



Volume VI, Number 1 27 January 2002

2002 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 Columbus, Ohio. 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 plan to follow the format we adopted for the 2001 session in Atlanta. 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 2002 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037 (e-mail: jrstevens@ucsd.edu).

Guest Column: Albi Rosenthal

It was surprising for me to read in an English journal not long ago that in England Mozart's fame as a uniquely great composer was not firmly established until the late 1920s. I myself was born in Munich and had my early violin and music lessons in the early twenties, and there was no doubt there at that time that Mozart was the most perfect composer who ever lived. His music dominated our endeavours, and our ideal in chamber music were his string quartets and quintets; the operas were the most perfect ever, and his symphonies and concertos beyond compare. In England, the supremacy of Handel perhaps lasted until the beginning of the twentieth century, and it was only because of Sir Thomas Beecham, and later the establishment of Glyndebourne, and Fritz Busch, its conductor, that Mozart was given his due recognition there.

My earliest musical impressions were formed as I grew up in Munich, and my love for Mozart became a fact of life, reinforced by my receiving from my mother a brief autograph letter from Mozart to his father Leopold, written from Mannheim in 1782. I asked my mother how she had acquired it. She replied that she had seen the letter in a glass case in a local antique shop. She had never seen a Mozart autograph letter before, and suggested to my father that he should buy it. The asking price was 6000 Marks. My father thought that the price was too high, and decided against the purchase. That evening my parents were invited to dinner at an elegant Munich apartment. On entering, my mother saw a beautiful hat on a hatstand. "What a lovely hat!" she ex-

claimed. Her hostess replied: "I fell for it the moment I saw it in the shop this morning, and I just could not resist it! True, it cost 6000 Marks, but I just had to buy it!" My mother whispered to my father "If she can spend 6000 Marks on a hat, Mrs. Rosenthal should be able to buy a Mozart letter for the same amount!" The logic of this statement was inescapable, and the letter was bought the next day and eventually given to me on my next birthday. From that moment, my love for Mozart was even more firmly established and I experienced for the first time how the ownership of an original can reinforce one's love for a composer.

At about this time, I also planned to collect original editions of Mozart's works printed during the composer's lifetime. Of the total of 626 works listed by Köchel, only a little over ten percent appeared in print before 5 December 1791. They are rare, but infinitely less expensive than manuscripts, and over the years this collection grew impressively and formed the core of the Mozart Bicentennial Loan Exhibition, which I organised at The Bodleian Library, Oxford, in 1991. The majority of the editions printed in Mozart's lifetime were displayed in the Bodleian described in the catalogue, *Mozart—A Bicentennial Loan Exhibition*. Especially as a result of its acquisitions in the last thirty years or so, Oxford's Bodleian Library has become one of the great repositories of music in the world.

From time to time, as a music antiquarian I had the opportunity of

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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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handling Mozart autograph manuscripts. One of these was the *Fugue in E Minor for Two Harpsichords*, K. 426. On a visit to New York shortly before the last war, I was advised to contact a Mr. Black at NBC, a keen new collector of music manuscripts who was looking for a Mozart autograph at the time. A meeting was arranged in his office at Rockefeller Center for one Wednesday at 11 A.M. I took the Mozart manuscript with me. A gentleman followed me into Mr. Black's office, carrying a small suitcase, which he then opened. The gentleman took out and put on a white overall, and extracted various utensils from his suitcase. Mr. Black had meanwhile moved to an armchair, and a thick layer of lather soon covered his face! "Now, Mr Rosenthal, tell me about this manuscript. I'll look at it as soon as this business is finished."

I clutched my briefcase closely. When the shaving operation was concluded, and making sure that everything was dry, I handed it to him, "Thank you for bringing this to my notice" said Mr. Black. "Please send me the bill and instructions for payment." This was probably the first time a Mozart manuscript had ever changed hands after a shaving session!

One of the most exciting Mozart manuscripts for which I had to find a buyer was the fascinating sketch for the "Garden Aria" in Act III of *The Marriage of Figaro*. Contrary to popular belief, Mozart did not write down all his compositions in their final form, but frequently used sketches. This was one of those, written like a shorthand version of the celebrated aria, perfect in its melody, the accompaniment only barely indicated. The leaf, reproduced in the catalogue of the Oxford Bodleian Library Bicentennial Loan Exhibition, is now in the Salzburg Mozarteum. It is exciting to see this wonderful aria in its first realization—to watch, as it were, the moment of creation. On the leaf there were also some fragments of sketches for the Overture. As so often, it was a sad moment to part with this treasure, but the Mozarteum Collection is surely the ideal place for it.

When the *Haffner Symphony* autograph manuscript was offered for sale in America, I had a firm offer for it from a British institution. The pressure to retain it in America proved decisive, however, and it was purchased for the

Pierpont Morgan Library, which is surely a worthy home for the manuscript.

An outstanding chamber music work is the *Divertimento for Violin, Viola and Cello*, K. 563. Though a string trio, it sounds like a string quartet. It has the density and sophistication of a string quartet, and it is the nearest thing to a "trompe l'oreille" in Mozart's music. It is very difficult for amateurs to perform, and it is rarely heard played by professionals, but good performances remain unforgettable.

Mozart was never far from my endeavours, and over the years, I wrote number of articles on Mozartian subject reprinted in my book *Obiter scripta*, published in 2000. [A review by Micha Ochs of *Obiter scripta* was published in the August 2001 *Newsletter*.] It was a great moment when, together with the Mozart scholar Alan Tyson, I was a to write the introduction to the Facsimile Edition of Mozart's own *Thematic Catalogue*, which was published by The British Library and also by Cornell University, in the bicentenary year, 1991. Although a fine facsimile of the *Verzeichnüss* had been published in Vienna in 1936 by Herbert Reichner, it had a great shortcoming: the last entry by Mozart is at the end of a recto page, the verso of the facsimile is completely blank, whereas the original has fourteen pages of blank ruled paper. When the committee planned the details of the new facsimile, I pleaded strongly that all these blank pages should be reproduced too, and I was very pleased when this more expensive but meaningful suggestion was accepted by our Chairman, Hugh Cobbe. Thus, this 1991 facsimile edition is the only true one of this invaluable manuscript in existence.

Among many pleasurable memories of playing the violin myself was a week of performances in Oxford's Town Hall of *La clemenza di Tito* by the Oxford University Opera Club and Oxford University Orchestra under the direction of Professor Sir Jack Westrup some years ago. I was Deputy Leader of the Orchestra, and by the end of the week knew the work by heart. There can be no deeper pleasure than being actively and so completely involved in the execution of a Mozart opera. It was one of the happiest weeks of my life.

—Oxford, England

From the President

It's good to report that the annual meeting of the Society, in Atlanta this year, was well attended and the members enjoyed a lively discussion following the presentations during the Study Session. And it's also good to report that the spring and summer offer several more conferences that will interest us all—"Mozartean Contexts" during the Society's session at the American Society for Eighteenth-Century Studies in Colorado Springs this April, "Mozart's Chamber Music with Piano and Its Historical Setting" at the Mozarteum in Salzburg in June, and the meeting of the International Musicological Society in Belgium in August (see the Calendar, pages 13–14, for details on these and other meetings). Plans for the meeting at Cornell University in March 2003 are making good progress; early reports from committee chair Kathryn Libin guarantee that this will be an exciting conference.

Congratulations and welcome to the new Society for Eighteenth-Century Music, which came into formal existence during the meeting in Atlanta of the American Musicological Society this past November. They will hold their first regular session during the annual AMS meeting, this year in Columbus, Ohio. We offer them all possible support in this venture.

I am very sad to report that Kay Lipton has resigned as Editor of the Society *Newsletter*. Kay took over this task on very short notice in the spring of 2000 and has done yeoman service in bringing to our members a newsletter

that provides information about events and about scholarly work. She has led the Society's project of cataloging all Mozart manuscripts in North America. Faced with approaching deadlines for her own scholarly work, in addition to a full-time teaching position, she has had to relinquish editorship of the *Newsletter*, effective with the August issue.

Let me hear from you the members. It was a real pleasure to meet face-to-face with several of you during the Las Vegas meeting last February, and I look forward to meeting many more at our second biennial conference in March 2003. Please send me your suggestions and ideas for the work of the Society. In addition to the conferences coming up in the next year, plans are in progress for the "Quarter-of-a-Millennium Mozart" celebrations of 2006 (including some events in cooperation with the Mozarteum) and possible publications. I welcome your thoughts and participation as we continue the work of the Society.

As we marked (here in Las Vegas with a concert plus birthday cakes) the 246th anniversary of Mozart's birthday, I was moved again by the fact that after two centuries his music continues to speak to us so powerfully—a reminder that art survives and speaks even through the unspeakable horrors that we have experienced during the past century and now during the past year.

With my best wishes to all, and I look forward to hearing from you.

—Isabelle Emerson

ANNOUNCEMENT

From 14 to 15 June 2002 the Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Salzburg, will host a public musicological conference in Salzburg devoted to the topic of

"Mozart's Chamber Music with Piano and Its Historical Setting"

The topic of discussion embraces Mozart and his contemporaries in both the broader and narrower sense. For information, contact Zentralinstitut für Mozart-Forschung, attention of Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg (or per e-mail: faye.ferguson@nma.at).

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.

The Tomb of Countess Walsegg

Geographical/Historical Note.

Most of the story of the Mozart Requiem is centered on the Hapsburg capital of Vienna. However, other and lesser known locations that affect the story—some of which are shown only on large-scale maps—are at Niederfellabrunn and Neiderhollabrunn (rural outposts northeast of Vienna near Stockerau), Wiener-Neustadt (south of Vienna), Stuppach, Gloggnitz, Schottwien, and Semmering, all close to each other and lying to the southwest.

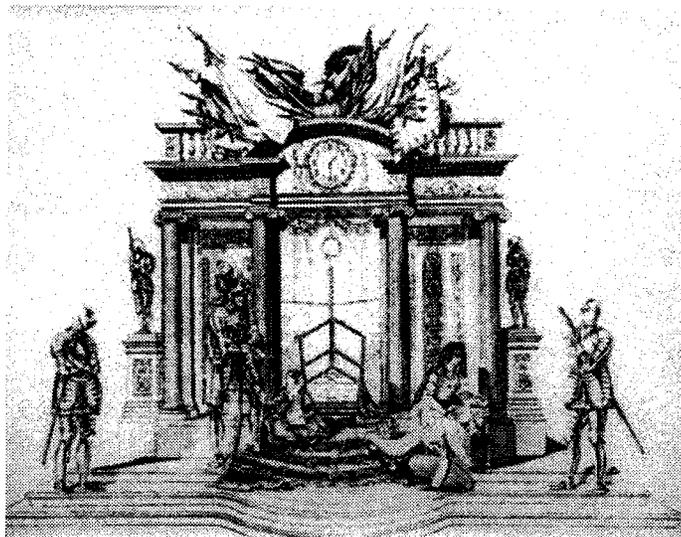
Until the death of the last male heir in 1827, the substantial castle at Schloss Stuppach had been the seat of the Walsegg family for generations. After World War II, the castle fell into disrepair, although work done near the end of the twentieth century has restored it to its former grandeur. Another edifice, a very special tomb for a very special woman, once stood on the castle grounds in an area known as the Stuppacher Au, or Park near the river Schwarza. Unfortunately, over the years it became so badly vandalized that all sign of it disappeared.

Until the mid-nineteenth century Vienna, the Royal and Imperial capital of the Hapsburg empire, consisted of the centuries-old walled and fortified Inner City surrounded by suburbs, most of which were, in turn, encircled by an outer defensive line.

The Tomb's History. The following is extracted from the death registers of the parish church in Schottwien:

On 14 February 1791 died at Schloss Stuppach and was interred here in the family crypt on the 16th, the high and noble born Anna Countess von Walsegg née von Flammberg in her 20th year, celebrated by me Mattheus Richter and priest here.

The death of the Countess was to trigger a series of events—some of which are still hotly debated to this day—when her husband, Franz Paula Josef Anton, Count von Walsegg, a wealthy landowner from Stuppach in Lower Austria, commissioned two tributes for his departed wife. One was an elaborate tomb ordered from



An artist's rendering of the tomb of General Field-Marshal Gideon von Laudon. It served as the model for the tomb ordered by Count Walsegg after the death of his wife Anna. The original of Laudon's tomb still stands in the Habersdorf suburb of Vienna.

the Vienna architect Johann Enrico and sculptor Johann Martin Fischer for erection in meadows adjacent to Schloss Stuppach and intended as the final resting place for the remains of the Count's late wife. The other was a requiem mass commissioned in circumstances of some secrecy from Wolfgang Amadeus Mozart, then living at City 970 in the Rauhensteingasse in Vienna. The tomb cost 3000 gulden, probably more than ten times the amount paid for the Requiem.

The commissions were channeled through Walsegg's lawyer, Doctor of Law, Johann Nepomuk Sortschan in Vienna, who probably drew up a contract giving exclusive ownership of the Mozart work to the Count. Information about Sortschan is scant, but it is known that he was born in Znaim, northwest of Vienna, and that he was given a Letter of Freedom on 9 November 1792 to be married in the Dominican Church in Vienna. In the 1801 edition *Court and State Schematismus* published by Joseph Gerold, Sortschan is listed as being in Court service and resident at City 459. It was at his office that the 1799 inspection of Count Walsegg's score was conducted, with Nissen and Abbé Stadler, when doubts concerning the Süßmayr completion flared and by which time the Requiem had already been published. After the examination the score was returned to Count Walsegg and not seen again for many years.

Walsegg's financial emissary in Vienna was Franz Anton Leitgeb, who had interests in a gypsum business in the Schottwien area. He visited Vienna frequently with his wife Margarete staying at the "Golden Ox" inn a little way from the walled Inner City. In time, Leitgeb, who had part Turkish ancestry became known as the fabled "gray messenger," although Walsegg seems to have chosen him because he was a keen amateur musician and a competent business man.¹ He is buried in a cemetery not far from Schottwien.

It is generally believed that Mozart received the commission for the Requiem in the summer of 1791, but if the Count's instruc-

tions for both the Requiem and the tomb reached Sortschan at the same time, it is possible that Mozart received the commission earlier. On the other hand, if the Count was to be given exclusive ownership of the Requiem, there may well have been a delay at Sortschan's office because of legal and contractual matters.

Maria Anna Theresa Prenner Edlen von Flammberg—Prenner was the family name while Flammberg was the family *prädikat* or title—was born on 15 September 1770 in the family mansion near Neiderfellabrunn. The family was steeped in music and Anna's father Wilhelm conducted the local church choir. Little else is known about the family.

It is uncertain how, when, or where Anna met Count Walsegg, possibly in Vienna where he is known to have owned a house (at City 522) and the Prenner family is believed to have also owned one. On 9 September 1787, the 24-year-old Count married the 16-year-old Anna in the pilgrimage church of Maria Schutz at Semmering, with which the Walsegg family had a long association. Because of the bride's young age, a dispensation was required for the marriage. The couple was to enjoy only a few years of happiness at the Stuppach mansion.

Schloss Stuppach boasted a large kitchen, two pantries, two rooms for servants, a small private chapel, two

latrines, and numerous living rooms on the ground floor. On the upper floor were the bedrooms, a gallery for the chapel, and three rooms devoted to the family library. In 1791, servants included doorkeepers, gardeners, cooks, valets, ushers, a hunt master, and a dwarf.

Early in 1791, an estate worker died of “hitziges Faulfieber”—an acute putrid fever—and the 20-year-old Countess contracted and succumbed to the illness a short time later. She died on 14 February 1791 and was buried two days later in the Walsegg family crypt, which had been in use in the Schottwien church from 1720. On 27 March, 1791, her remains were transferred with all due religious solemnity to the new tomb erected in the meadows adjacent to the castle.

An 1839 report written by Anton Herzog, a schoolteacher from Wiener-Neustadt, states that the tomb was “defaced by profane hands, especially at the time of the hostile invasion,” referring to the Napoleonic war with France. The Count died on 11 November 1827 and was buried in the Walsegg crypt in Schottwien. On the 30th, the remains of the Countess were exhumed and also moved back to the family crypt for burial alongside those of her husband. A plaque commemorating the deceased Walseggs may be seen on the church wall close to the former entrance to the crypt, sealed when a new floor was laid as part of a major restoration in 1889. On the Count’s death, ownership of Schloss Stuppach was acquired by the Liechtenstein family.

The 1839 account, *The True and Full History of the Requiem of W. A. Mozart*, was penned by Herzog who had first-hand knowledge of events at Schloss Stuppach. He was also a musician who played in the 14 December 1793 performance of the Requiem in the Cistercian Abbey in Wiener-Neustadt, conducted by Count Walsegg and advertised as his own composition. The Count had chosen that venue since there were better resources available there.

Herzog visited Stuppach and spoke to the Count two weeks before his death and only shortly after Abbé Stadler’s essay, “A Defense in Favor of the

Authenticity of Mozart’s Requiem,” had been published. He hoped to learn more about the authorship of the disputed sections of the sacred work.

Unfortunately, because the Count could add little, Herzog learned nothing. In fact, the Count had been deceived in the first instance about how much of the work was Mozart’s when it was collected from Constanze Mozart in 1792. After the Count’s death a fortnight later, the secret of the whereabouts of the manuscript he owned was taken to the grave with him. For a number of years Herzog would remain silent about what he knew, though he had been urged to tell his story many times.

In 1839, it was announced that the Walsegg “score for delivery” (as it became known) had been discovered, and that the Austrian National Library had purchased it. The Library already owned the two sections of the “score for completion,” one of which had come from Stadler and the other from Joseph Eybler, who had initially been entrusted with the completion of the Requiem. There is a local Stuppach tradition that the Walsegg score was actually found in a gardener’s house near the castle. Indeed, two drums belonging to the Walseggs were discovered by Walther Brauneis of Vienna in a nearby house in the early 1990s.

With renewed interest in the topic, Herzog at last wrote his story. But when the report was inspected by the Vienna censor’s office, permission

to publish it was refused. “Not allowed” is written on the back of the report. Since it was initially thought that the recently discovered score at Stuppach was entirely in Mozart’s hand (which, of course, it was not), it is likely that the library did not wish to have any account in circulation which could cause them embarrassment.

It is commonly believed that Herzog’s report was first published in 1964 (in edited form) by the late Otto Erich Deutsch. In fact, the report was printed on the front page of a Vienna newspaper, the *Reichspost*, No. 123, on 5 May 1923. The great nineteenth-century Mozart biographer, Otto Jahn, also knew of the existence of Herzog’s report.

While the controversy on the completion of the Mozart Requiem continues unabated to this day, less



Present View of Tomb Site.



Tomb Site Detail

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Tomb of Countess Walsegg

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attention has been paid to the second part of the Count's tribute to his late wife.

Herzog, in a little known passage in his report, commented "if one may make a comparison of different kinds of art, one would think that a work of art in stone would last forever, and that one in paper would only be transitory, and yet at least in the case of the two monuments that Count von Walsegg had commissioned for his dear wife, the opposite is the case."

The Count's choice of the double memorial appears to have been influenced by tributes to the great national military hero, General Field-Marshal Gideon Ernst Freiherr von Laudon, who died on 14 July 1790. His standing at Court and his general popularity should not be underestimated. In 1788 Emperor Joseph II had embarked on a war against Turkey, and the course of hostilities was proving disastrous for the Austrians. Belgrade was occupied by the Turks, and the Viennese, remembering that Turkish armies had once laid siege to their own city, viewed these developments with concern. There was a large number of casualties in the field, food was running short, prices were rising, and enforced conscription into the Austrian army was proving extremely unpopular. The disastrous military campaign muddled on until ill health forced the Emperor to return to Vienna. At this point, von Laudon was appointed to lead the Austrians and in a short time he had made significant military gains. He recaptured Belgrade in October 1789, and when the news reached Vienna there was widespread jubilation as well as lavish military parades and religious ceremonies. Von Laudon was regarded as a great patriot, and prints were published praising him and his exploits.

Dr. Anton Schmith, a talented amateur musician and a friend of Mozart's, entered the following Latin verse, with some individual letters highlighted, in the composer's album on 31 October 1789:

"PALLAS IN LOVDON IN MOZART
REGNAT APOLLO,
VIVET VTERQVE INGENS ARTE PER
AEVASVA"

[Pallas reigns in Laudon, Apollo in Mozart,
Each shall live, great in his art throughout his
life]

With I=1, V=5, L=50, D=500, and
M=1000, this represents:

0+50+1+50+5+500+1+1000+50+
50+5+1+5+5+5+1+1+5+5=1789,
the year of victory.

A large section of a military museum in Vienna is devoted to Laudon's exploits with portraits, maps, books, and many of the general's personal belongings, including his sword and medals, which remain part of the display. Laudon's remains were interred in a mausoleum that still stands in the Hadersdorf suburb of Vienna and the design of this tomb was similar to that used for Countess Walsegg.

A Herr Joseph Müller (actually a Count Joseph Deym von Stritzetz who had previously fled Vienna to avoid trouble with the authorities) opened a gallery in Vienna on 23 March 1791. (Mozart's sister-in-law, Sophie Haibl, in her moving account of the events at the time of Mozart's death, identifies Müller as the party who made Mozart's death mask.) The *Wiener Zeitung* announced on the 26th that Müller had built in memory of von Laudon a large model mausoleum and that it was illuminated from 8 in the morning to 10 at night. The notice ended, "Upon the stroke of each hour a Funeral Musique will be heard, and will be different each week. This week the composition is by Herr Kapellmeister Mozart."² There seems little doubt that the tributes to Laudon influenced the thinking of Count Walsegg when he came to consider how to pay homage to the memory of his own wife.

With the death of Count Walsegg and the reinterment of Countess Walsegg's remains in Schottwien parish church, the former tomb fell into further disrepair. With the passage of time, the stone remnants were taken for local building purposes and any obvious trace of it was eventually obliterated. It was mentioned in an essay by M. A. Becker in an 1877 Austrian yearbook, but it was not until 1991, the bicentennial year of Mozart's death, that a search was begun in earnest to find the site of the former tomb. August Reisenbauer and friends from Gloggnitz, all with a keen interest in local history, banded together to form a search team.

A late-nineteenth-century account giving details of buildings and monuments around Gloggnitz, hand written by a school director, Ferdinand

Hucklbacker, was unearthed. He had recorded a history of the tomb as remembered by one generation and passed down orally to the next. He wrote that it had been an impressive edifice with two reclining figures, one male and one female, carved on it. He related that, as a consequence of the war with France, helmets were placed on the heads of the two reclining figures with an inscription stating that "This monument is dedicated to the brave soldiers," although no date was given for this. The unauthorized changes caused some outrage at the time, and the two heads were cut off by someone unknown and left lying in the grass.

Hucklbacker noted that the monument fell into a ruinous state until scarcely any trace of either it or the Stuppach Park remained, but he did note some clues as to the general area where it had stood.

Many of the estate papers of the Walsegg family had long since been dispersed, but an invoice mentioned repairs to gardens and bird cages close to the castle at Stuppach. This gave rise to the belief that the tomb had been situated some distance away from the castle itself. It was also reported to have been situated between Gloggnitz railway station and a bridge still standing in 1875. To complicate matters, the Schwarza river had changed course since 1791, but available clues allowed the search to be narrowed to a wooded area about half a mile away from Schloss Stuppach.

After a few months of prodding and digging, some stone remnants were discovered and an excavation commenced at what appeared to be the likely site. Confirmation soon followed. A carved slab in sandstone was unearthed and, as the search continued, more small items in stone, ceramic, and metal were also unearthed, as were a few coins dating back to the year 1800. Overall however, there was little to recover, and when the digging and marking of the site was complete, there was really nothing to suggest what had once occupied the location, simply a hole in the ground. The castle at Stuppach and the little chapel within it have been restored, but there are no plans at present to restore the memorial site.

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A Mozart Manuscript at Yale

The Irving S. Gilmore Music Library of Yale University holds many important archival collections, including the papers of Benny Goodman, Vladimir Horowitz and Wanda Toscanini Horowitz, Charles Ives, Virgil Thomson, and Kurt Weill and Lotte Lenya, as well as such remarkable individual items as J.S. Bach's *Clavierbüchlein* and the *Wickhambrook Lute Manuscript*.

The Gilmore Music Library's Opochnsky Collection, MSS 77, contains about 300 letters, musical fragments, and other documents written by prominent musicians. They were assembled by David Opochnsky, a Polish-born engineer whose company, Titra Film, was a pioneer in subtitles and dubbing for the movie industry. Opochnsky was also a violinist and pianist who had studied at the Moscow Conservatory; he owned violins by Stradivari and Guarneri. Opochnsky moved to the United States in 1942, and he began collecting musical autographs in 1950. He died in 1974, and in 1986 his heirs donated his collection to Yale University. Although the majority of this collection dates from the nineteenth and twentieth centuries, it contains three items from the Mozart family: an envelope Mozart addressed to his father in Salzburg, a letter written by his wife Constanze, and a fragment of music in Mozart's hand. The musical fragment is the subject of this report. It consists of the top half of a single leaf from the first clarino part for the *Missa Brevis* in F major, K. 192 (186f).

In 1963 Opochnsky purchased the leaf from a New York dealer, Walter R. Benjamin Autographs. A printed docu-

ment that appears to be Benjamin's advertisement describes its provenance as follows:

On the upper right hand corner is a notation by Georg Nikolaus von Nissen which reads in German "Von Mozart und seine handschrift"—"By Mozart in his own hand." Von Nissen was the second husband of Mozart's wife Constanzia. The von Nissens sold what survived in their hands of the composer's musical manuscripts to the son of Johann Andre, music dealer and publisher in Offenbach, Germany. His descendent G. Andre sold this particular remnant in about 1865 to R.P. Morton of J.B. Lippencott Company, Philadelphia booksellers, which is how this rare fragment in the immortal genius' hand found its way to the United States and ultimately to us.

The recto consists of the first 59 measures of the Kyrie. At the top left, Mozart has written "Kyrie," and at the top center, "Clarino Primo." Nissen's annotation appears at the top right. At the lower right, the numbers "7663" and "3 5/8 + 7 1/2" are written in another hand in a different ink. The verso begins with measure 49 of the Gloria and continues to the end of that movement.

The Gilmore Music Library is located within Sterling Memorial Library, the main library of Yale University, at 120 High Street in New Haven, Connecticut. The Yale Music Library was established in 1917 in Sprague Hall; in 1955 it was named after John Herrick Jackson. In

1998 it moved to its present location and was renamed after Irving S. Gilmore. Special Collections at the Gilmore Music Library are available to researchers on weekdays between 8:30 A.M. and 5:00 P.M. Researchers should be sure to contact the library staff at least two business days before their visit, so the appropriate boxes can be readied for their arrival. Readers seeking more information about the Gilmore Music Library (including the names, telephone numbers, and e-mail addresses of staff members) can visit the library's web site at <http://www.library.yale.edu/musiclib>.

[*Missa brevis*, K. 192. Kyrie and Gloria] "Kyrie ; Clarino Primo"
1 leaf (fragment). 15.4 x 22.6 cm. Clarino part. Bottom half of page lacking. No watermark. Bibliography: Walter Kurt Kreyszig, "Wolfgang Amadeus Mozarts *Missa Brevis* in F-Dur, KV 192 (=186f): Zur fragmentarischen Überlieferung der Clarino I-stimme (KV deest) in der Opochnsky Collection of Music Manuscripts der Yale University," *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich* 42 (1993), 181–189. Provenance: Constanze Mozart von Nissen; the son of Johann Andre; G. Andre; R.P. Morton; Walter R. Benjamin Autographs; David Opochnsky. MSS 77, The Opochnsky Collection of Music Manuscripts, Box 4, Folder 20.

—Richard Boursy
Archivist

Irving S. Gilmore Music Library
Yale University

Mozart Society of America Session Joint Meeting of International and American Societies for Eighteenth-Century Studies University of California, Los Angeles, 3–10 August 2003

As an affiliate member of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to organize a session for the joint meeting of the International and American Societies. Please send proposals for sessions (panels or roundtables) by 10 July 2002 to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas NV 89154–5025; fax: (702) 895–4239; e-mail: emerson@cmail.nevada.edu.

Book Review

Peter Gay. *Mozart: A Penguin Life*. New York: A Lipper/Viking Book, 1999. 177 pp. \$19.95.

“The life of Mozart is the triumph of genius over precociousness.” With this succinct declaration of his central theme, Peter Gay launches the Penguin Lives *Mozart*. Penguin Lives, the publisher’s website informs us, is “a series of biographies about well-known historical and cultural figures written by some of today’s most respected authors.” With Gay’s engaging contribution, which clearly targets an inquisitive, non-specialist readership, Mozart joins the Buddha, Joan of Arc, Charles Darwin, Crazy Horse, Mao Zedong, Elvis Presley, Martin Luther King, Jr., and others too numerous to list. Further, in calling Gay’s work “a masterly example of biography in the short form,” the anonymous annotator of the book’s dust jacket signals that, in its emphasis on character and in its substantial development within a structure of modest proportions, *Mozart* is the biographical equivalent of the “short novel.”

Peter Gay brings impressive credentials to his task. Sterling Professor Emeritus of History at Yale University and Director of the Center for Scholars and Writers at the New York Public Library, the distinguished cultural historian has received accolades for his penetrating studies of the Enlightenment (for example, *The Enlightenment: An Interpretation*, 2 vols., 1966–69). He is ideally equipped, therefore, to transmit abundant background information concerning the history, politics, religion, and intellectual currents of Mozart’s time. In addition, with today’s scholars probing their subjects ever more psycho-analytically, Gay’s formidable grasp of that field (as demonstrated in *Freud: A Life for our Time*, 1988) yields rich dividends in the coverage of his foreground figure.

Dedicated “in friendship and gratitude” to the musicologist Leon Plantinga, a Yale University colleague, *Mozart* consists of eight chapters, supporting end notes, and a concluding “Bibliographical Note.” Single nouns suffice to indicate the thrust of each chapter. Developed immediately in

Chapter One (“The Prodigy”) is the proposition that Mozart was a genius. In a series of compact, richly textured paragraphs, Gay then introduces key persons and places, addresses Mozart’s early music education, first excursions, and the grand tour, and, by highlighting specific compositions, imparts a sense of Mozart’s rapid musical development, to circa 1773. Early in Chapter Two (“The Son”), Gay writes, “Wolfgang Mozart was a good son, but was Leopold Mozart a good father?” (p. 27). The ensuing assessment owes much to Maynard Solomon’s pioneering work, an achievement gratefully acknowledged by Gay. The Basle episode, Mozart’s preoccupation with anality, his encounter with the Weber family, and the Paris nightmare (to include Mozart’s “curious game of denial”) are handled with clarity and candor.

Set against an insightful examination of patronage, the growing tension between Archbishop Hieronymus and the Mozarts is the subject of Chapter Three (“The Servant”). Two issues doomed the relationship, Gay believes: “the Mozarts’ increasingly urgent pleas for extended time away from Salzburg and their all too transparent efforts to find for Mozart what he could not hope to obtain at home—steady, well-paid, agreeable employment” (p. 51). Accounts of the *Idomeneo* project and Mozart’s dismissal from the archbishop’s service conclude the chapter. Chapter Four (“The Freelance”) furnishes a lively report of Mozart’s exhilarating first years in Vienna, to 1785. A host of personalities—among them Haydn, Baron Gottfried van Swieten, Constanze, and Emperor Joseph II—interacts with the enterprising young artist, whose piano concertos, string quartets, and *Die Entführung aus dem Serail* receive particular attention. Rounding off the chapter is a model discussion of Mozart and the masonic movement that affected him so profoundly.

Functioning as a cluster, the next three chapters offer three different perspectives of the period 1785 to 1791. In Chapter Five (“The Beggar”), Gay concentrates on financial concerns and Mozart’s apparently depressed state of mind (among the causes, the ongoing contest

with his father, the rift with his sister, and the trauma of Leopold’s death in 1787). Instrumental music dominates Chapter Six (“The Master”), with the final piano concertos, the string quintets, and the late symphonies at the forefront. With Chapter Seven (“The Dramatist”), opera occupies center stage. A delightful character sketch of Lorenzo da Ponte precedes a fruitful discussion of the Mozart/Da Ponte collaborations. The final masterpieces, *Die Zauberflöte* and *La clemenza di Tito*, receive less space and less nuanced treatment than earlier operas. Mozart’s operas bear a marked family resemblance, Gay concludes, their three shared qualities being the splendor of the music, the individuality and strength of his female characters, and a deeper obsession that seems to drive Mozart’s creative powers: the father-son conflict.

In Chapter Eight (“The Classic”), Gay strives mightily to separate fact from the “hardy legends”—those surrounding the Requiem, the final illness, and his death—spawned by the last months of Mozart’s life. *Mozart* closes with a balanced overview of nineteenth- and twentieth-century reception history. Certain regrettable aspects of over commercialization notwithstanding, Gay argues that the comprehensive exposure of Mozart, “remains one of the achievements of which the dismal twentieth century can rightfully boast: it has raised Mozart’s music—all of it—to the eminence it deserves” (p. 163).

As a prelude to some considerations of style, content, and interpretation, three decisions (whether editorial or authorial, I do not know) invite comment. First, the attractively produced volume lacks an index—useful, I believe, even in biographies in the “short form.”

Although a bibliography *per se* is also lacking, copious citations in the end notes and in the “Bibliographical Note” yield a plentiful harvest of sources, primary and secondary. Second, to designate individual compositions, Gay employs the original Köchel numbers (1862), together with periodic invocation of the nineteenth-century *Mozart’s Werke* numbers within work types, such as, “Piano Concerto No. 20” (that is, the Piano Concerto in D minor, K. 466). Properly explained, a K./K.⁶ system

(while less than perfect) would achieve greater chronological precision without confusing the non-specialist reader. Third, in the symphonic realm, although indebted to Neal Zaslaw's *Mozart's Symphonies* (1989), and thus ideally positioned to reveal the true state of affairs to Penguin Lives readers, Gay perpetuates without comment the canonic figure, "forty-one."

When addressing the music, Gay passionately advocates the experience of listening. As anyone who has tried it can attest, writing about specific compositions severely challenges authors—specialist or non-specialist—of books intended for a general readership. Gay stumbles at the outset on two levels, each involving a single work. At a cosmetic level, correctly cited on pages 16 and 99, the seminal Symphony No. 29 in A major, K. 201/186a, becomes on page 32, "the C-Major symphony, No. 29 (K. 200)" [sic]. Problematic at a deeper level is Gay's initial sustained encounter with a composition, Mozart's "first symphony" (K. number not supplied; date rounded off to 1765), presumably the Symphony in E-flat major, K. 16 (1764-65). The listed orchestration is wrong (the work includes oboes and lacks clarinets), while the word "minor," as in, "It is a lively, distinctly minor work in three movements" (p. 15), is incorrect if intended as a technical term, vague if intended as an aesthetic judgment. Happily, the author quickly recovers and, for numerous compositions, provides descriptive paragraphs that effectively convey messages of a work's importance, uniqueness, and impact. Representative examples include Gay's coverage of the String Quartet in C major, K. 465 ("Dissonance"), "a visit to the darkest regions of his self" (p. 78); the final symphonic trilogy, "a spectacle of energy translated into beauty" (p. 117); and *Le nozze di Figaro* (not *de*, as rendered throughout the book), in which Mozart "conjured up real human beings on the stage, plagued by passions, hobbled by inconsistencies, struggling with power and themselves" (p. 131).

In attempting to assess further the significance of Gay's contribution for the non-specialist reader, three broad, interrelated considerations come into play: the sources consulted, the

information extracted therefrom, and the author's at times seemingly uncritical acceptance of musicologists' opinions. Gay is to be applauded for his insertion of a wealth of primary source material, informing his readers in the process of giants in the documentary field, notably Otto Erich Deutsch and Alan Tyson. The Mozart correspondence, the early biography by Franz Xaver Niemetschek (1798), and many other accounts bring place, time, and personalities to vivid life. Commendably, Gay renders his own translations of passages from the *Briefe und Aufzeichnungen* (ed. W.A. Bauer, O.E. Deutsch, and J.H. Eibl). As an aside, he deftly characterizes Emily Anderson's *The Letters of Mozart and His Family* (3rd ed., 1985) as "less definitive than the *Briefe* but precious to readers innocent of German" (p. 174). I question only the applicability to the later Viennese piano concertos of Mozart's letter of 28 December 1782, which transmits the thinking that shaped the three early Viennese Gebrauchsmusik concertos: K. 414/385p, K. 413/387a, and K. 415/387b (see Gay, p. 104).

The picture that emerges from Gay's choice and utilization of secondary sources is more complex (please note: the latest entry encountered in this 1999 book is dated 1997). Although it probably will not be evident to the neophyte, the specialist will quickly perceive a certain disjunction between the current sources that buttress the author's estimable psychobiographical portrait of Mozart and the mixed assortment of materials cited and incorporated, at times uncritically, in discussions of the music. The examples that follow are intended neither to inflate a reading list needlessly nor to stretch the biography beyond its short form, but rather to suggest additional perspectives for non-specialist readers.

The total number excepted, Gay's account of Mozart's symphonies illustrates the positive pole. For the corpus, he draws upon Neal Zaslaw's findings; for an individual representative, he turns sensibly to Elaine Sisman's *Mozart: The "Jupiter" Symphony: No. 41 in C Major, K. 551* (1993). At the opposite pole stands the impression generated of Mozart's sacred music, Gay quoting verbatim Charles Rosen's

less-than-laudatory view (*The Classical Style: Haydn, Mozart, Beethoven*, 1971, p. 368). Aside from a special plea on behalf of the Requiem and some passing remarks concerning other sacred works, the overall tone of discussion threatens to discourage the curious from further excursions into this realm. The piano concerto coverage lies between these poles. Drawing largely from C. M. Girdlestone's *Mozart and His Piano Concertos* (1948), Gay properly stresses the partnership, rather than rivalry, between solo piano and orchestra. With an additional sentence or two, however, one profitably could go further: for instance, the inclusion of Leonard Ratner's conception of the mature concertos as three-part ensembles—strings, woodwinds, and piano—opens dazzling new vistas of tone color to the beginning listener (*Classic Music: Expression, Form, and Style*, 1980, p. 297).

With its interaction of drama, spectacle, and music, opera presents extraordinary challenges. Here, I believe, inclusion of the findings reported in selected additional sources might well have resulted in an even more nuanced overview of Mozart's seven mature masterpieces (without unduly lengthening the book). Gay's consultation of studies by Edward Dent, Daniel Heartz, Brigid Brophy, Nicholas Till, and Andrew Steptoe cannot be faulted. At the same time, one quickly notes the absence of Wye Jamison Allanbrook's magisterial *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (1983). Similarly, all seven operas are served by Cambridge Opera Handbooks, goldmines of information for the budding opera aficionado (Bruce Alan Brown's magnificent introduction to *Così fan tutte*, 1995, concluded the series). Incorporated in these sources are potential correctives of various kinds, for example, to Gay's implication that around 1770 the popularity of *opera seria* was beginning to wane throughout Europe (p. 31); to the relegation of *Entführung* to a lower level of excellence (pp. 80–81, a view strongly articulated long ago by Dent); and to a somewhat bland *Zauberflöte* treatment in

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Book Review

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which, on the one hand, its significance is an exciting new direction for Mozart's career is left unstated while, on the other, its increasingly recognized dark side (issues of race, slavery, and gender) goes unmentioned (pp. 143–47).

As an epilogue to this assessment, two further topics invite reflection: Haydn, and late-eighteenth-century performance practice. As he should in any biography of Mozart, Joseph Haydn figures prominently and, on the whole, positively. Perpetuating a less fortunate custom, Gay draws comparisons that tend to diminish Haydn's achievements. For example, a discussion of Mozart's six "Haydn" Quartets prompts this statement: "But Mozart's particular brilliance reaches heights (or depths) inaccessible even to his beloved Haydn" (p. 78). Hopefully, not everyone will agree with this late-twentieth-century echo of Joseph II's alleged comparison of Mozart's compositions "to a gold snuff-box manufactured in Paris, and Haydn's to one finished off in London" (Dittersdorf, *Autobiography*, trans. A.D. Coleridge, 1896, pp. 251–531). In my view, the topic of historical performance merits mention in a book aimed at a general readership. As a way of informing potential listeners about available options, Gay might have embellished his account of the piano concertos with some remarks about period instruments, especially the Viennese fortepiano, and the observation that remarkable performances by skilled practitioners not only exist on record today, but also occur with increasing

frequency in the concert hall. Similarly, when commenting upon the Requiem's unfinished state and chronicling Süßmayr's labor, he misses an opportunity to mention more recent completions, notably by Richard Maunder and by Robert Levin, which communicate dramatically different results (these likewise available on disc).

In the final analysis, a critic's reservations and suggestions notwithstanding, Gay deserves congratulations for producing an engaging, enlightening, entertaining, and instructive biography. Simply put, *Mozart* is a joy to read. The author's obvious command of the period's many currents frees a reader to revel in the book's myriad felicities, among them the concise portraits of secondary characters, such as Johann Lorenz Hagenauer (the Mozarts' Salzburg landlord); the beautifully crafted sentences, samples of which I have sprinkled liberally throughout this review; the richly-textured paragraphs; and the balance Gay maintains between past and present. Having quoted a particularly effusive sentence by Georg Nikolaus von Nissen, for example, Gay comments, "This is praise ladled onto the canvas of commentary with heavy impasto and not quite to our more acerbic taste" (pp. 15–16). Mozart joins a select circle of earlier endeavors in the short form, such as Alec Hyatt King's *Mozart* (1970) and Stanley Sadie's *New Grove Mozart* (1980). As historian and writer, Peter Gay has served Mozart well indeed, making him accessible and attractive to readers the world over.

—*Malcolm S. Cole*
Emeritus Professor of Musicology
University of California
Los Angeles

Mozart Society of America: "Mozartian Contexts"

Peter Hoyt, chair
Session at American Society for
Eighteenth-Century Studies
Annual Meeting, 3–7 April 2002,
Colorado Springs

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:

Bruce Alan Brown: "Mozart, Da Ponte, and the Tradition of Italian Psalm Paraphrases: The Case of 'Davide penitente,' K. 469"

Kathryn L. Shanks Libin: "Mozart's Music chez Lobkowitz: Passion and Performance in Bohemia"

Daniel N. Leeson: "Constanze's Constancy and the Requiem's Beginning"

Nancy November: "Critical Quartet Conversations: Haydn's Sensibility and the Mozartian Sublime"

An Informal Review: *Mitridate* at the Santa Fe Opera, Summer 2001

Mozart's very first opera, written at the age of 14, is one that many musicians and scholars who are not serious students of opera probably know little about. In my own teaching, in fact, I have always found this piece more useful for demonstrating the conventions of virtuoso *opera seria* emulated by its teenaged composer than for its inherent qualities as a piece of dramatic music. So when the Santa Fe Opera announced that it planned to begin staging a series of the entire corpus of Mozart's operas, beginning with this 1770 work, I wondered how we would manage to get through the performance, much less how this opera would fare with the audience and critics. It is thus a particular pleasure to report that I found the Santa Fe production unexpectedly rewarding

What we would like from a performance of an opera from another time is a chance to experience something of what contemporaneous audiences would have heard and seen and felt, but in

a way that makes musical and theatrical sense to us today. These two goals sometimes seem to be in conflict, of course, and productions of eighteenth-century operas have tended (much to the dissatisfaction of many music historians) to favor the second far above the first. In the case of an *opera seria*, however, it must be admitted that some familiarity and sympathy with the conventions and expectations of the time would appear to be essential for both performers and audience if the performance is to succeed. It is hard to know how many of the operagoers who attended the handful of performances at Santa Fe were in possession of that knowledge. What was most gratifying for enthusiasts of eighteenth-century opera, however, was that both music and stage directors apparently trusted the opera as Mozart had written it, and avoided imposing the kind of "creative" production we have come to expect in the opera house.

The singers, most rather young but

nearly always up to the significant challenges of this music, delivered their arias for the most part in character but without extraneous movement; the sparse sets and simple costumes were (with the exception of a rather unsuccessful rising floor toward the end and a very peculiar costume for Ismene) appropriate but not intrusive. The occasional ornamentation of da capo returns was modest but tasteful. As in Mozart's mid-century serious-opera models, virtually every aria is a virtuoso showpiece, requiring skill and stamina from the singers and a certain level of indulgence on the part of the audience. Yet there were two or three numbers that were seriously touching, adumbrating the dramatic sense that was to become so striking in *Idomeneo*. In sum, this was an unexpectedly satisfying performance of an opera that turned out to be well worth seeing; I look forward with anticipation to future productions in the series.

—Jane R. Stevens
University of California
San Diego

Mozart and the Keyboard

Second Biennial Conference of the Mozart Society of America

Call for Papers

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, New York, on 28–30 March 2003. "Mozart and the Keyboard" will be the conference theme, with presentations, performances, and exhibitions that focus on eighteenth-century keyboard instruments and issues of repertoire, idiom, style, and performance practice. Proposals for papers on these and other aspects of Mozart and the keyboard are invited.

Please send a one-page abstract (plus proposer's name and contact information) by 15 July 2002 to Kathryn L. Shanks Libin, Dept. of Music, Vassar College, Poughkeepsie NY 12604-0018; e-mail: kalibin@vassar.edu or ksl@nic.com.

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.

Western Society for Eighteenth-Century Studies, 15–17 February 2002, Orange, California. For information contact Leland L. Estes, e-mail: estes@chapman.edu, or Myron d. Yeager, e-mail: yeager@chapman.edu.

Southeastern American Society for Eighteenth-Century Studies, 28 February–2 March 2002, Chapel Hill, North Carolina. For information contact Jonathan Hess, German, CB#3160, University of North Carolina, Chapel Hill, NC 27599; e-mail: jmhess@email.unc.edu; web site: <http://socrates.barry.edu/seasecs>

American Society for Eighteenth-Century Studies, 3–7 April 2002, Colorado Springs. For information see the web site: <http://www.press.jhu.edu/associations/asecs/seminar.html>.

Mozart Society of America, 3–7 April 2002, Colorado Springs, during annual meeting of American Society for Eighteenth-Century Studies. Topic: “Mozartean Contexts.” For information, contact Peter Hoyt, Department of Music, Wesleyan University, Middletown, CT 06459; e-mail: phoyt@wesleyan.edu.

Internationale Stiftung Mozarteum, 14–15 June 2002, Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Salzburg, will host a public musicological conference in Salzburg devoted to the topic of “Mozart’s Chamber Music with Piano and Its Historical Setting.” The topic of discussion embraces Mozart and his contemporaries in both the broader and narrower sense. For information contact the Zentralinstitut für Mozart-Forschung, attention of Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg; e-mail: faye.ferguson@nma.at.

Seventeenth International Congress of the International Musicological Society, 1–7 August 2002, Maria Theresia College of the Catholic University, Leuven, Belgium. Themes: “Hearing - Performing - Writing,” “The Dynamics of Change in Music,” “Who Owns Music?” “Musica Belgica,” “Musical Migrations,” “Form and Invention,” “Instruments of Music: From Archeology to New Technologies,” “Sources.” For information see the web site: <http://www.ims-online.ch>; e-mail: imsba@swissonline.ch.

American Musicological Society, 31 October–3 November 2002, Columbus, Ohio. For information see the web site: <http://www.ams-net.org>.

Mozart Society of America, 1 November, 12:00 noon, during annual meeting of American Musicological Society, Columbus, Ohio. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

Society for Eighteenth-Century Music, 1 November, 7:00 P.M., during annual meeting of American Musicological Society, Columbus, Ohio. Address: Mara Parker, 207 Turner Road, Wallingford, PA 19086; e-mail: mparker81@erols.com

Mozart Society of America, 28–30 March 2003, Cornell University, Ithaca, New York. Second biennial conference (see call for papers, page 11). Theme: “Mozart and the Keyboard.” Send proposals for papers to Kathryn L. Shanks Libin, 126 Darlington Avenue, Ramsey, New Jersey 07446 or Department of Music, Vassar College, Poughkeepsie, NY 12604–0018; e-mail: ksl@nic.com or kalibin@vassar.edu.

Mozart Society of America, 3–10 August 2003, during joint meeting of International and American Society for Eighteenth-Century Studies and International Society (see announcement on page 7). Send proposals for sessions by 10 July 2002 to Isabelle Emerson, Department of Music,

University of Nevada, Las Vegas, NV 89154–5025; tel: (702) 895–3114; fax: (702) 895–4239; e-mail: emerson@ccmail.nevada.edu.

Mozart in North America, 3–10 August 2003, session during joint meeting of International and American Society for Eighteenth-Century Studies and International Society. Papers should explore various aspects of Mozart’s presence on this continent: personal links with the composer, biographical and fictional literature, critical reception of his music, manuscript collections, manner of performance and types of instruments, places of performance, and performance and influence of his music. Send proposals for papers by 1 October 2002 to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154–5025; tel: (702) 895–3114; fax: (702) 895–4239; e-mail: emerson@ccmail.nevada.edu.

Eleventh International Congress on the Enlightenment, 3–10 August 2003. University of California, Los Angeles. Combined meeting of International and American Societies for Eighteenth-Century Studies. A general call for papers will be sent in spring or summer 2002 to members of all ISECS- and ASECS-affiliated societies. For information contact Peter Reill, Director, UCLA Center for 17th- and 18th-Century Studies, Attention: ISECS Congress Correspondence, 310 Royce Hall, 405 Hilgard Avenue, Los Angeles, CA 90095–1404; tel: (310) 206–8552; fax: (310) 206–8577; e-mail: cong2003@humnet.ucla.edu; or see the web site: <http://www.isecs.ucla.edu>.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mrs. Erna Schwerin, President. Friends of Mozart also publishes newsletters and informative essays for its members. 24 February, 3:00–5:00 P.M., Mozart’s

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Calendar

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Birthday Party (Friends of Mozart members only, one guest), brief piano recital, refreshments, Goethe Institut, 1014 Fifth Ave. 13 April, 2:30 p.m.: Mozart Chamber Music for Strings, Donnell Library Center. Admission free for all events.

Mozart Society of California. Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637. Clifton Hart, President. 15 February, Bellemeade Trio (clarinet, viola, and piano). 8 March, The Amadeus Trio (piano, violin, and cello). 19 April, Dennis James, glass harmonica with ensemble. All concerts take place at Carmel Presbyterian Church, corner of Ocean and Junipero, Carmel, and begin at 8 P.M. General membership which includes tickets for all events \$70.00. Single 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. 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 2002 Mozart Festival, San Francisco Symphony Ticket Services, Davies Symphony Hall, San Francisco, CA 94102 Tel: (415) 864-6000; fax: (415) 554-0108.

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 2002. New York City Lincoln Center. July and August 2002

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 2002

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

Woodstock Mozart Festival. Woodstock, IL

Tomb of Countess Walsegg

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It may be in time that the site will be more formally preserved, but it does see an irony that Laudon's tomb is still in perfect order while Countess Walsegg's only an unmarked ditch, as is Mozart's grave in the St. Marx cemetery. Yet that of the gravedigger, Josef Rothmeyer, consulted by Constanze Mozart in 1808 when she unsuccessfully tried to find out where her late husband had been buried, is now known.

The Amadeus Trust would like to express appreciation for the kind assistance provided by August Reisenbauer and his friends in Gloggnitz, Pfarrer Friedrich Schauer of the parish church in Schottwien and Walter Braune in Vienna. The Trust did take a few of the last remaining fragments of the tomb back to Belfast in Ireland before all traces of vanish forever.

—Brendan Cormican
Belfast, Northern Ireland

Brendan Cormican is a self-employed tax and financial consultant. He is also an officer of the Amadeus Trust, an Irish charity devoted to Mozart research and the dissemination of information about Mozart.

¹Though it is no longer universally accepted that Leitgeb was the grey messenger (see Otto Erich Deutsch, "Der Braue Bote," *Mitteilungen der Internationalen Stiftung Mozarteum*, (1963) 11: 1-3), there exists much evidence that points to the contrary. One view is that someone from Sortschan's office approached Mozart to help conceal the identity of Count Walsegg whom Mozart knew or at least knew of. Indeed one writer told of a servant in the Mozart household trying to follow the emissary but to no avail. This can probably be regarded as a romantic tale but it does raise an interesting point in that if it was someone from Sortschan's office it should not have been all that difficult to trace them since the distance from the Mozart apartment in the Rauhensteingasse to the Tachlauben was not all that far. There are perhaps two other possibilities: was someone from Sortschan's office, or someone else never before in the picture, e.g. Michael Puchberg or Leitgeb, whom Mozart may well have known and who would have had the necessary musical skill and authority to negotiate with Mozart.

²The work is identified by Neal Zaslaw as the Allegro and Andante ("Fantasy") in F minor for mechanical organ, K. 608. See Neal Zaslaw, "Mozart's Fantasy in F minor, K. 608," in Alfred Mann and Jon Newsom, eds., *The Rosaleen Moldenhaur Memorial: "Music History from Primary Sources."* A Guide to the Moldenhaur Archives (Washington: Library of Congress, 2000), 327-340.

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