



Mozart

Mozart
Society
of America
Newsletter

Volume 1, Number 2 27 August 1997

New Mozart Documents Discovered

As most readers of this Newsletter are now probably aware from international media coverage or internet chat, David J. Buch, Professor of Music History at the University of Northern Iowa, has made some exciting discoveries about two Singspiele produced by Emmanuel Schikaneder's theatrical troupe prior to the composition of *Die Zauberflöte*. Buch has located important musical manuscripts, librettos, and other documents bearing upon *Der Stein der Weisen* [The philosophers' stone] and *Der wohlthätige Derwisch* [The beneficent dervish], the sources for the first having been uncovered in Hamburg, Frankfurt, Berlin, and Munich, for the second in Hamburg, Frankfurt, and Mannheim. The most immediate impact of Buch's research on Mozart studies is to furnish compelling evidence that Mozart contributed music to the first opera and a possibility that he was involved in some way in the second. Although it has been known that Mozart composed a duet for the second act of *Der Stein der Weisen* (K. 592a/625), the Hamburg manuscript discovered by Buch also attributes to Mozart two substantial sections of the second-act finale. The Hamburg score is of special interest because the results of an unpublished study by Dexter Edge suggest that this score originated in Vienna at Schikaneder's Theater auf der Wieden in the early to mid-1790s. As for *Der wohlthätige Derwisch*, Buch has shown that, contrary to Deutsch's assertion (O. E. Deutsch, *Das Freihaustheater auf der Wieden, 1787-1801* [Vienna, 1937]), the opera comes from the early months of 1791, not from 1793, and

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Guest Column

When Daniel Heartz observed in the guest column for the inaugural issue of this *Newsletter* that "the intellectual climate . . . in the 1950s was not very charitable to Mozart" and that he "was discouraged from writing the dissertation [he] wanted to write on *Idomeneo*," I was vividly reminded of my own experience only a decade later. I wanted to write a dissertation on the music of Johann Sebastian Bach, only to be told by a distinguished senior faculty member, who thought he knew better, that every worthwhile scholarly objective in Bach studies had already been attained. Nevertheless, I persisted, undertook the study I had in mind, and never regretted it. But I knew that I had to be very much on my own, particularly as I had never had the opportunity to take a graduate course on Bach's music. At the time, the privilege of engaging extensively in Medieval studies seemed to me more like a stray pursuit. Yet in retrospect probably nothing could have better prepared me for serious scholarly inquiry and for questioning and testing the foundations of my real interests.

Less than five years after completing my degree I found myself again challenged in a different way, for I had decided to teach a course at Columbia University on another subject of great interest to me, the music of Mozart. Not having had the opportunity to take such a course when I was in school, I had to teach myself thoroughly before entering the classroom. I don't know how good the course was, but I had great fun (incidentally, Isabelle Emerson, founding President of the Mozart Society of America, was a student in the class and

later decided to write a Mozart dissertation). In the course I paid a lot of attention to the study of primary sources, in part because I had just become exposed to a set of major Mozart autographs through an exhibition mounted in 1970 at the Pierpont Morgan Library in New York City to celebrate the acquisition of the Mary Flagler Cary Music Collection. [For more on the Morgan collection of Mozart manuscripts, see page 4 of this issue.] My first Mozart manuscript studies proved to be quite fascinating, especially the ones involving the little-known keyboard Capriccio, K. 395, but I did not feel ready to report on those in my Mozart class. For me, then, the manuscripts represented studies in basic research. Only some twenty years later did I publish an article on K. 395 in the festschrift for Wolfgang Rehm, one of the chief editors of the *Neue Mozart Ausgabe*, primarily in gratitude for his inviting me in 1972 to edit two volumes of piano concertos for the NMA. That work became a major stepping-stone for more extensive incursions into Mozart studies and for joining the good company of Mozart scholars.

The intellectual climate for Mozart (and Bach) studies is quite different from what both Dan Heartz and I experienced in the 1950s and 1960s, respectively, and—to be sure—on different continents. He was discreet enough not to mention that he had attended Harvard as a student, the very institution I am now affiliated with. Professor Heartz knows how much even the Harvard scene has changed, and this not only since Harvard's acquisition of the

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Newsletter of the Mozart Society of America

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

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New Mozart Documents

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was thus composed prior to *Die Zauberflöte*. The former can thus be seen as preparing the path for the latter in important ways.

Buch's work is likely to open up other areas of inquiry for Mozart scholarship. More such manuscripts might be discovered, showing that Mozart had a deeper involvement in German musical theater than previously realized, paralleling his already well-documented contributions to pasticcio productions for the Italian opera in Vienna. And Buch's study also attests to the vitality of the repertory of supernatural or fairy-tale operas. Both *Der Stein der Weisen* and *Der wohlthätige Derwisch* draw from Christoph Martin Wieland's collection of fairy tales, *Dschinnistan* (1786-89), which is also a prominent source for *Die Zauberflöte*. This discovery should prompt a reassessment of the context of Mozart's last opera.

For a full account of these findings, readers may consult David Buch's article "Mozart and the Theater auf der Wien: New Attributions and Perspectives," to appear in volume 9/3 (November 1997) of the *Cambridge Opera Journal*.

Guest Column

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Biblioteca Mozartiana Eric Offenbacher. But it is worth emphasizing that Eric Offenbacher's gift and the recent establishment of a Harvard Library endowment for Mozart materials will have a lasting effect on Mozart studies beyond the confines of Harvard. These materials are available to the community of Mozart scholars at large in an intellectual climate that is extremely favorable for Mozart studies. After all, the relative confidence of the generations of the '50s and '60s has been replaced with a keen awareness of how much we actually don't know and of what remains to be done in Mozart research. Fortunately, the national and international community of Mozart scholars is growing in size and, I am happy to say, seems to be growing together as well, not least through our newly established Society.

—Christoph Wolff
William Powell Mason
Professor of Music
Harvard University

Mozart Society of America

Business Meeting and Study Session to take place on Friday, 31 October, from noon until 2 P.M. during the 1997 annual national meeting of the American Musicological Society. The meeting is open to non-members as well as members of the Society. See page 13 for details.

Renewal of membership: the first fiscal and membership year of the Society ended 30 June 1997. It is therefore time to renew your membership (see form on page 15).

From the President

As this second issue of the *Newsletter* goes to press, it is gratifying to contemplate how much has been accomplished since the Mozart Society of America was founded last November:

- Membership has grown to over one hundred;
- The Society was granted affiliate status with the American Society for Eighteenth-Century Studies (ASECS);
- The first issue of the *Newsletter* was published;
- The Society has been incorporated, and the process of gaining non-profit status is well underway.

The first issue of the *Newsletter* was mailed to the College Music Society list of music departments in the United States and Canada as well as to MSA members. Before the mailing, membership stood at 65; the membership is now 127 and includes a number of patron members and one life-time member. Although future mailings will be limited to the membership, the gain in membership has more than justified the labor and expense of the first bulk mailing.

Affiliate status with ASECS entitles the Mozart Society to one session at the annual ASECS meeting. ASECS will list information about the MSA in its annual listing of affiliates; we will also have assistance in securing mailing labels and publicizing events. Links between the ASECS and MSA web sites will be established.

The first issue of the *Newsletter* finally appeared at the end of April. We had hoped to publish it on or near that significant date of 27 January, but problems of content and layout delayed publication. Future issues will appear in agreement with the datelines of 27 January and 27 August.

Several projects are well underway. Jane Stevens has been working with Jan LaRue and Roye Wates on the Study Session planned for the AMS meeting in Phoenix (see notice in this issue). Ed Goehring is working on a Mozart session for the ASECS meeting in April 1998 at Notre Dame. My proposal for a session at the 1999 ISECS meeting in Dublin was accepted; an announcement of that should appear in the near future.

Ongoing efforts: Roye Wates is chairing the Membership Committee and would be grateful for suggestion and offers of help: see her announcement on page 14 of this issue. With the help of an accountant and an attorney I am slowly making progress toward the establishment of the Mozart Society as a non-profit organization. The Society has been incorporated in the state of Nevada, and we are now applying for a Federal identification number.

All in all, this infant Society is I think flourishing—thanks to the exceedingly fertile ground afforded by the Americas and the nourishing environment provided by the enthusiastic Mozart Kenner und Liebhaber.

—Isabelle Emerson

Mozart Society of America: Object and Goals

Object

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

Goals

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

Gift for Members

As a sign of their participation in the founding of the Mozart Society of America, the first 200 members will receive a facsimile of the newly discovered Mozart aria fragment that went up for auction at Christie's in summer 1996. The autograph was purchased by David W. Packard, and the facsimile was published by the *Neue Mozart Ausgabe* and the International Mozarteum Foundation, Salzburg, where the fragment is currently on exhibit. An article, "A Newly Discovered Autograph Source for Mozart's Aria, K365a (Anh. 11a)," by Dexter Edge in the *Mozart-Jahrbuch* 1996 provides further important information on the aria. The Society thanks Christoph Wolff for arranging this gift for its members.



Mozart Manuscripts in the Pierpont Morgan Library: A Checklist

The Pierpont Morgan Library in New York houses a collection of autograph music manuscripts which in diversity and quality, if not quantity, is unequaled in this country and surpassed by only a handful of archives worldwide. The music manuscripts span nearly four centuries: the earliest dated manuscript by a named composer is an album leaf, from 1605, with a seven-part canon by Sethus Calvisius, one of Bach's predecessors as Kantor at the Thomaskirche in Leipzig; the most recent manuscripts date from the late 1980s. But the bulk of the collection comes from the mid-eighteenth to the mid-twentieth centuries, roughly from Bach to Stravinsky, and its greatest strength is found in western European composers from Mozart to Schoenberg.

How the Morgan Library came to house thirty-five Mozart manuscripts—by far the richest trove outside Europe—is easily told. Unlike a history of the collections for which the Library has long been known—medieval and Renaissance illuminated manuscripts, early printed books and fine bindings, drawings and prints, and literary and historical manuscripts—an account of the Library as a major repository of music manuscripts begins barely thirty years ago. The following summary deals only with the Mozart manuscripts.

In 1962 the collection of books and manuscripts of the Heineman Foundation was placed on deposit in the Library. For fifty years Dannie Heineman (1872–1962) had been head of SOFINA, the Belgian public utility engineering and holding firm. Between the two world wars Heineman and

his wife, Hettie, built an outstanding collection of printed books and autograph letters and manuscripts, of which the musical section, although relatively small, was, like the rest of the collection, exceedingly well chosen. For many years the Heineman family lived in Brussels, but just before the invasion of Belgium in May 1940 they were able to leave the country with their rare books and manuscripts. They found it necessary, however, to leave behind the reference library and sales catalogs with records of acquisitions, and consequently it is not possible to trace the provenance of some important items. Among the Mozart manuscripts in the Heineman collection are the Piano Concertos in C K. 467 and D K. 537, and the Rondo in D for Piano, K. 485. The Dannie and Hettie Heineman Collection was given to the Morgan Library in 1977—at the time the most important and valuable gift to the Library since its foundation as a public institution in 1924.

In 1968 the Trustees of the Mary Flagler Cary Charitable Trust donated to the Library Mrs. Cary's collection of music manuscripts, letters, and printed scores. It was one of the most valuable public or private collections of its kind in this country and was formed by Mrs. Melbert B. Cary Jr. with the example and encouragement of her father, Harry Harkness Flagler. While Mrs. Cary's collection included only two Mozart manuscripts—the Violin Sonata in F K. 376, and the only extant leaves of the Horn Concerto in E-flat K. 495—funds provided by the Cary Trust have enabled the Library to add several major Mozart manu-

scripts to the Cary collection, including his earliest compositions, K. 1a–d; the *Haffner* Symphony, K. 385; the concert aria "Misero! o sogno/Aura, che intorno spiri," K. 425b/431; and the comic opera *Der Schauspieldirektor*, K. 486.

Robert Owen Lehman, who today owns the world's finest private collection of music manuscripts, placed his collection on deposit in the Morgan Library in 1972. It was welcomed not only for the singular distinction of its contents, but also because it complemented areas—French music and works from the second Viennese school, for example—that were poorly represented in the Cary and Heineman Collections. Mr. Lehman owns seventeen Mozart autographs, including nine symphonies, three orchestral serenades, and the Piano Sonata in A minor, K. 310.

The Library also owns eight Mozart letters, among them his earliest dated letters, written in 1769 when he was thirteen years old; they were purchased by Pierpont Morgan in 1912.

The following information is given for each manuscript: a filing title in brackets; a transcription, in quotation marks, of the title of the work; the number of pages or leaves, followed by the dimensions (height by width); a brief description; provenance (when known); bibliographic references; and call number. Except where noted, all of the manuscripts are in Mozart's hand. The full names of the collections to which the call numbers refer are:

Cary	The Mary Flagler Cary Music Collection
Heineman	The Dannie and Hettie Heineman Collection
Lehman Deposit	The Robert Owen Lehman Collection, on deposit in the Pierpont Morgan Library.

The following bibliographical abbreviations are used:

Albrecht	Otto E. Albrecht. <i>A Census of Autograph Music Manuscripts of European Composers in American Libraries</i> . Philadelphia: University of Pennsylvania Press, 1953. (References below are to item, not page number.)
Cary Catalogue	Otto E. Albrecht, Herbert Cahoon, and Douglas C. Ewing, compilers. <i>The Mary Flagler Cary Music Collection: Printed Books and Music Manuscripts, Autograph Letters, Documents, Portraits</i> . New York: The Pierpont Morgan Library, 1970.
Four Centuries of Opera	J. Rigbie Turner, with Robert Kendall and James Parsons. <i>Four Centuries of Opera: Manuscripts and Printed Editions in the Pierpont Morgan Library</i> . New York: The Pierpont Morgan Library, 1983.
Louis Koch (Catalogue . . .)	Georg Kinsky. <i>Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographen-Sammlung Louis Koch</i> . Stuttgart: Felix Kraus, 1953.
Wilhelm Heyer (Catalogue . . .)	Georg Kinsky. <i>Musikhistorisches Museum von Wilhelm Heyer in Cöln: Katalog</i> . Cologne: Heyer, 1916.

[Church sonata, K. Anh. C 16.01.]

2 leaves. 3 x 18.5 cm.

Manuscript in the hand of Leopold Mozart of the first ten measures (measures 9 and 10 are crossed out) of the first violin part of a church sonata for 2 violins and organ in C major. Above measure 1: "W. A. Mozart's Hand." With unidentified music on the verso, probably in Wolfgang's hand, apparently a portion of the first violin part of a minuet movement in A major. On a separate leaf: "Die Aechtheit der vorstehenden *eigenhändigen* Notenschrift / des grossen W. Amad: Mozart verbürgt hiermit / Aloÿs Fuchs. / Mitglied der kk. Hofkapelle / Wien am 3. Junÿ 1846" [Aloÿs Fuchs, member of the court chapel choir, herewith guarantees the authenticity of this autograph manuscript of the great Mozart]. Provenance: Accademia Filarmonica, Bologna.

Cary Catalogue no. 154a.

Cary 281

[Concertos, horn, K. 495, E-flat major.]

12 p. 22.5 x 31.5 cm.

The only extant leaves of the full score (fols. 13–15, 21–23).

Facsimile: Hans Pizka, ed., *Das Horn bei Mozart [Mozart & the Horn]: Facsimile-Collection* (Kirchheim bei München: Hans Pizka Edition, 1980), [81–92]. Provenance: Julius André; Ernst Rudorff (fols. 13–14 and 21–22); Aloÿs Fuchs; Carl August André; Musikbibliothek Peters; Frau Elsa M. von Zschinsky-Troxler (fol. 15); August André; Preussische Staatsbibliothek (fol. 23).

Cary Catalogue no. 156.

Cary 35

[Concertos, piano, K. 467, C major.]

"Concerto. di Wolfgango Amadeo Mozart. nel febraio 1785."

87 pp. 22.5 x 32 cm.

Full score. Facsimile: The Pierpont Morgan Library in association



K. 1a and the beginning of K. 1b

Courtesy of The Pierpont Morgan Library, Mary Flagler Cary Music Collection

[Concertone, 2 violins, orchestra, K. 186 E/190, C major.]

"Concertone. / di Wolfgango Amadeo Mozart / à Salisburgo li 31 maggio / 1774."

84 p. 16.5 x 22 cm.

Full score. The reading of the place and date, which have been heavily crossed out, is taken from Köchel⁶. Originally bound with the three Serenades K. 189b/203, 213a/204, and 248b/250 in the so-called second Cranz volume (see Köchel⁶, pp. 176 and 206). The cover of this volume, in the hand of Leopold Mozart, reads, in part: "Concertone a 2 Violinij Principalj, / 2 Violinij / 2 Oboe / 2 Violo / 2 Corni in C / 2 Clarinij in C / Violoncello / e / Contrabasso . . ." Provenance: A. Cranz Verlag, Leipzig; Private collection, Vienna; Private collection, Switzerland.

Lehman Deposit

with Dover Publications, Inc., 1985; with an introduction by Jan LaRue. (Vol. II in The Pierpont Morgan Library Music Manuscript Reprint Series.) Provenance: Johann Anton André; Jean Baptiste André; Wilhelm Taubert; Siegfried Ochs; Wittgenstein family.

Albrecht 1269.

Heineman MS 266

[Concertos, piano, K. 537, D major.]

108 p. 23.5 x 32 cm.

Full score. Facsimile: New York: The Pierpont Morgan Library in association with Dover Publications, Inc., 1991; with an
continued on next page

introduction by Alan Tyson (Vol. V in The Pierpont Morgan Library Music Manuscript Reprint Series). Provenance: August André.

Albrecht 1270.
Heineman MS 156

[Duos, violin and viola, K. 423–424.]

[In another hand]: “*Duetto 1^{mo}*. [and 2^{do}.] *a Violino e Viola di Mozart.*”

16 p. 22.5 x 30 cm.

On p. 16 is the following note in hand of Aloys Fuchs: “Der Unterzeichnete bestätigt hiermit / daß diese vorliegende Partitur von / 2 Duetten für Violine und Viola | : welche / Mozart auf Ansuchen von Mich: Haydn / schrieb—weil dieser krankheitshalber / einer eingegangenen Verpflichtung / zur Lieferung v 6 Duetten—nicht / nachkommen konnte—durchaus von / der *eigenen Hand Mozarts* ge-/schrieben sind, und daß diese Par-/titur zugleich als der 1^{te} Entwurf / dieser Composition[en] zu betrachten ist / 1/6/1850. / Aloys Fuchs. / Mitglied der k. k. Hofkapelle / in Wien” [The undersigned herewith acknowledges that this score of two duets for violin and viola, written by Mozart at the request of Michael Haydn—who was prevented by illness from meeting his obligation to compose six duets—is entirely in Mozart’s hand and represents the first draft of these works]. Facsimile: Wolfgang Amadeus Mozart, *Zwei Duos für Violine und Viola*, ed. Ulrich Drüner (Winterthur: Amadeus, 1980). Provenance: Michael Haydn; Karl Ferdinand Heckel.

Lehman Deposit

[Earliest compositions, K. 1a–d.]

2 leaves. 21 x 28 cm.

For keyboard; in the hand of Leopold Mozart. Folios 4 and 5 from Nannerl Mozart’s Music Book (“Nannerl’s Notenbuch”). K. 1a and the beginning of K. 1b are on fol. 1^v; the rest of K. 1b, and K. 1c, are on fol. 2^r; K. 1d is on f. 2^v; fol. 1^r has diagrams of musical intervals, with their Latin and German descriptions. In the margin of fol. 1^v: “Des Wolfgangerl Compositiones in den ersten 3 Monat[en] nach seinem / 5^{ten} Jahre” [Compositions by little Wolfgang in the first three months of his fifth year]. Between the staves at the beginning of K. 1c: “Sgr: Wolfgango Mozart. 11^{ten} Decembris 1761.” At the top of K. 1d: “Menuetto del Sgr: Wolfgango Mozart 16^{ten} Decembris [1]761.” Facsimiles: Edward J. Dent and Erich Valentin, *Der früheste Mozart* (Munich: Hermann Rinn, 1956); idem., *The Earliest Compositions of Wolfgang Amadeus Mozart* (Munich: Hermann Rinn, 1956); Neal Zaslaw, *W. A. Mozart: Portrait of a Genius* (West Stockbridge: Thornwillow Press, 1991). Provenance: H. J. Laufer (London).

Cary Catalogue no. 154; see Alan Tyson, “A Reconstruction of Nannerl Mozart’s Music Book (Notenbuch),” in *Mozart: Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 61–72.

Cary 201

[Die Entführung aus dem Serail, K. 384. No. 17. Sketch.]

1 p. 4.5 x 32

Contains a canceled version of the first seven measures of the voice part (without words) of Belmonte’s aria “Ich baue ganz auf deine Stärke.” At the top: “Anfang einer Arie d. Entführung v. Mozarts Hand” [Beginning of an aria from *Die Entführung* in

Mozart’s hand]. On the verso are the first nine measures of a fugue in A minor. At the top, in two different hands: “Anfang einer Fuge” “Von Mozart und seine[r] Handschrift.”

Private Deposit

[Fugue, 2 pianos, K. 426, C minor.]

“Fuga à due cembali. di Wolfgango Amadeo Mozart mpa / Vienna li 29 di dicembre 1783.”

5 p. 23 x 32 cm.

Provenance: Johann Anton André; Wilhelm Speyer; Eduard Speyer; Gisella Selden-Goth.

Lehman Deposit

[Zwei kleine Fugen (Versetten) für Klavier (oder Orgel), K. Anh. A 61/62.]

2 p. 21 x 29 cm.

Köchel¹, Köchel², and the *Neue Mozart-Ausgabe* attribute these works to Mozart; Köchel³ and Köchel⁶, p. 764, state that they are not Mozart’s compositions. Aloys Fuchs has authenticated the manuscript twice. At the end of A 61: “Daß das obige Fugato von W. A. Mozart eigenhändig geschrieben seÿ, wird / hiermit bestätigt von / Aloys Fuchs. / Mitglied der k. k. Hofkapelle in Wien. 23/9/1847” [That the above fugato is written in Mozart’s hand is confirmed by Aloys Fuchs . . .]. At the end of A 62: “W. A. Mozarts Original=Handschrift. / Zeuge dessen = Aloys Fuchs. / Mitglied der kk. Hofkapelle / in Wien.” Provenance: Gustav A. Petter.

Albrecht 1282.

Cary 335

[Miserio! o sogno/Aura, che intorno spiri, K. 425b/431.]

32 p. 22.5 x 31.5 cm.

Full score; for tenor and orchestra. At the top of p. 1: “Müssen alle Stimmen herausgezogen [sic] werden, und radopirt. —gleich aber die Parte cantante / und gleich dem H: Adamberger hinschicken” [All of the parts must be extracted and copied, but send the singer’s part to Mr. Adamberger at once].

Facsimile: Wolfgang Amadeus Mozart, *Miserio! o sogno–Aura, che intorno spiri: Arie für Tenor und Orchester* (Basel: Bärenreiter Verlag, 1988). Provenance: Johann Anton André; Jean Baptiste André; Julius Rietz; Musikbibliothek Peters; Walter Hinrichsen.

Cary 412

[Le nozze di Figaro, K. 492. Non so più cosa son; arr.]

“Atto I^{mo} Aria di Cherubino. Scena V.”

4 p. 22 x 31 cm.

Mozart’s arrangement for voice, violin, and piano. Provenance: Julius André.

Albrecht 1289; *Four Centuries of Opera*, 37–38. Facsimile: W. A. Mozart: *Portfolio of a Genius* (Stockbridge: Thornwillow Press, 1991).

Heineman MS 157

[Preludes, piano, K. 284a.]

4 p. 15 x 22 cm.

Identified in Köchel⁶ as the Capriccio, K. 300g/395, the manuscript of which was thought to be lost. Facsimile: W. A. Mozart: *Portfolio of a Genius* (Stockbridge: Thornwillow Press, 1991).

Cary Catalogue no. 155.

Cary 210



Le nozze di Figaro, K. 492: "Non so più cosa son"

Courtesy of The Pierpont Morgan Library, The Dannie and Hettie Heineman Collection

[Rondo, horn, orchestra, K. 371, E-flat major.]

"Rondeau / di Wolfgang Amadèe Mozart mpa. / Viène ce 21 de mars 1781."
20 p. 22.5 x 32.5 cm.

Full-score draft; the orchestration is incomplete. Before 1991, all editions and recordings of this work were of the music found on sixteen pages of this manuscript (pp. 1–2 and 7–20). In 1989, four additional pages (pp. 3–6)—separated from the others possibly as early as 1800—were added to the original sixteen, thus completing the draft. See Marie Rolf, "A New Manuscript Source for Mozart's Rondo in E-flat for Horn, K. 371," *Mozart-Jahrbuch* 1991 (1992): 938–45. Provenance (pp. 1, 2, and 7–20): August André; André heirs; Henri Hinrichsen.

Lehman Deposit

[Rondos, piano, K. 485, D major.]

4 p. 22.5 x 30.5 cm.

At the end: "Mozart mpr. le 10 Janvier 1786. / à Vienne. / Pour Madselle Charlotte de Wü[. . .]" (the name has been erased).
Provenance: Franz Niemetschek; Wilhelm Heyer (Catalogue, vol. IV, no. 187).

Albrecht 1294.

Heineman MS 154

[Der Schauspieldirektor, K. 486.]

[In Georg Nikolaus von Nissen's? hand:] "Der Schauspieldirector. [. . . In Mozart's hand:] di Wolfgang Amadeo Mozart mpa."
75 p. 23 x 32 cm.

Full score of the Singspiel. On p. 1 of the Terzett (in Mozart's hand):
"di Wolfgang Amadeo / Mozart. Vièna li 18 geñajo / 1786."
Facsimile: New York: The Pierpont Morgan Library, 1976.
Provenance: Johann Anton André; Carl August André; Carl Meinert; Siegfried Ochs; Louis Koch (Catalogue, no. 22).

Four Centuries of Opera, 34–36.

Cary 331

[Der Schauspieldirektor, K. 486.]

"Der Schauspiel Director / ein / komisches Singspiel / in Musik gesezt / von / W: A: Mozart."

197 p. 21.5 x 31 cm.

Copyist's manuscript of the full score of the Singspiel; late eighteenth or early nineteenth century. The copy follows the autograph manuscript very closely; differences noted include: the brief orchestral ritornellos that introduce the Arietta and Rondo, which are not found in the autograph, are included here; the tempo for the Sinfonia is Allegro assai in the copy, but Presto in the autograph (although Mozart's original tempo, crossed out, was Allegro assai); in measure 94 of the Terzett, the two turns in the vocal part present in the autograph are missing in the copy; and the timpani part for the Schlußgesang (which Mozart wrote out on a separate leaf) is lacking in the copy.
Provenance: Alois Obrist.

Cary 595

[Serenades, orchestra, K. 189b/203, D major.]

"Serenata del Sgr: Caval: Amadeo Wolfgango / Mozart. [nel mese d'agosto 1774]."

108 p. 16.5 x 22 cm.

Full score. The reading of the date, which has been heavily crossed out, is taken from Köchel⁶. Originally bound with the Concertone K. 186 E/190 and two other Serenades, K. 213a/204 and 248b/250 in the so-called second Cranz volume (see Köchel⁶, pp. 176 and 206). The cover of this volume, in the hand of Leopold Mozart, reads, in part: "3 / Serenate cio è gran Synfonie, / con Violinj, oboe, viole, Cornj, flautj, Clarinj, / e Contrabassj / con Soli di Violino." Provenance: A. Cranz Verlag, Leipzig; Private collection, Vienna; Private collection, Switzerland.

Lehman Deposit

continued on next page

Abstracts of Mozart Papers to be Delivered at
the Sixty-Third Annual Meeting of the American Musicological Society
30 October–2 November 1997, Phoenix, Arizona

PERSONIFICATION AND
METAPHOR IN MOZART AND
BEYOND

Simon P. Keefe: *Mozart's Piano/Orchestra Dialogue: A New Perspective on Drama in His Concertos*

Twentieth-century writers have located the dramatic significance of Mozart's piano concertos in specific musical moments, formal processes of striking and surprising intensity, and in formal, stylistic, and gestural parallels with opera. Critics have offered only general observations, however, on an element crucial to the dramatic nature of Mozart's concertos: the interaction between the soloist and the accompanying orchestra. In this paper I identify dialogue as the central dramatic component of solo/tutti interaction following in the tradition of the late-eighteenth-century theorist Heinrich Koch.

Similarities between theatrical dialogue (as theorized by writers such as Diderot, Lessing, Sonnenfels, and Goethe) and instrumental dialogue (Forkel, Ginguené, Reicha, and Koch) shed new light on drama in Mozart's concertos. Both forms of dialogue are understood at a local level as immediate exchange (imitations, echoes, and split themes in musical terms) and at a structural level as a process projected across an entire movement or work, capable of conveying meaning. Furthermore, instrumental and theatrical dialogue are seen as responsible for determining relations between characters (dramatic and musical). With these theoretical similarities in mind, I analyze piano/orchestra dialogue in Mozart's concertos K. 449/i and 450/i, discovering how it underscores the kind of gradually and subtly developing relations lauded by late-eighteenth-century dramatists. Concerto dialogue ultimately fulfills an objective fundamental to classical dramatic thought: it communicates both at short and long range an enlightened ideal (cooperation) by engaging attentive listeners in a stage-by-stage progression toward that ideal.

Bruce Alan Brown: *Modes of Apprehension in the Classical Symphony: August Apel's "Sinfonie nach Mozart in Es Dur" (1806)*

E. T. A. Hoffmann's characterization of Mozart's Symphony K. 543 as a voyage "into the realm of spirits" was preceded by a remarkable four-movement "poetisches Abbild" by the Leipzig jurist Johann August Apel (author of the ghost-story *Der Freischütz*) published in the *Allgemeine musikalische Zeitung* in 1806. This paper examines the means by which Apel, a cultivated lay listener, sought to capture the poetic essence of Mozart's symphony.

In a preface, Apel situates his thought-experiment within an ongoing debate on the equivalence of poetic and symphonic forms of expression; he identifies rhythm as a crucial element in the finale, one that enables a precise mental underlaying of text (a technique demonstrable in other instrumental works of Mozart). Elsewhere in his poem, Apel avails himself of "all manners of representation," suggesting texture, register, and counterpoint, and even hinting at motific connections across movements.

Apel's and Hoffmann's accounts of K. 543 can profitably be considered in light of Apel's earlier essay "Ueber musikalische Behandlung der Geister" [Concerning the musical treatment of spirits], which analyzes the aesthetic underpinnings of ghostly portrayals, in explicitly Kantian terms. Kant's *Träume eines Geistersehers* [Dreams of a ghost-seer] (1766) likewise has implications for Mozart's symphony in offering the concept of "Undurchdringlichkeit," or impenetrability, as a test of whether cognizant entities are material or spiritual. This is applicable above all to the end of the slow introduction—Hoffmann's point of entry into the spirit realm, where contradictory harmonic strands pass through each other in a manner that Apel, too, heard as otherworldly.

TURKISH SUBJECTS

Mary Hunter: *Gender and Subjectivity in the Late-Eighteenth-Century Seraglio*

One of Edward Said's most powerful points in both *Orientalism* and *Culture and Imperialism* is that even the best-researched or most strongly anti-Western treatments of non-Western cultures typically deny or minimize the subjectivity of the Others they study or depict. The *alla turca* style in late-eighteenth-century seraglio opera seems to confirm this observation, with its conspicuously alienating rattles and jangles and its association with characters even the best of whom remain brilliant caricatures.

This topos, however, is always associated with male characters, and, moreover, with male characters who exert a barbaric power over the captive women. In Mozart's *Die Entführung* the contrast between the *turca* males and their female captives may properly be understood to signify their racial and religious differences. Konstanze's "Traurigkeit" can thus be read as eliciting sympathy by exposing the contrast between her rich inner life and the ceremonial barbarity of the seraglio. In other words, Said's argument works quite well for this opera.

In Gluck's *La rencontre imprévue* and Haydn's *L'incontro improvviso*, however, the captive women are not European, and Said's claim, while hermeneutically useful, does not fit so well. In both works, and especially in Haydn's ravishing trio for the captive princess and her attendants, the music has its orientalizing cake and eats it too: on the one hand, the women preserve a stylistic familiarity necessary for highlighting the barbarity of the harem, and, on the other, their roles and music are subtly orientalized in ways that anticipate later cultural habits.

Work by American Scholars: 1996

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Calendar

CONFERENCES

Arranged chronologically; deadlines for paper/seminar proposals are given if known or not already passed.

Mid-West Society for Eighteenth-Century Studies, joint meeting with **Eighteenth-Century Scottish Studies Society**, 16-19 October 1997, Bismarck Hotel, Chicago.

East-Central American Society for Eighteenth-Century Studies, 23-26 October 1997, Collegeville, PA. Address: Peter Perreten, English Dept., Ursinus College, Collegeville, PA 19426-1000; e-mail: pperreten@acad.ursinus.edu.

Northwest Society for Eighteenth-Century Studies, 24-26 October 1997, University of Oregon, Eugene.

American Musicological Society, joint meeting with the **Society for Music Theory**, 30 October-2 November 1997, Phoenix.

Northeast American Society for Eighteenth-Century Studies, joint meeting with **Society for Eighteenth-Century French Studies**, 11-14 December 1997, Boston. Address: Ourida Mostefai, Boston College, Dept. of Romance Languages & Literatures, Chestnut Hill, MA 02167-3804; e-mail: mostefai@bc.edu.

DeBartolo Conference on Eighteenth-Century Studies, 19-21 February 1998, Tampa, FL. Topic: Eighteenth-Century Heresies. One-page abstracts by 12 September 1997 to Regina Hewitt, Dept. of English, University of South Florida, 4202 E. Fowler Ave., CPR 107, Tampa, FL 33620-5550; e-mail: rhewitt@chuma.cas.usf.edu.

American Society for Eighteenth-Century Studies, Annual Meeting, 1-5 April 1998, University of Notre Dame, Notre Dame, IN. **Mozart Society of America**: "Representation in Eighteenth-Century Music." Address: Edmund Goehring, Program of Liberal Studies, University of Notre Dame, Notre Dame, IN 46556; e-mail: goehring.1@nd.edu; fax: (219) 631-4268.

Institute for Advanced Studies in the Humanities, 11-14 August 1998, University of Edinburgh, Scotland. Theme: "Medicine, Science, and Enlightenment, 1685-1789."

Northeast American Society for Eighteenth-Century Studies, 8-11 October 1998, Salisbury, MD. Address: William Horne, English Dept., Salisbury State University, Salisbury, MD 21801; e-mail: wchorne@sae.ssu.umd.edu.

Tenth International Congress on the Enlightenment, July 1999. Address: Andrew Carpenter, Dept. of English, University College, Dublin 4, Ireland.

CONCERTS

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. 22 October, 8 P.M.: Bernard Rose, pianist, all-Mozart recital, CAMI Hall, 165 W. 57th St., New York City. 8 November, 2:30 P.M., Bernard Rose, pianist, and Mayuki Fukuhara, violin, piano and violin sonatas, Donnell Library Center, 20 W. 53d St., New York City. Admission free for all events.

Mozart Society of California. Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625-3637. Clifton Hart, President. 31 October: Ysaye String Quartet. 30 January 1998: Janet Williams. 20 February: Mendelssohn String Quartet. 20 March: Preethi De Silva. 15 May: Stanford Woodwind Quintet with Piano. All concerts begin at 8 P.M. and take place at the Monterey Church of Religious Science.

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. 21 September. Haydn, Overture to *La fedeltà premiata*; Mozart, Piano Concerto in G, K. 453 (Charles Abramovic, soloist); Haydn, Symphony No. 88. 11 January 1998: Leopold Mozart, *Musical Sleigh-Ride*; Mozart, *Eine kleine Nachtmusik*; Mozart, Divertimento in D K. 131. 26 April 1998: Haydn, Symphony No. 1; Mozart, Concert Arias for Soprano (Deborah Golembiski, soloist); Mozart, Symphony No. 34, K. 338. All concerts are held at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free.

Mozart Society. Toronto, Ontario 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada Peter Sandor, Chairman. 4 September, 8 P.M.: Paul Robinson, lecturer, "The Symphonic Minuet from Haydn to Lachner," and Heyl Noh, soprano, Sunderland Hall, Unitarian Congregation, 175 St. Clair Ave. W., Toronto. 8 October, 8 P.M.: Metro String Quartet, Sunderland Hall.

Meeting of the Society/Study Session

A two-hour study session plus business meeting of the Mozart Society of America has been scheduled to take place during the 1997 AMS meeting in Phoenix. The meeting will be on Friday, 31 October, from noon to 2 P.M.; consult the program booklet for location.

The business meeting will be very brief so that the bulk of our time can be devoted to a study session. As our first substantive scholarly gathering, the session will attempt to illuminate our particular moment in the now 200-year-old history of Mozart studies, and to inspire discussion of the broad issues that seem significant for our work in the near future. Toward this end, we have planned a three-part program:

1. Mozart then—Mozart now. Has our image of the composer changed? Royce Wates (Boston University) will open our discussion with a quick survey of major biographers' views of Mozart from that day to this.
2. New work in eighteenth-century music. What is going on in 1997? Brief presentations and discussions with the newest generation of scholars of Mozart and his time, led by Jane Stevens (UC San Diego).
3. Challenges for new research.

Proposals will be accepted **until 1 October** from current graduate students or very recent Ph.D.s who are interested in participating in Part 2 of the session. Please send brief abstracts (100–150 words), either your own or together with a nomination of your student, to Jane Stevens (e-mail: jrsteven@ucsd.edu; FAX: (619) 534-8502; regular mail: 3084 Cranbrook Ct., La Jolla, CA 92037).

Book Review

Daniel Hartz. *Haydn, Mozart and the Viennese School, 1740–1780*. New York: W. W. Norton & Company, 1995. xxviii, 780 pages. \$65.00

This book offers a portrait of the history, politics, and culture of music and musicians in the Hapsburg realm that only Daniel Hartz could paint—broad in scope, vivid in detail, and monumental in conception. Although originally commissioned as the classical period overview needed to complete the Norton History of Music series, this volume centers instead, as the title suggests, on the development of a distinct, indigenous musical culture in Vienna under the reign of Maria Theresa, one that owed more to the geography, Catholicism, and cultural history of the monarchy (and consequently to Italian and

French traditions) than to the frequently assumed German lineage of Bach and Handel. Hartz replaces notions of a pan-European “classical” music with a detailed consideration of two generations of Viennese composers. Individual discussions of Reutter, Wagenseil, Bonno, and others complement a substantial chapter on Gluck; detailed treatments of Gassman, Salieri, Ditters, Vanhal, Hofmann, and other important figures of this second generation provide a crucial historical context for two large chapters on Haydn and three on Mozart. Hartz’s analysis of important documents—especially Philipp Gumpelhuber’s chronicle of concert and theatrical life in Vienna (1758–1763)—and many unfamiliar illustrations cast much new light on familiar ground. Historical context informs discussions of musical style

throughout, as, for example, when Hartz explains the influence of Wagenseil, the newness of Gluck’s *Don Juan*, and the development of the young Mozart in the opera house in Milan, Munich, and Salzburg. Countless individual works receive detailed analytical treatment. Planning to complete the broader picture of music in the period, Hartz has already begun work on a companion volume, *Galant Music and the Rococo Age*, and envisions another on Vienna from 1780 to the end of the century. With majestic control and a wealth of archival and musical detail, Hartz does much in this volume to clarify lines of communication and influence, bringing the rich culture of Maria Theresa’s Vienna to life.

—Jessica Waldoff
Holy Cross College

Membership Drive Now On

Have you noticed that about all you have to do to stir up interest in the Mozart Society of America is simply to mention that it exists? Immediately, people ask for details, and a few minutes later some of them are ready to join. Then comes the question: how many members does the society have now? While we can proudly say that we have more than 125 dues-paid members, we know there are many more Mozart aficionados who would be interested in joining. How do we reach them?

As soon as you finish reading this *Newsletter*, please take a minute to write, telephone, or e-mail me (addresses and phone number are below) with your suggestions on how we might most effectively let more people know that we are here, that we are off to a promising start, and that we welcome all those who share

the Society's goals. Beyond that, I want to ask you to consider joining the Membership Committee, serving as the MSA's representative in your region and working systematically to get our membership up where it belongs: closer to 1000 than to 100.

Meanwhile, here are a few ideas for increasing membership:

- Write or phone five people about the Mozart Society of America.
- Send each of them a flyer or a copy of the *Newsletter*.
- If you are a teacher, make a pitch about the Society to your students, whether graduate or undergraduate, music major or non-music major. Furnish interested students with the address:

Mozart Society of America
Music Department
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Las Vegas, NV 89154-5025
E-mail: msa@nevada.edu
Fax: (702) 895-4239

- If you are a student, ask your professors if they are members of the Society, and if they are not, suggest to them that they might join. Write down the address for them.

I hope to hear from many of you soon, and thanks for your help.

—Royce E. Waters
College of Arts & Sciences
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725 Commonwealth Avenue
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Phone: (617) 734-8967
E-mail: waters@bu.edu

Discounts for MSA Members

These publishers have offered discounts to Mozart Society members as follows:

- Henle: 10 percent, plus shipping and handling \$5.00 per order
Facsimile: Mozart, String Quartet in F, K. 268. \$85.50 (\$95)
Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Catalogs of the Music
Department: Vol. 6, *Wolfgang Amadeus Mozart*, Autographs and Copies by
H.G. Klein. Cloth. \$288 (\$320).
Urtext Editions of Mozart (see current listing).
- Oxford University Press: 20 percent, plus shipping and handling \$3.00 first book,
\$1.50 each additional
Eisen, Cliff, ed. *Mozart Studies*, 1992. \$68 (\$85).
Küster, Konrad. *Mozart: A Musical Biography*. Trans. Mary Whittall, 1996. \$28
(\$35).
Sadie, Stanley, ed. *Wolfgang Amadè Mozart: Essays on His Life and His Music*, 1996.
\$76 (\$95).
Zaslaw, Neal. *Mozart's Symphonies: Context, Performance Practice, Reception*, 1990.
\$28 (\$35), paper.
- University of Michigan Press: 20 percent, plus shipping and handling \$3.50
Zaslaw, Neal. *Mozart's Piano Concertos*, 1996. \$79.20 (\$99).
- W.W. Norton & Company: 30 percent, plus shipping and handling \$3.50 first book,
\$2.00 each additional
Hertz, Daniel. *Haydn, Mozart, and the Viennese School, 1740-1780*, 1995.
(ASCAP-Deems Taylor Award winner for 1996.) \$45.50 (\$65).
Sadie, Stanley. *New Grove Mozart*, 1983. \$9.06 (\$12.95).
Zaslaw, Neal. *The Complete Mozart*, 1991. \$24.50 (\$35).

Please send your order with payment by credit card (specify Visa or Mastercard, number plus expiration date) or by check(s) made out to the appropriate publisher(s), to MSA, Department of Music, University of Nevada, Las Vegas, NV 89154-5025. Your membership will be verified and your order and check then forwarded to the appropriate publisher(s), who will send the items directly to you. Order form is included on membership application in this *Newsletter*.

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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 University of Nevada, Las Vegas, for serving as host institution; and Jeff Koep, Dean of the College of Fine Arts, and Paul Kreider, Chair of the Music Department, at UNLV for their generous and unfailing support of the Mozart Society of America.

Edmund Goehring, Editor
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