



# Mozart

Mozart  
Society  
of America  
Newsletter

Volume V, Number 1 27 January 2001

## 2001 MSA Study Session

The annual meeting of the Mozart Society of America will again take place at the fall American Musicological Society meeting, this year in Atlanta. We invite proposals for work to be presented and discussed at the study session, which will follow the brief business meeting. We welcome abstracts dealing with any aspect of Mozart's life and work, or with a later-eighteenth-century context that can illuminate that work. Presenters need not be members of the Society.

A leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another's work. In accordance with this goal, we will again follow the format we adopted for the 2000 session in Toronto. From the abstracts submitted we will select one for formal presentation, partly on the basis of its potential to stimulate discussion. In addition we will print and distribute all submitted abstracts, dependent on the permission of the authors. The study session itself will break into two parts, the first for presentation and extended discussion of the presented paper, and the second for individual discussions among authors of distributed abstracts and others interested in their work.

Please send abstracts by 10 June 2001 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037 (e-mail: jrstevens@ucsd.edu).

## Guest Column: Otto Biba

### Recalling Mozart

In 1973 I began working as a staff member in the archives, libraries, and collections of the Gesellschaft der Musikfreunde in Vienna; six years later I became the director. As I look back at the many users of our inventory during this period, I find that I have a number of interesting observations to make. Researchers from the United States have decreased in number, and those that do come do not stay long. This may be partly because it has become more difficult to obtain scholarships, but presumably also because of a change in interests: in the United States source study is no longer a subject of prime importance, as it was twenty years ago, and it is perhaps no longer necessary to travel to the sources because of the shift in focus. Nevertheless, in Mozart research during the last three decades there have been more source studies by colleagues from Anglo-Saxon countries, primarily from North America, than by colleagues from German-speaking countries. To understand why one must look back into history.

After the Second World War, German and Austrian musicology had become aware of the transience of primary sources. Library inventories were destroyed during bombardments, or when they were moved in order to protect them from bombardments. Other collections, which had been moved, were deemed lost, private collections were ruined, and castles and monasteries were plundered. In short, it had suddenly become clear that many of the sources and documents that had previously been preserved for 150 to

200 years could be lost. For this reason scholars began to systematically evaluate sources beyond their immediate need because they realized that these sources might not be available to them, as demonstrated by the loss of documents in the war. The sources suddenly assumed a greater importance than before and they were evaluated differently. Their existence was no longer considered an immutable matter of course. New complete editions were started, first the *Neue Bach-Ausgabe* and soon the *Neue Mozart-Ausgabe*, whose editorial guidelines included a critical evaluation of the sources. This made it possible to reconstruct the source evaluation and editorial work on the basis of the Critical Reports; this also permitted an evaluation of the sources even if they were lost.

Thus the beginning of modern research and the evaluation of archival and biographical sources began after the Second World War. Mozart researchers should have heeded the warning when valuable documents on Viennese cultural history and biographical research—primarily for Mozart's time—were lost in the Law Court fire of 1927. It was, however, the shock of the war losses that motivated a systematic interest in Mozart's environment, first in primary sources (such as letters) that were used for Mozart biography, but also in looking for more remote information in connection with his biography.

After 1945 European musicology—following the example of German

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# Newsletter of the Mozart Society of America

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## Guest Column

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and Austrian musicology—undertook two paths: on the one hand came work on editions, which followed completely new editorial guidelines; on the other hand came a turn to biographical and documentary research, as well as to the study of the handing down of works. An exemplary model for this was the great encyclopedic project *Die Musik in Geschichte und Gegenwart* (MGG), the first volumes of which appeared from 1949 to 1951. Otto Erich Deutsch returned to Vienna from his English emigration to energetically pursue and conclude his work on the collected documents of the life of Mozart (and Schubert). Christopher Raeburn also came to Vienna from England in the mid 1950s to conduct biographical research into historical sources for Mozart. At first he was considered an “exotic person” in Vienna’s libraries, as never before had someone from a foreign country come just for biographical research into historical sources, but he was received with open arms. Karl Geiringer was well established in the United States and decided not to return to Vienna (he did spend several months of study in Austria every year). He also encouraged his student in Boston, H.C. Robbins Landon, to move to Austria to continue source work on Haydn (where Geiringer himself had started and where Jens Peter Larsen had also worked). At the University of Vienna Erich Schenk assigned dozens of dissertation topics on contemporaries of great composers, primarily of the Classic period, following the model “N.N.: Life and Works,” which emphasized the utilization of sources, resulting in a biography and work list as thorough as possible, while the evaluation and classification of the works were treated rather sparsely. Analytical studies were undertaken later on, on the condition that (this had been the post-war thinking) the sources had been examined and evaluated. Dissertation topics of this type are hardly encountered anymore in German-speaking countries, neither in Vienna nor elsewhere.

Subjects of this type that were left untreated were taken by foreign

dissertation writers and researchers. Schenk’s book *Mozart: Eine Biographie* (1955) deals with the life history of the composer with little discussion of his works. Schenk thus pursued the same ideas as Deutsch in his *Mozart: Die Dokumente seines Lebens*, but used a narrative form in his biography, which in 1993 Hugo Knepler described as “. . . a well-researched mass of material [that] is compatible with a low intellectual level.” This is harsh criticism that not only strikes at the book’s concept but at much of the musicological work of the post-war generation in German speaking countries as a whole, which considered of prime importance the primary utilization of documents concerning the life, work, and the handing down of a composer’s work. Only afterwards did one concern oneself with the composer’s works under new assumptions. This criticism also reflects in exemplary fashion the rejection of biography as a bonafide area of scientific research and as a literary genre, which once had a high reputation and a long tradition in German-speaking countries, but that has now become practically extinct. One must, however, qualify this by noting that this rejection stems from an exponent of the Marxist theory of science that rejected the ideals of the (Western) post-war generation in even more extreme fashion. And without saying so, it also pertained to the collection of material (based on source studies) that had begun in the 1950s in Great Britain—there, too, one had experienced the loss of sources as a consequence of war—in connection with reception history and performance practice, which is continuously cultivated there to this day. Indeed, documentary research and biography still rank higher in Great Britain than in continental Europe.

German and Austrian musicology has again turned away from its primary occupation with source study toward a study of the music itself, i.e., analysis, semantics, and the like. Dissertations of the type described above have not been written here for a long time, or only in exceptional cases. Certainly we have slid from one extreme to the

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## From the President

We mourn the death of Alan Tyson, a scholar who made radical differences in our views of Mozart and his music, a generous friend and mentor to countless colleagues, a delightful companion who could move in a flash from reciting spoonerisms to playing four-hand keyboard arrangements of Mozart and Beethoven string quartets, a mountain climber who bagged some impressive peaks. There can be few in the world of Mozart studies who have been unaffected by this remarkable man. To Mozart studies he brought his deep interest in the workings of the mind, which led him to a brief career in psycho-analysis, and a patience with detail and meticulous approach to the written document that enabled him to find often unsuspected truths not only about the date of a composition but about the process that brought it into the world. We mourn his death, and we mourn his sad decline during the last several years, the decline that among other things precluded his realization of the admiration expressed by this Society in dedicating the first issue of the *Newsletter* to him. His memory needs no other monument than his work; he will long be remembered fondly by his many friends. Neal Zaslaw's obituary appears on page 7.

The Society meeting during the American Musicological Society meeting in Toronto was well attended—standing room only at one point—by members and a number of nonmembers. The innovative format initiated by Jane Stevens for the study session proved once again very effective. Peter Hoyt read his paper, which yielded a lively discussion; five abstracts were then read and the audience divided into two groups to discuss the abstracts with their authors. Even though the room was not large, and discussions

frequently became heated, this approach seemed to be very productive. Minutes for the business meeting appear on page 14 of the *Newsletter*.

The first of the Society's biennial conferences is about to take place, on 9 and 10 February. Preparations for "Mozart in Las Vegas" are well in hand; the final program is printed on page 13. My warm thanks to the program committee—Mary Sue Morrow, chair, Kathryn Shanks Libin, and Pamela Poulin—for their hours of work. I look forward to the stimulating two days of papers, performances, and workshop experiences that are the result of their labors, and I look forward to greeting members and a few nonmembers in February.

Planning is already under way for the next national conference, Mozart 2003, under the leadership of Kathryn Shanks Libin, chair of the program committee. The theme is "Mozart and the Piano"; the location will be announced in the August *Newsletter*. Plans are also afoot for a major festival in 2006 celebrating "Quarter of a Millennium Mozart."

The Society continues to flourish: the membership is steadily growing, and our meetings at the American Musicological Society and at the American Society for Eighteenth-Century Studies have been well attended and lively. We must continue our efforts to increase communication about Mozart studies in this country, to reach other scholars, students, and enthusiasts, and to create opportunities for the exchange of information and ideas. I welcome, as always, your suggestions, and thank you for your support 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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other, just as topicalities alternate in research. Naturally, there have always been exceptions to the extremes, when researchers—during the time when source study dominated—devoted themselves primarily to the analysis and interpretation of music, and naturally there are still outstanding source scholars in German and Austrian musicology. What matters however, is the overall trend, not the exceptions.

And how was it in the United States? Immediately after the Second World War, musicology was a young field that was still being built up. Wherever one was occupied with older Western, i.e., European, music history, one had to do so without primary sources because there were not so many in the United States, and travel abroad was difficult for a long time after the war. In the United States one could not solely devote oneself to source study, while in Europe it was thought that one must, to some extent, devote oneself to sources. Here, as there, satiety set in, criticism was heard, rethinking was started, and interest was kindled where it had not been before, or where little work had been undertaken. Accordingly, large numbers of students and researchers from the United States arrived in European archives and libraries in the late 1950s, and in even greater numbers in the 1960s and 1970s, when European students and researchers were slowly beginning to leave them. A reversal of roles was taking place. In the 1980s the number of United States scholars working on sources gradually decreased. But there was not a renewed reversal of roles; instead, source work became the work of specialists, with more researchers from the United States than from Europe. In North America too this type of work has been passed on from an older to a younger generation, for whom working with sources holds a special challenge, while in Europe this work has become less important, perhaps because the Europeans' concern about the loss of sources has diminished. When you have something and you are not afraid of losing it you

perhaps hold it in lower esteem. What is easily available to you—right in front of your door as it were—does not motivate a sense of urgency, but that which must be achieved in a single trip from abroad, with much exertion and expense, has a certain attraction.

What does this mean for Mozart research? We owe thanks to a colleague from the United States for supplements to Otto Erich Deutsch's Mozart documents. Other North American colleagues brought forth important documentation about Mozart's music scene based on the investigation of sources in the Viennese archives, e.g., of the Viennese Hofburgtheater. Several works lists of Mozart's contemporaries—let us just consider Michael Haydn—are the work of American scholars. The revision of the Köchel catalogue is being carried out at Cornell University in New York. The discussion of questions of authenticity in Mozart's works or of the authenticity of newly discovered works ascribed to Mozart has been stimulated by scholars from the United States. If such discussions are brought forth by the *New York Times*, and then other researchers and research organizations are confronted with the alleged facts, this is surely not felicitous as it only encourages contradiction and provokes the European preconception of American positivism, American credulity, or American lack of criticism. Unfortunately there is no genuine and practical basis for discussion between the younger American and the older European Mozart researchers. On the one hand this is because the researchers of sources are few to start out with and they are primarily loners; on the other hand this is because the Zentralinstitut für Mozartforschung der Internationalen Stiftung Mozarteum Salzburg is no longer the lively, comprehensive, discussion forum for Mozart research that it was at the annual meetings in the 1950s and 1960s. Finally, during a time in which authority and tradition are disappearing, there is no longer—as there once was—a self-understood need to present one's ideas before a forum prior to seeking a wider

audience. There is also—to a much greater extent than before—a fear that one's own finds or theories could be “stolen,” as well as a fear of jealous and unobjective criticism. As far as jealousy is concerned, there is also a prejudice against European colleagues in America. If they make critical comments about a find or a theory, it is taken to mean that this is because of jealousy. There is also a belief that as an American researcher, one is not taken seriously enough by European colleagues. These are groundless and unjustified fears.

This means that people who concern themselves with Mozart from a documentary and source perspective are talking less to each other than ever before. More than ever before scholars are spread throughout the world and this makes such talks difficult. In their home countries they belong to a small group of researchers, so that they constitute a minority, which again, can easily make them loners. Young researchers in particular are under increasingly strong pressure to succeed. They therefore see themselves constrained to go public with spectacular finds, with no possibility of slowly letting a find mature or discussing it within the circle of their colleagues.

Let me cite two examples. Recently various news agencies, via the Internet, broadcast news from the United States that an unknown “Mozart opera” (which really was a speculative exaggeration from the beginning and had to be revised to “unknown opera arias” by Mozart and/or an unknown *accompagnato* recitative by Mozart) had been discovered. This was met with skepticism among European colleagues because of how the information had been disseminated—via the media and the Internet—and it was negatively commented upon by the management of the *Neue Mozart-Ausgabe* in Salzburg. The two American colleagues were taken aback by the skepticism and the rejection.

Painful trenches seemed to open up. In one instance the Salzburg Zentralinstitut für Mozartforschung did indeed attempt damage control through clarification. One must recognize the fact that the importance placed on source study fluctuates between Europe and North America. If one knows the

reasons why and considers this, it would be easier for everyone who is working on Mozart sources to communicate with each other. It should also, however, be easy to see that it is not good to send messages—no matter whether these concern new discoveries or comments on such discoveries—via the media, in the press or on the Internet. They cannot replace a conversation between colleagues. Of course, an organizational colloquium would also be helpful in improving communication. To investigate Mozart problems before a local musicological forum, say meetings of the American Musicological Society (to cite an example from the United States), does not appear very purposeful, because many foreign specialists would be missing. To wait for a meeting of the Zentralinstitut für Mozartforschung, which does devote space to Mozart news, may sometimes mean too long a wait for young colleagues. More ideal platforms for presentation are the relevant publication conduits of Mozart research that are already well established, e.g., year-books, journals, or other periodicals, in which one can present a find or a theory, but where no genuine direct discussion and no personal conversations are possible. It is precisely these personal conversations, combined with an exchange of experience between older and younger colleagues—those who have been long active in Mozart

research and those who are newly entering it—that are necessary in order to reduce mistrust on both sides, for the most stimulating work in recent Mozart research has not been made by established “Mozartians,” in other words, not by members of the Zentralinstitut für Mozartforschung, but by newcomers or so called outsiders. Because they are not known personally and nothing is known about their work or how it is done, they may often encounter skepticism by the established parties, which can in turn lead, unfortunately, to incorrect reactions by those concerned.

Perhaps one should consider whether and how regularly an opportunity for presentation and talks (for which one would not have to wait too long) could be created for Mozart research that stands outside the established “Mozartians,” which could include the possibility of discussion between source specialists and other musicologists in the service of Mozart. Let us be honest: there are no longer, as there were in the generation immediately after the Second World War, different focal points of research in Europe and in North America, but two gaps running across the continents over which—if it proves impossible to fill them in—as many bridges as possible should be built in the near future: from the European (lower in number today) to the North American

(also not plentiful, but if completely incongruent, still more numerous) researchers of sources, and from those who are specialists in source study, wherever they may be, to those, who look at that work somewhat disparagingly.

Of course, one could argue that there are far fewer institutionalized forums of regular meetings and discussions for Haydn or Beethoven research—indeed there are none at all. That is correct, and that is also not good. In the individual conversations that I have had with researchers in the archives of the Gesellschaft der Musikfreunde in Vienna it is clear to me that not only would Mozart researchers have to enter into closer conversations among themselves, but also with Haydn and Beethoven researchers—where the problems and the research questions are often quite the same, but then this guest column would become too long.

P.S. Naturally there is very active research on Mozart and his time in other parts of the world which I have not addressed here at all: e.g., an outstanding dissertation (approved in Tokyo) on the Singspiel and the handing down of sources, which is extremely important for everyone who deals with Mozart's works of this kind. But as I was invited to express myself in a guest column for the Mozart Society of America as a representative from central Europe, I wanted to examine these topical questions.

—*Gesellschaft für Musikfreunde*  
Vienna

### **“Mozartean Contexts”**

## **Mozart Society of America Session at American Society for Eighteenth-Century Studies, Colorado Springs, 3–7 April 2002**

As an affiliate member of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one session at the annual meeting, which in 2002 will be in Colorado Springs, 3–7 April. The topic is “Mozartean Contexts.” Please send proposals for papers to Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail: phoyt@wesleyan.edu.

## Report from Toronto 2000: Musical Intersections

Among the overwhelming richness and variety of offerings at the recent Toronto meeting, which brought together no fewer than fourteen societies devoted to musical scholarship, was an American Musicological Society session on Mozart. Four scholars presented excellent papers, each examining (in one instance carefully re-examining) documents that illuminated Mozart's compositions, their performance history, or the broader musical milieu of the late eighteenth century.

The first two papers dealt directly with performance materials for Mozart's operas. David J. Buch of the University of Northern Iowa spoke on "Eighteenth-Century Performing Materials from the Archive of the Theater an der Wien and Mozart's *Die Zauberflöte*." Buch has discovered orchestral parts, other performing materials, and in some instances scores, for ten Singspiele performed by Emanuel Schikaneder's company in Vienna between 1787 and 1801. This material, in the Austrian National Library, includes performing parts for three of Mozart's works: *Die Entführung aus dem Serail*, *Die Zauberflöte*, and *Don Juan* (*Don Giovanni* in a German translation). Buch's discussion of the *Zauberflöte* parts illuminated many aspects of the work's early performance tradition in the Schikaneder company. He focused on the duet "Bei Männern, welche Liebe fühlen," whose opening measures may not have been intended by Mozart to be performed as we most often hear

them today. The paper by Dexter Edge of the University of Memphis concerned an equally spectacular Mozart discovery; it was entitled "The Orchestral Parts from the First Viennese Production of *Don Giovanni* in 1788." These parts, which survive nearly complete in the Austrian National Library, have been carefully examined for the first time by Professor Edge. Amazingly, it appears that they were in use in Viennese productions of the opera from 1788 to 1905, when Gustav Mahler called for newly copied parts in connection with a contemporary production of the work. Edge outlined the complex state of the parts, and their many layers of alteration over more than a century of use. Edge discussed what they suggest about the early Viennese performance history of *Don Giovanni*, especially with respect to the three numbers Mozart added for Vienna (after the 1787 Prague premiere) and the three Prague numbers he may or may not have cut.

The paper by Gregory G. Butler of the University of British Columbia concerned not a newly found document but a familiar autograph manuscript. In "The Andante K. 37, 2: Mozart's Earliest Extant Concerto Movement" Butler subjected to careful scrutiny the autograph of a piece long believed to be a concerto movement based on a pre-existent solo keyboard sonata. This assumption stemmed from the fact that such models have been identified for all the other movements of Mozart's four

"pasticcio" concertos of 1767, K. 37, 39, 40, and 41. Butler demonstrated however that the middle movement of K. 37 was in fact "almost certainly composed by the eleven-year-old Wolfgang with input from his father."

The paper of Alyson McLamore of California Polytechnic State University, San Luis Obispo, dealt with a London concert series organized by two of Mozart's leading English contemporaries. In "The 'Obstinate Handelian' and the 'English Mozart': Charles and Samuel Wesley's London Concert Series, 1779-1787" McLamore analyzed the detailed records of a series that presented at least sixty-four concerts over nine seasons. It included music not only by the precocious Wesleys (Charles was 21 in 1779, Samuel only 12) but also a wide variety of music both "Ancient" and "of a later Date" (in the words of a subscription proposal for the series in 1781). McLamore's discussion was not limited to questions of repertory; she addressed a range of issues, from financial arrangements (the prices of tickets and fees paid to performers) to the social status of the ticket buyers, whose names were recorded for many of the concerts in the series.

The session was very well attended, and the many questions and comments addressed to each of the speakers testified not only to the quality of their papers but to the vigor of Mozart scholarship and the continuing high degree of interest among scholars in the composer and his music.

—John Platoff  
Trinity College  
Hartford, Conn.

## Alan Tyson 1926-2000

The bare facts of Alan Tyson's life in the reference works cannot begin to convey what was so extraordinary about him: born 1926, educated at Rugby School, at Magdalen College, Oxford, and at University College Hospital Medical School, London; Fellow of All Souls, Oxford, 1952–94; visiting lectureships and professorships at Columbia University, Oxford University, University of California at Berkeley, City University of New York, and the Institute for Advanced Study, Princeton.

When I once asked him how it could be that he read Classics at Oxford, trained as a medical doctor in his thirties, became a psychoanalyst, translated and edited Freud (he was on the editorial staff of the Standard Edition of Freud's works from 1952, translating such volumes as *The Psychopathology of Everyday Life*, 1960, himself), and was an internationally recognized expert on the manuscripts and editions of Haydn, Mozart, Clementi, and Beethoven, he replied that he found it all the same thing: thinking about what people did, wrote, or said, and how and why they did so. The deceptive "simplicity" of what he did and thought—along with a keenly retentive mind for data and the patterns they form—was the key to his originality.

I recall a presentation on dating manuscripts that he gave to a Mozart seminar at Cornell University in the mid-1970s. He began in such an elementary way, stating a series of apparently self-evident and seemingly trivial propositions, that the students were at first disconcerted. But brick by simple brick he constructed for us the logical foundation that undergirded his work. The students began breathlessly to bombard him with questions, and did so throughout the rest of the afternoon, during dinner, and afterwards until a late hour.

From my American perspective, Tyson seemed an admirable English type: an eccentric autodidact polymath, passionately pursuing his interests, largely oblivious to the paths careers usually take, and improbably succeeding against all odds. A colleague of



mine once called him "a force of nature," and indeed, until illness laid him low, Alan Tyson was unstoppable.

I first met him in 1969 when he was a guest professor at Columbia University, teaching both in the Department of Psychiatry at the Medical School and a musicology seminar in the Department of Music of the Graduate School. At the time I was editor of a scholarly journal housed in the latter department. Stopping by my office to introduce himself, Tyson saw that I was working on galley proofs and asked if he might read them. He took away a set, returning them the next morning covered with meticulous comments. It was ever thus. A few years later, when I began to work on Mozart, he was a mentor to my first stumbling efforts, and later on he was the same for students of mine who were entering the field.

I am only one of many musicologists with files of correspondence from Tyson filled with invaluable information and corrections, typed by him with two fingers on the same ancient mechanical typewriter that served over a period of thirty years to produce some of the most cited publications on his subjects. He showed us that we did not have a reliable text for Beethoven's Violin Concerto and then published one. He pleased his compatriots and surprised our German colleagues by demonstrating that certain early English editions of Beethoven were authentic and contained valuable information not found in the German editions.

He sorted out Clementi's composi-

tions for the first time. He had a hand in proving some of what Haydn did write and some of what was falsely attributed to him. He became expert in deciphering Beethoven's notorious scrawl, using this skill to catalogue and explain the contents of the composer's sketchbooks.

But his crowning accomplishment, which he struggled heroically to complete as his health declined, concerned what one can only call—following Tyson's insistence that what he did was all of a piece—the psychoanalysis of Mozart's autograph manuscripts. Tyson found that, by keeping careful track of the various types of paper on which Mozart wrote his music, he could date more accurately, or sometimes for the first time, many works, fragments, and sketches, or reveal stories about them that no one else had suspected.

This required protracted study and indexing of the size, color, texture, staff lines, and especially, watermarks of many thousands of pages of paper, along with detailed investigation of the history of papermaking and of the particular firms whose paper Mozart used. This work led to a series of scholarly articles, the most important of which were collected in a book, *Mozart: Studies of the Autograph Scores* (1987), as well as to the publication of much of Tyson's data in catalogue form (*Wasserzeichen-Katalog*, a volume of the *Neue Mozart-Ausgabe*, 1992).

Following Tyson's wishes, his complete data and notes are now housed in the Bodleian Library, Oxford, while his collection of early printed editions of music has been divided between the Bodleian and the British Library, London.

Thanks to Alan Tyson we now know what many had suspected: Mozart was not the *idiot savant* portrayed in *Amadeus* as taking dictation from God. He was, it is true, amazingly fluent, but he also sometimes sketched, drafted, abandoned projects, and revised works, completing some quickly and others over a period of weeks, months, or even, exceptionally, years. Many of the

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## Alan Tyson

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operas were revised, cut, supplemented, and pasted right up to the premiere and beyond. All this and much else was gleaned from a kind of analysis so "simple" that it yielded critical insights which had eluded everyone else.

When I saw Tyson at conferences in Tokyo, Dunedin, and London during the Mozart year 1991, he was unmistakably in trouble. He could still debate whether a certain note in a Beethoven sonata was an F or an F-sharp, but he was having difficulty finding his hotel room. Two years later, when I spent an afternoon with him at his home in London, he had lost most of his nouns but was determined to complete a few more projects and had invented clever mental strategies to navigate around the growing holes in his memory so that he could continue working. In 1997 when I was again in London, I telephoned hoping to see him, but by then he was so disoriented that he no longer knew who I was.

A Festschrift in his honor, *Haydn, Mozart & Beethoven: Studies in the Music of the Classical Period*, edited by Sieghard Brandenburg and presented to Alan Tyson in draft form for his 65th birthday in 1991, was finally published in 1998.

—Neal Zaslaw

Alan Walker Tyson, musicologist, psychoanalyst and translator; born Glasgow 27 October 1926; Fellow, All Souls College, Oxford 1952–94, Senior Research Fellow 1971–94; James P.R. Lyell Reader in Bibliography, Oxford University 1973–74, Lecturer in Psychopathology and Developmental Psychology 1968–70; Ernst Bloch Professor of Music, University of California at Berkeley 1977–78; FBA 1978; CBE 1989; died Shoreham-by-Sea, West Sussex, 10 November 2000.

## Proposal for a New Facsimile Edition of the Autograph of *Don Giovanni*.

As many readers of this *Newsletter* will probably know, Minkoff Editions several years ago announced a new color facsimile of the autograph of *Don Giovanni*. For various reasons, the edition was not published at that time, although the high-quality color photographs for the facsimile had already been prepared. Sylvie Minkoff now hopes to proceed with the facsimile, but she is seeking financial backing in order to cover the costs. Thus we are appealing to readers of the *Newsletter* for support and ideas.

The facsimile will be of the highest quality, similar to the color facsimile published by the British Library of the autographs of the "Haydn" Quartets, or the magnificent color facsimile of Mozart's sketches recently published by the *Neue Mozart-Ausgabe*. The facsimile of *Don Giovanni* will show in vivid detail the different colors of ink in the autograph; it will thus provide evidence of the stages of composition and Mozart's corrections and additions. The facsimile will be accompanied by an introduction written by Bruce Alan Brown and Dexter Edge.

As most of you will know, the autograph of *Don Giovanni* was published in a monochrome facsimile in 1967. This facsimile is relatively rare (WorldCat shows only around seventy-two copies in American libraries), and its quality does not permit the high level of detail that will be achieved in the Minkoff facsimile. The autograph is currently preserved in the Bibliothèque Nationale in Paris, where it is, for reasons of conservation, only very rarely made available for study or exhibition.

Mme Minkoff has prepared estimated budgets for the facsimile, based on a variety of assumptions. An edition of 1000 copies in a traditional sewn binding will cost around 1,200,000 French francs (roughly \$173,000). The proposed

selling price per volume would be 4,800 francs (around \$690). The high markup is necessary because of the large discounts given to agents and booksellers; the subscription price would be correspondingly lower. In addition to the money from subscriptions, Mme Minkoff estimates that she would need to raise around 700,000 francs (around \$100,000) in order to cover the cost of an edition in this format.

She has also drawn up estimates for an edition with a high-quality cold-glue binding. In a run of 500, the total cost would be around 765,000 francs (\$110,000), with a selling price per volume of 6,120 francs (\$880). She would need to raise around 445,000 additional francs (around \$64,000) for an edition of this size in this format. For a run of 1000 with glue binding, the total cost would be a little more than 900,000 francs (\$130,000), with a selling price per volume of 3,640 francs (\$525). She would need to raise around 590,000 additional francs (around \$85,000) for the edition of this size in this format. With other facsimiles, Minkoff has occasionally printed special deluxe copies with personalized bindings to be sold at a low price to those who have underwritten the edition, and Mme Minkoff states that she would be happy to consider this option for *Don Giovanni*.

We are interested in hearing from anyone who might be able to provide full or partial support for such an edition, or who has ideas about how money might be raised. If you can help, please contact:

Dexter Edge, [dexedge@bellsouth.net](mailto:dexedge@bellsouth.net), (901) 683-8606  
Bruce Alan Brown, [brucebro@usc.edu](mailto:brucebro@usc.edu) (310) 289-1775

Either of us can put you in touch with Mme Minkoff. This is clearly a labor of love for her, and we hope it will be for the readers of this *Newsletter* as well.

## The Earliest Born Recorded Mozart Singer

A fascinating story, which is based on an unpublished article, deserves to be retold, especially in the light of crucial elements that never made it into print. In 1983, Harold C. Schonberg, music critic of the *New York Times*, was the first to report it, publishing the name of a Danish bass, the earliest born singer whose voice is preserved in sound. The fortuitous discovery came about when Henry Pleasants, a London author and music critic, visited Stockholm for a guest lecture in March of 1974. He happened to have lunch with his colleague, Gunnar Åhlén, music critic of the Swedish daily *Svenske Dagbladet*, who asked Pleasants: "Who is the oldest singer, in terms of date of birth, to have been recorded?" The erudite Pleasants offered the Italian baritone, Antonio Cotogni (1831–1918), and the French bass-baritone, Jean-Baptiste Faure (1830–1914).<sup>1</sup> "No," said Åhlén, "I have a recording of a Danish bass named Peter Schram, born in 1819." Pleasants, taken by surprise, was anxious to know more about this man and the recording. That evening, after his lecture, which was also covered by Åhlén for his newspaper, Åhlén pressed a tiny spool of tape into Pleasants's hand, and said: "Here it is."

Now the research began for Henry Pleasants. Who was this singer, completely unknown outside of Denmark, who was not listed in any of the standard English, French, German, or Italian music dictionaries and who was missing in his own standard reference work *The Great Singers*? Back in London he put the spool on his tape recorder, and what he heard was the bass voice of an elderly gentleman singing Leporello's entrance aria "Notte e giorno faticar" from Act I of Mozart's *Don Giovanni*, plus part of the "Madamina" aria, both in Danish and unaccompanied. Pleasants played the tape for some knowledgeable friends who pronounced it a fake, but Pleasants reasoned that if anyone were going to fake something like this, he would not have chosen a singer, relatively unknown, singing Leporello in Danish. Searching for some mention of Schram in music literature,

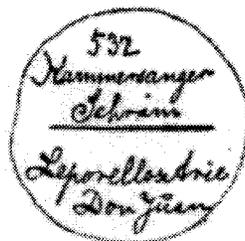


Peter Schram in the role of Leporello

Pleasants came upon a review, "Letter from Copenhagen," in the *Allgemeine Musikalische Zeitung* of 1847:

The baritone department at the Royal Theater is splendidly represented by Herr Hansen and Herr Schramm [sic] . . . Both are endowed with beautiful rich voices, and both have been well schooled. Unfortunately, Herr Schramm must content himself with deep bass roles, as we do not have a deep bass, and this will in time have a damaging effect on the natural beauty of his voice.<sup>2</sup>

Turning next to the Danish Embassy in London, he found in *Sohlmans Musiklexikon* (Swedish) the biographical information about Peter Schram for which he was looking. The



The original Peter Schram label attached to the Ruben cylinder of 1889

substantial entry revealed that Schram was born in Copenhagen on 5 September 1819 and died there on 1 July 1895. He had established a reputation as a distinguished singer and actor at the Royal Opera, his singing career lasting from 1841 to 1889. Schram was much loved by the public, especially in his Mozart roles, as Leporello and Doctor Bartolo (*Le nozze di Figaro*). He had been a pupil of the famous pedagogue Manuel Garcia (1805–1906), teacher to many illustrious singers during the nineteenth century, among them the great soprano Jenny Lind (1820–1887), nicknamed the "Swedish Nightingale." She was a contemporary of Peter Schram and sang with him in Copenhagen in 1843. Except for a single concert in London in 1863, Schram seems never to have sung outside of Denmark.

Now to the recording. When and where was it made, and for what occasion? Again with the help of the Danish Embassy, Pleasants learned about the Danish radio program "I Would Like to Hear," which included a "Discophile Corner" segment. Pleasants hoped that if a cassette transfer of his tape were broadcast on the program it might elicit some pertinent information. It did.

In preparing for the radio program, broadcast on 21 September 1978, the producer consulted a Danish gramophone book published in 1942 by Knud Hegermann-Lindencrone, the owner of a large collection of recordings from the Danish theaters. He learned that Consul General Gottfried M. Ruben, a coal industrialist in the 1880s, made the first cultural efforts in his country, just after Bell and Tainter in America had given their wax patent to Edison. As an early enthusiast of Edison cylinders, Ruben used to entertain artists from the Royal Theater after performances at his residence, and then record them informally during the course of a late evening. On 5 September 1889, on Peter Schram's 70th birthday, the artist sang his farewell performance—as Leporello—at the Royal Opera in Copenhagen. Afterwards a party was given in his honor at the home of

continued on page 10

## Mozart Singer

*continued from page 9*

Ruben. Perhaps the guests at the convivial event were in an upbeat mood, if not slightly inebriated, when Schram was asked to sing the Leporello arias into the Edison machine (this may explain why the arias were unaccompanied). Amazingly, the 111-year-old original cylinder recording survives to this very day.

After the Consul General's death all of the Ruben cylinders came into the possession of his son Victor. In 1935 the director of the Danish record company Polyphon called Hegermann-Lindencrone and told him about the whereabouts of the cylinders, in which Polyphon was not interested. Hegermann-Lindencrone contacted Ruben and obtained all of the material, including the Schram cylinder. A few days later, Victor Ruben agreed to let Hegermann-Lindencrone re-record some of the cylinders. Two twelve-inch discs were produced on which Schram, among others, may be heard; these have since become collectors' items. In 1998, the Schram Mozart pieces were included in a four-record CD set, which mainly contains selections by the Swedish tenor John Forsell.<sup>3</sup> The original Schram cylinder, however, remained in the possession of Hegermann-Lindencrone from 1935 to 1993 when he sold it to the Statsbiblioteket in Aarhus, Denmark. Together with the rest of this large

record collection, which included all of the Ruben cylinders, it now forms part of the Danish National Record Library at the State Library in Aarhus. Knud Hegermann-Lindencrone died in the summer of 1994 at age 86.

What about Schram's singing on the cylinder? Scholar and music critic Will Crutchfield wrote in the *New York Times* in 1987: "It's a startling performance. The rhythm is extremely free and loose. But the character is endearing and genial, and the record tells us a lot in a few notes about how Mozart was interpreted and ornamented in the mid-nineteenth century."<sup>4</sup> Schonberg had written "The cylinder is of more than antiquarian interest. The appoggiaturas, turns and flourishes applied to Mozart by a pupil of Garcia, merit the attention of singers in our musically literal age."<sup>5</sup>

Finally, I was able to obtain a dubbing of the cassette copy of the Schram cylinder which Henry Pleasants had deposited in the *Rodgers & Hammerstein Archives of Recorded Sound*. After listening to the *Don Giovanni* excerpts as sung by Peter Schram, I find the recording acoustically primitive, of course, but it represents a significant historic document, as one of the earliest examples of Mozart interpretation on records. The gusto, the embellishments at the fermatas, and the low ending in "Notte e giorno faticar" (not called for by Mozart), may have been the result of showmanship at the informal occasion. Yet, as has already been

pointed out, the appoggiaturas and flourishes here are characteristic of a singing style that is corroborated in the recordings of other Garcia pupils of the time. Our gratitude goes to an early wax cylinder hobbyist for having given us the voice of Peter Schram for posterity.

*This article is based on an article by Henry Pleasants, which was to have been published in Stereo Review. Mr. Pleasants passed away on 4 January 2000 at age 89. The author would like to thank Marianne Hallar and Henning Trab of Denmark for factual information for this article. Thanks also to Kirsten Vilholm of the Royal Danish Consulate, Seattle, for assistance with a translation.*

—Eric Offenbacher  
Seattle

1. He could have added Cantor Baruch Schorr (1823-1904), who almost eighty years old, had recorded a Jewish hymn for Columbia records.

2. "Der Bariton ist durch Herrn Hansen und Herrn Schram am Besten vertreten; . . . Beide sind mit schönen, markigen Stimmen begabt und haben lobenswerthe Studien gemacht; leider aber muss Herr Schram, da wir keinen eigentlichen tiefen Bass besitzen, sich zu den tiefen Basspartien bequemen, welches mit der Zeit einen schädlichen Einfluss auf den natürlichen Wohlklang seiner Stimme ausüben wird." See "Briefe aus Kopenhagen" in *Allgemeine Musikalische Zeitung* 12 (1847), col. 199.

3. Caprice CAP 21586.

4. Will Crutchfield, "The Don: Going Strong at 200," in the *New York Times*, Music Section (December 13, 1987), 35.

5. Harold C. Schonberg, the *New York Times*, Recordings Section (February 13, 1983), 27.

### NEH Seminar in Vienna

The National Endowment for the Humanities is sponsoring a Summer Seminar for School Teachers, "Mozart: The Man, His Music, and His Vienna," to take place from 11 June to 6 July 2001, in Vienna under the direction of Richard Benedum, Professor of Music at the University of Dayton. Fifteen participants will be chosen nationally as part of the Seminar; each teacher will receive a stipend from the NEH for her/his participation. Interested applicants should contact Dr. Richard Benedum, NEH Seminar, c/o Music Department, University of Dayton, Dayton, OH 45469-0290.

## Book Review

Mary Hunter. *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Princeton, N. J.: Princeton University Press, 1999.

If the history of opera buffa in the second half of the eighteenth century involved almost all of Europe, it is certainly true that this genre found particularly favorable conditions in Vienna. During the 1770s opera buffa came to dominate the Viennese repertory, to the point of almost completely eclipsing opera seria. Temporarily displaced from the Burgtheater, the principal court theater, by Singspiel, opera buffa returned triumphantly in 1783, when Emperor Joseph II reconstituted a permanent company—an action with crucial repercussions for the history of opera. This was indeed the beginning of what scholars unanimously consider a golden age of comic opera, because of the presence in Vienna—temporary or long-term—of many of the greatest composers of the time, of librettists the caliber of Da Ponte and Casti, and of some of Europe's finest singers.

To this golden age musicologists have looked with growing interest during the last thirty years, seeking to reconstruct the artistic and cultural context that nourished Mozart's development and to analyze relations between Mozart and his contemporaries. A decisive contribution to this reconstruction has been made by British and North American musicologists, who have explored the world of Viennese opera from various perspectives: the theatrical system, stylistic conventions, formal structures, and the output of composers active in Vienna during Mozart's time. One of the most productive scholars in this field is Mary Hunter, author of a number of important articles (concerning, for example, the parody of serious opera in opera buffa and the garden as a theme in comic opera) and, in 1997, editor with James Webster of a collection of essays by several authors on opera buffa in Vienna. Her research has now found a synthesis in *The Culture of Opera Buffa in Mozart's Vienna*.

Hunter's approach to the subject is completely new (and she justifiably

calls attention to its originality in her preface). The book does not present a critical study of musical styles or of traditions of performance, nor a chronology based on original documents; it is not a listener's guide or an introduction to opera buffa; on the contrary, one frequently gets the impression that the book is aimed at the expert reader who already knows how things work. In short, this is not a systematic history of opera buffa in Vienna. The author has other objectives: to explore the network of expectations with which Viennese audiences perceived opera buffa, the social function of the genre, and the way in which situations and actions represented in opera reflected social hierarchies.

The field of inquiry covers the period 1770–1790, with a few steps backward into the 1760s. The choice of 1790 as the end of the period under investigation is not accidental. It coincides with the death of the emperor-impresario Joseph II and with the end of the collaboration between Mozart and Da Ponte (even if the terminus could have been shifted without much difficulty to 1792, thus bringing into consideration *Il matrimonio segreto*, an opera rich in connections to the cultural milieu that is of such interest to the author). Of the operas performed in Vienna during the period in question, Hunter has examined seventy-nine, about two-thirds of the total. Although she directs particular attention to a few of the most important works, she generally abstains from making judgments of aesthetic value and concentrates on the conventions that pertain to the entire corpus under study. She repeatedly demonstrates her wish to narrow the field, to limit her investigation, declaring her intention of sticking to her predetermined repertory. But in reality the analysis has implications that go far beyond this repertory, because a good many of her observations are valid even if extended to the entire opera buffa output during this period. The book thus offers much more than it promises, presenting a cross-section of the entire comic genre in a crucial phase of its evolution.

Hunter's book draws on an extraordinarily vast bibliography, open to almost all the most recent contributions to the subject. The interdisciplinary approach, which constitutes one of the most stimulating aspects of the book, introduces lines of inquiry from various fields—from aesthetics to semiotics, from literary theory to psychology, with special emphasis placed on social history. In addition, Hunter uses eighteenth-century writings in support of her arguments with admirable skill.

One of Hunter's most fundamental concepts, announced in her subtitle, is that opera buffa developed in Vienna of the 1770s and 1780s the function of pure entertainment, divorced from the duties of moral edification; it had as its only goal the generation of pleasure. This pleasure comes from various sources, such as the predictability of plot developments (reducible to a few archetypes), the recognizability of intertextual references, and a musical language that generally avoids complexity in favor of simple delight. The idea of pleasure itself becomes a subject of theatrical plots, which repeatedly present on stage the celebration of pleasure. That kind of celebration is most perfectly exemplified in the happy ending, which tends to represent the reestablishment of an order that has been disturbed earlier in the drama, and the reaffirmation of the status quo within a society that is essentially authoritarian and paternalistic, and in which we can recognize the characteristic features of enlightened absolutism.

It is precisely in its allusions to social reality that we find the fortunate contradiction of comic opera—a genre that, although it involves make-believe, cannot help but reflect relations between classes, sexes, members of families, as well as between the individual and the group and between custom and transgression. Hunter concentrates her attention on this network of relationships with a remarkable ability to call attention to aspects that have been hitherto discussed rarely or not at all (for example—to cite a point that may at

*continued on page 12*

## Book Review

*continued from page 11*

first seem of secondary interest, but actually reveals a great deal—the absence of the figure of the mother in opera buffa). The social world of opera buffa, as it emerges from Hunter’s analysis, is a conservative world in which transgressions are only temporary and do not have the power to change the established order. At times the analysis of social implications is so convincing that one begins to doubt the basic idea of the comic genre as pure entertainment. One wonders, indeed, if librettists and composers really renounced the promotion of a sort of social engagement and of ethical models. To take an example from a work that is not among those examined by Hunter, in Da Ponte and Salieri’s *Il riccio d’un giorno*, an opera that did not enjoy much success but that has been fully reevaluated by modern critics, the moralizing intent characteristic of Goldoni is clearly evident. And it is difficult to deny that the “perdono” episode in the Act IV finale of *Le nozze di Figaro* conveys an ethos, a universal message. Hunter herself sometimes seems to allow for such doubts, and in other respects too her arguments tend toward the provoking of questions and the suggesting of new lines of research. How was the conflict of classes understood in a social context like that of Vienna, suspended between the old and the new and full of contradictory impulses? And how did the reception of an opera vary according to context, given that many of the works performed in Vienna had been imported from Italy? With these questions Hunter demonstrates the caution of one who knows when it is not possible to give a definitive answer.

The central part of Hunter’s book constitutes its intellectual core. Here she addresses the network of connections between the musical language and the social profile of operatic characters, as this network is revealed in several categories of musical numbers. Among the many types of arias that can be distinguished in opera buffa, the author chooses five, connecting them with various types of characters that differ from one another in gender,

social rank, or psychological profile. For example, in her examination of a particular aria type that represents more than any other the entire genre, the comic aria for bass, Hunter points to several common denominators—insecurity, ineptitude, or unjustified self-importance—among the corresponding characters. Hunter notes that in this type of aria the form is often free, in order to adapt it to the character’s psychological instability; the center of gravity tends to be shifted to the final portion of the aria, where a mechanically obsessive repetition represents both an opportunity for the performer’s virtuosic display as well as a means to escape into the realm of the absurd. Using as an example an aria from Paisiello’s *I filosofi immaginari* and of the character who sings it, Hunter finds admirable expressions (“incapacity to control his obsession,” “rhetorical degeneration”) that remind us of Frits Noske’s influential discussion of Mozart’s characterization of Figaro, seen as a defeated man unable to control the events around him. Hunter uses the same analytical method for other characters—servants, peasants, and nobles—in their display of pride or rage; she also uses this method in her consideration of characters in the sentimental sphere. Hunter thus has the opportunity to confront themes such as the performance itself, in terms of class and gender, with sexuality as an object of exchange and power, and models of femininity. She gives special emphasis to the emergence of the bourgeois conception of the woman, central to which is the feminine capacity to express and to arouse sentiment, which translates into increased moral authority. The primacy of the sentimental heroine has long been recognized as a basic element of opera buffa—it was a favorite theme of Andrea della Corte from 1923 on—but Hunter sheds new light on the concept by finally placing it in relation to the social context in which characters are made to act.

Hunter’s interest in social groups leads her to devote much discussion to ensembles, with representations par excellence of relations between the individual and the group. Her investigation reveals constant attention to the

way in which the musical stratification of the voices reflects social relations between characters and the dialectic between social tension and resolution of conflicts (even if sometimes one wishes that she had explored more deeply the dramaturgical implications of the antithesis between homophony and imitative polyphony, discussing, for example, the playful and liberating—in the carnevalesque sense of the term—function that polyphony sometimes serves).

The age of Joseph II was the age of Mozart, and naturally it is impossible to write anything on opera buffa of that period without taking into account Mozart’s omniverous capacity to appropriate the best of what Paisiello, Cimarosa, Salieri, and others could offer. The study of connections between Mozart’s operas and the conventions of opera buffa has been a major field of musicological research. Hunter’s contribution to this field focuses on the opera by Mozart most strongly rooted in the system of comic opera conventions, *Così fan tutte*, which she compares to two works related to it in plot and musical treatment: Martín y Soler’s *L’arbore di Diana* and Salieri’s *La grotta di Trofonio*. In her fastidious examination of Mozart’s last opera buffa Hunter uses the analytical tools introduced in early chapters. Facing the great enigma of *Così fan tutte*, namely the apparent tendency of the music—which Hunter repeatedly calls “too beautiful”—to contradict the libretto, she hypothesizes that this beauty is a means of unmasking the characters’ deceptions and thus has a precise dramaturgical function. Hunter’s argument here succeeds in enhancing our understanding of a masterpiece that in recent years has been the subject of much study, and herein lies the principal value of this book: its capacity to look at the world of opera buffa from fresh and unexpected points of view.

—Francesco Blanchetti  
[trans. John Rice]

Francesco Blanchetti is co-author (with Vittorio Della Croce) of *Il caso Salieri*, Turin: Eda, 1994.

February 9 and 10, 2001

**i n L A S V E G A S 2 0 0 1**

**FRIDAY, FEBRUARY 9**

**8:30 Registration**

**9:00 Session I:**

**Judy Bailey Lobby**

UNLV Music Faculty Ensemble, Mozart: Flute Quartet in D, K. 285

John Platoff, "Truth, Style, and Value: Mozart and Salieri"

Wye J. Allanbrook, "Mozart's K. 331: A Paradigm Misread?"

Nancy Plum and Chef Fritz Blank, "The Lecker Side of Mozart (The Cuisine of Mozart's Time)"

**12:00 Lunch**

**1:30 Session II:**

**Judy Bailey Lobby**

David Schroeder, "Mozart, Mesmer, and the Ruses of Symmetry."

Daniel Leeson, "Mozart and the Jews"

**4:00 Tour of the Liberace Museum**

**5:00 No-Host Bar**

**5:30 Buffet Dinner at Carluccio's Tivoli Gardens**

**8:00 Roundtable**

**Ham Fine Arts 147**

"The Culture of Gambling" Jay Noricks, moderator

Pamela Poulin, "The Kegelstatt Trio; Musical Dice Games"

Mary Sue Morrow, "Casino in the Trattnerhof et al."

Denise Gallo, "Eighteenth-Century Card Games"

**SATURDAY, FEBRUARY 10**

**9:00 Session III:**

**Ham Fine Arts 147**

Daniel Melamed, "Counterpoint (of all things) in *Die Entführung*"

Jane Stevens, "Staging *Don Giovanni*: Implications for Meaning"

Eric McKee, "Mozart in the Ballroom"

Michael Broyles, "Mozart: America's First Waltz King"

**12:00 Lunch**

**1:30 Dance Workshop**

**Ham Fine Arts 111**

Linda Tomko and Elizabeth Aldrich

**5:00 Lecture Recital**

**Ham Fine Arts 147**

David Breitman, pianist

**6:30 Dean's Reception**

**Donna Beam Gallery**

**8:00 Mozart Society Ball**

**Sam Boyd Dining Room**

For further information, call (702) 895-3114

**MINUTES**  
**Mozart Society of America Annual Meeting**  
**3 November 2000, Toronto, Ontario**

The President of the Society, Isabelle Emerson, observed a quorum and called the meeting to order. After introducing members of the Board, she reported that the Society is doing well, although projected expenses were up (in part due to costs associated with the biennial conference) and income has fallen slightly. Membership in the Society stands at 193, reflecting an increase of approximately 30 members. Library subscriptions to the *Newsletter* have grown, and Isabelle Emerson encouraged members to have their home institutions join.

President Emerson called attention to the new brochure, which includes new graphics, and discussed the budget for 2000–2001. She asked that the financial report be accepted, and it was so moved.

President Emerson introduced the Program Chair for the first biennial conference Las Vegas meeting, Mary Sue Morrow, who previewed the program of the Las Vegas meeting.

Kathryn L. Shanks Libin then announced the topic “Mozart and the Piano” for the next conference, in 2003. At the time of the session, the location of the meeting was yet to be determined, but several sites are under consideration. President Emerson noted that 2006 would be the 250th anniversary of Mozart’s birth, and she encouraged the membership to contemplate appropriate manners of commemorating a quarter millennium of Mozart.

President Emerson introduced the new Editor of the *Newsletter*, Kay Lipton, who thanked members for their contributions.

Isabelle Emerson asked for new business. Dexter Edge spoke of a project to publish a facsimile of the autograph of *Don Giovanni*, and he asked for input, particularly concerning ideas for financial support. With no further new issues from the floor, the business meeting was adjourned.

President Emerson introduced Vice-President Jane Stevens, who chaired the study session. Dexter Edge, Jason B. Grant, Peter A. Hoyt, Dorothea Link, Janet K. Page, and Rupert M. Ridgewell gave presentations. The study session was adjourned at 2 pm.

—Peter A. Hoyt, Secretary  
Mozart Society of America

**Membership Dues  
Increase**

In its meeting in Toronto, the Mozart Society Board of Directors decided regretfully that certain changes in dues levels must be made: emeritus dues are increased to \$15 (the level for full-time students), and life membership dues to \$750 (from \$500). The increases were necessary to pay for costs of printing and mailing the *Newsletter*.

**Mozart Society of America:  
“Music in Mozart’s Vienna”**

**Jessica Waldoff, chair**  
**Session at American Society for Eighteenth-Century Studies Annual Meeting, 18–22 April 2001, New Orleans.**

As an affiliate of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one ninety-minute session during the annual meeting. The speakers this year are:

Kathryn L. Shanks Libin: “Mozart in *Clavierland*: The Concerto and Keyboard Culture in Josephine Vienna”

Alessandra Campana: “Acting Opera Buffa: *Le nozze di Figaro* and the Act IV Finale”

Jason Grant: “A Chant Citation Revisited: Death, Masonic Legend, and Catholic Doctrine in Mozart’s *Maurerische Trauermusik*, K. 477”

**Mozart Society of America Business Meeting  
and Study Session, 3 November 2000  
List of attendees**

Bowers, Nathan	Horsley, Paul	Perl, Benjamin
Brown, Bruce Alan	Hoyt, Peter	Peters, Camille
Butler, Greg	Hung, Eric	Peters, Mark
Chung, Eunkyong	LaRue, Jan	Platoff, John
Churgin, Bathia	Lee, Kayoung	Portowitz, Adena
Cornelson, Paul	Lipton, Kay	Rice, John
Durante, Sergio	MacIntyre, Bruce	Ridgewell, Rupert
Edge, Dexter	Mikulska, Margaret	Sadie, Stanley
Franklin, Don O.	Mohn, Kendra	Schwartz, Judith L.
Freeman, Robert	Morgenroth, Jeannette	Stevens, Jane
Gallo, Denise	Morrow, Mary Sue	Valle, Nemesio III
Grant, Jason B.	Murray, Sterling	Weiss, Piero
Green, Marian	Orchard, Joseph	Zeiss, Laurel E.

**Mozart Society of America  
Financial Report  
1 July 1999 - 30 June 2000**

<b>EXPENSES</b>		<b>Secretarial Assistance</b>	<b>\$ 890.00</b>
<b>Newsletter</b>		<b>TOTAL EXPENSES:</b>	<b><u>\$3,262.25</u></b>
III/2	Typesetting	400.00	
	Printing, 500 cc.	378.25	
	Mailing	254.60	
		<b>1,032.85</b>	
IV/1	Typesetting	400.00	
	Printing, 750 cc.	494.25	
	Mailing	212.90	
	Photo costs	56.42	
		<b>1,163.57</b>	
<b>Total Newsletter:</b>		<b>\$2,196.42</b>	
		<b>INCOME</b>	
		<b>Membership Dues and Contributions</b>	<b>\$3,308.50</b>
		<b>Interest</b>	<b>136.87</b>
		<b>TOTAL INCOME:</b>	<b><u>\$3,445.37</u></b>
<b>Miscellaneous</b>			
	Postage	101.14	
	Office supplies	52.69	
	Nevada Incorporation annual fee	20.00	
	Returned check	2.00	
<b>Total Miscellaneous:</b>		<b>\$ 175.83</b>	
		<b>CASH BALANCES AS OF 30 JUNE 2000</b>	
		<b>San Jose Credit Union:</b>	<b>\$6,152.04</b>
		<b>UNLV</b>	<b>134.12</b>

## 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.

**Mozart Society of America**, 9–10 February 2001, Las Vegas, Nevada. The first of MSA's biennial conferences, "Mozart in Las Vegas." See program on page 13. For information contact Isabelle Emerson, (702) 895-3114; e-mail: emerson@ccmail.nevada.edu

**Western Society for Eighteenth-Century Studies**, 16–18 February 2001, Tempe, Arizona. Theme: "The Enlightenment: Moving Westward." Plenary speaker: J. C. D. Clark. For information see the web site: [www.asu.edu/duas/conferences](http://www.asu.edu/duas/conferences).

**South Central Society for Eighteenth-Century Studies**, 1–3 March 2001, Fayetteville, Arkansas. Theme: "Revolution: Scientific, Glorious, Financial, Agricultural, Industrial, and French." For information contact Dr. Sandra Sherman, Dept. of English, University of Arkansas, Fayetteville, AR 72701; e-mail: ssherman@comp.uark.edu.

**Southeastern American Society for Eighteenth-Century Studies**, 1–3 March 2001, Huntsville, Alabama. Theme: "A New Beginning: The Eighteenth Century and the Future." Plenary speakers: Paul Alkon and Elizabeth Nybakken. For information see the web site: <http://socrates.barry.edu/sesecs>, or contact Stephen Szilagyi, Local Chair, e-mail: SJSzilagy@mindspring.com.

**American Society for Eighteenth-Century Studies**, 18–22 April 2001, New Orleans. For information see the web site: <http://www.press.jhu.edu/associations/asecs/seminar.html>.

**Mozart Society of America**, during annual meeting of American Society for Eighteenth-Century Studies, New Orleans. Topic: "Music in Mozart's Vienna." Address: Jessica Waldoff, 151A—Music, Holy Cross, One College Street, Worcester, MA 01610; e-mail: [jwaldoff@holycross.edu](mailto:jwaldoff@holycross.edu).

**Johnson Society of the Central Region**, 27–28 April 2001, Marquette University, Milwaukee. Guest speaker: Claude Rawson. For information contact George Justice or Thomas Kaminski.

**Rousseau Association**, 24–27 May 2001, Montreal, Canada. Theme: "Music and Language in Rousseau's Thought." For information see the web site: <http://www.wabash.edu/Rousseau>.

**NEH Summer Seminar: "Mozart: The Man, His Music, and His Vienna,"** 11 June to 6 July 2001, Vienna. For information and applications contact Dr. Richard Benedum, NEH Seminar, Dept. of Music, University of Dayton, Dayton, OH 45469-0290.

**East-Central American Society for Eighteenth-Century Studies**, 18–21 October 2001, Cape May, New Jersey. Theme: "Consuming Passions of the Eighteenth Century." Papers might examine representations of passion in art, music, drama, poetry, fiction, and correspondence of the period; the functions of passion, the cures of passion, the restraint of passion or the celebration of passion. Papers on other subjects may also be accommodated. Proposals for panels or individual papers may be sent to Geoffrey Sill, Dept. of English, Rutgers University, Camden, NJ 08102; e-mail: [sill@crab.rutgers.edu](mailto:sill@crab.rutgers.edu), or to Lisa Rosner, Historical Studies Coordinator, Richard Stockton State College, Box 195, Pomona, NJ 08240; e-mail: [rosnerl@stockton.edu](mailto:rosnerl@stockton.edu).

**American Musicological Society**, 15–18 November 2001, Atlanta. For information see the web site: <http://www.ams-net.org>.

**Mozart Society of America**, during annual meeting of American Musicological Society, Atlanta. Addr Jane R. Stevens, 3084 Cranbrook Ct., Jolla, CA 92037 or e-mail: [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu).

### ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

**Friends of Mozart, Inc.** New York C. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832-9420. Mrs. Erna Schwerin, President. Friends of Mozart, Inc. also publishes newsletter and informative essays for its member. 25 February 2001, 3–5 P.M.: Mozart's Birthday Party (Friends of Mozart members only, one guest): All-Mozart Piano Recital, refreshments, Alma Gluck Concert Hall. 29 April, 2:30 P.M. Mozart, Quartets for Strings, Claring Chamber Players, Donnell Library Center. 16 May, 8 P.M.: All-Mozart Piano recital, CAMI Hall. 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. 23 February: Brian Leerhuber, baritone, and Daniel Lockert piano. 6 April: Musica Pacifica. All concerts take place at Sunset Center Theater (San Carlos between 8th and 9th), Carmel, and begin at 8 P.M. Admission \$18.00 donation for non-members.

**The Mozart Society of Philadelphia.** No. 5 The Knoll, Lansdowne, PA 19050-2319 Tel: (610) 284-0174. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven: 4 February 2001: Mozart, Overture to *The Magic Flute*, K. 620, and Serenade for 13 Winds, K. 361, and Haydn, Divertimento No. 1, St. Antoni. 6 May: Mozart, Sinfonia in D, K. 196/121, and Piano Concerto No. 13, K. 415, Andrew Willis, piano, and Haydn, Symphony No. 22. 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)  
482-2173. Peter Sandor, Chairman.  
13 February 2001: Mark Gurovsky,  
piano, Sunderland Hall, First Unitarian  
Congregation, 175 St. Clair Ave.  
14 March (tentative): Ben Gitter, cello,  
TBA. 17 April (tentative): Robert  
Pomakov and Anita Krause, TBA.  
Call for information about times and  
locations.

## CONCERTS AND LECTURES

**Jupiter Symphony.** New York City.  
155 W. 68th St., New York, NY 10023  
Tel: (212) 799-1259. Jens Nygaard,  
Conductor. Emphasis on music of  
Mozart and his contemporaries,  
frequent performances of music from  
other periods. 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.  
Performances by the Mainly Mozart  
Festival orchestra, chamber music,  
recitals, educational concerts, and  
lectures. 3-17 June 2001. Tickets \$15-  
42. Call for information about other  
series offered by Mainly Mozart.

**San Francisco Symphony 2001  
Mozart Festival,** San Francisco.  
Symphony Ticket Services, Davies  
Symphony Hall, San Francisco, CA  
94102 Tel: (415) 864-6000, fax: (415)  
554-0108. Neville Marriner, conductor.  
Symposium, 20 June, "Exploring  
Mozart's Compositions";  
Concerts, 21-25, 28-30 June 2001.  
Tickets \$15-80 for concerts; \$25 for  
symposium.

**Santa Fe Opera.** Santa Fe. 14, 18, 27  
July, 2, 8, 17, 23 August: the rarely  
performed *Mitridate*, composed by  
Mozart in 1770.

**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 2001.**  
New York City  
Lincoln Center  
July and August 2001  
For information see the web site:  
[www.lincolncenter.org/mostlymozart](http://www.lincolncenter.org/mostlymozart)

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

**San Luis Obispo Mozart Festival.** San  
Luis Obispo, CA P.O. Box 311, San  
Luis Obispo, CA 93406; tel: (805) 781-  
3008 Clifton Swanson, Music Director  
and Conductor.  
July and August 2001

**Vermont Mozart Festival.**  
Burlington  
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.

Kay Lipton, Editor  
*Newsletter*

Isabelle Emerson, President  
Mozart Society of America