authorities give him a choice between two options: either to alleviate them or to resign from the responsibilities of his former position, he would choose the second, thus ignoring fatherly advice. — If one understands him for what he actually is, then he looks upon all this with disdainful eyes.

But a secure annual income of 1200 florins, by the Styx is, in his eyes, not such a contemptible thing, and if one were to let him keep it for longer, one could bet 100 to 1 that he would certainly not disdain it, because 1200 florins are not easily found again. But accepting them thankfully is not in the nature of his heart; for he does not recognize the bland creature that one calls thankfulness.

But where will the poor wretch go? What will he do since his clearly involuntary departure from Vienna was not the most honorable?

My fate does not depend upon you.

Da Ponte goes too far when he tries to convince people with healthy eyes that they are blind. Can one think of a greater contradiction than what the above expressions contain? *Da Ponte* would like to stay in Vienna even longer — and the command calls for him to leave. *Da Ponte* would like to continue drinking the waters of the Danube for another ten years, yet it is not granted him. *Da Ponte* would like to be the head of the Italian print shop, yet he is advised to take up his

walking stick and move on. *Da Ponte* had a petition signed by all the Italian singers through which they begged the director to make the case in favor of their poet at the highest level — and the announcement that his presence is no longer desired is even more emphatically confirmed.

Since he had to do all that against which he felt an inner aversion, it is the ultimate example of a rash, impudent person to say to the world that his fate does not depend on the monarch. Does this precious ex-poet have a screw loose somewhere? Did he not write this in a feverish fit?

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Anti-da Ponte

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**Denn weder du mit deiner ganzen Macht hast eine Gewalt
über meine Denkungsart, noch alle nur mögliche Könige
haben eine dergleichen über mich.**

Hier kann man den Reimenschmid in seiner völligen Größe sehen. Wer hätte es ihm wohl zugetraut, daß er mit einer so fürchterlichen Macht aufnehmen werde? Er zeigt nun, wessen Geistes Kind er ist. Niemand ist

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so unabhängig, als er, und denjenigen / will er sehen, der ihm etwas in den Weg legen wird; der ihm zumuthen mag, eine bessere Denkungsart zu haben, als er wirklich hat! O ihr unmächtigen Könige der Erden! O ihr, die ihr euch selbst noch im Reiche der Möglichkeit befindet, auch ihr seyd zu schwach, einem freyen Republikaner Gesetze vorzuschreiben! Ihr könnt es nicht hindern, wenn er in dem Fluge seiner Einbildungskraft sich über die Wolken versteigt, und ihr müßt froh seyn, wenn er sich alsdann würdiget, einen gnädigen Blick auf euch herabzuschicken. *Risum teneatis amici!* Meine Herrn lachen sie doch nicht, denn er möchte es übel nehmen, und als eine Beleidigung seiner poetischen Herrlichkeit ansehen.

Ungeachtet nun *da Ponte* unter keiner Gewalt stehet, so muß er doch von Wien abreisen. Unbegreiflich!

**Wenn ich mich nicht schuldig weiß, wenn mein Gewissen nicht
wider mich spricht, so kann ich dich verehren, so kann ich
deinen Ruhm und deine Tugenden lieben, aber fürchten kann
ich dich nicht.**

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Also umgekehrt: wenn sich *da Ponte* schuldig weiß, wenn sein Gewissen wider ihn spricht (welches nach allen vorliegenden Um- / ständen, die ganze Welt zu glauben sich für berechtigt hält) so kann er weder den Monarchen verehren, noch seinen Ruhm und seine Tugenden lieben — welche Schlußfolg! oder will er vielleicht dadurch andeuten, daß, wenn er auch den Monarchen lieben wollte, so widerspreche ihm doch sein Inneres, und er könne es mit gutem Gewissen nicht thun — so ist es noch ärger. Man kann sich hieraus einen Begriff von seinem Gewissen machen. Genug ist es, daß *da Ponte* damal [sic], als er dieses niedergeschrieben, sein bischen Verstand bey einem Juden muß versetzt gehabt haben, sonst würde er unmöglich haben hinzusetzen können: aber fürchten kann ich dich nicht — Er, der alles von allen zu fürchten hat.

**Betrachte nun die Sache auf einer andern Seite; lege die
Majestät ein wenig ab, durch welche die beredsame Wahrheit
so oft in ihrem Laufe gehemmet wird.**

Man mag die Sache betrachten, auf welcher Seite man nur will, so kann man nichts antreffen, wodurch sich das Betragen des *da Ponte* einigermaßen entschuldigen ließ. So klein seine ganze Schrift ist,

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so ist doch alles in einer so ordentlichen Confusion, / daß man ihr

**For neither you with all your might nor all imaginable kings
have power over my way of thinking.**

Here we can see the rhyme-smith in his full greatness. Who would have thought him capable of standing up against such awesome might? He now shows his true colors. Nobody is

as independent as he, and he would like to see the one who bars his way or who expects him to have a better way of thinking than he really has! Oh powerless kings of the earth! Oh you, who still dwell in the realm of possibility, even you are too weak to prescribe laws to a free republican! You cannot prevent him from rising over the clouds in the flights of his imagination, and you must be glad if he then bestows a gracious glance down upon you. *Risum teneatis amici!* My dear gentlemen, do not laugh, for he might take it amiss and see it as an insult to his poetic splendor.

Although *Da Ponte* is not beholden to any power he must nevertheless leave Vienna. Inconceivable!

**If I know myself to be innocent, if my conscience does not
speak against me, then I can honor you and love your glory
and your virtues, but I cannot fear you.**

So in reverse: if *Da Ponte* knows himself to be guilty, if his conscience does speak against him (which due to all of the present circumstances everyone believes to be true) then neither can he honor the monarch nor love his glory and virtues — what a conclusion! Or does he perhaps want to indicate that even if he wanted to love the monarch his inner self contradicted him and he could not do this in good conscience — this would be even worse. From this one can gain an idea of his conscience. It is enough that *Da Ponte*, at the time that he wrote this, must have pawned his bit of reason to a Jew, otherwise he could never have added: “but I cannot fear you.” — He, who has everything to fear from everyone.

**Now look at the matter from another angle; lay down a
bit your majesty, through which the clear truth is so often
hampered.**

One may look at the matter from whatever angle one wishes, but one will not encounter anything that would in the least excuse *Da Ponte*’s behavior. As short as his petition is,

it is nevertheless so confused that it can be given no more

wohl keinen angemessenern Titel geben könnte, als wenn man sie einen Dapontischen Wirrwar nennte. Nun soll der Monarch der weitläufigen Oesterreichischen Staaten dem da Ponte zu gefallen die Majestät ein wenig ablegen. In welcher Absicht, dieß läßt sich schwer errathen. Denn wenn die Majestät eine Hinderniß wäre, die Wahrheit vor dem Thron zu bringen, so würden so viele Tausende, die seit der Thronbesteigung Leopolds II. freyen Zutritt zu ihm gehabt haben, nicht das Gegentheil bezeugen können. Wenn aber wie das Gerücht gehet, dem *da Ponte* eine Audienz, und selbst ein mehrmaliger Versuch, solche zu erhalten, abgeschlagen worden, so ist dieß vermuthlich nur aus dieser ganz einfachen Ursache geschehen, weil sein Begehren, in Wien bleiben zu dürfen, keine Statt haben konnte: weil das Vergehen des *da Ponte* erwiesen, und man gänzlich davon überzeugt war, und weil man den ungestümmen vielleicht den Respect verlierenden Supplikanten auf eine andere Art hätte müßen wegführen lassen, welcher man doch den Expoeten, aus einem Uebermaße von Langmuth nicht aussetzen wollte.

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Sieh dich als einen Menschen an, ja als einen bloßen Menschen.

Da Ponte ist doch mit allem dem ein wunderliches Geschöpf. Zu Anfang dieser Schrift scheint er Leopold II. als einen gerechten Regenten zu betrachten; bedauert ihn aber nur, daß er ein Mensch, und als solcher, mit so vielen falschen Rathgebern umgeben sey; und hier wünscht er, daß derselbe ohne Majestät erscheinen, und nichts als ein bloßer Mensch seyn möge. In dieser letzten Eigenschaft betrachtet, stand ja des *da Ponte* Schicksal nicht in Leopolds Gewalt. Der Expoet könnte sagen: ich bleibe in Wien, weil es mir so gefällt; und weil ich ein Mensch bin: Menschen sind sich alle gleich, niemand ist im Stande, mir einen Wohnort anzuweisen, wenn ich mir nicht selbst einen andern wählen will. Hem!

Es sind nun zehn Jahre, daß ich das Donauwasser trinke.

O des herrlichen poetischen Gedanken! o des vortreflichen Ueberganges von dem Wunsche: — daß der Monarch sich nur als einen Menschen betrachten möge — zu dem zehnjährigen Donauwassertrinken des

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da Ponte. Ewig Schade ist es nur, daß man jetzt / nicht weiß, wo er eigentlich das Donauwasser getrunken hat: ob dorten, wo dieser Fluß entspringt, oder zu Linz, zu Preßburg, zu Ofen, oder bey dessen Ausflusse in das schwarze Meer; denn an allen diesen Orten giebt es Donauwasser. — Allein ich besinne mich: er wollte durch obigen Ausdruck andeuten, daß er nun Zehn Jahre in Wien wohne. Du lieber Himmel! da müßte jeder, der ausser Wien den papiernen Flederwisch zu Gesicht bekömt, ein Oedip seyn, um solches aus obigem Texte errathen zu können.

Deinem Joseph war mein Name, und Ruf nicht ganz unbekannt.

Ich glaube und unterschreibe dieses nach meinem besten Wissen und Gewissen. Da aber der Ruf des Menschen gut und

appropriate title than if it were called a Da Pontian mishmash. Now the monarch of the widespread Austrian states should, as a favor to Da Ponte, lay aside his majesty a little. What purpose this serves is difficult to divine. Because if majesty were a hindrance to bringing the truth before the throne, then many thousands, who since the ascension of Leopold II have had free access to it, could not have borne witness to the opposite. However, if, according to rumor, Da Ponte has been denied an audience even after multiple attempts, this probably occurred only for the simple reason that his desire to be allowed to stay in Vienna could not be fulfilled: because Da Ponte's trespasses have been proven, and everyone is completely convinced of this; and because the impetuous, disrespectful supplicant would have needed to be led away in a different manner, to which, in an excess of benevolence, one did not wish to expose the ex-poet.

See yourself as a person, yes as just a person.

Da Ponte is, in light of all the above, a strange creature. At the beginning of this petition he seems to regard Leopold II as a fair ruler but pities him for being just a person, and as such, surrounded by false advisors; and now, he wishes that the same person appear without majesty and as nothing but a person. Viewed in this latter way, *Da Ponte*'s fate was not in Leopold's power. The ex-poet could say: I am staying in Vienna because it pleases me to do so; and because I am a person: people are all equal, nobody is entitled to assign me a place of residence if I myself do not wish to choose one. Ahem!

For ten years I have been drinking the waters of the Danube.

Oh what a lovely poetic thought! Oh what an outstanding transition from the wish: — that the monarch should only see himself as a person — to ten years of

Da Pontian Danube-water drinking. It is just an eternal pity that we now don't know where exactly he drank the Danube water: whether it was at the source of the river, or in Linz, Pressburg, Buda, or where it flows into the Black Sea; for in all these places there is Danube water. But I remember that through the above expression he wanted to indicate that he has now lived in Vienna for ten years. Good heavens! If anyone from outside of Vienna had to decipher this meaning from the above scribbles, he would have to be an Oedipus.

My name and reputation were not wholly unknown to your Joseph.

I believe and sign this according to the best of my knowledge and my conscience. But since the reputation of a person can be

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Anti-da Ponte

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zweydeutig seyn kann, so kann man aus den dastehenden Worten nicht wohl errathen, in welchem Verstande er es eigentlich genommen haben will. Dem höchstseligen Monarchen waren manche Individuen nicht ganz unbekannt; allein man darf versichert seyn, daß sie die Ehre dieser Bekanntschaft gewiß nicht verlangt haben. *Da Ponte* sucht uns jedoch durch das, was er sogleich hinzufügt, alle Skrupeln und Bedenklichkeiten zu benehmen.

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Schon zu seinen Zeiten suchte ein boshaftes Komplot mir bey ihm zu schaden, auf die nämliche Weise, wie man es jezt bey dir Leopold! zu thun versucht!

Wahrhaftig! es gibt doch schadenfrohe, gottlose Leute auf der Welt, die auch den Rechtschaffensten nicht ungeneckt lassen können. Wenn man nicht schon von andern Seiten her von den Talenten des *da Ponte* überzeugt wäre, so wäre das angeführte boshafte Komplot allein hinlänglich, es darzuthun; denn es bleibt eine ausgemachte Wahrheit: daß Geschicklichkeit dem Menschen nur Neider zuzieht. Wie konnte es auch anders seyn, ein Mann, der wie ein Johanneswürmchen leuchtete, blendete andere zu stark, als daß sie seinen Glanz ertragen konnten. Aber nun im Ernste.

Ist es auch wohl wahr, daß man dem Herrn, von dem hier die Rede ist, bey dem höchstseligen Kaiser, so wie bey dem glorwürdigst regierenden Monarchen habe schaden wollen. Wie, wenn dasjenige, was Sr. Majestät in Betreff des *da Ponte* hinterbracht worden, die unwidersprechliche reine Wahrheit wäre! Wenn sich die von ihm verbreiteten nachtheiligen

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Nachrichten begründet / gefunden hätten! Kann wohl *da Ponte* in diesem Falle sagen, daß andere ihm schaden wollen? Hat er sich vielmehr nicht selbst Schaden zugefügt? Seine eigene Schuld andern aufbürden wollen, dieß ist nicht edel gehandelt. Welch einen Dienst er sich selbst und dem Publikum, dem an der Kenntniß eines boshaften Komplots wegen verschiednen Rücksichten gelegen seyn muß, geleistet haben würde, wenn er seine Ankläger nahmhaft gemacht hätte, sieht jeder ein.

Aber meine ächte güldene Rechtschaffenheit bekam keine Flecken, ich blieb Sieger, und der Held hielt mich aufrecht: Er allein war der Schild, der meine Unschuld wider alle Anfälle deckte.

Man muß hier das Beywort, mit dem er seine Rechtschaffenheit auffallend zu machen sucht, nicht aus den Augen lassen; es ist bedeutend; denn seine Rechtschaffenheit ist gülden, die Rechtschaffenheit anderer ist nur von Bley oder Zinn, die seinige aber ist von Gold, vermuthlich damit anzuzeigen, daß er dieselbe nicht unbenutzt und ohne Wucher liegen lasse; und die ihm allenfalls für Gold abzukaufen wäre. Er mag sie aber so gering taxiren, als er will, so kann ich ver-

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sichern, daß ich kein Käufer davon bin. Eine ganz simple, keines Taxes fähige Rechtschaffenheit würde ich immer jeder andern vorziehen, weil man von einer solchen ehender vermuthen kann,

good as well as ambiguous, one cannot guess from these words in which sense he wants them to be understood. Many individuals were not wholly unknown to the blessed departed monarch; however one can be certain that they definitely did not request the honor of this acquaintance. But with what he right away adds, *Da Ponte* seeks to remove all scruples and doubts.

Already in his time, a malicious plot sought to disgrace me in his eyes in the same manner in which it is now being done with you, Leopold!

Truly! There are malicious, godless people in the world who cannot leave even the most righteous in peace. If one were not already in other respects convinced of the talents of *Da Ponte* then this malicious plot alone would suffice; for it is a known truth that ability only attracts envy. How could it be otherwise: if a man shone like a glowworm he would blind others so strongly that they could not endure his brilliance. But seriously now.

As true as it may be that one wanted to disgrace this gentleman of whom we speak in the eyes of the blessed departed emperor as well as with the praiseworthy ruling monarch, what if that which was brought before his majesty regarding *Da Ponte* had been nothing but the unadulterated truth! If the disparaging

rumors that were spread about him had been discovered to be well-founded! Can *Da Ponte* in this case say that others want to harm him? Has he not, in fact, harmed himself? Burdening others with one's own fault is not noble behavior. Everybody will comprehend what a service he would have done for himself and the public, which for various reasons is keen to know about an evil plot, if he had specified the names of his accusers.

But my pure golden righteousness was not stained, I remained victorious and the hero supported me: he alone was the shield that protected my innocence against all attacks.

One should not ignore the epithet with which he seeks to emphasize his righteousness; it is meaningful for his righteousness is golden while the righteousness of others is merely of lead or tin. His is golden presumably to show that he would never let it lie idly and without usury. It could at any rate be acquired from him for gold. He may charge as little as he likes but I can

assure you that I would not purchase it. I would invariably prefer a very simple righteousness that cannot be assigned a price because one can more likely presume that it is unstained. One cannot

daß sie ohne Flecken seyn werde. Daß *da Ponte* bey dem damals gehabten Kampfe Sieger geblieben, kann man in so lange nicht glauben, bis er seine Gegner bekannt gemacht hat. Es giebt Leute, die in ihrer Einbildung nichts als Feinde, und Neider um sich her haben, und oft wird so wenig an sie gedacht, als wenn sie gar nicht in der Welt wären. Andere Donquixote sehen jede Heerde Schaaf für ein Regiment Soldaten an: man rüstet sich zum Streite, und wenn man sich näher kömmt, wird der Irrthum offenbar, und es geht ohne das geringste Blutvergiessen ab. Ob *da Ponte* zu keiner von diesen Klassen gehöre, hievon wird man sich erst alsdenn überzeugen können, wenn er diejenigen anführt, über die er Sieger geworden. – Uebrigens sollte *da Ponte* nicht so sehr mit seinen Siegen prahlen, weil er jemand andern nöthig hatte, der ihn aufrecht hielt, welches ein Zeichen ist, daß er schon im Sinken war; und eine so reine Unschuld, wie *da Ponte* seyn will, würde sich immer selbst genugsam gedeckt

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haben. Es ist wahr, die Unschuld kann unter- / drückt werden, wovon wir leider so viele Beyspiele haben; das kann allenfalls von einer Person des andern Geschlechtes, die von aller Hülfe entblößt ist; oder von einem mit eingeschränkten Verstande begabten Manne gelten. Aber von einem rüstigen Kämpfer, wie *da Ponte* war, und noch ist, läßt sich so was nicht vermuthen, ohne seiner Ehre, und seinem Ruhme zu nahe zu treten. Ein Mann, der fünf Finger zum schreiben; der eine starke vernehmliche Stimme hat; der sich seiner rednerischen Stärke am besten bewußt ist, und allenfalls auch die Musen nöthigen kann, ihm bezustehen, ein solcher Mann darf bey Streithändeln oder Verfolgungen seine Zuflucht nicht zu Machtsprüchen nehmen. Er ist sich selbst genug, um wie ein anderer Goliath 1000 Philister in einem Tage zusammenzuschlagen, deren Körper man hernach den Raben zum Futter hinwirft.

Da Ponte hat also überhaupt hier seine Ausdrücke nicht zum besten gewählt, und er muß es sich selbst beymessen, wenn sein hochgepriesener Heldenmuth andern Leuten ein wenig mehr als zweydeutig vorkommen dürfte.

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Inzwischen ist diese meine Unschuld nicht von der Art, die nur eine betrügerische Aussenseite zeigt: die unter einem verführerischen Mantel Kaballen schmiedet: Neid, Verrätherey und Betrug ausbrütet: die böse genug ist, Verläumdungen auszustreuen, und bey den Unfällen anderer ein schadenfrohes Herz zu haben, welches alles sowohl den Regenten, als ihren Ländern gleich schädlich ist.

Und gleichwohl habe ich vielfältig und an mehr als einem Orte, wenn von *da Ponte* die Rede war, hören müssen: daß derselbe ein Kaballenschmid sey; daß er nichts weniger als eine betrügerische Aussenseite zeige; daß wohl bey vielen andern das Sprichwort: *Frons, oculi, vultus saepe mentiuntur*, gelten möge, aber nicht bey *Da Ponte*, dessen Seele ihm, wie man sagt, auf der Stirne geschrieben stehe, und folglich dürfe man ihn nur ansehen, um ihm die Nativität zu stellen; welches allem man endlich noch beyfügte, daß er den durch ihn verbreiteten Verläumdungen und geschmiedeten Kaballen seine dermalige mißliche Lage gröstentheils zu

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/ verdanken habe. Wie die Leute so verschieden denken!

believe that *Da Ponte* was victorious in the bygone battle as long as he does not name his adversaries. There are people who imagine themselves surrounded only by enemies and envious persons and yet they are thought of so little that it is as though they did not even exist. Other *Don Quixotes* see a regiment of soldiers in every herd of sheep: one prepares for battle, and, when one approaches, the error becomes apparent and everything comes off without the slightest bloodshed. We will only be convinced of whether or not *Da Ponte* belongs to either of the aforementioned categories when he names those whom he defeated. – By the way, *Da Ponte* should not boast so much about his victories since he needed someone else to support him, which is a sign that he was already sinking; and such a pure innocence as *Da Ponte* claims to personify would always have defended itself sufficiently.

It is true that innocence can be repressed; unfortunately we have many examples of this. This may be true for a person of the other sex who is deprived of all help, or for a man with limited understanding. But for a vigorous fighter as *Da Ponte* was and still is, one cannot suppose such a thing without diminishing his honor and his glory. A man with five fingers for writing, a strong, audible voice, who is well aware of his rhetorical power and can, at any rate, summon the muses to his aid, such a man may not, during quarrels or when persecuted, take refuge in his postulations. He himself is capable of slaying, like another Goliath, a thousand Philistines in a day, whose bodies are then thrown to the crows for food.

Da Ponte has, in any case, not chosen his expressions well, and he should blame himself if his prized heroism seems somewhat more than ambiguous to other people.

Meanwhile, this innocence of mine is not of the sort that shows only a traitorous exterior: that forges cabals under a seductive cloak of intrigue, that hatches envy, deceit, and betrayal, that is malicious enough to spread rumors and that takes pleasure in the misfortunes of others, all of which harms both the monarch and his lands equally.

However, I have often and in many places heard, when the topic concerned *Da Ponte*, that he is an intriguer; that he shows nothing less than a traitorous exterior; that the saying *Frons, oculi, vultus saepe mentiuntur*² may hold true for most but not with *Da Ponte*, whose soul is, so to speak, displayed upon his forehead; and therefore one need only look at him to place his heritage; to all of which it was ultimately added that his awkward situation is largely his own doing, due to his spreading of rumors and constructed intrigues.

How differently people think!

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Nein! ich zeige mich mit einer ganz andern Unschuld; nicht zwar mit der eines Engels, aber doch mit der eines Menschen.

Unschuldig ist *da Ponte* einmal, das ist gewiß, aber die Unschuld eines Engels hat er doch nicht. Ist dieses offenerzige Geständniß nicht schon vieles werth? — Er ist also, nach seinem eigenen Vorgeben, nur in so weit unschuldig, als es ein Mensch seyn kann: als ein Mensch, welcher der Gefahr ausgesetzt ist, sich selbst in seiner guten Meinung von sich zu betrügen: er ist unschuldig, wie ein Mensch, dessen guter Willen aber nicht hinlänglich ist, um solches wirklich zu seyn. Aber kann es wohl ein wahrhaft unschuldiger Mensch mit Verachtung ansehen, wenn man etwas nachtheiliges von ihm denkt? Ist das die Sprache der Unschuld, einem Monarchen zu sagen, daß man sich nichts um ihm bekümmern, daß sein Schicksal gar nicht von demselben abhängt!

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Mit dieser Begleiterinn komme ich zu Dir, rede ich mit Dir, und ich habe das Recht, von Dir zu fordern, — daß Du mich anhörst, — daß Du mir glaubest.

Wenn *da Ponte* keine bessere Begleiterinn zum Throne hat auffinden können, als die Unschuld eines Menschen, wie er selbst ist, so würde es für ihm vortheilhafter gewesen seyn, wenn er zu Haus geblieben wäre. Eine bescheidenere Sprache: Der Ton eines Menschen, der sich seiner Schwäche bewußt ist, aber Besserung verspricht, würde ihn besser gekleidet haben. *Da Ponte* hat freylich das Recht, zu fordern daß man ihn anhöre. = *Audiat & altera pars*, aber nebstdem, daß dieses, wie schon gesagt, in einem ehrerbietigern Tone hätte geschehen sollen, so bin ich immer der Meinung, daß ein Monarch, dessen Erste Tugend die Gerechtigkeit ist: der alles mit einem scharfen Blicke überschauet, und dessen durchdringender Verstand in das Innerste der Herzen sieht, folglich auch in das Herz eines *da Ponte*, daß ein solcher Monarch nichts mehr anhören darf, aus der ganz natürlichen Ursache, weil Er schon alles weiß, was Er als Monarch wissen muß, um in dieser Sache ein Urtheil zu fällen. Aber daß *da Ponte* ein Recht habe,

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zu fordern, / daß der Monarch ihm glaube, dies ist nun geradehin zu toll. Welchem vernünftigen Menschen kann es wohl einfallen, daß man einem *da Ponte* glauben müsse! Worauf bauet er dann seine Glaubwürdigkeit? Was ist der Grund davon?

Zum sichern Unterpfand der Wahrheit dessen, was ich sage, wage ich es sogar dir meine Freyheit, und mein Leben anzubieten, ein Leben, daß mir nur um deßwillen Lieb ist, weil es von aller Schuld rein ist.

Mit diesen pompösen Worten, mit denen er alles gethan zu haben glaubt, was nur zu seiner Vertheidigung etwas beitragen kann, sucht er den Leuten Staub in die Augen zu werffen. Er weiß, daß man ihn weder seiner Freyheit berauben, noch sein Leben in Anspruch nehmen will; und deßwegen biethet er beyde mit einer unerhörten Großmuth an. Wenn *da Ponte* das zu Venedig gegen

No! I show myself with a very different innocence; to be sure, not that of an angel, but that of a human being.

Da Ponte is innocent, that is certain, but not with the innocence of an angel. Is not this sincere confession already of great value? — He is then, according to his own claims, innocent only insofar as a human can be: as a human who is in danger of betraying himself through his own high opinion of himself; he is innocent like a man whose good will is not sufficient to make him really innocent. But can a truly innocent human really scorn someone's thinking badly of him? Is it the language of innocence to tell a monarch that one need not concern oneself with him, and that his fate does not depend upon the monarch!

With this companion [Innocence] I come to you, speak to you, and have the right to demand of you that you hear me — that you believe me.

If *Da Ponte* could find no better companion with whom to approach the throne than the innocence of a man like himself, then it would have been more advantageous for him to remain at home. More humbly put: the tone of a man aware of his weakness, yet vowing betterment, would have better suited him. Certainly, *Da Ponte* has the right to demand that people listen to him. — *Audiat & altera pars*,³ but aside from the fact that this should have been asked in a more respectful tone, I am always of the opinion that a monarch, whose first virtue is righteousness, whose piercing gaze oversees all, and whose penetrating reason sees the innermost regions of hearts and consequently also into the heart of a *Da Ponte*, should not hear any more, for the very natural reason that he already knows everything that he needs to know as a monarch in order to make a judgment. But that a *Da Ponte* has the right

to demand that the monarch believe him, this is sheer absurdity. What reasonable person could possibly imagine that one must believe *Da Ponte*! Upon what does he base his credibility? What is the reason for it?

To prove the truth of what I say beyond doubt, I even dare offer you my freedom and my life, a life that is dear to me only because it is free of all guilt.

With these pompous words, through which he believes to have done everything that can aid his defense, he seeks to throw dust in peoples' eyes. He knows that one wants neither to deprive him of his freedom, nor to demand his life, and he therefore offers both with unheard-of generosity. If *Da Ponte* had done against the Venetian Republic what he allowed himself to do with an

die Republick gethan hätte, was er sich gegen den Monarchen der Oesterreichischen Staaten mit einer Vermessenheit ohne Beyspiele erlaubt hat, so wollte ich ihm wohl nicht für seine Freyheit gut stehen. Daß ihm aber sein Leben nur deswegen lieb ist, weil es von aller Schuld

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rein ist, das ist wohl das *non plus Ultra* eines von Eigenliebe eingenommenen, und von Dreistigkeit gleichsam zusammen gesetzten Menschen. Der Expoet giebt sich so viel Mühe, um das zu scheinen, was er nicht ist, daß man zuletzt nicht weiß, was man aus ihm machen soll.

Weil ich wünsche, daß meine Freyheit und mein Leben den Rechtschaffenen in Zukunft nützlich, den Boshaften und Schurken aber fürchterlich und fatal werden soll.

Ich ließe mir die Aueßerung des *da Ponte*, daß er in Zukunft rechtschaffen seyn wolle, gerne gefallen, wenn er nur nicht die Gallbrütende Drohung, daß sein Leben allen boshaften Menschen fürchterlich und fatal werden soll, hinzugesetzt hätte. Bisher hat es freylich noch nicht geschienen, daß sein Leben den Rechtschaffenen wahrhaft nützlich gewesen wäre. Auch kann ich mich nicht überreden, daß sich die Venetianer, um die Ehre, ihn unter ihre Landsleute rechnen zu dürfen, zanken werden. So hat er auch, wie man durchgehends dafür hält, bisher der Kirche weder Ehre noch Nutzen verschafft, denn sonst würde sie ihn, als ihren Sohn betrachtet, und ihm zu ihren Funcktionen verwendet haben.

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Für das Theater hat er, wie die ganze Welt weiß, nicht viel Gutes gestiftet, denn von dem, was er dazu geliefert, hat er das Beste andern abzugeben die Güte gehabt.

Des hier gesagten ungeachtet gebe ich doch die Möglichkeit noch nicht auf, daß mit der Zeit ein sehr rechtschaffener Mann, ein für die menschliche Gesellschaft nützlich Mitglied aus ihm werden könne. — Boshafte und Schurken können übrigens seinetwegen ruhig fortleben, denn diese haben gewiß nichts Uebles von ihm zu befürchten.

Sonst sagt man: Ende gut, alles gut; aber bey *da Ponte* ist es umgekehrt: das Ende war schlecht, so wie alle Arbeiten aus seiner Fabrik schlecht waren. Zu seinem Unglücke, und auf Kosten seiner Ehre hat er sich durch die hier zergliederte Schrift selbst gebrandmarkt. Er hat gut sagen: er begehre Gerechtigkeit — er verlange keine Gnade — nur Schmeichler und falsche Rathgeber umgeben den Monarchen. — Er *da Ponte* sey der ehrlichste Mann in der ganzen Monarchie — man habe ihn schon mehr als einmal verläumdet — er habe ein schuldloses, — beynahe engelreines Leben geführt.

Das unpartheyische Publikum fordert von ihm, und hat das Recht, es zu fordern, daß er bewaise, wo, und in welchem spe- / zifischen Falle

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man ihm in Wien keine Gerechtigkeit habe widerfahren lassen. Er muß eingestehen, daß derjenige, der aus fremden Gnaden seine politische Existenz in Wien so lange beybehalten hat, nichts ungereimteres begehen kann, als wenn er mit einem lächerlichen Stolze sich alle Gnade verbittet. War es vielleicht Schuldigkeit, daß man ihm jährlich den Genuß von 1200 fl. nebst andern Accidenzien ließ, für welche er jezuzeiten, eine langeweilige, mit

unequaled impudence against the monarch of the Austrian states, I would not have high hopes for his freedom. That his life is only dear to him because it is

free of all guilt is surely the *non plus Ultra* of a person possessed with self-love and at the same time constituted of impudence. The ex-poet makes such an effort to appear to be that which he is not that in the end one does not know what to make of him.

Because I wish that in the future my freedom and my life be beneficial to the righteous but fearful and fatal to evildoers and rogues.

I would have gladly accepted *Da Ponte*'s statement that he intended to be righteous in the future if he had not added the rancorous threat that his life should be fearful and fatal to all evil persons. Certainly, it does not seem, thus far, that his life has truly been beneficial to the righteous. Also, I cannot convince myself that the Venetians are squabbling for the honor of counting him among their countrymen. As we have been able to assume throughout, he has brought the church neither honor nor benefit because she would otherwise have viewed him as her son and employed him in her service.

For the theater, as the whole world knows, he has not done much good; for the best of that which he delivered to it, he was kind enough to borrow from others.

Regardless of the aforementioned, I do not give up the possibility that with time a righteous man and useful member of human society may yet be made of him. — Evildoers and rogues can, as far as he is concerned, live on peacefully since they need fear no harm from him.

One usually says: all's well that ends well; but with *Da Ponte* it is the opposite: the end was bad just as all the products of his factory were bad. To his dismay and at the cost of his honor, he has stigmatized himself in the herewith-analyzed text. It's easy for him to say that he desires justice — that he needs no mercy — that only wheedlers and false counselors surround the monarch. — He, *Da Ponte* is the most honest man in the entire monarchy — who has been slandered more than once — and who has led an innocent, almost angelically pure life.

The unbiased public demands, and has the right to demand, that he prove where and in what specific case

in Vienna he was not granted justice. He has to admit that one who has maintained his political existence in Vienna under foreign auspices for so long cannot undertake anything more outlandish than to rebuff all mercy with ridiculous pride. Was it out of obligation, perhaps, that one annually allowed him the enjoyment of 1200 florins in addition to other benefits, for which he from time to time scrawled down a boring opera overflowing with lame

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Anti-da Ponte

continued from page 11

kühlen Spassen angepropfte Oper hinschmierte, und der es endlich dahin brachte, daß ihm kein Komponist mehr die Musik dazu setzen wollte? Ist es eine Schuldigkeit, ihn noch ferner als Poeten des welschen Singspieles bezubehalten? Es ist nicht genug, daß er uns von seiner güldenen Rechtschaffenheit ohne Mackel so viel vordeklamirt: daß er sich für den ehrlichsten, aufrichtigsten Mann in der Monarchie gehalten wissen will; (nur Schafsköpfe können es ihm auf sein blosses Wort glauben.) Er muß auch Beweise von seiner Aufrichtigkeit und Rechtschaffenheit bringen. Ich fürchte aber, daß die Probe dieses Artikels, (zu welcher er hiemit aufgefordert wird) demselben besonders schwer fallen dürfte; und wenn er sie nicht macht, nicht machen kann (wie es wohl voraus zu sehen ist) so

[44]

wird *da Pon- / te* schon erlauben müssen, daß ihn jeder Oesterreichische Patriot für das hält, was dem rechtschaffensten, ehrlichsten, schuldlosen Mann entgegen gesetzt ist.

jokes, in the end taking it so far that no composer wanted to set them to music? Is it an obligation to continue to retain him as the poet of the Italian opera? It is not enough that he declaims so extensively to us about his flawless, golden righteousness, that he wants to be seen as the most honest and upright man in the monarchy (only blockheads would take him at his plain word). He must also bring evidence of his uprightness and righteousness. But I fear that he will be hard put to answer this challenge (to which he is herewith called). And if he does not take it or cannot take it (as might be expected) then

Da Ponte needs to admit that every Austrian patriot will see in him the opposite of the most righteous, honest, and innocent man.

— Lisa de Alwis
University of Southern California

The final portion of "Anti-da Ponte," the mock-trial where composers and other famous Viennese people testify against Da Ponte, will appear in the January 2009 issue.

1. "You hold the laughter of friends" is originally a question in Horace, Verse 5, *Ars poetica*. The author has transformed it into a command form so that it reads "hold your laughter, friends."

2. This is a misquote of Cicero from *Ad Quintum* which should read "Frons, oculi, vultus persaepe mentiuntur" and means "Face, eyes, expression often lie."

3. Let us also hear the other side.

Call for Papers

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Richmond, Virginia, 26–29 March 2009

The Mozart Society of America invites proposals for its session at the 2009 meeting of the American Society for Eighteenth-Century Studies, to be held in Richmond, Virginia, 26–29 March. The session will be entitled "Biography and Portraiture in Mozartean Myth-Making" and will focus on the role of contemporary texts and images in constructing Mozart's public identity. Interested participants are asked to reflect on the well-known early Mozart iconography and biography and to present new perspectives on his celebrity. Abstracts of 250 words should be submitted by

15 September 2008 to Kathryn Libin, 126 Darlington Avenue, Ramsey, NJ 07446;

or by e-mail to kalibin@vassar.edu.

Review

Vicente Martín y Soler: *Una cosa rara* Opera Theatre of St. Louis, 14 June 2008

The Opera Theatre of Saint Louis provided a rare opportunity this summer to see a seldom performed opera by Vicente Martín y Soler (1754–1806), one of Mozart’s rivals. *The* operatic hit of 1786, *Una cosa rara* was famously quoted by Mozart in the banquet scene of *Don Giovanni* (1787); Mozart also made comical allusions to it in *Così fan tutte* (1790). The St. Louis production, touted as the professional premiere of this work in the United States, was sung in English, in a singing translation fashioned by musicologist Hugh McDonald.

Pre-performance publicity made much of Mozart’s ties with the opera, and an altered text at the end of Act I clarified the connection between Martín and his illustrious contemporary: “By now you may have spotted the tune Mozart quoted in *Don Giovanni* . . . it’s intermission now.” While far from a literal translation of the original, these new lines did capture the way operas conversed with one another (to borrow Mary Hunter’s phrase) and the games played by composers and librettists in eighteenth-century Vienna. As this lively performance affirmed, Viennese audiences definitely would have heard Don Alfonso’s “Vorrei dir” in *Così* as a direct parody of the shepherdess Lilla’s entrance cavatina “Ah pietade.”

Una cosa rara, originally a sentimental comedy based on the play *La luna de la sierra* by Luis Vélez de Guevara (1579–1644), was adapted by Lorenzo da Ponte for Martín. The librettist and the composer skillfully balanced the comic conventions of opera buffa with more serious moments. Director Chas Rader-Shieber, however, chose to tilt this production heavily towards the farcical. In the program notes, he states that since the characters’ reactions seem out of proportion to the plot’s events, he decided to present a “skewed take on the eighteenth-century pastoral image” and in particular to “heighten the unreal whimsy of the world of the Royals.” “Whimsy” certainly fits this frothy production. Stuffed sheep on wheels and pink flamingos populated the set; the “dreadful beast ravaging our forests” turned out to be a large squirrel; Queen Isabella rolled in on a merry-go-round pony with wheels.

While the director’s choices made the work entertaining and highly accessible, they unfortunately undercut some of the opera’s more beautiful and serious moments. During the reconciliatory three-part canon (also alluded to in *Così*), for example, Lilla and Ghita continued their exaggerated feuding behind the Queen’s back. The Queen delivered her rondò wearing pink antlers and waving a crossbow. Despite these distractions soprano Mary Wilson sang the aria with aplomb; her ornamentation was tasteful and lovely. More importantly, though, such emphasis on comic shenanigans weakened the threatening nature of the Prince’s pursuit of the faithful heroine and muddied why the characters appeal to the Queen for help. In the eighteenth century, of course, royalty would have exercised actual power over characters of Lilla’s and Lubino’s class, a situation admittedly difficult for

twenty-first-century audiences to comprehend.

For our ears today, attuned as we are to Mozart’s rich orchestration and the rhythmic drive and counterpoint of his ensembles, Martín’s music seems bland. Thus, although Act I unfolded rapidly and with verve, the dramatic and musical progressions of Act II did not seem as smooth or as vivid as those in the collaborations of Mozart and Da Ponte. For instance, when the peasants exclaim “That voice fills me with alarm,” the music seems tepid rather than tremulously fearful.

Yet the performance also demonstrated why eighteenth-century audiences found Martín’s music so appealing. The arias for the sentimental heroine Lilla, a role originated by Nancy Storace (Mozart’s first Susanna, *Le nozze di Figaro*, 1786), were engagingly beautiful as was the Queen’s rondò. The famous duet, “Pace, caro mio sposo,” which the tireless operagoer and diarist Count Karl von Zinzendorf (1739–1813) found so erotic, was indeed quite charming, but a translation closer to the original text would have made it even more romantic and sensual. Lines such as “Son la tua sola speme/Ti serberai costante” (“Am I your only hope/Will you remain faithful”) became “I will never be boring/and always adoring.” In fact, throughout the opera, McDonald’s translation could have been more elegant and a bit less twenty-first century in tone.

Part of the opera’s original appeal was its Iberian flavor, which this performance suggested may have been more visual than musical. (The Spanish ambassador’s wife supplied authentic folk costumes for the Vienna premiere.) The Spanish sections in the score stood out as much more syncopated but were brief and sounded more Classic than Latin to modern ears.

The Opera Theater of St. Louis is known for cultivating young American singers. True to form, all the performers in *Una cosa rara* were in the early stages of their careers; the opera certainly showcased their talents. Passages of rapid patter lagged in a few spots, but this may have been due to the translation. Overall the singing during the 14 June performance was agile and lyrical, precise and expressive.

This reviewer hopes the St. Louis company will continue to bring lesser-known eighteenth-century works to the stage. In recent years it has performed Cimarosa’s *Il matrimonio segreto* and Martín’s *L’abore di Diana*, as well as works by Haydn, Gluck, and Rameau. Next season the company will perform two works of special interest for Mozartians: Mozart’s 1775 opera *Il re pastore* and a new version of John Corigliano’s *Ghosts of Versailles*, an opera that pays musical homage to Mozart and Rossini and includes characters from *Le nozze di Figaro*.

What a boon for opera lovers it would be, what revelations, what connections might emerge, if this or another company were to juxtapose Martín’s *Una cosa rara* and Mozart’s *Così fan tutte* or Paisiello’s *Il barbiere di Siviglia* and Mozart’s *Le nozze di Figaro* in productions that respected the balance between comic exaggeration and tender beauty evident in those scores. We can always hope!

— Laurel E. Zeiss
Baylor University

Book Review

**Jessica Waldoff. *Recognition in Mozart's Operas*. New York: Oxford University Press, 2006
xii, 337 pp ISBN 0-19-515197-6**

For musicology, the 250th anniversary of Mozart's birth in 2006 was the stimulus for a plethora of studies centered on the life and work of the composer. Jessica Waldoff's *Recognition in Mozart's Operas* is one of several book-length studies launched around that anniversary which sought to re-evaluate aspects of Mozart's operatic output. Waldoff focuses on the literary dramatic device of recognition, and traces its role and function in select examples from Mozart's operatic oeuvre. With a fresh and exciting hermeneutical approach, she aims often at subverting rather than upholding previous opera scholarship, especially that which tends to privilege music. Her arguments, while often powerful and convincing, are not, however, always successful.

In Waldoff's assessment, "Recognition—or *anagnôresis*, the term we have inherited from Aristotle's *Poetics*—marks the shift from ignorance to knowledge and involves the protagonist (and the audience) in a powerful reversal of former understanding" (page 3). It is necessary here to clarify that for Waldoff recognition involves not only the discovery of someone's previously hidden identity, but also discovery of purpose or feeling. As is to be expected, such a study must involve and acknowledge *loci classici* of recognition scenes in classical literature as, for example, those of Odysseus when he returns to Ithaca, or Oedipus's discovery of his true identity. These scenes have of course been treated paradigmatically in Aristotle's *Poetics*, and Waldoff turns often to the Greek philosopher to ground her arguments on the theoretical aspects of the libretto-as-drama discussions.

Waldoff profusely acknowledges her indebtedness to Terence Cave's seminal work *Recognitions: A Study in Poetics* (Clarendon Press, 1988)—a book that, in her words, "inspired" the present study—and she boldly attempts to transfer the theoretical framework from the realm of literature (where recognition has long informed literary studies) to the world of opera. Rather than being considered a

"jaded convention," recognition in opera, Waldoff claims, requires that we view opera *as* drama, "an approach in which the musical dimension of opera is neither overestimated nor underestimated" (page 7). Recognition scenes in opera carry the potential "for realizing dramatic events" that involve action, text, and music (page 4), but, as she repeatedly reminds us, these tend also to be "problem moments" in the plot—"moments at which fictions are fully revealed to be fictions, moments at which literature ceases to be plausible and crosses over into the realm of artificiality and contrivance" (page 47). Waldoff thus offers a new perspective to elucidate some of the difficulties that opera studies have identified in Mozart's operas, such as issues of plot and the controversial aspect of the *lieto fine* in *opere buffe*. To that end, Waldoff has chosen to discuss certain Mozartian examples that offer case studies in support of her thesis.

The three chapters that open the book establish an uneven but consistent effort to define, explain, and argue the role and significance of "Recognition Scenes in Theory and Practice" (as the title of the second chapter indicates). The imbalance lies not so much in the content but in the non-teleological organization of the chapters. The reader, armed with very little theoretical understanding, must negotiate issues of recognition and Enlightenment immediately in the first chapter, before benefitting from the theoretical grounding provided in the following two chapters. Chapter 1, "Operatic Enlightenment in *Die Zauberflöte*," which centers on Tamino's climactic recognition scene in the act one finale of *Zauberflöte*, is a slightly revised reproduction of Waldoff's previous study on the topic (*Music and Letters* 75 [1994]). Waldoff reiterates here her novel perspective on an operatic moment that has received numerous critical approaches. She argues that such a reversal in the plot coincides with aspects of implausibility (Aristotle's "thaumaston" [marvelous]) that help enhance our understanding of this traditionally problematic scene.

In chapter 2 Waldoff attempts to outline a typology of recognition based on Aristotle's *Poetics*, which she then applies to advance her exploration of Mozart and late eighteenth-century opera. The author

is aware that Aristotle was working with a different and very specific corpus of literatures when he wrote his theories on drama, but she manages to navigate these treacherous waters—and those of later writers—with considerable deftness. Additional recognition examples from *Zauberflöte*, as well as from *Idomeneo*, *Die Entführung*, *Don Giovanni*, and other operas, illustrate (albeit briefly) one of Waldoff's arguments, namely that Mozart's operas dramatize a "shift from inherited wisdom and faith in gods to self-reliance and human truth" (page 65)—thus they are closely identified with principles of the Enlightenment and their use of the conventional *lieto fine* warrants more careful consideration.

Chapter 3, "Reading Opera for the Plot" (a trope on Peter Brooks's *Reading for the Plot* [Knopf, 1984]), seeks to rehabilitate plot to a status that Waldoff claims is "basic to the experience of opera" (page 80), as well as distinguish it from "plotting," a term that she reserves for the dynamic process in opera which involves action, text, and music. Waldoff embarks on a critical approach to existing opera criticism, taking issue with formalist (Tovey), new-critical (Kerman), and post-modernist (Abbate) readings of opera insofar as they tend to privilege music and voice, thus placing plot and text in subordinate roles. Multiple-plot operas (common in opera buffa repertory) are essential to Waldoff's arguments on recognition, and their analyses are synechdochically encapsulated in her discussion of plotting in *Le nozze di Figaro*, where the action is "structured around and plotted toward numerous and prominent moments of recognition" (page 90). The chapter ends with a generous citation of letters by Mozart in which he commented on issues of plot.

Each of the following chapters presents discussion and analysis of an individual Mozart opera viewed from the perspective of the roles of recognition scenes: *La finta giardiniera* (chapter 4), *Don Giovanni* (chapter 5), *Così fan tutte* (chapters 6 and 7), and *La clemenza di Tito* (chapter 8). Aspects of eighteenth-century tropes of sentimentality (especially in *Giardiniera* and *Così*) are addressed as representations of different

kinds of recognition scenes. Chapter 5, "Recognition Denied in *Don Giovanni*," deals to a great extent with the presence of the *lieto fine* in the highly problematic and controversial finale of *Don Giovanni*. The sextet serves here, in the author's appraisal, as "a thwarted climax, a moment of false recognition" (page 176). In "Sense and Sensibility in *Così fan tutte*," as the title of the sixth chapter implies, Waldoff treats Mozart's last opera buffa as "a debate on the merits of feeling and sentiment in the culture of sensibility" (page 192) and as an exposé of the trappings of sentimental experience in the age of reason. Chapter 7 continues analysis of the action in *Così*, this time "from the perspective of its central heroine," Fiordiligi (page 225). Ultimately, much like the opera itself, both chapters on *Così* end in an unsettled way; Waldoff seems to have raised more questions than she was willing to answer. The final chapter, "The Sense of the Ending

in *La clemenza di Tito*," also "denies" (to borrow from the author's terminology) an unambiguous positioning with respect to Mozart's last opera seria.

One can undoubtedly say that Waldoff's work has helped expand the horizons of opera scholarship by focusing on a little-explored plot device that proposes alternative interpretations of—especially—traditionally problematic areas in Mozart's operas. By heightening our understanding of how the device of recognition acts on both textual and musical levels, she has contributed to the growth of our lexicon of opera criticism. Her readings of Mozart's operas offer appealing insights, even though they often seem tailored to fit her main thesis.

Ultimately, it is still to be determined whether Waldoff has succeeded in offering an operatic theory analogous to the literary one introduced by Terrence Cave which served as an inspiration for

the present study. In such cases, whereby a literary theory serves as a model for music analysis, the addition of music as an interpretative factor tends more to problematize the original arguments than to enhance them. Waldoff is cautious to include short examples of, primarily, scenes that have received multiple musical analyses, and this approach helps to keep the musical argument on a safe level of analytical explication. The author's real contribution in this work lies in the awareness and understanding that she brings to the often-neglected plot device of recognition and its musico-dramatic implications in the context of Enlightenment aesthetics. Her final proposition that "recognition scenes [have] the potential to tell us a great deal about the operas of other periods" (page 312) prepares the ground for exciting new scholarship in the future.

— Eftychia Papanikolaou
Bowling Green State University

MOZART IN PRAGUE

The Mozart Society of America
and The Society for Eighteenth-Century Music

9 – 13 June 2009

CALL FOR PAPERS AND PRESENTATIONS

The Mozart Society of America and the Society for Eighteenth-Century Music invite proposals for papers and presentations to be offered at our forthcoming conference in Prague, 9–13 June 2009. We wish to explore not only Mozart and his music in the Prague setting, but also the musical culture of Bohemia and neighboring territories during the long eighteenth century. Topics may include Mozart opera in Prague, music in Bohemian convents and monasteries, musical patronage in Central Europe, Mozart's Czech contemporaries (composers, singers, instrumentalists, impresarios), the dissemination of Mozart's music in Central Europe during the late eighteenth and early nineteenth centuries, and important eighteenth-century sources and collections in the region. We welcome new perspectives on these and other topics that engage the general themes of the conference and contribute to knowledge of a rich musical culture which Mozart found particularly congenial.

Please submit an abstract of up to 500 words about your proposed topic, along with an indication of equipment necessary for your presentation, to the Program Chair: Kathryn L. Libin, kalibin@vassar.edu.

Deadline for proposals: **1 December 2008**

Works in English

Articles

Austin, Stephen F. "Herman Klein: A 'Contemporary' Link to Mozart." *Journal of Singing: The Official Journal of the National Association of Teachers of Singing* 63:4 (March/April 2007): 469–74.

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Revers, Peter. "'And Pay in Currencies However Weird/To Hear Sarastro Booming through His Beard': Changing Mozart Images from the Late Eighteenth to the Twenty-first Centuries." *Jazzforschung* 39 (2007): 293–305.

Rumph, Stephen. "The Sense of Touch in *Don Giovanni*." *Music & Letters* 88 (2007): 561–88.

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Will, Richard. "The Ambivalence of Mozart's Countess." In *Music, Libraries, and The Academy: Essays in Honor of Lenore Coral*, edited by James P. Cassaro, 31–53. Middleton, Wisconsin: A-R Editions, 2007.

Zaslaw, Neal. "Mozart's Incidental Music to Lanassa and His Thamos Motets." In *Music, Libraries, and the Academy: Essays in Honor of Lenore Coral*, edited by James P. Cassaro, 55–63. Middleton, Wisconsin: A-R Editions, 2007.

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Keefe, Simon P. *Mozart's Viennese Instrumental Music: A Study of Stylistic Re-Invention*. Woldbridge, Suffolk, UK: Boydell Press, 2007.

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Reviews

Black, David. Review of *Mozart: The Early Years, 1756–1781* by Stanley Sadie. *Music & Letters* 88 (August 2007): 489–92.

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Bergman, Catherine Lee. "Mozart's Attitude Towards the Flute: An Examination of His Three Flute Concertos." D.M.A. Thesis, University of Kansas, 2007.

Black, David Ian. "Mozart and the Practice of Sacred Music, 1781–1791." Ph.D. diss., Harvard University, 2007.

Halpin, Peter William. "The Wind Band in Mozart's Opera Orchestra: Origins, Function, and Legacy." D.M.A. diss., University of Connecticut, 2007.

Hieronimus, Bruce. "Technology, Music, and Social Change: 17th-18th Centuries." Ph.D. diss., Florida Atlantic University, 2007.

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Wicke, Karen L. "Take My Hand: A Guide to Seduction in Late Eighteenth-Century Opera." M.A. Thesis, University of North Carolina at Chapel Hill, 2007.

Worthen, Douglas E. "A Semiotic View of the Flute Concerto Genre from Vivaldi to Mozart." D.M.A. diss., University of Hartford, 2007.

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 the appropriate year. 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

About Our Contributors

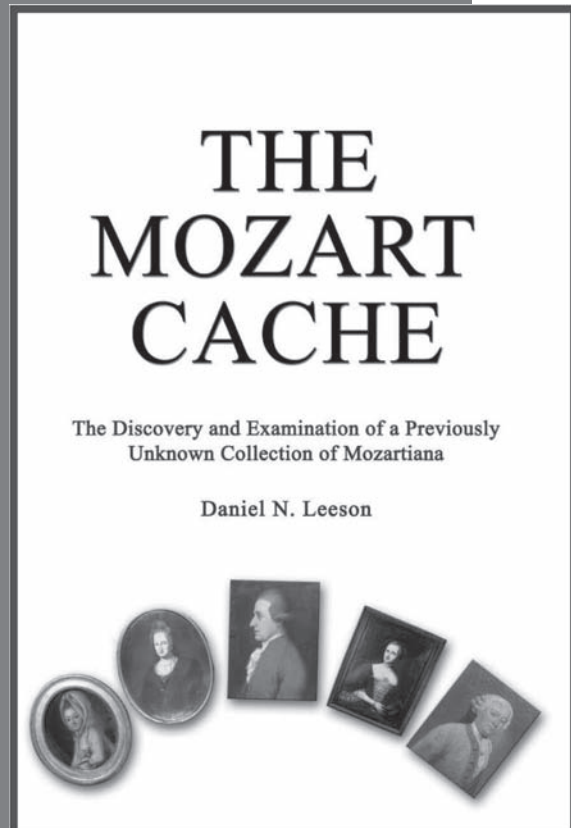
Lisa de Alwis has worked as adjunct faculty at the University of Nevada, Las Vegas, and as the editorial assistant for the *Journal of the American Musicological Society*. She is working toward her Ph.D in musicology at the University of Southern California; her dissertation is on censorship issues in eighteenth-century Viennese Singspiel. She received a PEO fellowship for the 2008-2009 academic year which will allow her to continue her research in Vienna.

Simon P. Keefe is James Rossiter Hoyle Professor of Music and Head of Department at the University of Sheffield. He is the author of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* and *Mozart's Viennese Instrumental Music: A Study of Stylistic Re-Invention*, and editor of four volumes for Cambridge University Press: *Companions to Mozart* (2003) and *the Concerto* (2005), *Mozart Studies* (2006), and (with Cliff Eisen) *The Cambridge Mozart Encyclopedia* (2006). His most recent publication is "'Die Ochsen am Berge': Franz Xaver Süssmayr's Orchestration of Mozart's Requiem, K. 626" (*Journal of the American Musicological Society*, 2008).

Eftychia Papanikolaou is Assistant Professor of Musicology at Bowling Green State University. Her essay "Of Duduks and Dylan: Negotiating Music and the Aural Space," was included in

an interdisciplinary collection titled *Cylons in America: Critical Studies in "Battlestar Galactica"* (2007), which was recently recognized as the Best Edited Collection in Popular and American Culture by the Popular Culture Association/American Culture Association. Her essay "The Art of the Ballets Russes Captured: Reconstructed Ballet Performances on Video" was published in the March 2008 issue of the Music Library Association's *Notes*. She is currently writing a monograph on the genre of the Romantic symphonic mass.

Laurel E. Zeiss, Associate Professor of Musicology at the Baylor University School of Music, is a Mozart opera specialist. Her research and reviews have appeared in the *Cambridge Opera Journal*, *Notes*, *Ars Lyrica*, the *College Music Symposium*, the *Journal of Singing*, and the *Society for Eighteenth-Century Music Newsletter*. Dr. Zeiss was recently elected to the AMS Council and serves on the board of the Mozart Society. Her most recent presentation was "Beyond Orientalism: The Clash of Cultures in Mozart's *Die Entführung aus dem Serail*." *The Clash of Cultures and Civilizations in Music and Opera in the Imperial Age*. International Musicological Colloquium, Brno, Czech Republic. September 25, 2007. Dr. Zeiss is currently working on a book about opera.



This recently released book is a detailed, critical inspection of a collection of objects that have their feet in two worlds, namely Mozart Historical Research and Art Historical Study.

Leopold Mozart, the father of one of the world's most supreme composers, died in 1787. At the time of his death, his apartment held precious treasures given to his brilliant son and daughter during their European tour of 1763-1766. Furthermore, it is likely that memorabilia and portraits collected in the 21 years following that tour were also in Leopold's apartment. Until now, there has been little or no historical record about what his collection might have contained at the time of his death, or what happened to it. This is the story of that collection, and the book contains 200 images, most of them in color.

To order the book, go to www.leesonbooks.com. Select the title, "The Mozart Cache," and click on "ORDER." The price of the book is \$37.50 plus shipping and applicable taxes.

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.

Canadian Society for Eighteenth-Century Studies, 15–18 October 2008, Montreal.

Theme: "The Eighteenth Century: Influence of the Past, Presence of the Future." Address: Fiona Ritchie, e-mail: fiona.ritchie@mcgill.ca.

Northeast American Society for Eighteenth-Century Studies, 30 October – 2 November 2008, Hobart and William Smith Colleges, Geneva, New York. Theme: "Ambivalence in the Eighteenth Century." Plenary speaker, Alan Taylor (University of California, Davis). Address: Professor Catherine Gallouet, French and Francophone Studies, Hobart and William Smith Colleges, Geneva, NY 14456; tel: (315) 781-3795; email: gallouet@hws.edu.political.

Address: Professor Catherine Gallouet, French and Francophone Studies, Hobart and William Smith Colleges, Geneva, NY 14456; tel: (315) 781-3795; email: gallouet@hws.edu.political.

Midwestern American Society for Eighteenth-Century Studies, 9–11 October 2008, Oklahoma City. Theme: "The Innovative Eighteenth Century." Address: Susan Spencer, Department of English, University of Central Oklahoma, Edmond, OK 73034; e-mail: sspencer@ucok.edu. See also the website: www.miscellanies.org/mwasecs.

Address: Susan Spencer, Department of English, University of Central Oklahoma, Edmond, OK 73034; e-mail: sspencer@ucok.edu. See also the website: www.miscellanies.org/mwasecs.

East Central American Society for Eighteenth-Century Studies, 6–9 November 2008, Georgetown University. Theme: "The Eighteenth-Century Political World." Address: Program Chair Kathryn Temple, Department of English, Georgetown University, Washington, D.C. 20057; e-mail: temple@georgetown.edu. See also the website: www.udel.edu/fltl/faculty/braun/ec.

Mozart Society of America, 7 November 2008, 12:15–1:45 P.M. during annual meeting, of American Musicological Society, Nashville, Tennessee. Topic: "Mozart's Early Biographies: Constructions of Identity, Genius, and Myth." Address: Kathryn Libin, 126 Darlington Avenue, Ramsay, NJ 07446; e-mail: kalibin@vassar.edu.

Society for Eighteenth-Century Music, 7 November 2008, 7:30–9:00 P.M., during annual meeting of American Musicological Society, Nashville, Tennessee.

Samuel Johnson Society of Southern California, 23 November 2008. Annual dinner meeting, Huntington Library, San Marino, California. Speaker: Michael Bundock, "Johnson's London: London's Johnson." Address: Myron Yeager, Secretary to the Society, e-mail: yeager@chapman.edu.

South Central Society for Eighteenth-Century Studies, 5–7 February 2009, Galveston, Texas. Theme: "An Effervescent Era." Send proposals for papers or panels to Kevin Cope; e-mail: 72310.3204@compuserve.com.

Southeastern American Society for Eighteenth-Century Studies, 6–8 March 2009, Winthrop University, Charlotte, South Carolina. Theme: "Tricks of the Trade." Send paper proposals by 1 November 2008 to Program Chair, Dr. Dan Ennis, Department of English, Coastal Carolina University, Conway, SC 29523; e-mail: dennis@coastal.edu.

Mozart Society of America, during annual meeting, 26–29 March 2009, of American Society for Eighteenth-Century Studies, Richmond, Virginia. Theme: "Biography and Portraiture in Mozartean Myth-Making." Address: Kathryn Libin, e-mail: kalibin@vassar.edu.

Society for Eighteenth-Century Music, during annual meeting, 26–29 March 2009, of American Society for Eighteenth-Century Studies, Richmond, Virginia.

"Mozart in Prague," 9–13 June 2009, Prague. Fourth biennial conference of **Mozart Society of America**, held jointly with **Society for Eighteenth-Century Music**. See Call for Papers (page 15). Address: Kathryn Libin, 126 Darlington Avenue, Ramsay, NJ 07446; e-mail: kalibin@vassar.edu.

"Celebrating Haydn: His Times and Legacy" 6–9 August 2009, York University, Toronto, Canada. Scholars and performers are invited to submit 250-word abstracts for papers or proposals for lecture-recitals to the program committee at haydnconference@brocku.ca by 1 October 2008. Conference website: www.brocku.ca/haydnconferenceyork.

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. 28 October, 2008, 8:00 P.M.: Mozart's String Quartets, Claring Chamber Players, Church of Christ and St. Stephen, Columbus Avenue at 69th Street. 11, 12, or 13 November, 8:00 P.M., All-Mozart Piano recital, Inessa Zaretsky, Lincoln Center: Rose Studio, Rose Building, 165 West 65th Street, 10th floor. Mozart's Birthday Concert, end of January, 8:00 P.M., Clarinet Quintet, K.561, Claring Chamber Players, Lincoln Center: Rose Studio. April or May: Spring Concert, location and date to be announced. Admission free to all events; all concerts open to public. Priority seating until 7:45 P.M. 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. See website, www.carmelmusic.org. for detailed information.

CONCERTS AND LECTURES

A. Mozart Fest, Austin. 2304 Hancock Dr., 7D, Austin, TX 78756–2557
Tel: (512) 371–7217.
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. 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 2009 San Francisco
Tel: (415) 954–0850
Fax: (415) 954–0852
George Cleve, Music Director and Conductor.
Website: www.midsummermozart.org

Mostly Mozart Festival 2009.
New York City, Lincoln Center
July and August 2009
Website: 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 2009
P.O. Box 2344
Bartlesville, OK 74005
Business Office: (918) 336–9900
Ticket Office: (918) 336–9800
Website: 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 2009.
Website: www.mozartfestival.com

Vermont Mozart Festival.
Summer festival, winter series
125 College Street
Burlington, VT
Tel: 802 862 7352
Website: www.vtmozart.com

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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