



1999 MSA Study Session

The annual meeting of the Mozart Society of America will take place on Friday, 5 November 1999, from 12:00 to 2:00 P.M. during the national American Musicological Society in Kansas City. 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
- Treasurer's Report
- Committee Reports
- New Business
- Other.

Following the business meeting, the study section will be in two parts. In the first, we will hear a regular-length paper based on the first abstract printed below, with time afterward for questions and discussion. Then we will split into two groups for concurrent discussions of the two other abstracts, led by their authors, who will provide materials designed to explain their ideas and facilitate individual questions and comments. Our hope is that this format will facilitate the substantial discussion among Society members that we believe to be one of the most important aims of the MSA.

Alexander Silbiger: Guitar Topics In Mozart's Piano Sonata K. 332

In a lucid and highly original analysis of the beginning of Mozart's Piano Sonata K 332, Wye Allanbrook called

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Guest Column: Wye J. Allanbrook

A Millennial Mozart?

When Ed Goehring asked me to write a guest column for the Mozart Society of America *Newsletter*, I assented without giving even a wayward thought to what precisely a guest columnist was intended to do. Turning to guest columns in earlier *Newsletters* for a clue, I saw that most of its previous executors defined the enterprise as an opportunity for a narrative of their personal Mozartian odyssey—the voyage of discovery that led them to make the composer a focus of their intellectual life. What fun, I thought; it's rare that we scholars get an excuse to tell our own stories in public. And besides, such a revelatory narrative can be helpful to those colleagues who may have been scrutinizing one's work with a slightly puzzled gaze, wondering how this or that bit got in there. Let's face it: protestations to objectivity to the contrary, we are where we've been, and our work can't help but be shaped by our particular mixture of prejudices, anxieties, and delights.

The crux of my own personal narrative I've always considered what can only be described as a conversion experience I had early on in graduate school. My first contacts with Leonard Ratner forced me to abandon the vaguely Hanslickian convictions I had held passionately in college about the glory of art for art's sake and the purity of absolute music. I was shown instead an art that, at least as exemplified in the music of Mozart and Haydn, was representational, socially based, and essentially communicative. I didn't put it to myself quite that way then, or for a

long time after, but that was what my studies with Ratner showed me, and it seemed indubitable. I saw that Mozart spoke to his audience by reflecting back to them representations of their own humanity—glimting fragments of the habitual human motions and gestures that constituted their particular social world. Composition was not a mysterious creative leap, but a play with the available, exercised within and sometimes against familiar limits. At the time what was dazzling to me was the mere fact of the existence in Mozart's music of these representations or topoi, of an expressive code contained in the music. (It was only later that I realized that a music with a code implied an audience capable of deciphering it—a music that existed to touch an audience.) I assumed at that time that my excitement at this discovery was merely a matter of temperament: it wasn't purely a disinterested pleasure I was feeling; it seemed to resonate with the way I see the world. I have always distrusted the self-styled outsider and flaunter of convention, finding such behavior irritatingly self-absorbed and short-sighted. I tend to dwell contentedly in convention, and have prized the sociable above the hermetic, the comedy of manners above the picaresque.

But here at the end of the twentieth century it seems I was not alone in forming my preferences. Looking around, one discovers fellow-travellers everywhere. For instance, I recognized one just recently, in a breezy little essay in the *New York Times Book*

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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. Deadlines for submissions are 15 November for the January issue and 15 June for the August issue.

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Guest Column

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Review by Harper's Magazine editor Michael Lind. Lind describes a reader's epiphany: reading in tandem critical works on both Dryden and Thomas Mann, he finds he now prefers the gregarious ways of the clubbable Dryden to the turgid and hermetic preoccupations of the early Mann ("the relationship of the artist to society and of morbidity to genius"), which had consumed him as an undergraduate. He does not hesitate to move from this private epiphany to proclaim the *fin de siècle* "collapse of the Romantic and modernist religion of art, and the marginalization of its central figure, the angelic/demonic *Originalgenie*." Taste at the *fin* of our millennial *siècle*, he argues, finds far more resonance in 1699 than it does in either of the century's ends thereafter. They were compromised by the sickly sweet scent of high art, and we inhabit more democratized times.

Certainly there has been a sea change in our field in the past two decades or so: the "new musicology" takes as its business the demystifying of the composer and the act of composition, connecting the composer with his audience and the musical habits of his contemporaries and his city, and rejecting formal, abstract analyses that are not socially or historically based. Mozart scholarship has followed this trend, vivid evidence of which is provided by Neal Zaslaw's purposefully downsizing nickname for the composer in a 1994 article—"Mozart the Working Stiff." John Platoff and Mary Hunter have shown us that to understand Mozart's Da Ponte operas we must understand opera buffa in Vienna and deconstruct the mythical cloud of the *Originalgenie* that enshrouds those canonical works. No one will discuss Mozart's piano concertos any more without setting them in the context of the young composer's urgent attempts to win a Viennese audience by his virtuosic performances at subscription concerts. And 1799—or at least 1789—can be seen to have its own resonances with 1999: Mozart's use of musical topoi has at times been compared to the rock technique of sampling, and at a lecture on Mozart's topical vocabulary

I delivered to an audience of Berkeley non-musician alumni, one woman, identifying herself as a literary critic, remarked that the habit of stitching varied musical gestures onto the surface of a work was, in its collage-like process, "post-modern."

Post-modernism— isn't that in fact what we have just been talking about? Clearly the critiques I have been discussing are post-modern critiques. Back in the innocent times when I first heard the phrase, I had a hard time with what seemed to me its illogicality: if "modern" and "contemporaneous" meant the same thing, how could something ever come *after* the up-to-the-minute? But of course "modern" in that phrase connotes not a quality—that of contemporaneity—but a particular epoch. It is a nominal adjective applied to a historical movement that just happened to occupy about two-thirds of the twentieth century. For Richard Taruskin (what better witness to describe the post-modern project for music?) this critique means to show

that the music regarded as set off from the world is still in the world, doing worldly work; . . . that musical meaning continues, as before, to arise out of the relations between the musical artwork and its many contexts, pharisaically stigmatized as "extra-musical"; . . . that artistic seriousness is not incompatible with social function." (*Text and Act* [New York, 1995], 17.)

"Post-modern" implies a reaction to the massive monolith of modernist thought, with its trust in cleanliness and godliness, of transcendence, of abstraction from the things of the messy human world. What once seemed modern now seems barren and mandarin. Post-modern art does not reject the vocabulary of modernism; it simply decenters and ironizes this vocabulary, shaping playful juxtapositions that pull the rug out from under the highbrow, forcing to our attention the issue of style. And mixed styles are mongrel, democratic; they cannot pretend to be elite.

Our critiques of Mozart may have taken a post-modern turn, but is Mozart himself post-modern? Frankly, I rather

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From the President

At the risk of repeating myself, I must nevertheless report that the Mozart Society of America continues to thrive. Membership is slowly but steadily increasing, and, even more heartening, the number of patron and life members has grown. Success in the area of communication was nicely demonstrated recently by Daniel Leeson's location of a Mozart autograph (a quarter leaf of K. 386): he e-mailed the membership of the Society and within two days received tips that put him on the trail (see the story on page 7 of Vol. 3/1). The already published catalogs of Mozart holdings in the Pierpont Morgan Library (Vol. 1/2) and in the Library of Congress (Vol. 3/1) will soon be complemented by catalogs of materials in the New York Public Library and in the Newberry Library; a list of items in smaller and private collections is being prepared. The Society business meetings during the annual American Musicological Society meeting have been well attended, and the accompanying study sessions have proved provocative and fruitful both in content and in format (see page 1 for information about the coming meeting in Kansas City). Our affiliate membership in the American Society for Eighteenth-Century Studies (ASECS) has served us well: not only does the Society have a session of its own at annual ASECS meetings, but other affiliate societies have welcomed us and announced our existence and work to their membership. Plans are moving ahead for the first of a series of biennial conferences that would feature performances as well as lectures and round-table discussions.

The number of libraries that subscribe to the Society *Newsletter* remains pitifully small. I urge members to request that their institutions carry the *Newsletter*. The number of student members is also very low. We could all encourage our students to join the Society; I welcome suggestions as to how the Society could serve student members. We have good contact with local and regional American Mozart organizations (see the Calendar on pages 16–17). Please let me know of other such organizations.

I am very pleased to extend a welcome to the three new members of the Board of Directors—Peter Hoyt, Mary Sue Morrow, and Jessica Waldoff—and to thank again all those who were willing to serve on the Board as well as our past and continuing Board members. My special thanks to the Nominating Committee and its chair, Thomas Bauman.

The Society is entering a new phase, having now completed its first official elections and having gained recognition from the IRS as a non-profit organization. I trust I am not overly sanguine in embracing the hope that the coming two years will continue the record of accomplishments achieved during the first years of the Society's existence. That record results from the work and support of you the members, and for that work and support let me express once more my deep gratitude on behalf of the Mozart Society of America.

—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.

Guest Column

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like this seemingly absurd idea, or at least I feel I have learned something about Mozart and his contemporaries by entertaining it. There has been some agitation recently to find a substitute for the word “Classic” or “Classical” as a description of Western European music in the latter half of the eighteenth century, but no plausible candidate for the successor has come forward. For nearly two centuries “Classic” has seemed to have provided a positive agenda for this period. To my mind, however, it simply means “proto-Romantic.” When the music of Mozart and Haydn could no longer be considered Romantic in itself (Hoffman’s famous early claim for it), it was framed as the next best thing: Romanticism’s ideal antecedent, a music of purity and balance, timeless in its hermetic remove from the world. There is no room in this definition for the socially based—and hence historically defined—representational and communicative music that I have described above. But why should we not choose to define this music against its past instead of reducing it to an upbeat to the future? Co-opting the musical language of the high Baroque, the *galant* style behaved rather like what we characterize as post-modern art. It ironized and decentered the habits of the Baroque, fragmenting the lofty

and joining it with the low in vernacular pastiche and collage. Mozart made his own Odyssey, from the sour Salzburg court to the more cosmopolitan and relatively democratic demands of a major city; to communicate as the end of that century neared was to bend the pre-existing language into new and more congenial shapes—something for the *Liebhaber* as well as the *Kenner*. The new habit of contrast that is so often remarked on, by Charles Burney up to modern critics, is to some degree a collage-making habit, drawing shards of incompatible styles into one work—fugues and contredanses, alla turcas and Italian arias. Simply by co-existing, these various topoi frame and undermine one another, in the course of a single movement ceding stylistic authority playfully one to the next. If the art of our *fin de siècle* is post-Modern, then why is the music of the late eighteenth century not “post-Baroque” in its deconstructive treatment of an elevated style?

But there is a (to me at any rate) disquieting footnote. Will the very end of our century see a sudden swerve? Is it becoming newly fashionable to abandon the decenteredness of post-modernism and look nostalgically back at the old notion of transcendence? In a non-Mozartian context, I was surprised to find Lydia Goehr, who once seemed to be the spokesperson for music’s

post-modern project (Taruskin quotes her liberally in the paragraphs I excerpted above), now looking for musical truth in music’s “spaces and silences,” the irrational and inexpressible—the Return of the Transcendent. And in *Metaphysical Song: An Essay on Opera*, a quest for an honorably noumenal art, Gary Tomlinson re-casts the late eighteenth century in the proto-Romantic mold, celebrating it for wilfully denying the communicative pleasures of mimesis through the anarchic utterances of an irrational voice. In Tomlinson’s pages on Mozart, the Kierkegaardian Don Giovanni reemerges, enshrining the negative as positive—the *Unmensch* as *Übermensch*. Michael Lind’s little essay sees the Romantic as a brief aberration, from which we’ve returned permanently to common sense. But I’m afraid he’s too optimistic here. It seems that musicologists at least have hardly given the recent critique enough time to do its work before we are fleeing backward into the past. Soon Mann will triumph over Dryden again, and Mozart’s practical efforts to secure himself an audience in Vienna will be read as the subversive strategies of the *Originalgenie* battling a repressive society. Can we live with the post-modern just a little longer, please?

—University of California at Berkeley

An Overlooked Accompanied Recitative to “Vado, ma dove,” K. 583

In recent years copyists’ scores have come to be valued as potentially new sources for Mozart discoveries, even if they do not carry the certainty of authorship provided by autographs. Such operatic findings include Mozart’s contributions to the Singspiel *Der Stein der Weisen* (David Buch, *Cambridge Opera Journal* 9 [1997]: 195–232), an accompanied recitative to a rondò by Domenico Cimarosa in Pietro Guglielmi’s *La quacchera spirituosa* (Otto Michtner, *Das alte Burgtheater* [Vienna, 1970], 424), the accompanied recitative to “No, che non sei capace,” K. 419 (Köchel [Leipzig, 7/1965], 455), and now an accompa-

nied recitative to “Vado, ma dove,” K. 583.

Mozart wrote “Vado, ma dove” and “Chi sa, chi sa qual sia” (K. 582) for Luisa Villeneuve as substitute arias for her role of Madama Lucilla in Martín y Soler’s *Il burbero di buon cuore* when it was revived in the Burgtheater on 9 November 1789. Both arias can be found in the conducting score of the opera (*A-Wn*, KT 70), where they are inserted directly after Martín’s originals. What no one has noticed before is that K. 583 is preceded by an accompanied recitative that clearly belongs to the layer of revisions made for the opera’s revival, for it is written on

the same gathering as the substitute aria and in the same hand. Even more compellingly, the aria begins on the reverse side of the page on which the accompagnato ends. The aria is labeled “del sigr. Mozart”; the accompagnato, not surprisingly, is not separately identified.

—Dorothea Link
Lawrence University

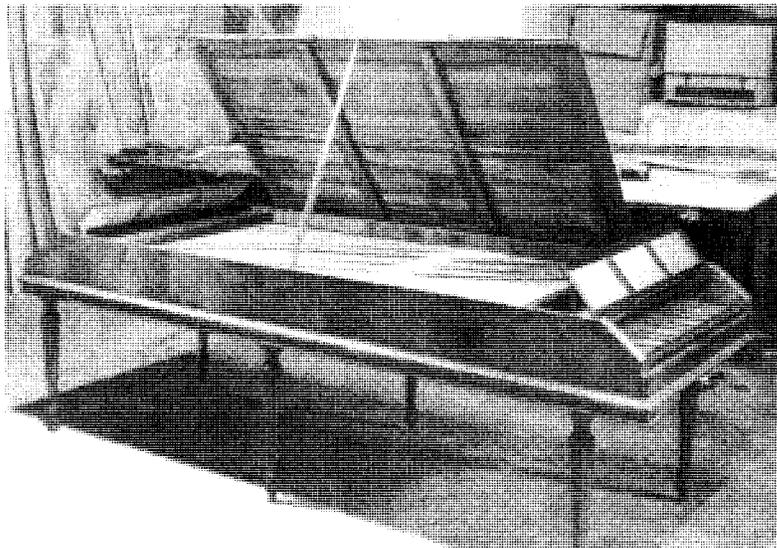
The finding will be discussed in greater detail in a forthcoming article in the *Cambridge Opera Journal*, which will also include a transcription of the accompanied recitative.

Improvising Face to Face

Norbert Hadrava, Austrian diplomat in Berlin during the 1770s and in Naples during the 1780s, was an amateur musician of varied interests and achievements. He played and composed keyboard music; he made improvements to an instrument, the *lira organizzata*; and he taught the king of Naples, Ferdinand IV, how to play it. As a musical as well as political diplomat, he introduced several visiting German and Bohemian musicians to the king, arranging for the performance of their work at royal concerts

and commissioning from them and other northerners compositions for the king to play on his *lira*. His musical activities are recorded in nineteen letters to his friend Johann Paul Schulthesius, another amateur musician, who served as Lutheran pastor to a German congregation in Livorno. Housed in the Music Collection of the Austrian National Library (Signature S.M. 8979), these letters have recently been published and represent an important and fascinating source of information about musical life in Naples during the 1780s (see Giuliana Gialdroni, "La musica a Napoli alla fine del XVIII secolo nelle lettere di Norbert Hadrava," *Fonti musicali italiane* 1 [1996]: 75–143).

Hadrava's activities as keyboard player, musical diplomat, and promoter of German and Bohemian music brought him into contact with the great instrument-builder Johann Andreas Stein. That he shared Mozart's admiration for Stein's craftsmanship and inventiveness is demonstrated clearly in two letters, one from 1784, the other from 1789. The letters show Hadrava acting as an agent for Stein among Neapolitan music-lovers who wanted pianos, arranging the purchase and shipping of instruments by land and sea from Stein's workshop in Augsburg. One letter (dated 27 April 1789) largely



One of two surviving vis-à-vis piano-harpsichords by Stein, this instrument in the Conservatorio S. Pietro a Majella in Naples may well be the one on which Hadrava improvised with Paisiello in 1789.

Photo by Horst Rase.

concerns a vis-à-vis piano-harpsichord by Stein; it contains descriptions not only of Stein's instrument but also of a recital in which Hadrava played it, first by himself and then together with Giovanni Paisiello, the most famous composer resident in Naples.

The vis-à-vis Flügel, as Hadrava called it, is one of many piano-harpsichord hybrids invented in the eighteenth century. It is a rectangular instrument consisting of a grand piano and a harpsichord joined together with separate sets of strings for each and with keyboards at the shorter sides of the rectangle. The vis-à-vis can be played by a single player at either end or by two players facing one another at opposite ends of the instrument. The instrument Hadrava obtained for a Neapolitan nobleman had a piano keyboard at one end and two keyboards at the other on which one could play the harpsichord (the lower keyboard), the piano (the upper keyboard, linked to the piano action at the other end of the instrument), or both simultaneously.

Hadrava described the vis-à-vis as Stein's "favorite instrument." Delighted by its variety of sonorities and dynamic levels, he composed a sonata to display its qualities. Occasion to perform it on the vis-à-vis came in a recital that took place before and after a lunch to which several distinguished

music-lovers were invited. The lunch was organized so that Paisiello could see and hear Stein's instrument.

Hadrava began the demonstration with a performance of the second and third movements of his sonata at the piano keyboard; he then moved to the double keyboard at the other end of the instrument, on which he played the first and fourth movements. Up to this point, Hadrava's audience had not heard both sides of the vis-à-vis being played together, and evidently he had not brought music for two keyboard instruments with him to the recital. When someone asked to hear Stein's instrument

being played by two performers, one at each end, the only way to satisfy his curiosity was by improvisation. Paisiello, up until now part of the audience, joined Hadrava at the vis-à-vis:

Hardly had we sat down at the facing keyboards when the listeners fell into utmost silence. I let Paisiello suggest the first theme, which consisted of a *Grave* and implied an overture in theatrical style to follow. I responded to him with complete confidence. Through alternating answers our ideas multiplied; we changed the tempo; I began with a new theme as if for the second movement of the overture, which Paisiello immediately took up and developed further. In short, we improvised for almost half an hour, and concluded with a fortissimo and with chords with *contrattempi* [off-beat accents], as Paisiello often does in his theatrical works. We both enjoyed the performance of our improvisation with such satisfaction that at the end we paid no attention to the audience but instead gazed at one another in astonishment, as if wanting to thank one another for the pleasure. (Gialdroni, "La musica a Napoli," 126.)

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Improvising

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This is a remarkable account, a rare and valuable description of eighteenth-century improvisation by two performers at once. The improvisation took place, not surprisingly, within the context of conventions associated with notated music. By beginning with music in a slow tempo, Paisiello communicated to Hadrava the idea of a slow introduction leading into a fast movement. From the style in which Paisiello played (and also probably because he was known primarily as a composer of operas) Hadrava understood that Paisiello had in mind theatrical music: the *Grave* evidently conveyed the anticipatory excitement of an operatic overture. Hadrava consequently also expected that the fast movement to follow, like most single-movement overtures and the movements of multi-movement overtures, would be in sonata form. Thus the basic plan of the first movement, the framework in which Paisiello and Hadrava improvised, was clear to Hadrava from the moment that Paisiello began his *Grave*.

After lunch Hadrava and Paisiello improvised again, but this time their imaginations were dulled by the process of digestion, and they had little success. This led Hadrava to confess an extraordinary wish to Schulthesius: "I would like to enjoy the most perfect pleasure at this excellent instrument: that of improvising for a whole hour—at night and without lights—with Mozart or Kozeluch" (Gialdroni, "La musica a Napoli," 126).

It is no accident that neither of the musicians with whom Hadrava wished to share "the most perfect pleasure" was Italian. Throughout his letters runs the assumption of a fundamental superiority of what he called "German" musicians. To judge by his name and his awkward, sometimes incorrect German, Hadrava may well have spoken a language other than German as a child (probably Czech); but he thought of the Bohemians Georg Benda and Leopold Kozeluch—and, of course, himself—as representatives of German culture. He admired the melodic grace of Italian opera and the virtuosity and

expressivity of its singers; but he could not find in Italian music the richness of craftsmanship and the seriousness of intent that he found in the sonatas of C. P. E. Bach (his favorite composer), the operas of Gluck, the melodramas of Benda, or the symphonies of Dittersdorf.

That Hadrava should put Mozart and Kozeluch on the same level, equally desirable as partners in nocturnal improvisation, is not as surprising as it might seem at first. Leopold Kozeluch, the Bohemian pianist, composer, and music publisher resident in Vienna from 1778, wrote piano music that musicians and music-lovers of his time found deeply satisfying. By the time Hadrava wrote to Schulthesius in 1789, Kozeluch's popularity was near or at its peak. In the third edition of his *General History of Music*, published that same year, Burney called Kozeluch "an admirable young composer of Vienna, whose works . . . are in general excellent, abounding with solidity, good taste, correct harmony; and the imitations of Haydn are less frequent than in any other master of that school." Ludwig Gerber, in his *Historisch-Biographisches Lexikon der Tonkünstler (1790–92)*, valued Kozeluch even more highly, calling him, "without question, and for young and old alike, the most beloved of living composers, and with good reason. His works are distinguished by a combination of liveliness and grace, the most elegant melody and the purest harmony, and the most pleasing arrangement of rhythm and modulation."

As a resident of Berlin during the 1770s and of Naples during the 1780s Hadrava could not be expected to know much music of Mozart. What he did know he had the musical sophistication to admire, and he was able to express that admiration intelligently. Of Mozart's sonatas for piano with violin accompaniment he wrote to Schulthesius in 1783: "I am very fond of Mozart's sonatas with one violin. They are very hard to play; his melodies are not entirely new; but the violin accompaniment is masterfully composed. He is very harmonious, and introduces frequent imitation at the right time. One must hear them several

times" (Gialdroni, "La musica a Napoli," 82).

There is something vaguely and charmingly erotic about Hadrava's account of his improvisation with Paisiello, and about his dream of improvising, face to face, with two of his most celebrated musical contemporaries. Although the position of the players would allow them to see one another while they played, Hadrava imagined a situation in which visual contact would not be possible. The encounter would take place in the dark: a private, intimate meeting of two sympathetic minds, based on conventional gestures and expectations and yet somehow new, leading to a climactic fortissimo, and followed by the blissful astonishment and mutual gratitude that he and Paisiello expressed silently to one another in the afterglow of their improvisation.

Hadrava was not alone in preferring to improvise at night. Mozart, although he tended to compose (that is, to put his ideas down on paper) in the morning, liked to improvise at night, according to the first extensive biographical sketch published after his death, in Friedrich Schlichtegroll's *Nekrolog auf das Jahr 1791*: "From childhood he preferred to play during the night; if he sat down at the keyboard at 9 in the evening, one could not persuade him to get up before midnight; and even then one had almost to force him away, otherwise he would have improvised the whole night through." If we understand the "one" in this account to mean principally Constanze, trying to persuade Wolfgang to come to bed, we may be able to sense again the erotic connotations of improvisation, which for Mozart represented a solitary alternative to the marital bed.

—John A. Rice
Houston, Texas

This article draws on a much longer one—"Stein's 'Favorite Instrument': A Vis-à-vis Piano-Harpsichord in Naples," *Journal of the American Musical Instrument Society* 21 (1995): 30–64—but also contains some new material. The previously published material is ©1995 by the American Musical Instrument Society, Inc; reprinted by permission.

Book Review: Leopold's Story

Ruth Halliwell. *The Mozart Family: Four Lives in a Social Context*. Oxford: Clarendon Press, 1998. xl, 732 pp. \$49.95

Mozart biography has been blessed by the preservation of much of the family correspondence. A treasure trove of information about Wolfgang's childhood and early musical development, the correspondence gives a range and detail of knowledge rarely available for other historical figures. Because of those letters, his father, mother, and sister have also come under close scrutiny, although generally only from the perspective of the effect they had on Wolfgang's life. Not infrequently, that perspective has resulted in unflattering or inadequate portraits of the family members, particularly of Leopold. In her new book entitled *The Mozart Family: Four Lives in a Social Context*, Ruth Halliwell puts scholarship about the family on a firmer footing with "a rigorous contextual study" that gives "an account of the course of the lives of Leopold and Maria Anna, Mozart's parents, and Nannerl, his sister, in the context of social conditions then prevailing in Salzburg" (p. xx). Abandoning the standard procedure of looking at how the Mozart family shaped Wolfgang's career and personality, Halliwell instead considers what Wolfgang's behavior might have meant for his family. Among the results of such a procedure is a revised and more favorable view of Leopold, whom Halliwell believes has been "misrepresented through the inadequate use of the source material" (p. xx). In revising the image of Leopold, Halliwell also hopes to rectify serious distortions that have crept into Wolfgang's own biography.

For her sources, Halliwell relies on the German originals of the correspondence (available in published form since the 1960s), the documents made available by Otto Erich Deutsch and Cliff Eisen, as well as under-utilized sources like Nannerl's diary and unrecognized ones like the Berchtold family archives, only recently come to the attention of Mozart scholars. Most of the volume is a retelling of the correspondence, and Halliwell tells her story in highly readable prose, making it particularly

useful for the non-specialist or English-only readers who must otherwise rely on Emily Anderson's abridged translation of the letters.

Halliwell divides the chronicle into sections that correspond to events in the Mozart family history: "The United Family" for their early journeys together; "Leopold and Wolfgang" for the Italian and Viennese trips made without Maria Anna and Nannerl; "The Fractured Family" to designate Wolfgang and Maria Anna's ill-fated trip to Paris; "Wolfgang's Independence," which recounts the years from 1780–84; "Leopold and Nannerl" for the years between Nannerl's marriage and Leopold's death in 1787; and "The Biographical Legacy," which chronicles the later years of Nannerl and Constanze and their participation in the early collected works and biographical projects. Three brief appendices provide material not easily assimilated into the narrative: a new dating for the Mozart/Böhm concert in Salzburg in 1780, a precise listing of some missing letters, and information about communications between Salzburg and St. Gilgen which clears up some of the puzzling and unresolved passages in the letters between Leopold and Nannerl. Halliwell wisely avoids detailed discussions of the music, which would have expanded the work into multiple volumes and would have fit uneasily into the general thread of the discussion.

Throughout the book Halliwell provides background and explanatory material for various economic and social issues that arise in the correspondence, drawing on some of the more recent musicological studies as well as secondary literature on Salzburg and Austria. The Mozarts' encounter with smallpox leads to a discussion of eighteenth-century vaccination practices, and their travel expenses to an explanation of the mercantile credit network, which allowed them access to cash while in foreign cities. She is particularly good on medical practices and beliefs and explains many of the unfamiliar terms and treatments in the main text and in the useful glossary at the end of the book (pp. 661–66). Given Halliwell's stated intention of providing

context, I had actually expected more such digressions and would have welcomed, for example, additional information on typical female education or on infant care. But as she points out (p. xxx), until more archival investigation has been done, one cannot hope to cover all the topics suggested by the letters.

In some cases contextual information is not readily accessible: without, for example, a systematic study of salary scales and promotion practices at other courts in Austria and Germany, we have no sure way of knowing whether the inconsistencies and unfair system of promotions the Mozarts claimed to encounter in Salzburg were in fact worse than one might have found elsewhere (then or now). In other cases, the needed material has simply not survived, if indeed it ever existed: the correspondence of other families (like the Haydns, or even the Webers) might have told us whether talented musical children in eighteenth-century Austria were generally expected to arrange their careers solely for the benefit and support of their families, which appears to have been the assumption with Leopold Mozart.

At other times Halliwell does not give the reader quite enough of the readily available background to put the Mozarts' situation completely in perspective. Nowhere in the frequent, extensive, and very useful discussions of money does she indicate that Leopold's and Wolfgang's salaries (not to mention the perks like extensive paid leave) would have placed them in the economic upper ten percent of Austrian society. Given that salaries for factory labor and skilled workers (characteristic of the bottom ninety percent) usually did not exceed 75 florins annually, even the widow's pension given to Eva Rosina Pertl (9 florins a month) would not have meant destitution, although it might indeed have reduced her to the "poorest class of respectable people" (p. 7), that is to say, the bottom of the upper ten percent. And with Nannerl able to spend 70 florins on a dress (p. 347) and Leopold (apparently) able to accumulate 3000 florins in savings (p. 551), it

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Book Review

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should be clear that, no matter what their perceptions, the Mozarts were not in immediate danger of sliding into abject penury. Leopold's concerns about family finances would thus seem to be excessive. Still, feelings about money are not necessarily rational, and Leopold, perhaps because of his childhood privations, may well have had the financial mind set sometimes found today in people raised during the Depression, people who continue to pinch pennies long after they have achieved comfortable income levels.

That brings us to the interpretive realm of the motivations, behaviors, and personalities of the various members of the Mozart family. Halliwell makes clear her intention to interpret the material and develop her portrait of the family's actions using solid, scholarly, historical method. A good example of her approach is her debunking of the notion of poor relations between Nannerl and Constanze, particularly after Wolfgang's death. She quite sensibly argues that not only is the evidence for this supposition thin in quantity and suspect in quality, but that much of it actually points in the direction of a cordial relationship between the two women (pp. 588–89, 630). In examining the motivations of the family members, Halliwell also favors a common-sense approach, as when she addresses the question of why Leopold might have given up composing. One well-entrenched view maintains that he did so after confronting his own mediocrity in the face of Wolfgang's genius; Halliwell counters that we have too little evidence to make that assumption and concludes that his decision probably resulted from a number of interconnected factors, among them time constraints caused by the decision to educate his children himself (pp. 32–34).

As the portrait is filled in, it becomes increasingly clear just how much Halliwell's sympathies lie with Leopold. Though she certainly does not shrink from pointing out some of his less attractive features (such as his arrogance and his propensity for lying), she does not always follow up on their effect. For example, after he had misled

Wolfgang so completely about the terms of the Archbishop's offer in 1778 (whether intentionally or not), why should Wolfgang have believed anything his father said about returning to Salzburg in 1781? In this instance, Halliwell considers only why Leopold might have felt compelled to shade the truth (pp. 315–16). On the other hand, she is right on target in refusing to label him an unconscionable misogynist for his treatment of Nannerl. To have devoted equal energy to developing the potential of a female child (no matter how talented) when he had a male one of at least equal and probably superior talent would have asked of Leopold that he transcend contemporary social conventions and beliefs to a degree few could accomplish. We can—and should—remain cognizant of Nannerl's frustrated ambitions and lack of opportunity (and Halliwell covers that topic thoroughly), but we cannot lay the blame solely at Leopold's feet.

In general, though, Halliwell tends to gloss over the potentially troubling aspects of Leopold's personality, no doubt in reaction to what she perceives as the overly fanciful and historically inappropriate pictures in the biographies by Eva Rieger and Maynard Solomon. Ironically, the more she fails to offer any of the darker explanations for Leopold's behavior, the more they spring immediately to mind. For example, she excuses the wounding remarks that he often made in his letters by attributing them to his "poor nervous state" and by insisting that they should be balanced out by the many "encouraging, admiring, generous, and loving comments" that he also made (p. 332). Not only did I wonder about the usefulness of (and historical evidence for) a diagnosis of "poor nervous state," I could not help but think that precisely a mixture of cruelty and love often characterizes an abusive and controlling personality. When she describes Wolfgang's and Maria Anna's "insensitivity" to Leopold's feelings about their often incomplete and evasive reports of the trip to Paris (p. 249), she remarks that they caused Leopold much "anxiety, irritation, and frustration" (no doubt true). She does not, however, consider that the two may have been both giddy at being away from Leopold's absolute control over their

lives and at the same time completely unprepared for the responsibility of independence. Halliwell's sympathies seem to run only in one direction. In the face of this evidence and many other incidents that Halliwell recounts, it would seem difficult to avoid at least considering the possibility that Leopold was a controlling, unpleasantly authoritarian parent and spouse. Of course, one can also recognize Leopold's genuine distress at a grown but irresponsible son while still acknowledging that his own behavior and personality may well have been destructive to his family and in fact could have created the problematic irresponsibility in Wolfgang.

Ultimately, even if we could all be transported back in time to observe the Mozart family directly, we would no doubt still end up with a variety of opinions about their personalities and behaviors—just as today we reach wildly different conclusions about the lives and motivations of public figures and even about the ordinary people in our own circles of acquaintance. Thus we should expect that even informed scholars following careful historical procedures may approach the same material from different perspectives and draw different conclusions. A case in point: As I was preparing this review, I ran across David Schroeder's *Mozart in Revolt: Strategies of Resistance, Mischief, and Deception* (New Haven, 1999), which interprets the family correspondence in the light of eighteenth-century epistolary conventions. I view this plethora of viewpoints as a sign of strength in current Mozart scholarship and applaud Halliwell's contribution to the continuing lively debate. Leopold deserves to have his story told, complete with all the quirks and contradictions that characterize his complex and interesting personality. Only by considering all perspectives, even those (and perhaps especially those) we disagree with, will we begin to understand the workings of the Mozart family.

—Mary Sue Morrow
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Study Session

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it “a harlequinade—a miniature theater of gestures and styles,” and also referred to it as “street theater” and a “commedia dell’arte parade” (“Two Threads through the Labyrinth,” 125–71). Among the many curious events that pass by the listener’s ears are two that Allanbrook does not account for: the detached arpeggiations that accompany the second theme (mm. 41–56), and the bizarre passage immediately following (mm. 56–67), which, while rich in rhythm and harmony, offers little of melodic interest. I propose that both passages are among several throughout the movement that allude to that street instrument so marginalized in our musical historiography: the guitar. In the first passage, Arlecchino starts singing a little minuet while strumming an occasional chord on his chitarrino (rather like Figaro in “Se vuol ballare,” to which it shows an uncanny resemblance, as do the earlier fanfares in mm. 13–20). He continues with a fancied-up repeat of the song, and then moves on to a rather Spanish-sounding vamp. Looking back to the opening, in which Allanbrook hears a “soprano” accompanied by an Alberti bass, one can easily imagine that Alberti bass played on a guitar rather than on a harpsichord or piano. Before long the soprano overreaches and is brought to an abrupt halt, thus initiating the harlequinade which, I believe, continues through all three movements of the sonata. Suggested reading: Wye Allanbrook. “Two Threads through the Labyrinth: Topic and Process in the First Movements of K. 332 and K. 333,” *Convention in Eighteenth- and Nineteenth-Century Music*, ed. Allanbrook et al. (Stuyvesant, N.Y., 1992), 125–71.

Gregory Butler: A Parisian Source for Mozart’s “Lützow” Concerto, K. 246

This study focuses on the manuscript set of parts, Paris, Bibliothèque Nationale *D. 11.980*, which appears in the critical notes to the *Neue Mozart-Ausgabe Abschriften* volume as source F. The volume assigns a general date of

the “late eighteenth century” to the copy and identifies the copyist as M. Jommanot. This, however, is not the name of the copyist, who remains anonymous, but is a misspelling of the name of the paper maker as it appears in the watermark, FIN DE / M IOHANNOT / DANNONAY / 1777. This is the same paper as that which, in varying formats and with varying numbers of systems, Mozart bought in Paris and used for the composition and copying of virtually all of the works he composed there. More important, a close comparison of the reading in this source with that in the set of parts, Salzburg, Erzabtei St. Peter *Moz. 235.1* (source D), reveals the two to be virtually identical, particularly in the case of the “Cembalo” part. Here, not only has the Parisian copyist duplicated the layout in the Salzburg part, but his copy retains a feature that is unique to the Salzburg parts, the realization by Mozart of the figured bass of the ripieno sections in the “Cembalo” part. We know that Mozart took the Salzburg copy of this concerto with him when he left for Mannheim in 1777, and it now seems clear that he brought it to Paris and had it copied there during his stay.

Like the Salzburg parts, the Paris copy presents Cadenza A as the solo cadenza to the opening movement, here inserted at the appropriate point in the body of the movement. In addition, interleaved between the last page of the opening movement and the title page of the slow movement is a partial leaf of paper in upright format with a cadenza in the hand of an unknown scribe, a source that is not mentioned in the critical notes. The reading in this cadenza includes elements from both the original cadenza, Cadenza A, and Cadenza C, which dates to the early Vienna years. Does this fourth version originate with Mozart? Does its presence in this source indicate that the composer performed the work during his stay in Paris? Why did Mozart have the concerto copied? While these questions may never be answered, the identification of *D. 11.980* as a copy made under Mozart’s supervision during the six months he spent in France in 1778 adds another perspective on the composer’s activities while in the French capital.

Benjamin Perl: Was Don Giovanni a Turk?

The “alla turca” topic has been identified as a conspicuous feature of many Mozart works, among them the fifth Violin Concerto, the last movement of the Piano Sonata K. 331, and in parts of *Die Entführung aus dem Serail*. But the characteristic traits of the topic—coarseness of sound, obsessive melodic repetition, primitive harmony, and rhythmic monotony—are also present in Don Giovanni’s aria “Fin ch’han dal vino.” This paper will consider the “alla turca” style in this aria and the implications of considering Don Giovanni in connection with *turquerie*. Don Giovanni as outsider, a threat to established order and values, and as a polygamous reveler all coincide with at least some eighteenth-century representations of the Turk. Thus the Turkish character of “Fin ch’han dal vino” can shed light on one of the most cryptic figures in the history of opera.

Recording Review

Tausendjähriges Seeon, Musik der alten Benediktinerabtei [Thousand-year-old Seeon, Music of the old Benedictine Abbey].

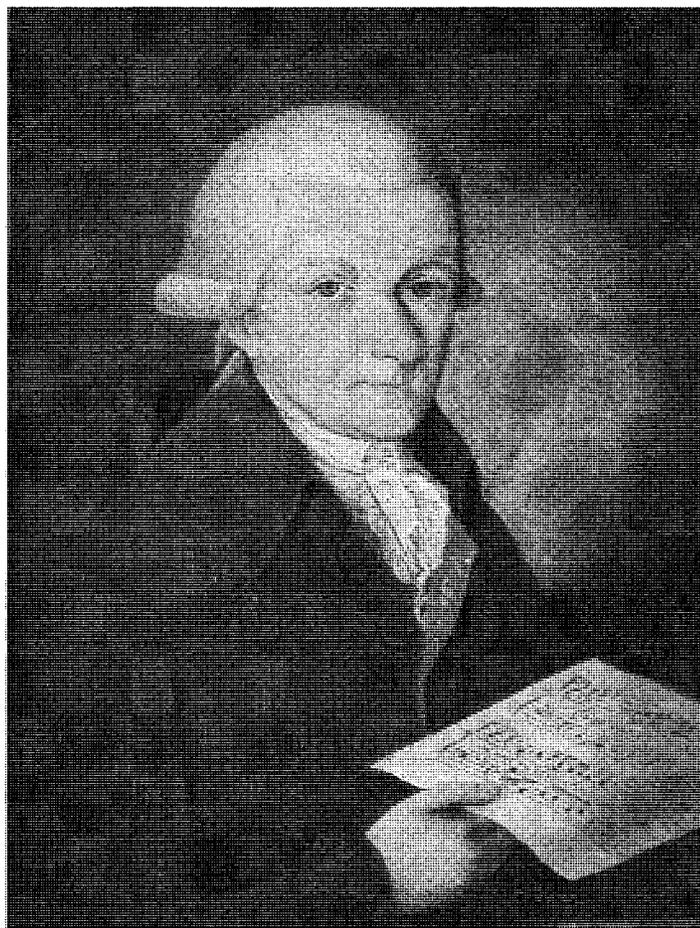
1. R. Sigelius: "Vanitas vanitatum" and "Regina coeli."
2. R. Pinzger: "Stella coeli."
3. A. K. Adlgasser: Aria "Anmutsvolle Silberquellen."
4. W. A. Mozart: Offertorium "Scande coeli limina," K. 34; Offertorium "Inter natos mulierum," K. 74f/72, and Missa brevis in G major, K. 140/Anh. 235d.
5. Max Keller: "Stella coeli," op. 5, no. 1.
6. J. Michael Haydn: Te Deum in C major, MH 415. *Musica Bavarica* MB 75 110.

The venerable island monastery of Seeon, idyllically situated near the Bavarian Alps, boasts a proud history of cultural as well as ecclesiastical achievements. On the occasion of the one thousandth anniversary of its founding (1994) *Musica Bavarica* assembled composers whose sacred music is in some way associated with the Benedictine abbey. The first two names on this collection are practically unknown, hardly to be discovered even in any current biographical music dictionary. They are Rufinus Sigelius (1601–1675) and Romanus Pinzger (1714–1755). Sigelius entered Seeon as a lay brother and eventually died there. From his collection of twenty-one spiritual concerts *Alveus sacer* this recording gives two examples, "Vanitas vanitatum" and "Regina coeli," both sprightly sung by the Tölz Boys Choir and soloists. Pinzger, a monk in Seeon, weighs in with a brief "Stella coeli" from his *Laus Dei jucunda et sonora*, Op. 2, a work that incorporates a Gregorian melody. Another "Stella coeli" represents the work of Max Keller (1770–1855), who entered the Seeon abbey as a choir boy and had the

good fortune to hear Mozart "wonderfully" playing the organ there during a visit. Keller became a student of Michael Haydn for several years, and his Seeon composition betrays Haydn's influence. Michael Haydn lived in Salzburg at the time, and it is reported that Keller traveled the fifty kilometers from Seeon on foot back and forth. At the same time, he may have brought along some of the good Seeon beer of which Haydn (and also Leopold Mozart) was particularly fond. Better known than Keller is the Salzburg court organist Anton Kajetan Adlgasser (1729–1777), who enjoyed a great reputation as a musical scholar and was admired by the young Mozart. He felt close to Seeon, which owned twenty-four of his church works and seven symphonies, and he visited the monastery for the last time two months before his death. The aria "Anmutsvolle Silberquellen" on the CD under review is a winsome piece gracefully rendered by a boy soprano of the Tölz group.

By far the more significant contributions to the remarkably diverse ecclesiastical works on this CD are those by the youthful Mozart and by Michael Haydn. Early on in Salzburg, young Wolfgang became acquainted with Seeon convent members, who taught as professors at the local Benedictine university. When the eleven-year-old Mozart composed the music to the Latin comedy *Apollo et Hyacinthus*, it was performed at the university on 13 May 1767 as a "school comedy" to a text of Pater Rufinus Widl of Seeon. Merchant friends of the

Mozart family frequently took the boy Mozart along when they visited their sons at the Convent Seeon, and a number of legends surround those visits. Probably in 1769 (the date is uncertain) at a dinner at Seeon, the abbot Augustin Sedlmayer remarked that the convent lacked sufficient offertories for the forthcoming Feast of St. Benedictus. Upon hearing this, young Wolfgang supposedly left the dining table and in an outer room wrote in pencil the "Scande coeli limina," K. 34, recorded on our disc. Einstein (*Mozart, His Character, His Work* [New York, 1951], p. 327) finds it funny that in this motet for soloists and chorus, a soprano sings what a chorus should sing, and, conversely, the chorus sings what really belongs to a solo bass. In any event, we hear a fine performance where the soprano aria at the beginning is taken by a boy soprano, a custom that probably reenacts the role of the church



Johann Michael Haydn: Unattributed oil painting (Private collection)

choir boys of the time. He is joined by the Tölz Boys Choir, soloists, and orchestra.

Another legend concerns the next offertorium on this disc. On his visits to the Seon convent the boy Mozart was enamored of Pater Johannes von Haasy, about ten years his senior, whom Mozart caressed while singing to him “Mein Hanserl, liebs Hanserl.” To the pater’s surprise, he received on his name day a package from Salzburg which contained the Offertorium “Inter natos mulierum,” K.74f/72, written for the feast of his name saint St. John the Baptist. In it the “Hanserl” melody is quoted no fewer than ten times. It is assumed that Mozart wrote this offertorium in 1771 at age 15. Einstein (*ibid.*, p. 329) calls the work “gay and childlike,” but I found it quite serious and impressive as sung by the boys choir on this disc, particularly the closing Agnus Dei and jubilant Alleluja. The autographs of both offertories are lost and also could not be found among the rediscovered manuscripts of Seon.

The next selection on the disc, a *Missa brevis* in G major, has been assigned to the Anhang (Supplement) of the Köchel catalog C 1.12 (140) as a doubtful work. Mozart’s authorship had not been accepted for a long time, but in 1959 Walter Senn published what appears to be conclusive evidence for authenticity. In addition, Robert Münster discovered two manuscript copies from old Seon ownership, which, I presume, explains its inclusion

on this CD. Besides, the present recording goes back to a copy at St. Peter’s in Salzburg which includes two horn parts. Münster conjectures that these may be genuine because Mozart often added horns to his masses at a later date. It is not a very exciting work, but, like the rest of the selections on this disc, it is sung efficiently by the Tölz Boys Choir. I found the solo rendition of the *Et incarnatus est* quite touching. The year of the composition of this Mass is assumed to be 1772.

Now we come to the last item on the disc, which was quite a revelation to me. In fact, I would rate this beautiful, rather unknown “*Te Deum* in C major” of Michael Haydn (1737–1806) worth the price of the entire CD. The listening enjoyment of the festive piece is enhanced by the effective use of trumpets and timpani, which are prominent throughout, and also by the fine blend of soloists with the boys choir. This younger brother of Joseph Haydn is a quite underrated composer, especially with respect to his church music, which remains to be properly assessed. Michael Haydn’s larger Masses attain achievements that may well equal his brother’s in the genre. At least twenty-five of Michael’s compositions used to be found in manuscript at Seon. They were copied and, after the cloister’s closing in 1803, either destroyed or scattered to the winds. A Seon manuscript of the present *Te Deum* remained preserved, however, and was apparently used for

the recording on our CD. It was composed on the occasion of the election of the Mozart friend Dominikus Hagenauer (son of their landlord) as abbot of St. Peter’s in Salzburg in 1786. Close ties were always maintained between Seon and St. Peter’s, and this is a good example. The joyous rendition of this *Te Deum* is well coordinated with some beautiful voices among the boy soloists. The performers are the Convivium Musicum conducted by Gerhard Schmidt-Gaden and the Tölz Boys Choir with the following soloists: Florian Erdl and Dennis Naseband, sopranos; Christian Graf, Simon Schnorr, and Jan Albers, altos; Carsten Müller, tenor; Panito Iconomuo, bass.

—Eric Offenbacher

The above commentary is based in part on the German liner annotations of Dr. Robert Münster, one of the founders of MUSICA BAVARICA. It is regretted that in the booklet of the review copy the texts and translations of the last two selections were not included.

MUSICA BAVARICA can now be accessed on the internet at: www.musicabavarica.de
A complete catalog and information about ordering are available on that web site.
Mailing address: Musica Bavarica, Stephansplatz 3, 80337 Munich, Germany.

Erratum

The author of the recording review *Ersteinspielungen* (First Recordings—see issue 3/1 of the *Newsletter*) is Eric Offenbacher. The editor regrets the omission of Dr. Offenbacher’s name.

Abstract of a Mozart Paper to be Delivered at the Sixty-Fifth Annual Meeting of the American Musicological Society 4–7 November 1999, Kansas City, Missouri

THE LIVES OF MUSICAL THOUGHT: NATURE, IDEOLOGY, SUBJECTIVITY

Jairo Moreno: Irony, Subjectivity, and the Limits of Theory in Gottfried Weber's Analysis of Mozart's K. 465

Weber's 1832 analysis of the opening Adagio of Mozart's "Dissonance" quartet is a classic exemplar of close reading. In over fifteen dense pages, Weber deploys his concept of *Mehrdeutigkeit* ("plural meaning"), giving nearly every pitch and chordal sonority multiple and often contradictory interpretations. "All that technical theory could have done, it has here done," the analysis concludes. The suggestion is that even so flexible a concept as *Mehrdeutigkeit* cannot offer categorical explanation of the passage's "harsh dissonances." Nonetheless, Weber holds, the dissonances are valid, being sanctioned by the "ear of a Mozart."

In this paper, I first place Weber's concept of *Mehrdeutigkeit* and his recognition of the explanatory limits of technical theory against the backdrop of a nineteenth-century trope, irony. By irony I mean an epistemological predisposition that acknowledges the self-reflexivity of linguistic characterizations of experience. This definition relates to the traditional linguistic sense of irony as the trope

that sanctions multiple, simultaneous descriptions of reality. Second, I examine the narrative of the analysis, identifying in Weber's acknowledgment of Mozart's ultimate authority a particular emplotment strategy that corresponds to the literary archetype of satire. I consider satire (after Northrop Frye and Hayden White) as a comical drama controlled by the apprehension of our captivity in the world and by the realization that human consciousness is inadequately equipped to overcome or even articulate the ineffable.

Weber's note-by-note analysis reflects the way in which music stages its own immediacy and acts as a trace of human consciousness. By recognizing the limits of theory he also implies that music, which refuses to be tied down to a terminal account of itself, has the capability to challenge and threaten the subject's sense of self. As a historical document Weber's analysis marks an important moment in the history of analytical practice: analysis becomes process, not product, and theory—as a modality of knowledge—itself becomes a field of possibilities rather than a prescription of certainties.

NB: John A. Rice will be delivering a paper entitled "Mozart's Scena 'Misero! O sogno, o son desto?' K. 431." Its abstract appeared in the previous issue of the *Newsletter*.

Mozart Society of America Session at American Society for Eighteenth-Century Studies, Philadelphia, 12–16 April 2000

Proposals for papers are invited for an MSA session on "Mozart and Women" at the annual meeting of the American Society for Eighteenth-Century Studies in Philadelphia, 12–16 April 2000. In this session we would like to explore a variety of aspects of Mozart's relationships with women, including his students, family, patrons, and female musicians both amateur and professional; women and characterization in his operas; "the feminine" as topos in his music; and other related topics. Proposals should be sent to Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446, or Vassar College, Department of Music, Poughkeepsie, NY 12604–0018; e-mail: kalibin@vassar.edu, by 15 November 1999.

**Abstracts of Papers Delivered at the Mozart Society of America Session
During the Annual Meeting of the American Society for Eighteenth-Century Studies,
28 March 1999, Milwaukee, Wisconsin**

Kathryn L. Shanks Libin: Notation and Musical Eloquence in Mozart's Keyboard Concertos

One significant area in the study of dialect concerns small details that are nonetheless pregnant with meaning: inflections, punctuation, and grammar. In the realm of musical language, eighteenth-century theorists and composers such as D. G. Türk and C. P. E. Bach emphasized the importance that the 'usual signs and marks of musical notation played in conveying expression and meaning; Türk went so far as to draw telling comparisons between the tools of a musician/composer and an orator, both of whom rely on an array of gestures large and small, to persuade and move their listeners. Mozart, the consummate musical orator of his time, cultivated a highly detailed and elaborate musical notation to project his musical ideas. However, just as linguistic dialects remain mutually intelligible while in close proximity, but gradually lose intelligibility with increasing isolation from one another, so has the modern listener's grasp of Mozart's musical dialect been loosened by distance; in this case, a diachronic process rather than a geographical one. In my study of keyboard idiom in Mozart's concertos, I have examined all of the surviving autographs of his concertos (including the thirteen manuscripts in Krakow), paying special attention to the small but essential signs that lie at the heart of Mozart's musical dialect: articulation marks, placement of slurs, dynamics, and other notational details. Modern editors and performers of Mozart's keyboard works have not always appreciated the importance of these markings; for example, notational inconsistencies have often been straightened out, thus denying the possibilities for variation that occurred to Mozart as he wrote. One might fruitfully view the notating process as a kind of "playing," in which Mozart was seeking and experiencing an assortment of possibilities, as he would in a performance of the same music. Moreover, the fact that Mozart took the trouble to notate, often in great detail, different

means for varying a passage strongly suggests that each had expressive meaning for him, and perhaps even a compelling apparatus; to ignore these signs is not only to rob the music of its variety and freshness, but also perhaps to negate its expressive message. My paper presents examples from the keyboard concertos that demonstrate Mozart's use of articulation and dynamic markings to lend both eloquence and coherence to his musical discourse, whether for localized contrast and expressive effects, for variety and improvisational spontaneity, or for large-scale structural intensification.

Jessica Waldoff: *La finta giardiniera*, Mozart, and the Sentimental Heroine

Generally regarded as Mozart's first mature opera buffa, *La finta giardiniera* (1775), like most of his early works for the stage, has suffered a long and uneven reception history. The libretto has been dismissed as "a clumsily-written, confused and confusing potboiler," the music disparaged as inferior to that of the great opere buffe yet to come. Study of this work has been further discouraged by unusual source problems, including an ongoing dispute about the authorship of the libretto and, perhaps, more significantly, the fact that the Italian first act was missing until very recently (which explains why the opera was only known in its German singspiel version until 1979). Even in the most recent scholarship, which has turned with an open mind to the operas of Mozart's contemporaries, *Giardiniera* remains neglected.

As Mozart's first and only setting of the popular "Pamela" story, however, *Giardiniera* should be of great interest not only to Mozart scholars but to students of the age more generally. This opera, quite apart from its many beautiful arias and early pair of full-length chain finales, offers us Mozart's realization of what is arguably the most important and popular operatic subject of his time. In my paper I show that Mozart not only absorbed the musical language of the sentimental genres and used it with tremendous effect, but

breathed life into the story and its characters in ways that have not been acknowledged, ways that attest to his understanding of the generic ideals of opera buffa as well as the most important operatic figure of his day, the sentimental heroine.

Laurel E. Zeiss: The Noble, the Sentimental, and the Supernatural: Uses of Accompagnato in Mozart's Operas

In the mid-eighteenth century, serious and comic operas differ in musical style as well as plot content. Opera seria features lyrical, reflective arias, virtuosic singing, majestic alla breve rhythms, rich harmonies, and poetic metaphors. Opera buffa, on the other hand, relies on action ensembles, patter singing, simple harmonies and rhythms, and down-to-earth language. Yet, as a number of scholars have noted, by the 1780s distinctions between opera seria and opera buffa were breaking down. Orchestrally accompanied recitative, one of the musical "dialects" associated with the elevated serious style, starts to be imported into comic works. Using examples from operas by Mozart and his contemporaries, I will demonstrate that as operatic genres became fused *accompagnato* acquires new purposes and expands its dramaturgical associations. While in seria works, the texture is generally reserved to portray moments great distress and high passion, in Mozart's comedies it acts as a marker or signifier of certain character types. It denotes aristocratic characters or those with inner nobility, such as the sentimental heroine. It may also portray a character as having an overabundance of sensibility (e.g., the young lovers in *Così fan tutte*). *Accompagnato* continues its association with the supernatural realm and altered states (madness, fainting, dreaming), but it is also used during scenes involving a shift from ignorance to awareness (what Aristotle calls recognition) and moments of deception. I also explore how the juxtaposition of buffa and seria styles can either heighten the comic effect or lead to the middle ground of "true comedy" that Lessing and others desired.

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_____. "Innovation and Tradition in the Classic Concerto: Mozart's K. 453 (1784) as a Model for Beethoven's Fourth Concerto (1805-6)." *The Beethoven Journal* 12 (1997): 65-72.

Rushton, Julian. "At the Cutting Edge—Sondheim: *Sweeney Todd*; Mozart: *The Magic Flute* (Opera North)." *Musical Times* 139 (1998): 33.

Selby, Agnes. "Did Salieri Kill Mozart?" *Quadrant* 42 (1998): 42-45.

REVIEWS

Glasow, E. Thomas. Review of *Wolfgang Amadè Mozart: Essays on His Life and His Music*, edited by Stanley Sadie. *The Opera Quarterly* 14 (1997-98): 119-23.

Truitt, Gordon E. Review of *Tapping the Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit*, by Don G. Campbell." *Pastoral Music* 22 (1998): 53-55.

DISSERTATIONS

Hardy, Melinda Ann. "Psycholinguistic Comparison of the Letters of Mozart and Beethoven." Ph.D. diss., California School of Professional Psychology, Fresno, 1998.

Libin, Kathryn L. Shanks. "The Emergence of an Idiomatic Fortepiano Style in the Keyboard Concertos of Mozart." Ph.D. diss., New York University, 1998.

Neff, Teresa M. "Baron van Swieten and Late Eighteenth-Century Viennese Musical Culture." Ph.D. diss., Boston University, 1998.

The NMA Web Site

Readers of the *Newsletter* will be interested to know of a web site sponsored by the *Neue Mozart-Ausgabe*. Found at www.nma.at, the web page contains information about the contents of each volume, the location of autographs, and references to facsimiles. Other information of interest to Mozart research includes notices of recent conferences sponsored by the Zentralinstitut für Mozart-Forschung and links to other relevant web pages.

Notice

A brief article in the current issue of *Notes* (56 [1999]: 95) reports the acquisition of 168 first and early editions of Mozart's music that were formerly the property of Alan Tyson. The catalog of the holdings of the Washington University Gaylord Music Library may be seen by pointing the web browser to:

<http://library.wustl.edu/Catalog>,

then search "Tyson, Alan, Former Owner" as the author.

—Daniel Leeson

**Mozart-Jahrbuch:
Articles and Reviews in English, 1995–1997**

1995

ARTICLES

Freeman, Daniel E. "Josef Myslivecek and Mozart's Piano Sonatas K. 309 (284b) and 311 (284c)," 95–109.

Irving, John. "A Fresh Look at Mozart's 'Sonatensatz' K. 312 (590d)," 79–94.

Leeson, Daniel N. "Franz Xaver Süssmayr and the Mozart Requiem: A Computer Analysis of Authorship Based on Melodic Affinity," 111–53.

Clarke, Bruce Cooper. "Albert von Mölk: Mozart Myth-Maker?: Study of an Eighteenth-Century Correspondence," 155–91.

REVIEWS

(English language books with reviews in German are not included.)

Berger, Karol. Review of *Die langsamen Sätze in Mozarts Klavierkonzerten. Untersuchungen zur Form und zum musikalischen Satz*, by Marion Brück, 230–33.

Sandor, Paul. Review of *Mozart und die Juden: Eine Ausstellung im Haus der Bremischen Bürgerschaft vom 12. Oktober bis 11. November 1994*, by Roderich Fuhrmann, 241–44.

1996

ARTICLES

Edge, Dexter. "A Newly Discovered Autograph Source for Mozart's Aria K. 365a (Anh. 11a)," 177–96.

REVIEWS

Eisen, Cliff. Review of *Concert Life in London from Mozart to Haydn*, by Simon McVeigh, 229–30.

_____. Review of *Versuch einer gründlicher Violinschule*, by Leopold Mozart. Reprint of the first edition (1756), edited by Greta Moens-Haenen, 217–20.

1997

ARTICLES

Derr, Ellwood. "Composition with Modules, Intersections of Musical Parlance in Works of Mozart and J. C. Bach," 249–91.

Freyhan, Michael. "Rediscovery of the Eighteenth-Century Score and Parts of *Die Zauberflöte* Showing the Text Used at the Hamburg Première in 1793," 109–47.

Leeson, Daniel N. "A Revisit: Mozart's Serenade for Thirteen Instruments, K. 361 (370a), the 'Gran Partitta,'" 181–223.

Lustig, Roger. "On the Flute Quartet, K. Anh. 171 (285b)," 157–79.

REVIEWS

Eisen, Cliff. Review of *Studies in Music History Presented to H. C. Robbins Landon on His 70th Birthday*, edited by Otto Biba and David Wyn Jones, 382–83.

McCleave, Sarah. Review of *Ballet Music from The Mannheim Court. Part I: Christian Cannabich: Le rendez-vous, ballet de chasse/ Georg Joseph Vogler: Le rendez-vous de chasse, ou Les vendanges interrompues par les chasseurs. Recent Researches in the Music of the Classical Era*, Vol. 45, edited by Floyd K. Grave, 362–65.

My thanks to Daniel Leeson for his help in assembling the list of articles in English from the *Mozart-Jahrbuch*.

—I.E.

Calendar

CONFERENCES

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

Midwestern American Society for Eighteenth-Century Studies, 7–9 October 1999, University of Missouri-Columbia and Stephens College, Columbia, Missouri. Address: Tom Dillingham, Dept. of Language & Literature, Stephens College, 1200 E. Broadway, Columbia, MO 65205; tel: (573) 442-2211, ext. 4699; e-mail: tomdill@wc.stephens.edu; or Catherine Park, Dept. of English, University of Missouri-Columbia, 107 Tate Hall, Columbia, MO 65211; tel: (573) 882-0665; e-mail: engcp@showme.missouri.edu.

Canadian Society for Eighteenth-Century Studies/La Société canadienne d'étude du dix-huitième siècle, 14–16 October 1999, Montreal, Canada. Address: CSECS 1999, Dept. d'études françaises, Université de Montreal, C.P. 6128, succ. Centreville, Montreal, Canada H3C 3J7; fax (524) 343-2256; website: <http://tornade.ere.umontreal.ca/~melancon/csecs.tdm.html>. Contact also: Susan Dalton, daltons@magellan.umontreal.ca, or Benoit Melancon at melancon@sympatico.ca.

College Music Society, 14–17 October 1999, Denver, Colorado. Address: CMS, 202 W. Spruce St., Missoula, Montana 59802; tel: (406) 721-9616; e-mail: cms@music.org; website: <http://www.music.org>.

East-Central American Society for Eighteenth-Century Studies, 21–23 October 1999, Washington and Jefferson College, Washington, Pennsylvania. Address: Linda V. Troost, Dept. of English, Washington and Jefferson College, Washington, PA 15301-3543; tel: (724) 222-4400; e-mail: ltroost@washjeff.edu.

American Musicological Society, 4–7 November 1999, Kansas City, Missouri. For information see the website: <http://falcon.cc.ukans.edu/~plaird/ams99kc.htm>.

Mozart Society of America, 5 November 1999, during annual meeting of American Musicological Society, Kansas City, Missouri. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037 or e-mail: jrstevens@ucsd.edu

Northeast American Society for Eighteenth-Century Studies, 9–12 December 1999, University of New Hampshire, Durham, New Hampshire. Call for papers on theme "Projects and Projectors: Inventions of the 'Enlightenment'" will be issued in January 1999. Address: Professor Edward Larkin, Program Chair, Dept. of Languages, Literatures and Cultures, University of New Hampshire, Murkland Hall 18, Durham, NH 03824; tel: (603) 862-3549; fax: (603) 862-4962; e-mail (preferred): etl@christa.unh.edu.

DeBartolo Conference on Eighteenth-Century Studies, 17–19 February 2000, University of South Florida, Tampa, Florida. Topic: Eighteenth-Century Studies: Past and Future. Address: Regina Hewitt, Conference Director, Dept. of English, University of South Florida, 4202 E. Fowler Ave., CPR 107, Tampa, FL 33620-5550; fax: (813) 974-2270; e-mail: rhewitt@chumal.cas.usf.edu.

Western Society for Eighteenth-Century Studies, 25–27 February 2000, Las Vegas, Nevada. Proposals for panels and papers on topic "The Society of the Spectacle" should be sent by 15 October 1999 to Timothy Erwin, Dept. of English, University of Nevada, Las Vegas, NV 89154-5011.

Southeastern American Society for Eighteenth-Century Studies, 2–4 March 2000, Savannah, Georgia. Address: Robert M. Craig, SEASECS President, College of Architecture, Georgia Tech, Atlanta, GA 30332-10155, or e-mail: rob.craig@arch.gatech.edu.

South Central Society for Eighteenth-Century Studies, 9–12 March 2000, Baton Rouge, Louisiana. Conference theme: "Tomorrow in Yesterday, Or, The Frolics of Possibility." Address: Kevin L. Cope, Dept. of English, Louisiana State University, Baton Rouge, LA 70803; fax (225) 388-4129; e-mail: 72310.3204@compuserve.com.

American Society for Eighteenth-Century Studies, 12–16 April 2000, Philadelphia. For information see the website: <http://www.press.jhu.edu/associations/asecs/seminar.html>.

Mozart Society of America, April 2000, during annual meeting of American Society for Eighteenth-Century Studies. Topic: "Mozart and Women." Proposals for papers should be sent by 15 November 1999 to Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446, or Vassar College, Department of Music, Poughkeepsie, NY 1260-40018; e-mail: kalibin@vassar.edu.

International Musicological Society Intercongressional Symposium, 23–28 August 2000, Budapest. Theme: "The Past in the Present." Address: Laszlo Dobszay, Institute for Musicology, H-1014, Budapest, Táncsics M.u.7; fax: +36-1-375-92 82; e-mail: LaszloD@ti.hu.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832-9420. Mrs. Erna Schwerin, President. Friends of Mozart, Inc., now in its 25th season, also publishes newsletters and informative essays for its members. 25th-Anniversary Season: 2 October 1999, 2:30 P.M.: Claring Chamber Players, Mozart's Quartets for Strings, Donnell Library Center, 20 W. 53d St., New York City. 17 November, 8 P.M.: Mayuki Fukuhara, violin, and David Oei, piano, Mozart's Sonatas for Violin and Piano, CAMI Hall, 165 W. 57th St. (2d floor), New York City. 19 January 2000, 8 P.M.: Mozart's Birthday Concert, with Claring Chamber Players, Stephen Taylor, oboe, and guest artists, Piano Quartet for Oboe and Strings, K. 370, Adagio and Rondo for Glass Harmonica (Piano), Flute, Oboe, Viola, and Cello, K. 617, a piano trio, and a flute quartet, CAMI Hall. 27 February, 3 P.M. Mozart's Birthday Party (Friends of Mozart members only), with Catherine M. Campbell, pianist, Alma Gluck Concert Hall, Turtle Bay Music School, 244 E. 52d St., New York City. 15 April, 2:30 P.M.: Yuri Kim, pianist, All-Mozart recital, Donnell Library Center. 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. 15 October 1999: Los Angeles Piano Quartet. 18 November: Orion String Quartet. 11 February 2000: Altenberg Piano Trio. 1 April: Orpheus String Quartet. 28 April: Gold Coast Chamber Players. All concerts take place at Sunset Center Theater, San Carlos between 8th and 9th, Carmel, and begin at 8 P.M. Admission \$15.00 donation for non-members. Special joint presentation with Carmel Bach Festival, 15 March 2000 at 8 P.M.: Salzburg Marionette Theatre (ticket prices to be announced).

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. The Mozart Society of Philadelphia celebrates this year the 20th anniversary of its founding. Sunday Concerts at Seven: 26 September 1999: Mozart, Symphonies 1, K. 16, and 38, K. 504, Clarinet Concerto, K. 622, Anthony Gigliotti, clarinet. 6 February 2000: Mozart Symphonies 11, K. 84, and 40, K. 550, Flute and Harp Concerto, K. 299, Elizabeth DePeters, flute, and Adeline Tomasone, harp. 7 May: Mozart, Symphonies 17, K. 129, and 29, K. 201, and C. P. E. Bach Oboe Concerto in E-flat, Richard Woodhams, oboe. 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. 22 September 1999, 8 P.M.: Amati String Quartet with Boris Krajny, piano, Mozart Quartet, K. 465, Schubert, Quartet Movement, D. 703, Mozart, Piano Quartet, K. 493, Sunderland Hall, First Unitarian Congregation, 175 St. Clair Ave. West. 20 October, 8 P.M.: Opera Surprise, *Mozart and Salieri* by Rimsky-Korsakov and Pushkin (in English), Flora McRae Auditorium, Timothy Eaton Memorial Church, 230 St. Clair Ave. West. 12 November, 8 P.M.: Amici String Quartet, with Joaquin Valdepeñas, clarinet, Sunderland Hall. 15 December, 8 P.M.: Winners of the Young Canadian Mozart Singers competition, Sunderland Hall.

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, 13 and 14 September 1999 through 8 and 9 May 2000. 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.; new series of all-Mozart concerts Thursdays at 2 and 7 P.M. Call for information about dates and tickets. All concerts at Good Shepherd Church, 152 W. 66th St., New York.

Mainly Mozart Festival. San Diego. P.O. Box 124705, San Diego, CA 92112-4705 Tel: (619) 239-0100. David Atherton, Artistic Director. June 2000. Twenty-concert series features orchestral music, chamber music, recitals, pre-concert lectures, and a youth concert. Call for information about other series offered by Mainly Mozart.

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

Mainly Mozart Festival. Arizona State University

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Lincoln Center
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Bartlesville, OK 74005
Ms. Nan Buhlinger, Director

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San Luis Obispo, CA P.O. Box 311,
San Luis Obispo, CA 93406; tel: (805)
781-3008 Clifton Swanson, Music
Director and Conductor.
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Vermont Mozart Festival.
Burlington
P.O. Box 512
Burlington, VT 05402

Woodstock Mozart Festival.
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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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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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