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Mozart in Vienna: The Myth of “The Best Place in the World”

In June 1991 Volkmar Braunbehrens, author of the highly regarded Mozart biography *Mozart in Vienna*, was invited to speak for a gathering at the Vienna State Opera in connection with the observances of the 1991 Mozart Year. Given below are excerpts from these remarks.

Mozart had not been in Vienna even three weeks when, on 4 April 1781, he was writing his father:

Take my word for it: this is a marvelous place—and the best place in the world for my line of work—that is what everyone would tell you.—and I like it here, so I will do everything I can to take advantage of it. Be assured that I mean to earn as much money as possible; for next to good health, that’s the best thing to have.

Obviously he was already flirting with the thought of staying permanently in Vienna, for only four days later he first mentioned his plan to leave the service of the Salzburg Archbishop. Talk about “the best place in the world” was part of his strategy for dealing with his father in letters; it was hardly based on a very realistic estimate of the actual possibilities in Vienna and not at all on their financial implications.

And Leopold Mozart was a rigorous letter reader, one who looked for the meaning behind every word. What “line of work” was he actually talking about? What suddenly made Vienna the world’s best place when Mozart had in fact experienced some bitter setbacks there? And if moneymaking had first priority, just what specific commissions or appointments stood in prospect? Whatever the case, Leopold Mozart was fully justified in his doubt.

As for Salzburg, it enjoyed the life-long loathing of the Mozarts. From them there is hardly a single friendly word for the city in

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Guest Column: Joseph Kerman

My predecessors in this space have commented on the discouragement graduate study of Mozart faced in the 1950s and ’60s, but this was not the case in the late 1940s at Princeton. Oliver Strunk taught Haydn and Erich Hertzmann Beethoven—and conscious, perhaps, of a certain yawning gulf here, I determined to go through all of Mozart’s works with the old GA in my first summer as a graduate student. My guides were Köchel, Einstein’s *Mozart*, Wyzewa-St. Foix, and such 78s as were contained in Princeton’s minuscule record library.

It was a hot summer, and one had to lug books up and down seven flights from the dank seminar room in the basement to the balcony of McCormack Hall’s fifth-floor library. I loved every steamy minute of it, and have called myself a Mozartian ever since, without so much as one honest day of Mozart research on my curriculum vitae.

And strangely or not, Mozart is a composer I have repeatedly encountered in the theater. A musician would certainly regard these encounters as small potatoes—I never performed—but they thrilled this musicologist. The first was vicarious: I did the music for a production of Paisiello’s *Barber of Seville* with a little theater company in Berkeley, down on San Pablo Avenue. Our orchestra was piano plus mandolin and flute for the main tenor and soprano arias—both of which forecast Mozart arias—except we never knew from one night to the next whether the mandolin would show up. (I did play at the rehearsals, though not at the performances.) Sections from a contemporary prose translation of the Beaumarchais replaced the recitative. I translated the arias and ensembles and

attempted, without much success, to get the music moving by cutting out many of Paisiello’s knee-jerk four-bar repetitions.

Then I prepared a version of *Idomeneo* for the Oxford Opera Club, following in the footsteps of Sir Jack Westrup, who had always nurtured these annual semi-pro productions. Hugh MacDonald, then on the Oxford faculty, conducted. The recitative was kept, of course, translated into my best shot at eighteenth-century English, with a heroic couplet at each of the final cadences. We cut out both of Arbace’s arias, Idamante’s “No, la morte,” and a good deal of the recitative in the sacrifice scene, but kept Electra’s “D’Oreste, d’Ajace” and the whole of Idomeneo’s “Torna la pace al core,” which I love and which I think sums up the drama as beautifully as do “Un bacio” and “Hop hop” in their operas. Andrew Porter came up from London and reviewed the show with reserve.

The San Francisco Opera used to give children’s performances—matinees of ostensibly undemanding operas sung in English by young singers—and I was enlisted for *Figaro* by Richard Bradshaw, now Director of the Canadian Opera Company, then Assistant Conductor here, who is something of a musicology buff. The score used contained a translation and ornaments by Andrew Porter (I never told Andrew about the changes we made to both). The men in the cast did not pay the least heed to the ornaments I wrote for them. The women did, except for the Countess, who thought she was on the way to becoming a big star (she was not). Susanna sang all my plentiful ornaments faithfully; they were cold as ice. Cherubino chose only a few—only those that

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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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Guest Column

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suiting her, that is, those she could sing as if she were making them up on the spot. Thrilling!

I've admired the Auden/Kallman version of *Die Zauberflöte* ever since being bowled over by the bicentennial production by Balanchine for TV, with the young and unforgettably lovely Leontyne Price. Unfortunately Auden juggled the numbers around in Act II, which (besides being a mistake intrinsically) guarantees that most opera producers will not touch his version.

But one can restore the original order with only a few unobtrusive changes to the English verse. The possibility arose of doing the show with the Stanford University Opera Theater, under my old friend Saldor Salgo, so I wrote to Auden for his blessing, which he gave, though asking us somewhat plaintively to try *his* way first. Again unfortunately, the plan collapsed and Auden's letter is nowhere to be found, else I might appear at least as a footnote in Edward Mendelson's fine Auden edition.

—University of California, Berkeley

Annual Meeting

The annual meeting of the Mozart Society of America will take place on Friday, 30 October 1998, from 12:00 to 2:00 p.m. during the national AMS meeting in Boston. A brief business meeting will be followed by a study session. The meeting is open to nonmembers as well as members of the Society.

The agenda for the business meeting is as follows:

Announcements
Reports from Committees
Treasurer's Report
New Business
Other

The scholarly portion of the meeting will have a slightly different format from our inaugural session last year, consisting this time of three twenty-minute talks on rather diverse topics, each to be followed by brief general discussion. We will hear about the "Romance" style in some Mozart piano concerto movements (by Kathryn Shanks Libin), about the larger harmonic implications of revisions to Act IV of *Le nozze di Figaro* documented in original performing materials (by Ulrich Leisinger), and about the newly discovered score of a duet for *Der Stein der Weisen*, believed by many scholars to have been composed by Mozart (by David Buch, who discovered the manuscript and will present a discussion of the possible origins of the duet). During the last ten or fifteen minutes of our session we will ask those who also contributed abstracts but whom we did not have time to include to identify themselves, so that all those at the meeting will have a brief opportunity to talk individually to the particular scholars whose work interests them. All the abstracts will be distributed at the beginning of the meeting.

From the President

At this point, near the end of the Society's second full year of existence, we have made good progress toward several of our stated goals. Through the medium of this *Newsletter*, the Society provides a forum for communication among scholars, presents reviews of new publications and recordings, offers information about dissertations as well as Mozart-related publications for each year, and announces local, regional, national, and international activities, ranging from concerts and festivals to scholarly conferences. Affiliation with the American Society for Eighteenth-Century Studies has brought the Society into contact with numerous ASECS affiliates, and the Society has cordial relations with other Mozart societies in this country and abroad. The business office, at UNLV, is in place and running smoothly; the e-mail address (msa@nevada.edu) is in heavy use; and the web site, while still small, is being developed and brings not only inquiries but also new members. A committee is being formed to establish guidelines for Goal No. 2, "assistance for graduate student research, performance projects, etc.," and to begin fundraising (\$1,000 has already been promised by an anonymous donor).

The present membership stands at 160 (which includes 3 life members, 3 patrons, and a number of sustaining members). The Society is incorporated in the state of Nevada and is moving at a steady if somewhat glacierlike pace toward definition of its tax status.

The study session organized by Jan LaRue, Jane Stevens, and Roye Wates at the first annual meeting was thought-provoking and well attended; the second will be a bit different in procedure but appears equally stimulating (see notice on page 2). Ed Goehring chaired the first Mozart Society session, "Mozart and Representation," at ASECS this past April, with papers by Wye Allanbrook, Harry Powers, and Jane Stevens, and with John Platoff as respondent. We will have a session, "Mozart and Eighteenth-Century Musical Dialect," at the 1999 ASECS

meeting in Milwaukee (for details see the notice in "Calls for Papers" on page 12).

But what about future directions?

Membership: Although we can be proud that most American Mozart scholars are members of the Society, shouldn't we have many more student members? Shouldn't we have many more performers? And shouldn't we have many more members from the great community of Mozart admirers at large?

Educational projects: The Society's Goal 4 states: "Support educational projects dealing with Mozart and the eighteenth-century context." Do we interpret this as referring exclusively to individual research projects, or should we be nurturing educational and cultural presentations related to the music of Mozart? Undertaking broader, more public-oriented ventures in addition to the meetings that take place each year at two scholarly conferences (AMS and ASECS)?

Communication: We are working toward increasing the number of library subscriptions. At present the *Newsletter* is to be found in the libraries of a few American universities and one university in Israel. The *Newsletter* provides useful information, ranging from concerts and conferences to catalogs of Mozart collections, and beginning with the next issue, Gary Thal will be contributing a list of new and unusual recordings. We will also include reports and when possible abstracts of papers presented at annual meetings, and of course we always welcome contributions and suggestions for articles.

I look forward to seeing many of you at the annual meeting in Boston. And as always, I am grateful for your ideas about furthering of the goals of the Society.

—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.

Mozart in Vienna

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which Leopold Mozart was to pass fifty years. The Mozart family suffered perennially from the city's restricted intellectual climate and narrow musical boundaries. The court music was modest, and the church music had had its wings clipped by Enlightenment reforms inspired by Joseph II. Of course, the serenades and divertimentos written for social occasions were well received, but the pearls and polished gems that Mozart served up hardly found an audience equal to their worth. Few possibilities for concertizing existed, and, as for an opera house (Mozart's prime objective), there was none at all. The entire family yearned to get away from Salzburg, and Mozart was supposed to be the one who would make it possible. In this, at least, the family had always been in complete agreement, and certainly this was the case in the winter of 1780–81, when Leopold and Wolfgang together quite deliberately exceeded the leave of absence they had been granted for the production of *Idomeneo* in Munich.

Mozart often talked about his profession and, in doing so, showed he had very distinct preferences. Facing the need to leave Mannheim in early 1778, he confessed reluctance to go on to Paris,

because I have indeed been thinking about what I would do in Paris. I could make a go of it only by taking students, and I am not cut out for that kind of work. I have a living example of that here. . . . I am a composer and was born to be a Kapellmeister. The talent for composing that the good Lord so generously bestowed on me (I think I can say this without boasting, for I feel it more than ever) is something I cannot and must not bury in this way; and that's what would happen with a lot of students, for it is a very unsettling line of work. I would rather neglect the piano, to put it that way, than composing. For the piano is just a sideline with me, although thank God a very important sideline [letter of 7 February 1778].

It is evident that Vienna was a constant topic of conversation between father and son, with a Kapellmeister's position as the ultimate goal. For Mozart, that meant an opera house where he would make his name as an opera composer: Mozart's performances as a piano virtuoso were to serve merely as the means by which he put

himself forward as a composer. Teaching activities were not only of lesser importance but were a nuisance and, in the end, not worthy of him. And Leopold Mozart was certainly in accord with this order of priorities: "You write: I am a composer, I should 'not bury' my gift for composing, etc. etc.: who said you should? . . . To make your reputation in the world as a composer, you have to be either in Paris, Vienna, or Italy" (letter of 23 February 1778).

When the decision in early June 1781 to stay in Vienna was sealed with that notorious kick in the pants from Count Arco, Mozart landed in precisely the situation that Leopold Mozart had foreseen and was only to be expected. In that "marvelous place—the best place in the world for my line of work—" there was nothing to do but begin with what Mozart said he was "not cut out for." Mozart was reduced to giving piano lessons to women of the Viennese nobility, and when they left Vienna for holidays in the country, he was forced to holiday, too—without pay. Times for Mozart in Vienna were never again as hard as they were in this first year. And he was not even able to admit it all too openly, because he felt driven to justify himself to his father. For, when all is said and done, he had made his decision to stay in Vienna against his father's offered advice and expressed wishes.

The success of Mozart's singspiel the *Abduction from the Seraglio* proved of little help. Soon thereafter, German-language singspiel in the Nationaltheater was abandoned, and, in its place, the Italian Opera was installed once again, with other singers, other leadership, and a clear preference for opera in the Neapolitan tradition. The influence of Count Rosenberg-Orsini made itself felt, for he was the theater director in fact and as such was the head of the Italian faction at the Vienna Opera (and *not* Salieri, despite what one always hears). It was also Count Rosenberg-Orsini who was Mozart's actual antagonist and who constantly had to be reined in or reversed in this regard by the Emperor himself.

But it was not only in connection with the opera that it took Mozart time to gain access to Viennese musical circles. Even in that field where he was best known—as a pianist—recognition was hard to come by. It took a year before he was able to appear in a concert of his own at the Burgtheater and, thereafter, a couple of times in the Augarten. Only from the autumn of 1782 did he succeed in penetrating the salons.

And then, suddenly, Mozart was the talk of the town: he almost killed himself with concert appearances; from all quarters came pleas to participate in the concerts of others; and (most important) he was engaged to present concert series in the major salons of Prince Galitsin and Count Johann Esterházy. Enjoying the favor of the hour, Mozart organized and presented concerts of his own. As a piano virtuoso, Mozart presented exclusively his own works, for he wanted to make his name not as a pianist but as a composer. And the audiences were enthusiastic. It goes without saying that his earnings went up accordingly and made it possible for Mozart to live well as a freelance composer.

But playing the piano was not Mozart's chosen line of work, and neither was composing for the piano. His *métier* was opera. And it was not until the fall of 1785 that Mozart finally got the opportunity to compose an "Italian" opera. Of course, this had partly to do both with his long search to find promising material and with his demand for a librettist who was prepared to tailor a libretto to the composer's ideas. At the time when Mozart first met him, Da Ponte still had had relatively little experience writing opera; perhaps this is one reason why he was so amenable to working closely with the composer. And Mozart offered him a project that was a challenge of the highest order. To propose to make an opera of precisely this play, Beaumarchais's *La folle journée ou Le mariage de Figaro*, at this time was a decidedly self-assured and politically sensitive venture, one that required a close reading of the political situation.

It certainly was not naiveté that caused Mozart to land on this text. Mozart must have been aware that, even if he succeeded in turning it into an opera, it would inevitably meet with strong reservations, not least because the opera was sure to offend one part of the audience at the Nationaltheater: that part of the nobility still clinging with accustomed hauteur to its hereditary rights. Although the political message embedded in *Figaro* may be difficult for us today to grasp, it was clearly understood by Mozart's contemporaries.

In any event, it would appear as though Mozart had just been waiting for this first big break in composing opera to start cutting back on performing at the piano as interpreter of his own compositions. For him, the piano was indeed only "a sideline, although a very important sideline." As opera composing engaged him more and more, he correspondingly reduced his public

appearances and changed to quite different instrumental groupings, indeed from 1788 on only rarely including the piano. Then came the string quintets, the late quartets, the preoccupation with trying out new instruments and new settings.

All of these kinds of pieces were written for specific performances, but they are anything but customary fare. Mozart was becoming less and less ready to compromise and increasingly demanding of his audiences, and he clearly felt he could afford it. True, the years 1788 and 1789 brought a calamitous slump in his income. The reasons, however, are readily seen: it was the time of the Turkish War, a time that caused Vienna's concert life as well as prospects for commissions or publishing compositions to sink to practically nothing. On top of that came the illness of Constanze, and, for Mozart, nothing was too dear for her care.

From 1790 on, however, Mozart's financial situation quickly recovered, thanks in part to the commission for *Così fan tutte*, personally procured for him by the Emperor. In other words, the notion of Mozart's steady descent into poverty is groundless. If you were to draw a curve depicting the progress of Mozart's financial success, you would have to begin with a low point in 1781, followed by a painfully slow rise, and reaching a very high level by the end of 1783. Then there would be a dip for the years 1788–89, with a clear ascent to the highest point of income in Mozart's last year.

But this preoccupation with Mozart's income tends to reduce the question of his success, of his accomplishments, to a matter of economics. Any attempt to measure success merely by external data is fallacious. The performers, the interpreters of a composition, have always received more applause than its composer, and more money as well. Mozart himself earned several times more for a single concert appearance than he did from the sale of a piano concerto whose beauty still enchants us two hundred years later.

If the only signs of recognition that mattered to Mozart were applause and concert fees, then it would in fact be difficult to understand why he so obviously cut back on playing the piano. You could even go a step further and ask why Mozart did not simply pack up and move to Prague, where his operas evoked storms of enthusiasm in contrast to their somewhat ambiguous reception in Vienna. The fees he received in Prague were just as high, nor

were they picky there about his giving performances for his own benefit, and Prague too had a wealthy nobility.

Mozart stayed anchored in Vienna for reasons that went far beyond purely economic considerations or the vagaries of success. Vienna's compelling attraction for Mozart came from its life as a metropolis, as an intellectual, cultural, and social center where influences and trends of the most variegated sorts came together in a kaleidoscope of colors, an exciting place of the most diverse currents and ideas. None of his Viennese operas could have originated in a court theater that was better suited for them, and this includes the court theaters in Mannheim and Munich, as well. Moreover, they owed their very existence to Mozart's direct participation in a society in ferment (and his keen observation of it), a society clearly able to manifest itself in Joseph II's Vienna, with all its hopes and fears for the unprecedented modernizing efforts of an absolute despot. Each of his operas amounted to a vigorous intervention into an ongoing debate, and, with its choice of material, each risked provoking extreme reactions.

And yet Vienna never actually became home to Mozart. In Vienna, he was someone from out of town, and so he remained. The company he kept was with outsiders, with persons whose position in society was by no means assured, who kept their antennae out for possible peril and reacted with seismographic precision to political developments. For this was indeed the eve of the French Revolution, and the atmosphere was charged and heavy with portent.

In the circle of Mozart's friends and acquaintances, for example, there was a remarkable number of Jews. Despite the Tolerance Edict of Joseph II, their position in Viennese society was still not firmly established, and the oppression they had suffered under Maria Theresia continued to be felt among them. Practically every biography mentions Mozart's apartment "auf dem Graben" (at the corner of Habsburgergasse), but seldom do they also point out that the rest of the house was occupied by the Arnsteiner family, the only Jewish family permitted to choose its own quarters (all the others were required to live in houses set aside for Jews; they were even denied a ghetto). And Mozart, being there, obviously had close contacts with the Arnsteiners. Raimund Baron Wetzlar von Plankenstern stood as godfather to Mozart's

first son, another sign of Mozart's unusual openness towards Vienna's Jews. Wetzlar's home was a meeting place for Jews, and it was here that Mozart first met Lorenzo Da Ponte. Although Da Ponte wore the habit of a Catholic priest, he always placed great store in his Jewish ancestry. In short, Mozart's familiar territory was not limited just to the famous salons and a few fellow musicians.

Mozart had no illusions about Vienna. Regarding the theater here, he once wrote he was fully aware "that the Viennese love to run you down" (letter of 2 June 1781). He was as prepared to flatter his audience as he was to impose uncompromising demands on them. If you wished to formulate an idea of Mozart's aesthetics, you would have to emphasize that he strived to combine the easy and unadorned with the difficult and demanding, that he spoke both of the "popular" and of that which "makes you sweat." You might even say it is a political aesthetic, a program of the Enlightenment. He is constantly seeking to show not just one side but, at the same time, the other side as well. With Mozart, there are no "good" and "evil" persons, no principles personified of black and white, but rather complex beings who through their actions—suffering and triumphant, malignant and benign—come to know themselves in all their attributes. He seeks to get at the heart of man's being, not in singling out one special virtue but in trying to comprehend his complex nature. Mozart is a composer of the mind and not just of the emotions, and thus his abiding mode of expression is the drama and not the narrative epic.

Mozart's is a music of contrasts, often strident but never "to the point of being unbearable" (letter of 26 September 1781), as he once put it. And it was the city of Vienna that gave Mozart that way of life and those contradictory impulses that ultimately made the works of the Vienna years possible. For these compositions, Vienna was perhaps indeed "the best place in the world"—we know of none better. Whether it was also "a wonderful place," well, that's another question.

—Volkmar Braunbehrens
Translated by Bruce Cooper Clarke

A Mozart Autograph in America

The appendix of the *Neue Mozart-Ausgabe* volume of *Le nozze di Figaro* (2:638–41) contains a draft of a recitative and aria of what eventually became Susanna's "Giunse alfin il momento" and "Deh vieni."

In manuscript, Mozart laid out sixty-nine measures (and one note of a seventieth) as follows: the recitative and the first seven measures of the aria occupy four surfaces of one bifolium (i.e., "<"); the rest fills four surfaces of a second.

In Mozart's time, a sheet of newly manufactured, mold-produced, quarto-sized paper underwent a folding-cutting procedure that resulted in the creation of two bifolia, one nested inside the other (i.e., "<<"), and yielding eight consecutive writing surfaces. In this case, for whatever reason, Mozart unnested the two bifolia, placing one after the other. Both eventually became the property of Aloys Fuchs and later began a series of adventures, during

which time and for unknown reasons the two bifolia became separated, their locations uncertain. That the two bifolia were cut from the same sheet is almost certain, since the four quadrant watermarks are present in both the correct geometric positions and orientations on the two bifolia.

In *Mozarts Schaffenweise*, Ulrich Konrad states that the site of the first bifolium was unknown and that the second was in a private collection in Paris. Alan Tyson, in the *NMA* watermark catalog (1992—see watermark type 72, pp. 39–40), stated that both were in private collections, the first in Germany and the second in the United States. I am of the opinion that Tyson examined the second item when it was put up for sale in London but knew the identity of neither seller nor buyer.

It was Cornell University's music librarian, Lenore Coral, who noticed in a book on American collectors by Nicholas

A. Basbanes (*A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* [New York: Holt and Co., 1995]) that a certain Mozart autograph resided in Santa Barbara. She mentioned it to Neal Zaslaw, who asked Santa Barbara-based Derek Katz to investigate further. Katz gave the website address for the Karpeles Manuscript Library to Zaslaw, who brought it to my attention. It proved to display a portion of a Mozart manuscript entitled "The Marriage of Figaro." The address is: <<http://rain.org/~karpeles/treasure.html>>.

The displayed document is the second of the two bifolia described above, and the precise location of this holograph is now known to Mozart scholars. There are seven libraries maintained by the collector David Karpeles. Together they constitute the world's largest private holding of original documents and manuscripts. The autograph referred to here is located at 430 Hot



Draft of aria "Non tardar amato bene" from *Le nozze di Figaro*, K. 492. Reproduced with permission of David Karpeles.

Springs Road, Montecito, California. This facility is open only on special occasions, and the nearby museum in Santa Barbara, also a Karpeles facility, should be contacted for further details. The telephone number is (805) 962-5322.

Electronic communication with Mr. Karpeles has enabled me to gather additional information that he has authorized me to release. Permission was also granted to reproduce his manuscript. I am most grateful to Mr. Karpeles for his generosity.

The bifolium was purchased by Mr. Karpeles's agent in a sale at Sotheby's in London on 17 May 1990. Mr. Karpeles has no knowledge of the provenance of the manuscript prior to his purchase, and the catalog of sale provides no information on this subject. One reference to the first bifolium of the pair (Karpeles's autograph

being the second) states that it is "described and illustrated in part in the sale catalog of Liepmannsohn, no. 55, lot 24; the present whereabouts of this other manuscript are unknown."

The hammer price was £82,500 at the conversion rate of £1=\$1.79. With commissions, Mr. Karpeles paid a total of \$177,000.

Daniel Hertz, in his article "Mozart and Da Ponte" (*Musical Quarterly* 79 [1995]: 700-18) speculates on why Mozart rejected this first attempt at Susanna's aria. "The rather harsh word 'tregua,' meaning 'truce' or 'respite,' which Mozart emphasizes as a long-held climactic tone in his setting, is not one of those expressions favored by Da Ponte or Metastasio for declarations of love. But then, the situation is duplicitous. Susanna knows that Figaro is listening and

that he believes she is singing to the count; hence the rather stagey effect of the text and the striding grandiloquence of the tune, which has all the earmarks of an opera seria rondò. Mozart broke off his setting after thirty-five measures. Something was not right. Da Ponte had to come up with another text. Perhaps Mozart argued for a verse that was simpler in tone and more pastoral, more appropriate to Susanna in other words, even though she is dressed as the countess. Da Ponte responded with the sublime . . . 'Deh vieni non tardar, oh gioia bella,' . . . [and] Mozart then set [this text] to music that is the crowning glory of the opera and its last aria" (p. 706).

—Daniel N. Leeson
Los Altos, California

Compressed to include only lowest four staves of manuscript page.

Recording Review

Mozart Piano Concertos No. 22, K. 482, and No. 23, K. 488. Robert Levin, fortepiano; The Academy of Ancient Music, Christopher Hogwood, dir. Editions de l'Oiseau-Lyre 452 052–2.

Listening to a Mozart recording by Robert Levin is never a dull experience: his virtuosic command of the fortepiano and his bold realizations of the score (he embellishes thematic material and improvises cadenzas and lead-ins) never fail to engage the listener. The latest release in his cycle of Mozart piano concertos with Christopher Hogwood and the Academy of Ancient Music—No. 22 in E-flat, K. 482 and No. 23 in A, K. 488—will not disappoint his devotees. Even those with more conservative tastes will find much to admire in Levin's fresh and imaginative approach and in the orchestra's splendid performance.

K. 482 and K. 488, completed in the winter of 1785–86, complement each other well on a single offering. While both feature dark, minor-mode slow movements followed by sprightly rondo finales, their first movements are markedly contrasting: K. 482's is bold and imposing, K. 488's intimate and somewhat resigned. On the whole, Levin and Hogwood effectively bring out both these general similarities and differences. Hogwood's forthright, aggressive presentation of the main theme of K. 482/i contrasts strikingly with his pristine and nuanced phrasing at the opening of K. 488/i, while Levin's exuberance is especially striking in the finales.

The two pieces at hand—as with all Mozart piano concertos from No. 15 in B-flat, K. 450, onward—exhibit prominent woodwind writing, and one of the highlights of this recording is the immaculate woodwind playing. The winds blend

delicately in the orchestral exposition of K. 482/i and the *Andantino cantabile* of K. 482/iii; the flute and bassoon respond sensitively to each other in the C-major section of K. 482/ii; and the bassoon articulates its runs at the beginning of K. 488's bustling last movement with meticulous and brilliant precision. The sustained *piano* chords in the woodwinds at the masterful ending of K. 482/iii—Mozart brings back material from the beginning of the second section to conclude the movement—are beautifully rounded; here, as elsewhere, the ensemble is first rate.

On many occasions Levin more than matches the refinement of the orchestral playing. His unaccompanied rendition of the opening theme of the slow movement of K. 488, for example, is a lesson in the affective power of understatement. By slightly accentuating disjunctions in the theme, Levin makes its frailty palpable. This is especially effective in measure 10, where the unaccompanied, ascending G-major arpeggio dies away exquisitely to nothing and Levin pauses momentarily before concluding the theme. Hogwood's ensuing *tutti* opens out gracefully in measure 16 with the first *forte* dynamic level of the movement. Here, Levin's reinforcement of the bass of the texture (*col basso* indications in Mozart's autograph scores suggest that the late eighteenth-century soloist would have supported orchestral *tutti*s in this way) is intuitively and convincingly musical.

But is Levin right to subject the return of the main theme (at measure 53) to significant embellishment? After a section in A major, the return to F-sharp minor with the austere solo presentation in the piano is a moment of gloomy resignation, recapturing the somber mood of the opening. Much of the subtlety and fragility of Levin's first presentation of the main theme is lost

among his numerous flourishes and elaborations. One cannot but feel that the spirit of the movement as a whole would have been better realized by a stricter adherence to its printed text.

If the embellishments to the main theme of K. 488/ii are perhaps too flamboyant for this movement, other embellishments in K. 482 and K. 488 are much more satisfying. Good cases in point are Levin's addition of subtle sixteenth-note flourishes to the reprise of the second theme in K. 488/i (meas. 229) and his various presentations of the main theme of K. 482/iii with small elaborations. Even if Levin's scalar decoration in the *ritornello* immediately preceding the cadenza of K. 482/i and little adornments to the orchestral exposition of K. 488/i seem slightly overwrought, they certainly attest to the great joy he exhibits in performing Mozart's works. In fact it is the tangible sense of *joie de vivre* that is the most consistently endearing quality of Levin's playing.

In the booklet accompanying this CD, Levin writes: "While a recording necessarily brings familiarity over time, it is our intention to present this Mozart cycle as a series of idealized live performances, preserving the whims of a particular movement" (p. 8). This seems slightly disingenuous, as a recording cannot avoid a degree of reification. Nonetheless, Levin and Hogwood come close to realizing this ideal in the performances of K. 482 and K. 488. Their polished, nuanced, and often inspired playing retains the energy and unpredictability of an arresting concert performance. As a result, the recording preserves admirably well the dynamism and vibrancy of these extraordinary works.

—Simon P. Keefe
Christ Church, Oxford

Mozart Society of America: Election of Officers and Board Members

According to the Bylaws of the Mozart Society of America, election of officers and board members should take place during the two months before the annual meeting (30 October 1998). Thomas Bauman, Chair of the Nominating Committee, reports that the Committee has run into a problem created by the requirement in the Bylaws that a double slate of officers be drawn from past and present members of the Board. There is not at this time an adequate pool of eligible board members from which to choose a double slate. Therefore Chair Bauman has forwarded the following motion:

Moved by the MSA Nominating Committee, that the Board of Directors authorize a suspension of the rules for Nominations and Elections in the Society's Bylaws (Article IV, Section C) for the election of officers held in 1998.

This motion has been approved by the Board of Directors and will be presented as an action item at the annual meeting on 30 October. Ballots will be mailed to the entire membership as soon as possible after the meeting, and voting will take place as prescribed in the Society's Bylaws.

Abstracts of Mozart Papers to be Delivered at
the Sixty-Fourth Annual Meeting of the American Musicological Society
28 October – 1 November 1998, Boston, Massachusetts

BACH, MOZART, AND AFFEKT

Robert Marshall, Session chair

Laurel E. Zeiss: "The Orchestra Speaks For Him": The Instrumental Music in Mozart's Accompanied Recitatives

In his dictionary entry on accompanied recitative, Jean-Jacques Rousseau makes a remarkable assertion concerning the role of the orchestra in *accompagnato*:

[Accompanied Recitative] . . . The actor agitated, transported with a passion which does not permit him to say all, interrupts himself, stops, breaks off, during which time the orchestra speaks for him, and these silences, thus filled, affect the audience infinitely more than if the actor himself spoke all that the music makes them understand.

Rousseau was not alone in his assertion that the orchestra "speaks" to listeners in a more eloquent manner. Many other late eighteenth-century theorists echo his claim. Krause, for example, states the instruments "still portray distinctly and communicate even more effectively the Affekt of the singing to the listener." When words fail the characters, according to these writers, the orchestra steps in. What it conveys is equal to or beyond words.

Using examples from Mozart's operas, I will discuss how and when the orchestra "speaks" during accompanied recitatives and explore the role the genre plays in the changing perceptions of the value of instrumental music during the late eighteenth-century. While the theorists do not overtly state that the orchestra's music is superior to the texted vocal music, they do suggest that it has the power to express feelings in a more cogent fashion. In an age that consistently criticized instrumental music as "inarticulate" and "vague" these assertions are striking.

MOZART DISCOVERIES

Christoph Wolff, Session chair

Neal Zaslaw: The Non-Canonical Status of Mozart's Canons

Mozart's canons—like other music for his immediate circle, his dance music, sketches,

and contributions to pasticcios (but unlike operas, church, chamber, and orchestral music)—are incompletely and misleadingly represented in the *Köchel Verzeichnis* and *Neue Mozart-Ausgabe*. The confusion arises from (1) the bizarre state of the canons' sources, and (2) anachronistic paradigms ("masterpieces for posterity") by which musicologists have interpreted works by "original geniuses."

(1) Many canon autographs are in sketch or draft notation rather than fair copy; canons, being brief, are often on unlabeled single leaves, easily misplaced; friends apparently swapped minuets and canons, thus assembling private anthologies of mixed authorship; Mozart's widow sent canons she found among his papers, several not by him, to Breitkopf & Härtel for their *Œuvres complètes*; Simrock's edition, published the same year (1804), has remained unrecognized as based on possibly authentic sources different from those used by Breitkopf & Härtel; Mozart's family and others cut up canon manuscripts to present strips to autograph collectors.

(2) Editors of Köchel and NMA, believing that Mozart rarely sketched, overlooked more than a dozen sketch-leaf canons, and failed to consider that canons notated as a polyphonic model, in score, or on a single staff, may signify three distinct activities on Mozart's part (Denis Brian Collins, Ulrich Konrad), that canonic exercises must be explained differently from Hausmusik canons, and that Mozart promulgated only twelve of his canons. Mozart's canons display a continuum of types and functions, rather than the binary division, sketch or draft vs. finished-artwork, suggested by Köchel and NMA.

The handout inventories Mozart's canons and sources, and attributes canons by other composers.

Daniel R. Melamed: Source Evidence on the Genesis of *Die Entführung aus dem Serail*

The genesis of Mozart's *Die Entführung aus dem Serail* is well documented in Mozart's letters and in the two versions of the libretto represented by Bretzner's original and Mozart's and Stephanie's revision. Thomas Bauman and Gerhard Croll have used the

letters and librettos to reconstruct the circumstances of the work's creation, the revisions Mozart and his librettist undertook during the long delays in its production, and its first performances. But many questions remain, especially about the second half of the opera, which Mozart discussed much less.

In this study I offer insight on the opera's genesis from Mozart's autograph score. This material has hardly been considered, partly because most of the autograph (split between Cracow and Berlin) was inaccessible for many years. The autograph contains five different papers in addition to pasteovers, extra orchestral parts, renumbered pages, corrections, and evidence of the replacement of entire pieces.

The autograph can help answer questions about the order of composition, revisions, and the addition and removal of pieces at various stages. It can help us explore Mozart's and Stephanie's substantial reworking of Bretzner's model. And it can be a starting place for fresh looks at Mozart's report on Osmin's "towering rage" aria, at a surprising revision of one of the most characteristic Turkish numbers, and at the apparent origin of the Act II drinking duet in a lost work by Mozart.

David J. Buch: *Der Stein der Weisen*, Mozart, and Emanuel Schikaneder's Fairy-Tale Singspiels

After his success with Karl Ludwig Giesecke's *Oberon, König der Elfen* at Vienna's Theater auf der Wieden (7 November 1789, based on Sophie Seyler's adaptation of Wieland's epic, with music by Paul Wranitzky), Emanuel Schikaneder wrote a new libretto for the theater, *Der Stein der Weisen oder die Zauberinsel* (11 September 1790), his first based on Wieland's collection of fairy tales, *Dschinnistan* (1786–89). An analysis of recently discovered manuscript librettos reveals the literary and theatrical sources of this singspiel, dating back to *contes orientaux*, Parisian fair plays, and fantastic plots in the commedia dell'arte tradition. An examination of this and three other "magic" singspiels by Schikaneder, *Die*

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Abstracts of Mozart Papers

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schöne Isländerin oder *Der Muffti von Samarkanda* (22 April 1790), *Der wohlthätige Derwisch* oder *Die Schellenkappe* (early 1791, also based on *Dschinnistan*), and *Ludwig Herzog von Steiermark* oder *Sarmäts Feuerbär* (31 August 1791), demonstrates how Schikaneder developed to his fourth fairy-tale work in the Wieland series, *Die Zauberflöte*.

The collaborative music of *Der Stein der Weisen* and *Der wohlthätige Derwisch* will be discussed as well, especially the attributions to Mozart in the former. Recently discovered sources for these singspiels shed new light on the musical devices that were used in this theater to depict supernatural events and characters. Thus we learn how Mozart both invokes and departs from these conventions, introducing a rather original approach to the genre. This analysis challenges received wisdom about Mozart's singspiel and provides a better historical context of libretto and musical style.

Dexter Edge: The Copy Shop of the Theater auf der Wieden and the Mozart Attributions in the Hamburg Score of *Der Stein der Weisen*

The singspiel *Der Stein der Weisen*, first performed by Schikaneder's company in the Theater auf der Wieden in Vienna in September 1790, was billed as a collaboration among five composers, including Wolfgang Amadeus Mozart. As David Buch has discovered, the university library in Hamburg preserves a full score of the opera that includes handwritten attributions for each individual number. Three items are specifically attributed to Mozart: the duet "Nun liebes Weibchen" (K. 592a/625) and two sections of the second-act finale. The attributions in the finale were previously unknown, and, if authentic, would represent the first discovery of completely "new" mature Mozart this century.

My study of Mozart's Viennese music copyists has allowed me to show that the Hamburg score was produced in the copy shop of the Theater auf der Wieden,

probably in the mid 1790s. Although the score itself bears no direct indication of its provenance, five of its six copyists and both of its principal paper-types are found in a score of Süßmayr's *Der Spiegel von Arkadien* in the Gesellschaft der Musikfreunde. The Süßmayr score is inscribed "Zu haben beim Hl: Weis / Mitglied des k: k: privil: Theater / auf der Wieden in Wien" ("Herr Weis" may be Kaspar Weis, a member of Schikaneder's company). Furthermore, both scores belong to a wider complex of the theater's manuscripts, now in libraries in Hamburg, Frankfurt, Berlin, and Vienna. The early Viennese provenance of the Hamburg score and the likelihood that the attributions are in the hand of one of the principal copyists lend strong circumstantial support to Mozart's authorship, although it cannot be taken as proven on these grounds alone.

Gift for Founding 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 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, K. 365a (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.

Correspondence

To the Editor:

I read with the greatest interest Eric Offenbacher's detailed record review of *Mozart-Raritäten für Kammermusik* on Musica Bavarica MB 75 106, particularly the comments about the Romance for Piano in A-flat Major, K. Anh. 205 (C 27.04), which he describes as a "true first recording" (see *Newsletter* II/1).

In fact, this lovely little piece was previously recorded on 78s by three much earlier pianists, Edwin Fischer, Eileen Joyce, and Lubka Kolessa, probably in something like the same version that was published in 1802 by Mollo. (I recall learning the piece in my teens from a 1909 Carl Fischer reprint edited and revised by Hans T. Seifert, a version that sounded more like early Beethoven than Mozart.)

In preparing the repertoire for an all-Mozart disk that was released several years ago on the Music and Arts label (for full contents, see below) and which I performed on my own 1793 Graebner Brothers (Dresden) fortepiano, I examined a newer edition and reconstruction of the work by Karl Marguerre for Ichthys Verlag Stuttgart (Ed. No. 205, 1972), which took

into account the findings of Wolfgang Plath (1967). Following Dr. Plath's thoughts (which Dr. Offenbacher implies are still valid today) that the work might be a keyboard arrangement of an original Mozart fragment, Marguerre changed the key from A flat to B flat, and I recorded the piece that way with a few emendations of my own. The album is listed as:

Igor Kipnis, *Mozart on the 1793 Fortepiano*. Sonata No. 11 in A Major, K. 284c/331; Fantasia in D Minor, K. 385g/397, and Rondo in D Major, K. 485; Klavierstück in F Major, K. 33B; Fantasy in F Minor, K. 383c; Kleiner Trauermarsch in C Minor, K. 453a; Romance K. Anh. C27.04; Praeludium in E Minor (K. deest); Adagio in B Minor, K. 540; 12 Variations in C Major on "Ah, vous dirai-je, Maman," K. 300e/265. Performed on a 1793 Graebner Brothers fortepiano (Dresden). Music & Arts Programs of America CD-660.

Sincerely,
Igor Kipnis
West Redding, Connecticut

Works in English: 1997

[Editor's Note: At the suggestion of several members and with the approval of the Board of Directors and the Editor of the *Newsletter*, the list of publications has been expanded to include work published in English as well as work by American scholars.]

BOOKS

Dimond, Peter, comp. *A Mozart Diary: A Chronological Reconstruction of the Composer's Life, 1761–1791*. Westport, Conn.: Greenwood, 1997.

Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. New York: W.W. Norton & Company, 1997.

Step toe, Andrew. *Mozart*. New York: A. Knopf, 1997.

ARTICLES IN PERIODICALS AND BOOKS

Adelson, Robert. "Woodwind Performance: Reading between the (Ledger) Lines: Performing Mozart's Music for the Bass Clarinet." *Performance Practice Review* 10 (1997): 152–91.

Avery, Mark. "A Comparative Examination of the Notation of Selected Orchestral Bassoon Solos." *Double Reed* 25 (1997): 29–42.

Barry, Barbara R. "Inversional Symmetry in *The Magic Flute*." *Opera Journal* 30 (1997): 14–27.

Buch, David J. "Mozart and the 'Theater of der Wieden': New Attributions and Perspectives." *Cambridge Opera Journal* 9 (1997): 195–232.

Canfield, J. Douglas. "The Classical Treatment of Don Juan in Tirso, Molière, and Mozart: What Cultural Work Does It Perform?" *Comparative Drama* 31 (1997): 42–64.

Drummond, John D. "The Keyboard in Mozart Opera: A Review of the Evidence." In *Liber amicorum John Steele: A Musicological Tribute*, 433–52. Stuyvesant, N.Y.: Pendragon, 1997.

Eisen, Cliff. "Another Look at the 'Corrupt Passage' in Mozart's G-minor Symphony, K. 550." *Early Music* 25 (1997): 373–81.

Fraase, Trudy. "The Interpretation of the Ornamentation in Mozart's Oboe Quartet K. 370 (368b)." *Double Reed* 25 (1997): 5–19.

Gillessen, Klaus. "A Bassoon Part to Mozart's Coronation Mass." *Double Reed* 25 (1997): 53–55.

Guinther, Louise T. "Another View." *Opera News* 61 (1997): 35. [A discussion of the 1985 revival in New York City of Beaumarchais's 1784 play, *La folle journée ou le mariage de Figaro*.]

Humphreys, David. "Something Borrowed." *Musical Times* 138 (1997): 19–25.

Jeffrey, Brian. "Knowledge Is Advanced this Way—An Identification for Giuliani's 'Gran Pot-Pourri,' Op. 67: Giuliani and Mozart." *Classical Guitar* 15 (1997): 24, 26–27.

Kamien, Roger, and Naphtali Wagner. "Bridge Themes within a Chromaticized Voice Exchange in Mozart Expositions." *Music Theory Spectrum* 19 (1997): 1–12.

Kearns, Andrew. "The Orchestral Serenade in Eighteenth-Century Salzburg." *Journal of Musicological Research* 16 (1997): 163–97.

Kujala, Wilfrid. "Mostly Meliorated Mozart." *Flutist Quarterly* 22 (1997): 26–30.

Lasker, David. "Reality by Design." *Opera Canada* 38 (1997): 11–13.

Latcham, Michael. "Mozart and the Pianos of Gabriel Anton Walter." *Early Music* 25 (1997): 382–400.

Lysloff, René T. A. "Mozart in Mirrorshades: Ethnomusicology, Technology, and the Politics of Representation." *Ethnomusicology* 41 (1997): 206–19.

Pennino, John. "Another View." *Opera News* 62 (1997): 34. [Information about *La clemenza di Tito* in the United States.]

Riggs, Robert. "Mozart's Notation of Staccato Articulation: A New Appraisal." *Journal of Musicology* 15 (1997): 230–77.

Rothstein, Edward. "Not Even Mostly Mozart, But Clearly Some." *New York Times*, 12 June 1997, 12(B).

Russell, Charles C. "Confusion in the Act I Finale of Mozart and Da Ponte's *Don Giovanni*." *Opera Quarterly* 14 (1997): 25–44.

Schuessler, Annemarie. "Two Pianos, Two Pianists: Literature for a Lifetime." *Clavier* 36 (1997): 30–33.

Smith, P. J. "Worth the Wait? In the Last Act of *Le nozze di Figaro*, a Long Procession of Arias Delays the Opera's Resolution." *Opera News* 61 (1997): 16–17.

Stock, Jonathan P. J. "Orchestration as Structural Determinant: Mozart's Deployment of Woodwind Timbre in the Slow Movement of the C-minor Piano Concerto, K. 491." *Music and Letters* 78 (1997): 210–19.

Swain, Joseph P. "Musical Disguises in Mozart's Late Comedies." *Opera Quarterly* 13 (1997): 47–58.

Teachout, T. "Coda: Do the Wrong Thing (the Moral of *Così fan tutte* and *Billy Budd*)." *Opera News* 61 (1997): 54.

The following publications were omitted from the bibliography for 1996.

BOOKS

Zaslaw, Neal, ed. *Mozart's Piano Concertos: Text, Context, Interpretation*. Ann Arbor: University of Michigan Press, 1996.

ARTICLES

Portowitz, Adena. "A Profile of the Secondary Theme in the First Movements of Mozart's Early Concertos." *Israel Studies in Musicology* 6 (1996): 33–58.

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Works in English: 1997

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Sheer, Miriam. "Bergman's Cinematic Treatment of Mozart's Overture to *The Magic Flute*." *Israel Studies in Musicology* 6 (1996): 59–70.

Zaslaw, Neal. "Audiences for Mozart's Symphonies during His Lifetime." *Israel Studies in Musicology* 6 (1996): 17–32.

DISSERTATIONS 1997

Brown, Kristi Ann. "A Critical Study of the Female Characters in Mozart's *Don Giovanni* and *Die Zauberflöte*." Ph.D. diss., University of California, Berkeley, 1997.

Brown, Louise Fallon. "The Special Attributes of Mozart's Scoring in the String Quintets." D.M.A. diss., University of Cincinnati, 1997.

Clark, Dale Roy. "The Bassoon in Mozart's Operas: A Dramatic and Musical Evaluation." D.M.A. diss., Boston University, 1997.

Clark, Mark Ross. "The Enlightened Transposition: *Così fan tutte* in Colonial America Philadelphia, 1785." D.M.A. diss., University of Washington, 1997.

Dunnell, Rebecca Cotten. "Mozart's Concerto for Flute and Harp, K. 299: A Reflection of the Socio-Musical World of 1770s Paris." D.M.A. diss., University of North Carolina, Greensboro, 1997.

Keefe, Simon Patrick. "Dialogue in the First Movements of Mozart's Viennese Piano Concertos." Ph.D. diss., Columbia University, 1997.

P'ng, Tean-Hwa. "First-Movement Cadenzas for Wolfgang Amadeus Mozart's Piano Concertos K. 466, 467, 482, 491, 503, and 537." D.M.A. diss., West Virginia University, 1997.

Schlimmer, Alexa Jackson. "Ornamentation as Applied to Selected Soprano Concert Arias, Operatic Arias and Sacred Works of Wolfgang Amadeus Mozart." D.M.A. diss., University of North Carolina, Greensboro, 1997.

Wang, Esther. "Mozart Piano Concerto in G Major, K. 453: The First-Movement Cadenzas." D.M.A. diss., University of Cincinnati, 1997.

DISSERTATIONS 1995

[The following were not included in the list of dissertations for 1995 published in Vol. I, No. 1, of the *Newsletter*.]

Bethanis, Wayne Douglas. "The Comparative Application of Heinrich Koch's Observations on Sonata-Allegro Form Found in the *Versuch einer Anleitung zur Composition* to Mozart Sonata K. 310, Haydn Sonata H. XVI:52, and Beethoven Sonata Op. 42, No. 2." Ph.D. diss., Claremont Graduate University, 1995.

Portowitz, Adena L. "Mozart's Early Concertos, 1773–1779: Structure and Expression." Ph.D. diss., Bar-Ilan University, 1995.

Calls for Papers

The **Western Society for Eighteenth-Century Studies** (WSECS) invites proposals dealing with all aspects of the "long" eighteenth-century. Paper proposals (and any inquiries) should be directed to Ted Ruml, WSECS, Department of English, California State University, San Bernardino, CA 92407; truml@wiley.csusb.edu, (909) 880-5886. All paper proposals must be submitted by October 15.

The **Mozart Society of America** meeting during the annual meeting of the American Society for Eighteenth-Century Studies (24–28 March 1999, Milwaukee) invites papers on the topic "Mozart and Eighteenth-Century Musical Dialect." Send proposals before 15 November 1998 to Isabelle Emerson (Music Dept., University of Nevada, Las Vegas, NV 89154-5025; e-mail:

emerson@cfpa.nevada.edu) or Edmund Goehring (Program of Liberal Studies, University of Notre Dame, Notre Dame, IN 46556; e-mail: goehring.1@nd.edu).

The **Zentralinstitut für Mozart-Forschung** under the aegis of the Internationale Stiftung Mozarteum in Salzburg, will host on 18–19 June 1999 a musicological conference in Salzburg entitled "Concert Arias in the Second Half of the Eighteenth Century: Perspectives of a Genre" and extends herewith an invitation for papers. Applications should include a brief abstract and must be submitted no later than 30 November 1998 to the Zentralinstitut für Mozart-Forschung, attention of Dr. Faye Ferguson, Schwarzstrasse 27, A-5020 Salzburg, Austria, or e-mailed to office@nma.at.

From the Internationale Stiftung Mozarteum Salzburg

Applications are requested for the position of musicological assistant to the Editors-in-chief of the *Neue Mozart-Ausgabe* (German as native language required, with a good knowledge of English and Italian). More information is available on the web (address: www.nma.at).

Calendar

CONFERENCES

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

Northeast American Society for Eighteenth-Century Studies, 17–20 September 1998, Williams College, Williamstown, Mass. Address: Susan Kohut, NEASECS Conference Coordinator, P.O. Box 429, Williamstown, MA 01267; e-mail: susan.kohut@williams.edu; fax: (413) 597-4015.

Canadian Society for Eighteenth-Century Studies, 17–20 September 1998, University of Alberta, Edmonton. Address: Robert Merrett, Associate Dean of Arts (External Affairs); tel: (403) 492-9134, 492-4221, 492-2179; fax: (403) 492-7251, 492-8142; e-mail: robert.merrett@ualberta.ca.

Midwestern American Society for Eighteenth-Century Studies, 8–10 October 1998, Mackinaw City, Mich. Address: Cinda May, Lilly Library, Indiana University, Bloomington, IN 47405; fax: (812) 855-3143; e-mail: cindamay@indiana.edu.

East-Central American Society for Eighteenth-Century Studies, 9–11 October 1998, Salisbury, Md. Address: William C. Horne, English Dept., Salisbury State University, 1101 Camden Ave., Salisbury, MD 21801; fax: (410) 543-6068; e-mail: wchorne@ssu.edu.

American Musicological Society, 29 October–1 November, 1998, Boston, Mass. Address: School for the Arts, Boston University; web site <http://www.bu.edu/SFA/AMS98>.

British Society for Eighteenth-Century Studies, 4–6 January 1999, St. John's College, Oxford. Diverse topics; "Music and Its Publics," address: Dr. John Dukley, Dept. of French, School of Modern Languages, King's College, University of Aberdeen, Old Aberdeen AB9 2UB; tel: 01224 272148; e-mail j.dunkley@abdn.ac.uk. (For further information, see American Society for Eighteenth-Century Studies, Summer 1998 News Circular No. 109.)

Western Society for Eighteenth-Century Studies, 19–21 February 1999, California State University, San Bernardino. Address: Ted Ruml and Aurora Wolfgang, Conference Co-chairs, Dept. of English, California State University-San Bernardino, San Bernardino, CA 92407-2397; tel: (909) 880-5885; fax: (909) 880-7086.

South Central Society for Eighteenth-Century Studies, 25–27 February 1999, Shreveport, La. Address: Conference Director, Robert Leitz III, Noel Memorial Library, LSU-Shreveport, Shreveport, LA; tel: (318) 798-4161; e-mail: rleitz@pilot.lsu.edu; or Kevin Cope, Dept. of English, LSU, Baton Rouge, LA 70803; tel: (504) 388-2864; e-mail: 72310.3204@compuserve.com.

Southeastern Society for Eighteenth-Century Studies, 4–6 March 1999, Knoxville, Tenn. General information address: Peter Höyng, Dept. of Germanic Languages, University of Tennessee, Knoxville, TN 37996; e-mail: hoeyng@utk.edu.

American Society for Eighteenth-Century Studies, Annual Meeting, 24–28 March 1999, University of Wisconsin, Milwaukee. Mozart Society of America: Address: Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025; e-mail: emerson@cfpa.nevada.edu; fax: (702) 895-4239; or Edmund Goehring, Program of Liberal Studies, University of Notre Dame, IN 46556; e-mail: goehring.1@nd.edu.

Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Salzburg, 18–19 June 1999, Salzburg. Address: Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Schwarzstrasse 27, A-5020 Salzburg, Austria, ATT: Dr. Faye Ferguson, or e-mail: office@nma.at.

Tenth International Congress on the Enlightenment, 25–31 July 1999. Address: Andrew Carpenter, Dept. of English, University College, Dublin 4, Ireland.

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. 10 October, 2:30 P.M.: Willsonia Boyer, soprano, Marijo Newman, pianist, All-Mozart vocal recital, Donnell Library Center, 20 W. 53d St., New York City. 4 November, 8 P.M.: David Oei and Yuri Kim, pianists, Mozart's works for piano four-hand, CAMI Hall, 165 W. 57th St., New York City. 20 January 1999, 8 P.M.: Claring Chamber Players, Mozart's Birthday Concert, Divertimento K. 287, CAMI Hall. 25 April, 2:30 P.M.: David Oei and Yuri Kim, pianists, Mozart's works for piano four-hand, Donnell Library Center. 19 May, 8 P.M.: Claring Chamber Players, Mozart's String Quartets, CAMI Hall. Admission free for all events.

Mozart Society of California. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625-3637. Clifton Hart, President. 9 October: The Lark Quartet, Mayflower Presbyterian Church, Central Ave. and 14th St., Pacific Grove. 18 November: Robert Levin, piano, Sunset Center Theater, San Carlos between 8th and 9th, Carmel. 4 February 1999: Sari Gruber, soprano, Sunset Center Theater. 25 March: The Vienna Piano Trio, Sunset Center Theater. 28 April: The Ying Quartet with Eli Eban, clarinet, Sunset Center Theater. All concerts begin at 8 P.M. Admission \$15.00 for nonmembers.

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. 27 September: Mozart, Overture, *Marriage of Figaro*; Haydn, Symphony No. 99; Mozart, Horn Concerto, K. 447, David Wetherill, horn. 17 January 1999: Haydn, Symphony No. 14, Symphony No. 82; Mozart, Concerto K. 537, Andrew Willis, fortepiano. 25 April: Haydn, Symphony No. 39; Mozart Symphony No. 25, K. 183, other works. All concerts begin at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free and open to the public.

Mozart Society. Toronto, Ontario. 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada Tel: (416) 482-4173. Peter Sandor, Chairman. 8 October: Colin Tilney, fortepiano, and Stephen Marvin, violin, Mozart, Beethoven, and Boccherini. 20 October: Isabel Bayrakdarian sings Mozart; Society's Annual Party. 19 November: Peter Vinograde, piano, Haydn, Mozart, and Beethoven. 9 December: Toronto Chamber Society, David Fallis, conductor, opera choruses from the eighteenth century. January, performances by best students of University of Toronto Opera Division. March, Chinook Duo (piano, four hands). May, Erica Raum, violin.

CONCERTS AND LECTURES

Jupiter Symphony. New York City. 155 W. 68th St., New York, NY 10023 Tel: (212) 799-1259. Jens Nygaard, Conductor. Four series of seven concerts each, 14 and 15 September 1998 through 17 and 18 May 1999. Emphasis on music of Mozart and his contemporaries, frequent performances of music from other periods. Mondays at 2 and 7 P.M., Tuesdays at 8 P.M. All concerts at Good Shepherd Church, 152 W. 66th St., New York.

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

Mainly Mozart Festival. Arizona State University.

Midsummer Mozart Festival. San Francisco Tel: (415) 954-0850 Fax: (415) 954-0852; George Cleve, Music Director and Conductor.

Mostly Mozart 1999. July and August 1999. New York City: Lincoln Center.

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

San Luis Obispo Mozart Festival. San Luis Obispo. P.O. Box 311, San Luis Obispo, CA 93406; tel: (805) 781-3008. Clifton Swanson, Music Director and Conductor. July and August 1999.

Vermont Mozart Festival. Burlington, Vermont. P.O. Box 512 Burlington, VT 05402.

Woodstock Mozart Festival. Woodstock, IL.

Discounts for MSA Members

The following 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

Heartz, 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 Compleat Mozart*, 1991. \$24.50 (\$35).

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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
Newsletter

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