



# Mozart

Mozart  
Society  
of America  
Newsletter

Volume VII, Number 1 27 January 2003

## 2003 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 Houston, Texas. We invite proposals for work to be presented and discussed at the study session, which will follow the brief business meeting. We solicit proposals for presentations at the study session on the topic, "Did Mozart succeed as a composer in Vienna? Issues of Performance, Audience, Dissemination." 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.

Send abstracts of no more than 250 words by 1 June 2003 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to jrsteven@ucsd.edu.

## Guest Column: Eva Badura-Skoda

*Interpreting Mozart on the Keyboard* is the title of a book originally written in German, though I started my work on it in New York City's wonderful Public Library in the 1950s, when its music department was still housed in the 42d Street building. I had just received my Ph.D. in Europe, was without a specific project but eager to write about performance problems, when my husband Paul Badura-Skoda gave me the draft of an article he had written. Paul, already known internationally as a Mozart player, had been asked by the editor of a journal in Sweden to write an article about Mozart interpretation. In a surprisingly short time he had written down every problem of interpretation that had come to his mind, but his many obligations as a traveling concert pianist forced him to let me bring this article into readable form. I soon discovered that, because he had touched on nearly all the major problems of interpretation, many more ideas were squeezed into the fourteen handwritten pages than could possibly be presented in an article; either I had to omit many of them or I had to think of writing a book on this fascinating subject. When I told him my opinion, he laconically answered: "Then write a book!" While he—after a recital in New York's Town Hall—left for concert tours on other continents, I stayed in New York and started working on the book.

Using the New York Public Library's music department was a joy. I could start in the mornings at 9 A.M., and when the music department closed at 6 P.M. I could ask the librarian to transfer my books to the General

Reading Room, which was open until 10 P.M.—wonderful conditions for a young scholar! This music department not only owns an extraordinary stock of music and scholarly books and periodicals but is also unique in its excellent, well-organized subject catalogue. After less than half a year I could show my husband a typescript of about 240 pages constituting an outline to which both of us could agree. But then the fascinating collaboration started. Paul's fruitful criticism helped, and—most important—his fantastic knowledge of Mozart's music, not only keyboard works but also vocal music, symphonies, and chamber music, and the formidable memory with which he could immediately add many musical examples to demonstrate more convincingly one or another point of discussion, resulted in the expansion of nearly all the chapters; and the book grew into what finally appeared in print, first in German and then in five other languages including English.

Among scholarly music books ours was a kind of bestseller, appearing in seven countries and in many reprints. I am convinced that it helped young musicians all over the world become better and more quickly acquainted with eighteenth-century performance conventions and with Mozart's personal style. And even great musicians such as Bruno Walter, George Szell, David Oistrakh, and Alfred Brendel assured us in writing and in person that they learned something from it.

That we decided in the late 1980s to take the English editions off the

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# Newsletter of the Mozart Society of America

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The *Newsletter* is published twice yearly (in January and August) by the Mozart Society of America. The Editor welcomes submission of brief articles, news items, and reviews. 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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market had to do with the advice of Claire Brook, of W. W. Norton and Co., whom we had told that we wanted to publish an enlarged and revised edition. She advised us to make room for this edition (which was supposed to appear in the Mozart year 1991) by withdrawing our book from the market for some years. However, before we could deliver the revised text to Norton, both of us became involved with other projects more time-consuming than anticipated; in addition some unfortunate private circumstances later prevented both of us from devoting ourselves to the envisioned enlargement and the necessary revision and updating. Da Capo Press got permission to reprint the old book for a limited period during the 1990s.

Since we are frequently asked, especially in North America, “When will the book come out again in English?” (it still sells well in other languages), it is high time to finish our revision and to add a CD with performances of certain musical examples, something obviously not possible in the 1950s and 1960s. To read about a problem of interpretation (for example tempo rubato, “where the left hand does not know what the right hand is doing,” or necessary but very slight tempo changes) without hearing the music is often as frustrating as reading about a gourmet dinner without tasting it. The musical demonstration of what we mean in questions of tempo, articulation, or dynamic shadings will probably be welcomed as a useful clarification of these issues.

During the last several decades Mozart scholarship has achieved remarkable successes. Although after World War II and during the 1950s and 1960s it seemed that many of the most important Mozart autographs had vanished, including the holdings of the former Preussische Staatsbibliothek, the search for originals and microfilms of extant sources in private collections was often successful. The second complete edition, the *Neue Mozart-Ausgabe*, began to appear in 1955. By now this enormous enterprise is nearly complete. Many fine scholars were involved in editing the various volumes and publishing the accompanying critical reports. A new revised edition of the Köchel catalogue appeared in 1964. That not every decision of individual scholars

in these enterprises found the approval of all their colleagues (for example, decisions regarding the often difficult question of which works are authentic and which should be considered “doubtful” and grouped accordingly) was unavoidable. The differing views on certain scholarly questions will be discussed in 2005 at a planned congress of the Zentralinstitut für Mozartforschung (affiliated with the Mozarteum in Salzburg), whose main subject will be the *NMA* and the new Köchel editions. Some problems may be solved during this meeting at the dawn of the Mozart Year 2006; other issues will undoubtedly remain in dispute.

The last few decades have witnessed growing appreciation of Mozart’s music or, at least, have succeeded in making Mozart’s name better known. Through Bergman’s movie of *The Magic Flute* and Shaffer’s play *Amadeus* and the movie made from it, more people have become aware of Mozart’s works. Our preface to the first English edition of *Interpreting Mozart on the Keyboard* (London, 1962) started with the words:

This book has been written after long, affectionate study of Mozart. The discoveries and insights granted us during this study daily increased not only our love for his music, but also our admiration for this unique man and artist. We now find it hard to realize that some people, not only music-lovers, but professional musicians, see nothing in Mozart’s music. Simple and uncomplicated as it seems to the layman, every musician realizes its underlying complexity, its balance of content and form, so hard to recreate; truly, to play Mozart is the acid test of musical taste.

While in the 1950s hardly any pianist dared to play a recital of Mozart’s works alone (though Beethoven or Chopin recitals were rather common), nowadays a Mozart recital is no longer unusual. In the style of performance some fortunate changes have taken place. To play Mozart’s piano works on his own Walter piano or on a replica of it is no longer such an odd idea as it was in 1955, when it was only with difficulty that Paul persuaded the president of Westminster Recordings to allow him the use of an original Walter fortepiano for a planned

## From the President

We tend in our Society Newsletter to concentrate on scholarly advances in Mozart research—new information about his life and times, new approaches to the music, new appraisals of earlier scholarship. This is only appropriate for a Society that has stated its object to 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.” It is, however, illuminating (and heart-warming) to note how deeply and widely the music of Mozart has integrated itself into the modern world—not just in Austria, where Mozart has understandably attained icon status, but even in America where his influence appears in such disparate entities as children’s toys (blocks that compose Mozart symphonies), use as brain developers (pre- and post-natal, extending even to college study habits), such films as “Hopscootch” (1980, four years before “Amadeus”) or “The Shawshank Redemption” (1994; a few days ago the MSA office received an e-mail asking the identity of the soprano duet from *Figaro* played in that film). The message is clear: Mozart’s music is reaching far beyond the conventional venues of concert hall or opera stage into our everyday lives, from the mundane toys in the nursery to the grim desperation of Shawshank prison.

The Mozart Society will enjoy several varied events during 2003. The MSA conference at Cornell, “Mozart and the Keyboard Culture of His Time,” 27–30 March, offers exciting explorations of Mozart’s music for the keyboard and its cultural context and provides an unusual opportunity to see in one place a great variety of the keyboard instruments of the late eighteenth century—harpsichords,

fortepianos, pedal claviers, organs. The conference committee, chaired by Kathryn Shanks Libin, has assembled an extraordinary program ranging from lectures and demonstrations to formal concerts. (See the announcement on page 15 and please reserve early, for space is limited.) A committee chaired by Bruce Alan Brown is at work on the next biennial conference scheduled for spring 2005.

The MSA will have two sessions at the joint meeting in Los Angeles of the American and International Societies for Eighteenth-Century Studies, 3–10 August 2003: Bruce Alan Brown is chairing the MSA session, “Mozart and the Habsburgs,” and I am chairing a session on “Mozart in North America.” Please see page 15 for information about the speakers and papers for these sessions. Finally, the Society will again have its annual Study Session during the meeting in Houston of the American Musicological Society in November 2003.

Membership in the Society holds steady at around 200. It is gratifying to have the steady continuing support of our members, but we would certainly welcome new members. We continue to work with state and regional Mozart organizations and a few from other countries, and the number of library memberships grows steadily.

My very deep thanks to John Rice for serving as guest editor of this issue of the *Newsletter*.

The quest for a permanent editor continues. The Board welcomes applications for this unpaid but we hope deeply satisfying position.

Thank you as always for your support of the Mozart Society of America. I hope to see many of you at “MSA at Cornell” in March and to be able then to extend greetings in person.

—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.

## Carl Cannabich and His Cantata *Mozarts Gedaechnis Feyer*

The name Cannabich looms quite prominently in the Mozart literature, which cites Christian Cannabich (1731–1798) as a German composer, eminent violinist, and music director of the celebrated Mannheim court orchestra. Mozart, during his visit to Mannheim in 1777/78, befriended the Cannabich family and was frequently invited to their home as dinner guest. He ended up gaining Christian's daughter Rosina, a talented pianist, as his pupil.<sup>1</sup> Christian's other offspring was his son Carl, born in Mannheim and baptized on 11 October 1771.<sup>2</sup> Mozart must have met him in the Cannabich house when he was still a toddler. A prodigious child, growing up in a musical household, he exhibited proficiency on the piano and violin at the age of four. His father was his first teacher.

In 1778, when the Elector Carl Theodor moved his court to Munich, most of the members of the Mannheim orchestra, including Christian Cannabich, followed along with him. In Munich young Carl took lessons from the violinist Johann Friedrich Eck (1767–1838), the pianist Joseph Grätz (1760–1826), and he later studied composition with Peter von Winter (1754–1825). Eck participated in a concert with Mozart that the singer Josepha Duschek gave in the Vienna Hofburg in 1786.<sup>3</sup> Grätz had come to Munich from Salzburg where he had been a pupil of Michael Haydn, and Winter was a popular opera composer in the Bavarian capital at the time. With instruction from these prominent musicians, Carl Cannabich's career advanced rapidly. In 1784, at age 13, he traveled with a group of players from the Munich court orchestra to Salzburg. There Leopold Mozart met them, and on 3 September he wrote to his daughter and son-in-law in St. Gilgen: "this afternoon, Carl Cannabich will come and play for me on the violin and at the piano."<sup>4</sup> We do not know the outcome of this private hearing, but Leopold cannot have remained unimpressed because one year later, when Carl again visited Salzburg, this time on his way to Italy in the company of Friedrich Ramm as chaperon,<sup>5</sup> Leopold conjectured that



**Titel zu der Kantate Mozarts Gedaechnis Feyer, seinen Manen gewidmet von seinem Verehrer Carl Cannabich**

(Title page of the cantata Mozart's Gedaechnis Feyer, dedicated to the spirits of the deceased by his admirer Carl Cannabich, Munich 1797)

young Cannabich might be allowed to audition at the Salzburg court.<sup>6</sup> Apparently the archbishop backed out.<sup>7</sup> He promised to hear Carl on his return trip from Italy.<sup>8</sup> However, Ramm and Karl took a different route back to Munich and did not travel through Salzburg again.<sup>9</sup> Thus the audition never materialized.

In 1788, Carl, by now 17 years old, joined the Munich court orchestra as violinist, one of six supernumeraries. The orchestra had come under the sole direction of his father. By 1794 Carl permanently replaced an orchestra violinist who had recently died, and assumed the incumbent's higher salary.<sup>10</sup> In succeeding years, he gained recognition and esteem as performer, conductor, and composer. In 1796 he received a call to Frankfurt am Main where he accepted a position as orchestra and opera conductor. While there, he met the singer Josephine Woralek, the

daughter of an actor and noted composer of that name,<sup>11</sup> and married her in 1798.

In January of that year, Christian Cannabich, who had come to visit his son, died in Frankfurt. Carl immediately applied for Christian's position in Munich, including the direction of the opera at the Royal Court and National Theater, which was granted. But meanwhile he had to stay on in Frankfurt until the end of his engagement. Carl returned to Munich in 1800. He was appointed director of court music, receiving a salary of 1200 gulden plus an additional sum for directing the opera. Coinciding with Carl's assumption of the opera directorship, his wife had received a call to join the roster of singers.

The first Munich performance of Mozart's *La clemenza di Tito* took place on 27 December 1801 under Carl Cannabich's direction with Josephine Cannabich assuming the part of Sextus.<sup>12</sup> She had sung the same role in a Frankfurt presentation of *Tito* in 1799. That lavish production had won praise in the *Allgemeine musikalische Zeitung*. Madame Cannabich was singled out among the singers who pleased most.<sup>13</sup> Among other operas presented at the Munich opera for the first time during 1801 were Salieri's *Axur, König von Ormus*, for which Cannabich wrote the ballet music. The next two years saw premieres of Carl's own operas *Orfeo* (1802) and *Palmer und Amalie* (1803).<sup>14</sup> In July 1805 Carl requested leave to travel to Paris. By 28 April 1806 he had returned to Munich, where an illness prompted him to write his will. He died on 1 May without issue at the age of 34. His friend, the composer and conductor Franz Danzi (1763–1826), wrote an affectionate obituary about him in the *Allgemeine musikalische Zeitung*.<sup>15</sup> In the year of his death, the paper published a short biography, characterizing him as follows: "Discernment and artistic sense were in evidence whenever he was in action; with precision and good taste he conducted his orchestra. Unflinchingly, he aimed at the kind of perfection that even in the company of the most skilled musicians becomes only possible when such a respected,

thoughtful, experienced, efficacious man stands at the head.”<sup>16</sup>

My own curiosity about Carl Cannabich was first aroused by a recording of two of his works, the “Potpourri pour deux violons concertans avec accompagnement de grand orchestre,” op. 6, in F major, and the ballet music to Salieri’s *Axur*.<sup>17</sup> The potpourri is dedicated to the renowned violinist Ferdinand Fränzl (1770–1833), who remained in Mannheim when the orchestra moved away, but after Carl Cannabich’s death succeeded him at Munich. The potpourri is in the form of a double violin concerto with the orchestra using a bass drum instead of timpani. Seven short movements, intermittently slow and fast with imitative passages and scales in thirds, may—as the annotator Robert Münster suspects—incorporate some of Fränzl’s own themes woven into an enticing fantasy. The piece does not require great virtuosity to perform. Salieri’s *Axur* received its first Munich performance under Carl Cannabich’s direction on 12 July 1801. He wrote lovely light-hearted ballet music for it, presented on the CD in a performance based on the autograph. Here Cannabich develops a greater variety of thematic ideas. A charming Allegretto grazioso is followed by an effervescent melody recalling the famous Bavarian folk dance named *Schuhplattler*. The finale is a gracious Contredanse reminiscent of those favored in the Redoutensaal of Mozart’s time.

Carl Cannabich’s admiration for Mozart’s music was reflected in his library. After his death, the music in his estate was offered to the public for sale via a lottery. The fifty lots offered in Munich on 1 November 1806 included the following Mozart scores: the Requiem, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito*, thirteen piano concertos, four *cahiers* of piano sonatas, twelve string quartets and various trios. Two hundred lottery tickets were issued and the drawing was held on 31 March 1807, all under the direction of two of Carl’s close friends, Franz Danzi and Ferdinand Fränzl.<sup>18</sup>

Perhaps Carl Cannabich’s magnum opus, and the work for which he ought to be remembered, is the cantata *Mozarts*

*Gedaechtnis Feyer*. The title page of the score (see illustration) carries the inscription, “Seinen Manen gewidmet von seinem Verehrer Carl Cannabich.”<sup>19</sup> This elaborate memorial work was published in Munich in 1797. On 27 November 1799, Constanze Mozart wrote to Breitkopf & Härtel from Vienna, “Upon Mozart’s death, the young Cannabich composed a cantata, which was received in Munich with much applause, and has also been presented in Prague at the benefit performance of Miss Cannabich.”<sup>20</sup> Ten years later, a copy of the cantata was sent by Peter Lichtenthal to Mozart’s son Carl Thomas in Milan.<sup>21</sup> In a letter to Carl



Kapellmeister Karl Cannabich 1800–1806 (†)

dated 16 October 1809 his mother remarks, “. . . the cantata is being performed in Mozart’s honor every year in Munich on the day of his death. I liked it quite well when I heard it there. Perhaps you can also use it once for a similar purpose [in Milan] although the text is not in Italian.”<sup>22</sup> A copy of the complete score of the *Gedaechtnis Feyer* must have been in Constanze’s possession

because on 21 July 1800 she offered it, together with some other paraphernalia, to Breitkopf & Härtel on loan for use in a planned Mozart biography.<sup>23</sup>

I was able to obtain a photocopy of the full score used once in the Moravian town of Iglau on 24 February 1856 for a belated observance of Mozart’s 100th birthday. Seventy people were involved in the performance. The exuberant text (possibly by Cannabich himself) exhibits the kind of Mozart adoration apparent in the many poems appended to Nissen’s Mozart biography. The opening stanzas read:

*Celebrate! Celebrate! celebrate in united choruses the great, the sublime day on which, to ornament the angels’ choir, the Creator summoned our Mozart. Faded away but not departed, he lives on in his works. Everlasting, everlasting shines his fame in the muses’ sanctuary.*<sup>24</sup>  
(The latter phrase is repeated frequently.)

The cantata is scored for four soloists, chorus, and orchestra, and the music is interspersed with brief quotations from Mozart’s operas. The opening orchestral introduction in the minor mode, marked *Larghetto*, offers dynamic contrasts, with fortissimo flourishes against soft pianissimo passages. It has some pathetic effect. But as soon as chorus and soloists enter to the words “Feyert, Feyert,” the mood changes to *un fuoco* [sic] *più moto*, in a jubilant major key. The subsequent tenor aria incorporates a fragment from *Die Zauberflöte*.<sup>25</sup> The soprano solo that follows includes a quotation from *Così fan tutte*.<sup>26</sup> In an imposing bass aria, where the text speaks of storm and thunder, the Commendatore’s admonition from *Don Giovanni*<sup>27</sup> is invoked. The violins reproduce the rushing ascending and descending scales while the remaining strings hold a threatening tremolo. The cantata comes to an emotional conclusion, where Cannabich cites the three genii from the Act 2 finale of *Die Zauberflöte* singing “dann ist die Erd’ ein Himmelreich, und Sterbliche den

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## Carl Cannabich

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Göttern gleich.”<sup>28</sup> The music is marked *smorzando*, gradually dying away.

*Mozarts Gedächtnis Feyer* deserves an occasional hearing. One performance took place in Ludwigsburg, Germany, on 18 February 1991, conducted by Sir Neville Marriner. The live performance was broadcast by the Südwestrundfunk Stuttgart and was rebroadcast in 1997 and 1998.

— Eric Offenbacher  
Seattle

The Editor of the Newsletter and the President of the Mozart Society extend hearty congratulations on the recent celebration of his ninetieth birthday to Dr. Offenbacher, a frequent contributor to the Newsletter.

## Guest Column

continued from page 2

LP of Mozart’s piano works. The president was thoroughly convinced that the artist’s whim was crazy and that such a record would never sell. But he was wrong. Since the late 1970s period instruments have conquered the markets, and fortepianists such as Malcolm Bilson and others are very much in demand.

Likewise the custom of improvised embellishments of Mozart’s time was new for many musicians and music lovers in the 1950s and 1960s, and the content of our relevant chapter was rather surprising to them. During the nineteenth century most musicians were still acquainted with this custom, but abuse of ornamentation, especially by singers, earned the dismay of conductors such as Gustav Mahler, under whom singers were allowed to sing only what had been printed. The freedom of performance of Mozart’s time was forgotten. By now that freedom is nearly common knowledge. But gifted performers have started once again to exaggerate the quantity of added notes and length of their improvisations, and they tend to ornament too many motifs and phrases with too many notes, or to play cadenzas and Eingänge that are too long. Worse, they embellish fermatas that Mozart obviously intended as pauses. The strongest argument against these

1. In order to ingratiate himself with her father, Mozart wrote the piano sonata K. 309/284b for her.
2. The name is variously listed in references as Karl Konrad, Carl August, and Carl August (Konrad). Some literary citations refer to him only as C. Cannabich, which encourages confusion between his works and those of his father Christian. The same holds true for portraits of both Cannabichs’ which often are erroneously identified (see correct illustration).
3. Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel, 1961), 236.
4. Wilhelm A. Bauer und Otto Erich Deutsch, *Mozart: Briefe und Aufzeichnungen* (Kassel 1962–75), III, 326 (subsequently referred to as *Briefe*).
5. Friedrich Ramm (1744–1811), a leading oboist originally in the Mannheim orchestra, now in the court orchestra of Munich, was highly regarded by Mozart. He composed for Ramm his Oboe Quartet, K. 370/368b.
6. *Briefe*, III, 425.
7. *Briefe*, III, 429.
8. *Briefe*, III, 535.
9. *Briefe*, III, 539.
10. Jean K. Wolf, “Cannabich, Carl,” in *The New Grove Dictionary of Music and Musicians*, 2d edition.
11. Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler* (Leipzig, 1812–1814), vol.1, col. 625–26.
12. Franz Grandaur, *Chronik des königlichen Hof- und National-Theaters in München* (Munich 1878), 207–08.

excesses, namely that there exists enough proof that Mozart (and Beethoven as well) disliked such exaggerations, does not seem to disturb them. As usual, some musicians carry too far a newly discovered freedom. The notes they add are often no “*abbellimenti*” (i.e. embellishments, beautifying graces) but rather the contrary: em-uglishments.

The call for Urtext and facsimile editions, in the 1950s a relatively new trend among musicians, has also increased in the meanwhile, with the wonderful result that our control over the authentic texts and holograph sources of Mozart’s works is greater than it used to be. Also contributing to our knowledge is the archive and source database established by the *NMA* in Salzburg. Nevertheless, musical notation alone can never tell a musician about every detail of a performance, and—as Wolfgang Rehm rightly stated in his guest column (*Newsletter* V, No. 2)—since the 1950s “Urtext euphoria” has receded to its proper place. With the exception of a few extraordinarily gifted and knowledgeable performing musicians, such as Robert Levin, music lovers and piano students always need the instruction of teachers who themselves had a good, solid musical education, including a training in stylistic matters. However, since they have to teach not only the music of Mozart but also works in other historical and

13. John A. Rice, *W. A. Mozart: La clemenza di Tito*, Cambridge Opera Handbooks (Cambridge, 1991), 110–11.
14. Grandaur, 58–60.
15. No. 34, 21 May 1806.
16. Translation mine.
17. *Musica Bavarica*, CD MB 75 129. It may be ordered on their web site [www.musicabavarica.de](http://www.musicabavarica.de) (some knowledge of German required). This CD also contains two other attractive rarities: Concerto for Harp in one movement by Franz Lachner (1803–1890), and Concerto for Two Horns by Friedrich Witt (1770–1837).
18. *Intelligenz-Blatt zur Allgemeinen Musikalischen Zeitung*, No. 2, February 1807.
19. Dedicated to the spirits of the deceased by his admirer Carl Cannabich.
20. *Briefe*, IV, 300. Miss Cannabich was Rosina (called Rosa), Carl’s sister.
21. Dr. Peter Lichtenhal, a friend of the Mozart family, wrote the first substantial biography in Italian of Mozart.
22. *Mozarteums Mitteilungen*, vol.1, August 1919, Heft 4, p. 15, no. XX (first printing).
23. *Briefe*, IV, 360, item 3.
24. Translation mine.
25. The last fourteen bars from the duet for Pamina and Papageno. “Bei Männern.”
26. The opening bars from Ferrando’s aria “Ah! lo veggio.”
27. *Altre cure più gravi di queste*” from the banquet scene.
28. Then Earth transforms into Heaven and mortals resemble gods.

contemporary styles, and since they cannot be specialists in all these styles, I disagree with Levin (guest column, *Newsletter* VI, No. 2) in his implication that teachers who do not try to make themselves into Mozart experts are lazy. He disapproves of teachers or their young students who prefer editions of Mozart’s piano music with fingerings and with hints for the proper execution of ornaments. Yet every great teacher among the composer-performers, including C. P. E. Bach and Clementi, considered fingerings and performance hints necessary and welcomed them. Why should a normal musician not profit from the knowledge of Mozart connoisseurs and those specialists among the scholars who have thoroughly studied performance conventions of Mozart’s time?

There is no question that Mozart’s notation must always be clearly distinguishable from any editorial addition. But fingerings and footnotes with practical advice and explanations, including citations of the most important text deviations in the sources (which should not be hidden in unreadably overloaded critical reports), should be considered an essential part of most modern scholarly/practical editions of Mozart’s keyboard works.

—Vienna

## Mozartiana at the Newberry Library

The Newberry Library, one of four major private research libraries in the United States, has a rich and, on the whole, underutilized collection of musical materials. Its autograph holdings in connection with the Mozart family are not extensive, but they do cast an interesting light on the cultural life of Chicago in the early decades of the twentieth century. Almost everything that the Newberry possesses in the way of Mozartiana can be traced to a single benefactress, the soprano Claire Dux Swift. Born in 1885 in Witkowitz bei Bromberg of German parents as Claire von der Marwitz, she made her debut in 1906 at Cologne as Pamina, and sang Mimì at Berlin three years later to Caruso's Rodolfo. Another of her principal roles was Sophie in *Der Rosenkavalier*. She came to North America in 1921 as a concert singer with an established reputation as a leading interpreter of Mozart. She sang at the Ravinia Festival in 1922, which prompted Samuel Insull's Chicago Civic Opera company to engage her for the following season. Two years later her marriage to Charles H. Swift, heir to a local meatpacking fortune, put an end to her singing career. (She had been married twice before, first to the Italian author Ugo Imperatori, and then to the German film actor Hans Albers.) After retiring from the stage she became an active patroness of Chicago's musical life. Today her name graces both the walls of the Mozarteum in Salzburg and an endowed chair in the Department of Music at The University of Chicago, now occupied by Anne W. Robertson.

In 1948, as a memorial to her husband, Mrs. Swift donated to the Newberry two Mozart autographs, items she had apparently acquired at auction from the Viennese house of H. Hinterberger in 1936. The first, K. 462, is a set of six contredanses, probably composed at Vienna around 1784, which is the date Johann Anton André affixed to the autograph after Mozart's death. (There is no entry for the set in Mozart's *Verzeichnüß*.) Besides the usual parts for violins and bass, the autograph also includes horn and oboe parts on a separate sheet, although these are missing from the first published edition of K. 462, issued by André in 1802.

The second, more interesting item donated by Mrs. Swift is the contredanse K. 610, a rescoring (or alternate scoring) of K. 609, No. 5, for two violins, bass, two flutes, and two horns. The piece carries a descriptive title, "Les filles malicieuses," a feature common to a number of Mozart's contredanses (e.g., "Das Donnerwetter" [K. 534], "La Bataille" [K. 535], and "Der Sieg vom Helden Koburg" [K. 587]). The title has never been explained. Mozart entered the contredanse in his catalogue under the date 6 March 1791, but Alan Tyson places its composition in 1783, based on its paper type. (See his *Studies of the Autograph Scores*, p. 227, and his contribution to *Mozart Studies*, ed. Cliff Eisen, p. 225.) Tyson did not examine the autograph himself, but corresponded from Berkeley in January, 1978, with the Newberry's curator of modern manuscripts, Diana Haskell, who identified the paper's watermark as Tyson's "sunburst." Establishing the identity of Mozart's mysterious malicious maids might shed some light on this tiny puzzle.

The real treasure of the Newberry's Mozartiana came to the library as a bequest from the estate of Mrs. Swift in 1968, a long missing autograph manuscript of the concert aria for soprano and strings, "Conservati fedele," K. 23 (a setting of Mandane's farewell to Arbace in the opening scene of Metastasio's *Artaserse*). Mozart composed it in October 1765 at the tender age of nine, and the following January revised the aria at The Hague. The Newberry manuscript disappeared after it was put up for auction by Henrici's in the second decade of the twentieth century. At one time it was in the possession of R. G. Kiesewetter, who gave it to Aloys Fuchs, who gave it to Sigismund Thalberg, after which it began making the rounds of the auction houses (see *MLA Notes* 25 [1968/69]: 470). The manuscript did not return to light in time for Stefan Kunze to consult it in preparing the aria for the *NMA* (series 2, work group 7, volume 1). Kunze was aware of its existence, but presumed it to be lost (along with a set of parts, which still remain unaccounted for). He therefore based his edition on a second autograph, at the Bibliothèque Nationale

in Paris, dated October, 1765, and a copy of the aria in Leopold's hand dated January 1766, now at the Bayerische Staatsbibliothek in Munich, which transmits the light revision undertaken at The Hague. (Kunze [p. x] implies that the "lost" Newberry autograph had served as the basis for the version of the aria in the old Breitkopf & Härtel complete works, but that edition was in fact based on the Munich copy.)

The Newberry autograph contains a series of interesting annotations on its first two pages, one by Kiesewetter, a second by Fuchs, and finally a brief entry by Maximilian Stadler. They are all concerned with authenticating this as the earliest known example of Mozart's musical handwriting. Kiesewetter begins by reporting that he had found the year 1765 written on the cover of the parts, and he assumed (incorrectly) that this might be the earliest of all Mozart's works, having only Gerber's lexicon to go on at the time. He was not quite sure whether the manuscript might not be in little Mozart's own hand, and so closed his remarks with the question, "Wie, wenn sich hier Mozarts ältestes Original vorgefunden hätte?" Next to this Fuchs added in red ink, "So ist es auch wirklich!" and on the next page launched into his own commentary. In December 1832, seventeen years after he received the manuscript from Kiesewetter, he explains, he was able to show it to the Abbé Stadler, who compared the handwriting with other autographs from Mozart's youth and pronounced it to be authentic. A short, signed affidavit from Stadler following Fuchs's commentary attests to this.

For the sake of completeness, it should be noted that the Newberry also possesses one further bit of Mozartiana, a four-voice counterpoint exercise in D minor, K. Anh. 109d, in Leopold's hand, with more than its fair share of errors and infelicities.

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(My thanks to Neal Zaslaw for his helpful comments on a preliminary draft of this contribution. TB)

## Recording Review

Mozart's *Così fan tutte* directed by René Jacobs, a CD audio recording (Harmonia Mundi 1999) viewed in the context of other recordings; plus a CD-Rom entitled "Discovering *Così fan tutte*: An Interactive Journey into the World of Mozart's Opera."

René Jacobs's recording of *Così fan tutte* with the Concerto Köln orchestra is very fine and deserves high praise, and yet this review will focus chiefly on technical questions raised by his interpretation. First, however, I mention a CD-Rom included with his recording that gives readers a chance to follow the libretto and hear excerpts that illustrate cast members singing and speaking about themselves and their roles. In addition, orchestra players and their instruments are identified and diagrams let the reader see at a glance (and hear) the changing combinations of instruments, keys, and tempos Mozart used. But most of this information, along with comments on Viennese opera, its patrons, conventions and general style, is basic stuff clearly intended for a public little acquainted with Mozart's music and its historical background. For the most part, this material could have been included with program notes accompanying a printed libretto boxed with the CD recording. In fact, the opera's libretto in Italian, along with translations in French, German, and English, is to be found within the CD box. But without Harmonia Mundi's "Interactive Journey" on CD-Rom, the fun of clicking one's way through graphs, illustrative pictures, and brief texts would be denied the playful amateur.

What is not taken up within the CD-Rom but is of course disclosed by the recording itself, are matters of interpretation which must intrigue the listener who compares Jacobs's "early" chamber music approach aided by "period instruments" against productions using modern orchestral instruments best suited for larger halls. But Jacobs's performance raises questions, too, such as what prompts his choice of tempo for arias, ensembles, and even recitatives, and to what extent does he hold performers to a constant tempo or encourage flexibility? There is also the question of how accurately Mozart's notated rhythms—

especially in recitatives—should be reproduced by today's singers. If close attention be given the exact values of notated rhythms in Mozart's *recitativo semplice*, then it will be seen how singers of different recordings often do not (or cannot?) precisely execute the mixes of quarter, eighth, and sixteenth notes prescribed in the score. I ask, consequently, are there assumptions to explain why Mozart and his Italian contemporaries notated relatively complex recitative rhythms if singers of their own time were not expected (or able) to execute them with ease, assuming, of course, that they used tempos close to those generally taken today?

Comparing a handful of recent recordings discloses close resemblances in tempos of arias, duets, ensembles, and even recitatives. For example, Riccardo Muti's and James Levine's recordings with the Vienna Philharmonic, and an international cast of singers associated chiefly with nineteenth- and twentieth-century repertoires, are nevertheless not far removed in tempo from Jacobs's recording.<sup>1</sup>

But what is particularly intriguing—especially in the light of the relatively large size of Muti's and Levine's orchestra—are the slight tempo fluctuations these conductors and others disclose within single numbers or movements. To supplement the evidence of tempo fluctuations that a metronome helped me gauge, I cite an interview with Muti reported by Lotte Thaler: "Tempo, Tempo! Prima la musica: Riccardo Muti über Mozart und die Perfektion" (*Neue Zeitschrift für Musik* [Jan. 1991]: 6–11), in which Muti explains:

The perfection of Mozart's setting of Da Ponte's words is such that, within an aria, quintet, or quartet, one must modify the tempo slightly because feelings communicated by words change. And it is important to emphasize certain inflections and fluctuations, which Mozart does not spell out to one, because they are fixed within the music itself and in the [poetic] text. [This and all subsequent translations by S. Hansell.] Elsewhere in his interview, while

speaking of performances of other composers' works, Muti refers to fluctuations not on the micro- but macro-level, as he claims an ability to modify tempos subtly over a considerable span of time.

In four performances [I conducted] of Tchaikovsky's Fourth Symphony, there were in each movement small differences of four, ten, or twenty seconds. But all movements together took nearly the same time . . . Thus, all varies in the middle, and the [over all] arch remains the same. How I produce that, I cannot say.

Because Muti confesses an inability to explain how he consciously handles tempo fluctuations on the macro-level, it is tempting to suppose that fluctuations he produces on the micro-level are similarly achieved subconsciously or intuitively. However that may be, he does point out that he is fully aware of fluctuations he makes within Mozart's operatic music, which I take to mean Mozart's musical progression from word to word if not syllable to syllable. Immediately following the above quoted passage referring to *Così fan tutte*, he goes on to say:

But when one somehow eliminates the words and performs only the music, then it will be academic [i.e., mechanical] and drama will be lacking. The main point for Mozart is the dramatic alternation in every phrase, every word. And despite the established fact that Mozart knew the Italian language very well and that Da Ponte was our most eminent librettist, I am often substantially surprised . . . by the manner in which the music says many things, is exactly the equivalent of the way we Italians speak. It is absolutely perfect speech on another level. Instead of speech, it is song. But in exactly the same way that one speaks . . . we are always very ardent when speaking. The same is found in Mozart's music . . . Within an Allegro or Andante, however, we encounter an entire world, sometimes even already in a single phrase. That is truly perfect. Mozart produces a

*comprehensive portrayal of all humanity.*" [Italics added.]

In *Così fan tutte* there certainly is a wide span of human emotions. What is more, comic expression may be considerably heightened by individual singers. For example, the broader and oft quite exaggerated buffoonery produced by singers like Ferruccio Furlanetto and José van Dam (singing Don Alfonso for Levine and Muti, respectively) goes well beyond the buffo characterizations of Pietro Spagnoli (in Jacobs's cast). Moreover, Furlanetto and van Dam, along with their colleagues supply a context that makes more believable and acceptable the grotesque distortions of bel canto that Despina (in their respective casts) brings to her portrayal of a medical doctor and notary.<sup>2</sup>

Thanks to the more free-hand approach of all Muti's and Levine's singers, Kathleen Battle's and Marie McLaughlin's portrayals of Despina as doctor and notary gain credibility on an aesthetic level, to my mind, greater than Graciela Oddone in Jacobs's recording. Oddone's singing is attractive and convincing up to, but excluding, the unexpectedly high level of *canto sgraziato* with which she portrays the doctor and notary. Moreover, historical justification for an incongruent and frightening characterization of Despina masquerading as doctor does not exist. On the contrary, surviving evidence strongly suggests that not Mesmer but his patients displayed grotesque faces and cries during treatment with electric currents (so-called "animal magnetism" carried out in Mesmer's home and/or garden), a treatment of which Mozart must have heard through his friendship with Mesmer over more than a score of years.<sup>3</sup>

In light of Mesmer's role as scientist and physician, it becomes possible—I believe—to view the plot of Mozart's *Così fan tutte* as an allegory, albeit amusing, on Mesmer's endeavors to deal with psychic problems and effect a psychiatric cure.

But does Muti's "comprehensive portrayal of all humanity" relate to the question of Despina's style of impersonating the doctor? Is there, on the other hand, theatrical license to alter history and play with human qualities, which in this case would mean representing

Mesmer not as Mozart must have known him, but as the charlatan authorities eventually condemned? Or will we never come to agree on a fair, best portrayal of Despina-as-doctor, beyond saying that what is involved here is the substance of Mozart's music itself (and not irrelevancies like scenery and stage actions)?<sup>4</sup>

So I bear on strictly musical questions—Muti's chief concerns—when I return to the matter of rhythm and suggest that the change of two or three notches on the metronome (which for Muti, Levine, *et al.*, normally mark the limit of tempo change within a section of an aria, ensemble, or recitative) seems to allow the squeezing and stretching of consonants or vowels, the accenting or suppressing of syllables, and the inserting of momentary empty spaces to delay words. A momentary lack of coordination between singer and accompaniment may also translate into an unpremeditated hesitation in the articulation of thoughts and feelings. For example, Furlanetto, ever the magnificent buffo, indulges in endless teasing, servility, rudeness, hesitation, intensity, confidence—and much of this with the semblance of great abandon—so that precise note values are often distorted. In fact, Mozart's exact rhythms displayed especially in recitatives are called into question by singers in every recent recording!

What could have been Mozart's intention? Were his recitatives mere constellations of glittering rhythms to communicate an image of vitality? In other words, did they specify no more than a lively rhythmic texture to discourage the uniformity of something like a polished neo-classical facade? On the other hand, were lively rhythms along with changing harmonies meant to help singers memorize those conversations, long or short, we now call *recitativo secco*? Or might notated rhythms have been chiefly intended as guides for eventual translators adopting Da Ponte's Italian into German? In different ways I ask but one question over and over: did Mozart's rhythms suggest visually but a few of many possible ways to get at the essence of Da Ponte's words and their psychological implications? Is it therefore a loose, imprecise realization of notation that makes the greatest impact today? To be sure, rhythmic nuances abound in

Jacobs's recitatives and arias but they are oft-times ever so slightly reduced in length for the sake of a cooler or more aristocratic portrayal of comic and serious. But this is not to suggest that the speed of Jacobs's Andante is generally faster, and his Allegro slower, as often the case with other "early music" ensembles. Instead, Jacobs's lighter, more transparent orchestral playing matches a sometimes lighter vocal production which permits quite elegant and very subtle nuances to emerge.

By way of example, let us look at the two sections of the duet for Fiordiligi and Dorabella "Ah guarda sorella" (Act I, scene 2) marked Andante and Allegro, respectively. The eighth-notes of the first part (in 3/8 time) and the quarter-notes of the second (in 2/4 time) move at different speeds (mostly) in the hands of Jacobs, Muti, Levine, Kuijken, Harnoncourt, and Busch. Tempos in a single comparison such as the one I offer here tell little, I acknowledge. But a range of tempo fluctuations is nicely illustrated, I believe, because metronome values are so easily identified and compared. (1) for Jacobs eighth-notes of Andante = metronome 63–69; quarters of Allegro = 132–38; (2) for Muti: Andante = 63–76; Allegro = 132–38; (3) for Levine: Andante = 84; Allegro = 120; (4) for Kuijken: Andante = 66–76; Allegro = 132; (5) for Harnoncourt: Andante = 76–84; Allegro = 112–16; and (6) for Busch: Andante = 69–76; Allegro = 138–44. N.B.: The metronome speeds given here exclude bars with free or cadenza-like passages (bars 29, 47–8, 54–6, 65, 69–70, 85–7, and 89–91), where tempos may slow considerably.<sup>5</sup>

A wonderful balance, yet with contrasts characterizes the vocal timbres of Fiordiligi and Dorabella (i.e., Veronique Gens and Bernarda Fink) displayed in Jacobs's recording. On the other hand, the uncanny balance-yet-contrast between the two female lovers in Levine's recording must be mentioned: sensuous beauty of sound linked to considerable technical skill—yes, nuances of rhythm and enunciation of words—place Levine's Kiri Te Kanawa and Ann Murray in a special category of sopranos. But praise must also go to Jacobs's pair of male lovers: Ferrando and Guglielmo (Werner Güra and Marcel Boone), whose singing, at times rich and full, at times light and agile, always projects great

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## Recording Review

*Divas of Mozart's Day*. Patrice Michaels, Soprano; Classical Arts Orchestra, Stephen Alltop, Conductor and Fortepianist. Cedille Records compact disk (CDR 90000 064), c.2002.

In a letter of 28 February 1778, Mozart observed, "I like an aria to fit a singer as perfectly as a well-made suit of clothes" (*The Letters of Mozart and His Family*, ed. and trans. Emily Anderson, 3d ed. [1980], 497). He willingly catered to his singers, emphasizing their strengths while concealing their weaknesses. Among the many revelations prompted by the recording under review here is the realization that this oft-cited tailoring simile applies with equal force to Mozart's contemporaries who wrote for the Viennese stage during that golden decade, 1781–1790.

*Divas of Mozart's Day* realizes Dorothea Link's concept of retrieving seemingly lost voices, a concept explored earlier in Patricia Lewy Gidwitz, "Vocal Profiles of For Mozart Sopranos (Ph.D. dissertation, University of California, Berkeley, 1991). Through a selection of arias fashioned specifically for them, Link creates vocal profiles. Portraying five ladies who premiered major Mozart characters, soprano Patrice Michaels sings thirteen roles in all, the fruit of six composers and five librettists. So unfamiliar is this repertoire that seven of the selections, either wholly or in part, are designated "world premiere recording." Overall, a powerful unity of purpose guides this exciting, well-planned, and beautifully executed project.

Initiating the recording with Catarina Cavalieri, the first Constanze, Michaels sings "Tra l'oscure ombre funeste," the soprano aria that Mozart included in the oratorio *Davidde penitente*, K. 469 (1785). Scored for flute, oboes, bassoons, horns and strings, this impressive two-tempo aria memorably displays Cavalieri's famously "agile throat." Two more arias follow: the two-tempo "Per pietà, deh, ricercate," from Vincenzo Righini's *L'incontro inaspettato* (1785), with its lush clarinet *obbligato*; and "Wenn dem Adler das Gefieder," Nannette's martial, heavily scored C major aria from Antonio Salieri's *Der*

*Rauchfangkehrer* (1781). A thrilling number of size, power, and vocal brilliance, it is a worthy forerunner of Constanze's "Martern aller Arten" from *Die Entführung aus dem Serail*.

Four arias combine to yield a comprehensive vocal profile of the vivacious Nancy (Anna) Storace, the first Susanna. The sequence opens with the expansive *scena con rondò* which Mozart composed for the diva's farewell concert of 23 February 1787, "Ch'io mi scordi di te! Non temer, amato bene," K. 505 (1787), on a text earlier inserted in the Viennese version of *Idomeneo*. Scored for clarinets, bassoons, horns, and strings, this magnificent parting gift includes a fortepiano *obbligato* for Mozart. Then follows Lilla's lyrical aria, "Dolce mi parvi un di," from Vicente Martín y Soler's enormously successful *Una cosa rara* (1786); Ofelia's sparkling "minuetto" tune, "La ra la, che filosofo buffon," from Salieri's *La grotta di Trofonio* (1785; bass-baritone Peter Van De Graaff participates in the *buffa* recitatives); and, illustrating the mileage a composer could extract from a good, catchy tune, "How Mistaken Is the Lover," originally an insertion aria by Stephen Storace (with Italian text), here recycled for inclusion in his *The Doctor and the Apothecary* (1788).

Two numbers serve to profile Adriana Ferrarese del Bene, the first Fiordiligi. First comes "Al desio di chi t'adora," K. 577, the *rondò* for Susanna which replaced "Deh vieni non tardar" for the Viennese revival (1789) of *Le nozze di Figaro*. Richly scored for basset horns, bassoons, horns, and strings, this composition not only emphasizes Ferrarese's considerable vocal skills (while concealing her equally considerable acting limitations); it also foreshadows *Così fan tutte*. Further, as John Rice notes, because Mozart had been somewhat restrained by the limitations imposed by an existing role, Salieri was ideally positioned to exploit the talents of his diva more fully in Eurilla's recitative and *rondò* from *La cifra* (1790), "Alfin son sola . . . Sola e mesta fra tormenti" (*Antonio Salieri and Viennese Opera*, 1998, pp. 484–85). See, for example, the stupendous vocal leaps at the words "Campi e selve risuonar." (Not included

on the disk is the third link in this chain, Mozart's "Per pietà, ben mio, perdona," from *Così*.)

Like Ferrarese, the charming Luisa Laschi Mombelli, the first Countess, is represented by two numbers, beginning with Zerlina and Leporello's recitative and duettino, "Restati quà . . . Per queste tue manine," K. 540b, composed for the Viennese production (1788) of *Don Giovanni*. In this purely *buffa* comic duet, the knife-wielding Zerlina ties Leporello (Van De Graaff) to a chair. To demon-strate Laschi's puckish side, Link chooses Amore's lyrical, small-scale aria, "Serenò raggio," from Martín y Soler's *L'arbore di Diana* (1787), which includes an echo-dialogue in triplets between voice and oboe.

Last but certainly not least is the first Dorabella, Louise Villeneuve, who also is profiled by two selections. The first is an accompanied recitative, "Ahí cosa veggio" (see below for the thorny issue of attribution), and aria for Madama Lucilla, "Vado, ma dove?" (K. 583), a substitution piece for Martín y Soler's *Il burbero di buon cuore* (1789). Warmly scored for clarinets, bassoons, horns, and strings, this two-tempo aria moves, somewhat unusually, from a faster tempo to a slower one to reinforce a realization that has just struck the heroine. Concluding the disk is "No caro, fa coraggio," another *accompagnato* attributed by some to Mozart. It leads into Madama Vertunna's "Quanto è grave il mio tormento," an aria composed by Domenico Cimarosa for insertion into Pietro Alessandro Guglielmi's *La quakera spiritosa* (Viennese version, 1790).

Not only are these unfamiliar selections extraordinarily beautiful; they also are magnificently performed (access to UCLA Music Library holdings for eight of these numbers assisted me greatly in preparing the following paragraphs). Before Patrice Michaels sings a note, conductor Stephen Alltop and the orchestra personnel, using period instruments, establish an exemplary level of ensemble playing with their dynamic, clean, crisply articulated rendition of the solemn introduction to "Tra l'oscure ombre funeste." In later excerpts, Alltop's fortepiano playing, whether in the noble "Non temer, amato bene," K. 505, or in

the hurly-burly of comic *recitativo semplice*, amounts to yet another revelation.

The singer must face the considerable challenge of portraying five divas. That she succeeds so well is a tribute to her vocal accomplishments, intelligence, and sensitivity to text. Always passionately engaged, Michaels runs the expressive gamut, from innocence to sophistication, from noble pathos to pure *buffa* delivered with explosive comic energy. The word that best describes her vocal technique in general is “security”: security throughout the range; security in enormous vocal leaps and in sinuous chromatic lines; security in the *messa di voce* and in the gradual crescendo; rhythmic security; and equal ease negotiating *recitativo semplice* or *accompagnato*, sustained legato lines, or elaborate *fioritura*.

More specifically, these performances echo the instructions of Mozart’s contemporary, the celebrated vocal pedagogue Johann Adam Hiller (Suzanne J. Beicken, trans. and ed., *Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller* [1780], 2001). Michaels amply fulfills Hiller’s first dictum—“Correct speech is half the road to good singing” (p. 66)—her declamation articulating meaning in language through punctuation, meter, and accent. Her execution of the so-called “Essential Ornaments” (notated appoggiaturas, turns, trills) amounts to a clinic, as do her placement and execution of “Arbitrary Ornaments” (added appoggiaturas, turns, and the like) and the more elaborate *passaggi* (circling figures, filling in the tones between separate notes). Wisely, Michaels leaves the purely *buffa* numbers unembellished; she adds little to the already florid “Wenn dem Adler das Gefieder.” However, when improvised embellishment is appropriate, listeners will encounter delightful adornments applied in moderation. Never do additions obscure the number’s melodic profile. Rather, as Hiller instructed, “all musical ornaments are essentially accents and actually should be used to emphasize certain notes and syllables” (p. 72). Ever subservient to the music, Michaels’s *passaggi* enliven and enhance the vocal line, invariably matching the piece’s style and prevailing affect. To be noted especially is the embellishment practice evident at the return of thematic material in the slow sections of rondòs (see,

among others, K. 505 and K. 577). Hiller had much to say about cadenzas, which must not appear too frequently or be too long. For a thrilling aural manifestation of a single-breath cadenza based upon the chief affect and the main character of the aria, see the close of “Tra l’oscure ombre funeste.”

Four further performance points deserve mention. First, in “Wenn dem Adler das Gefieder,” Michaels adds an especially nice rhythmic touch when she adjusts the even eighths of her line (at Salieri’s final setting of “Operisten! Fürcht mein’ Siegf”) to conform more closely with the dotted figures in the violins. Second, concerning the always vexing subject of tempo, Michaels and Alltop are to be commended for their choices in general. Specifically, for “Ch’io mi scordi di te?” (the recitative portion of K. 505), they improve upon the reading found in the *NMA* (II:7/3, ed. Stefan Kunze, p. 176). Having begun *Andantino*, the tempo changes, not surprisingly, to *Allegro assai* for the words “Venga la morte.” The performers restore an *Andante* tempo at the text “Ma, ch’io possa,” that is, four measures before the direction printed in the *NMA*. Third, roundly to be applauded in the realm of articulation is Michaels’s execution of the ubiquitous two-note descending figure: a subtle emphasis of the first note and a smooth connection to the second note, followed by a clean release and a little empty space. Such conscientious articulation serves admirably to refresh ears long desensitized by thoughtlessly imposed legato. Finally, listeners following the 1984 facsimile edition of Salieri’s *La grotta di Trofonio* (Artaria, 1786, p. 290) will be surprised, and perhaps perplexed, to hear an orchestral ritornello prefixed to Ofelia’s “minuetto” tune.

Dorothea Link’s companion booklet supplies a wealth of useful information: the position of each diva in the broader context of Josephinian opera; individual prose sketches of the singers, enlivened by quotations from primary sources; Mozart’s relationship to the artists; the selections themselves, to include opera, role, and significant compositional features; and well-rendered translations of the texts. Attractively framing Link’s prose are portraits of two singers: a front-cover photograph of Ms. Michaels, fetchingly costumed à la Pietro Bettelini’s

engraved portrait of Storace (1788), which graces the back cover.

The exquisite blend of scholarship and musicianship realized in this project stimulates several responses. One is struck immediately, for example, by the young ages at which the ladies attained “stardom”; one also laments their relatively early deaths, Laschi’s in particular. In sketching their lives, Link commendably takes the high road, focusing on careers and vocal capabilities while soft-peddalling the relationships between Cavalieri and Salieri and between Ferrarese and Da Ponte. Given its quality and beauty, the music by the lesser-known composers cries for wider circulation. Similarly, Mozart’s substitute numbers for *Figaro* and *Don Giovanni* invite reassessment. Generally speaking, “Al desio,” the *Figaro* substitute for Ferrarese, has not found particular favor with modern critics. However, for the late-eighteenth-century theater habitué, Count Carl von Zinzendorf, “The duo of the two women and Ferraresi’s rondo pleased as always” (7 May 1790; Rice, in *Antonio Salieri and Viennese Opera*, p. 482). This particular number, for a Susanna who could sing but could not act, prompts one to rethink the entire role. In a dramatically different vein, the duettino for Zerlina and Leporello provides a farcical moment of relief in an ever-darkening act (N.B.: when I show the 1990 Peter Sellars realization of this number in non-major opera history classes, student response is overwhelmingly positive).

In sum, there is much to praise and little to criticize. Three thoughts occur, the first merely a quibble. While Joseph II undeniably founded his *Singspiel* company “partly to support local talent and partly to avoid having to spend large amounts on imported opera” (booklet), surely this enlightened leader desired more, namely, to stimulate in another medium German culture and the German language. Second, why have scholars apparently not yet adopted a standardized spelling for Cavalieri’s first name? The caption of Patricia Lewy Gidwitz’s entry in *New Grove Opera* reads “Caterina”; it has become “Catarina” for Gidwitz’s entry in *New Grove 2*. Throughout her booklet, Link favors “Catarina,” but she offers the “Caterina” alternative as the heading for the prose sketch. Third is the

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## Recording Review: Divas

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far more consequential matter of attribution. Link believes that “Ahí cosa reggio” and “No caro, fa coraggio,” the final accompanied recitatives on the disk, are by Mozart. Introducing the former in the booklet, Link cites her expanded study in the *Cambridge Opera Journal* 12: 29–50, complete with score). Left unsaid is the fact that Laurel E. Zeiss, in the same issue, argues forcefully that Mozart is not the composer. Dexter Edge in his thought-provoking investigation in a later issue of *COJ* weighs the source and stylistic evidence for these recitatives (plus a third, for K. 419, which is not part of this recording; *COJ* 13 [2001]: 197–237). For Edge, “No caro, fa coraggio” emerges as the most promising, albeit still improved, candidate for inclusion in Mozart’s *oeuvre*.

For several years now and in a variety of forums, scholars have been adding substance to those long-shadowy figures, female and male, who brought operatic roles to life during the final decade of Joseph II’s reign. Of the five divas

represented here, four have entries in *New Grove Opera* (Villeneuve is missing); happily, all five appear in *New Grove 2*. Much has been written about the physical characteristics of their vocal instruments: range, tessitura, weight, and the vocal gestures at which they excelled. Exploring the realm of musico-dramatic structure, John Platoff has written about the *buffa* aria type cultivated by Mozart and his contemporaries to exploit the singular talents of Francesco Benucci (*COJ* 2: 99–120). With this recording, Link, Michaels, Alltop, and their collaborators enable an international audience to experience an exciting dimension of vocal profiling.

To close on an admittedly subjective note, the warmth, immediacy, and meticulous stylistic attention that distinguish these performances combine to create the illusion of a time tunnel. Moving backward, the listener finds himself magically transported to the Burgtheater, the ideal venue for this music. One can easily picture any one of these divas composing herself as her moment approaches. One then relishes the joy of hearing an experienced singer

negotiate music composed specifically for her. One readily imagines Cavalieri as Nannette, imperiously delivering “Wenn dem Adler das Gefieder.” In the mind’s eye, one delightedly watches Storace dance as well as sing her charming “minuetto” tune; one then sheds a tear as she renders K. 505, Mozart’s bittersweet parting gift. Perhaps more importantly, the late-eighteenth-century music advances into our time and vividly imprints its messages. To paraphrase Robert Winter’s definition of historically informed performance practice, the performances recorded here evoke the worlds—musical, cultural, and social—in which these works existed, and relate these worlds, through interpretation, to that work in the present (in R. Larry Todd, ed., *Nineteenth-Century Piano Music* [1990], 20–21). Resurrected through Patrice Michaels’s magnificent interpretations, the divas stand before us, resplendent in the bright vocal array tailored so elegantly for them by Mozart, Righini, Salieri, Martín y Soler, Storace, and Cimarosa. *Divas of Mozart’s Day* truly is a recording to treasure.

—Malcolm S. Cole

University of California, Los Angeles

## Recording Review: Così

continued from page 9

flexibility of voice and perhaps, therefore, gives us the best sense of what Mozart’s singers sounded like at Vienna’s Hofburgtheater—a venue considered rather large in its day, but certainly not by today’s standards. The interaction of this tenor and bass is very attractive: youthful vigor is blended with aristocratic demeanor, intimate feelings with comic fun, and anger with deep dismay.

In closing I want to mention Jacobs’s interpretation of the finales to both acts. Under his baton there is a growing forward thrust that is breathtaking! In the second finale, where less than half of the fourteen changes of tempo (often coupled to meter change) have a rapid pulse (*Allegro* or faster), there is nonetheless an unmistakable excitement as events unfold

in rapid succession. Despina’s appearance as notary (near the start of the last of the four scenes of the finale) does not retard the urgency of events. Indeed, great excitement is generated as we watch to see if her bluff will succeed dramaturgically—which it will if not overplayed. Of course, it is the great anxiety of Fiordiligi and Dorabella in the process of discovering missteps which grips us especially. All works beautifully for Jacobs: he has an uncanny sense of timing! His recording is a joy to hear.

—Sven Hansell  
Vienna

1. Muti’s *Così fan tutte* recorded 1983, reissued by EMI, 2002; Levine’s recording of 1988 was released by Deutsche Grammophon, 1989.
2. *Neue Ausgabe sämtlicher Werke: Bühnenwerke 5/18*, pp.256–64 marked “*pel naso*” for the doctor, and 535–38 for the notary (albeit this latter passage lacks specific indication—by Mozart—to sing nasally).
3. Mozart’s friendship with Franz Anton Mesmer (1734–1815)

is widely cited and illustrated by his Singspiel *Bastien und Bastien* (K. 50) of 1768, subsequent music of 1773 also performed at Mesmer’s Vienna residence, along with correspondence and travel together. See O. E. Deutsch, ed.: *Mozart: Die Dokumente seines Lebens* (Kassel, 1961), pp.78, 130–31, 154. What is not well known to music lovers is Mesmer’s association with the sculptor Franz Xaver Messerschmidt (1736–83) indicated by a fountain of ca. 1768–70 in Mesmer’s garden, but above all, by the sculptor’s 67 or more representations dated 1776–83 and showing “states of the soul and body” inspired by or actually showing Mesmer’s patients. “Powers of nature” in the form of cables connecting body parts to magnetized water—not common magnets!—linked fifty to sixty patients together. Convulsions and internal agonies shown by Messerschmidt’s heads display the struggle of patients against nature (i.e., crises to be overcome); thereafter, peaceful dozing and healing sleep followed. Thus, recent studies on Messerschmidt cast light on Mesmer’s scientific attempt to classify illnesses and awaken a desire for cure. See chapters by Michael Krapf and Maraike Bückling in *F. X. Messerschmidt* (Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2002), 49 and 174–281.

4. Quite outspokenly, Muti points out difficulties with stage directors and scene designers, who through ignorance work against the music.
5. Sigiswald Kuijken, conductor, *La Petite Band*, Brilliant Classics/Stemra (licensed from Accent), no date; Nikolaus Harnoncourt, conductor, *Concertgebouw Orchestra, Amsterdam*, Teldec 1991; Fritz Busch, conductor, *Glyndebourne Opera Orchestra*, 1950; Testament/EMI, 1994. Cf., fn.1 identifying Muti’s and Levine’s recordings.

## Abstracts of Mozart Papers Delivered at the Meeting of the International Musicological Society, Leuven, Belgium, 1–7 August 2002

Several papers dealing with Mozart were given at the seventeenth congress of the International Musicological Society, which took place in Leuven, Belgium, from 1 to 7 August 2002. The following abstracts (some of them lightly edited for brevity) are reproduced from the program with the permission of the authors and of the publisher, Alamire Music Publishers. Copies of the 479-page program book can be purchased from the publisher at a cost of 50 euros.

**Klaus Aringer (University of Tübingen, Germany): The Functions of the Trumpet Choir in Mozart's Mass K. 139**

Mozart composed his first *Missa solemnis*, K. 139, in 1768 for the consecration of the Viennese orphanage church. The most striking feature of the instrumentation is the use of four trumpets and two timpani. This represents a reduced form of the trumpet choir of his day, which usually consisted of five to seven trumpets. Young Mozart's use of trumpets was influenced by the theorist Johann Georg Albrechtsberger, whose treatise on composition from 1790 also deals with the functions of two pairs of trumpets. This paper will describe to what extent Mozart observed Albrechtsberger's rules of harmonic progression in this mass. The trumpet choir follows these harmonic and formal outlines and drives the rhythm. In the "Kyrie" movement Mozart uses the trumpets as a counterbalance to the vocal choir. In the "Crucifixus," "Et resurrexit," and "Dona nobis pacem" the trumpet's distinctive characteristics strengthen the meaning of the liturgical text.

**Isabelle Emerson (University of Nevada, Las Vegas, U.S.A.): Migrating Mozart, or Life as a Substitute Aria in Eighteenth-Century London**

Throughout the eighteenth century the London musical scene was dominated by Italians. Even when programs listed numbers in English, the composers were predominantly Italian with a few

interjections of Purcell or Arne. London was a union town, and the union members were Italians who resisted competition from such invaders as Haydn, Gluck, Mozart. Into this scene in 1787 came four young musicians with solidly Italian credentials, although not one of them was Italian by birth: Thomas Attwood, Nancy Storace, and her brother Stephen had been born in London, Michael Kelly in Dublin. All four had studied and performed in Italy and in Vienna where all had come in close contact with Mozart—Thomas Attwood and Stephen Storace as composers and students, Nancy Storace and Michael Kelly as singers. Although their welcome has been described as "grudging," Attwood, Kelly, and the Storaces were quite successful in the London theatre world. All four drew upon the influences that had been significant in their professional training and earlier careers; central for all of them was the experience of working with Mozart. This experience they transmitted to their English audiences by performance of individual numbers in concerts or interpolated into stage works. This paper investigates the work of these four musicians as representative of one of the most productive and important ways in which music migrated from one region to another and explores the role played by the "migrating Mozart" in setting the stage for the eventual performances after the turn of the century of his operas in London.

**John Irving (University of Bristol, England): Derrida, Mozart, and Cultural Identity**

Perhaps the most prominent trend in recent musicological writing has been a rejection of the traditional view of musical texts as something "concrete," enshrining a singular, definitive meaning capable of revelation exclusively by means of technical procedures drawn from within the music itself. In rejecting such formalism, the so-called "new musicology" has borrowed from literary criticism, postmodern philosophy, and New Historicism, adopting a stance according to which music is conceived

not as an intellectual "thing apart," enclosed within the boundaries of its notation, but as an art both implicated in and moulded by the broader cultural aspirations of its particular time. Such a shift in emphasis is symbolic of the changing cultural identity and aspirations of the discipline of musicology, a topic discussed in the first part of this paper. In the second part, a critical approach derived from the work of Jacques Derrida is applied to three piano concertos by Mozart (K. 413–415) in an attempt to understand them as social documents that posit an inversion of traditional cultural assumptions and identities within Mozart's late-eighteenth-century audiences.

**Steven Jan (University of Huddersfield, England): The Evolution of a "Memeplex" in Late Mozart: Replicated Structures in Pamina's "Ach ich fühl's"**

Pamina's aria "Ach ich fühl's" from *Die Zauberflöte* is the last of a series of four pieces from the end of Mozart's life—the others are the arietta "Da schlägt die Abschiedsstunde" from *Der Schauspieldirektor* (1786), the Adagio before the finale of the G minor String Quintet K. 517 (1787), and the Lied "Die Engel Gottes weinen" K. 519 (1787)—in which a distinctive sequence of discrete musical figures recurs. The sequence consists of at least four components and as many as seven in the Quintet Adagio and Pamina's aria. Using concepts first developed by the evolutionary biologist Richard Dawkins in *The Selfish Gene* (1976), these recurrent figures are understood as "memes"—replicated patterns transmitted by imitation among the members of a cultural community in analogy to the genes of biological transmission. The memes identified in the four pieces, while shown to exist independently in other contexts, are seen as forming a "memeplex" or conglomeration which is replicated in the pieces as a unit, albeit one which evolves over time. Although controversial, the memetic paradigm is regarded by some as capable

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## Abstracts

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of offering powerful insights into the structure and evolution of human cultures and their artifacts, and this paper attempts to apply it to music in order to understand the individual structural organization of the four Mozart pieces and their broader intertextual relationship to a memetic-evolutionary nexus encompassing works from Bach to Verdi.

### *James Parsons (Southwest Missouri State University, U.S.A.): Mozart's Arrangement of Handel's Ode for St. Cecilia's Day: A Key to Understanding Die Zauberflöte?*

Although arrangements traditionally have been considered a despised medium, they nonetheless stand to teach us much. This especially is the case with Mozart's 1790 adaptation of Handel's *Ode for St. Cecilia's Day*, a work that affords considerable insight into a topic insufficiently acknowledged in Mozart studies: the composer's dedication to the tenets of Enlightenment. Schiller, a writer unrecognized as a force on Mozart, neatly summarizes what I have in mind when he affirms in his *Aesthetic Letters* that it is the artist's duty to safeguard Enlightenment for all humanity. Mozart's changes in *Cecilia* invariably highlight textual concerns underscoring precisely this. Additionally, he responds to Handel's work with a plethora of musical styles that articulate the process of Enlightenment. As contemporaneous sources consistently document, this entails a synthesis of opposites. After establishing how this works in the oratorio, this paper concludes with a comparative overview of *Die Zauberflöte* (1791). Both works project the sonic equivalent of the Enlightenment *Bildungsgeschichte*. In *Zauberflöte*, this is seen (among numerous other instances) in the reference to Tamino and Pamina having "penetrated the darkness" and this after a range of musical styles and idioms unrivaled in other operas from this time. In *Cecilia*, Mozart fashions a musical argument in which antitheses concord only in the final movement, the paean in praise of music's powers, "Music shall untune the sky." The intention will not be to examine *Cecilia* only as a work en route to *Zauberflöte*, but rather as a composition worthy of attention in its own right.

## Correspondence

### Performing Mozart's Keyboard Music

14 October 2002

To the Editor:  
I have read with interest Mr. Robert Levin's guest column in the last issue of the newsletter.

It seems to me important to point out that there is considerable disagreement with Mr. Levin's views on improvisation. With due respect for his enormous knowledge, many of us feel that his conclusions are highly debatable and can lead to very unfortunate results. While some ornamentation does seem necessary (improvised or not), the problem must be addressed with the greatest restraint and discretion.

I would like to quote Frederick Neumann, in his exhaustive study, *Ornamentation and Improvisation in Mozart*, p. 255:

The fact that in performance Mozart may well have embellished even beyond an otherwise self-sufficient text is not a valid defense for similar attempts by anybody who lacks Mozart's genius—which means of course everybody. . . . Even a Mozartian skeleton or sketch will be preferable to an attempt at completion that carries the danger . . . that one is destroying rather than reconstructing.

Clearly I have to disagree with Robert D. Levin where he writes: ". . . if modern performers tried to adopt the posture of performer as composer, Mozart's music would be played more profoundly, more expressively, and above all more spontaneously." The Hoffmanns, Hummels and Ployers (see note), who were far closer to Mozart than we are, have shown that such sentiments are utopian.

I am far more in sympathy with Charles Rosen, who, speaking of the slow movement of K. 503, sees in it a beautiful combination of simplicity and lavish decoration, "which it would be a

pity to spoil by decorating the leaner phrases. I have myself added ornaments to a few measures when playing the work, and am very sorry for it now."

I may also quote Donald F. Tovey, in his *Essays in Musical Analysis*, vol. 3, page 45:

It is quite certain that the plain text of Mozart's pianoforte part is often incomplete. . . . But one is thankful to do as little as possible; for any deviation from Mozart's style, even a deviation into early Beethoven, sets one's teeth on edge.

While it seems clear that Mozart improvised while performing, the mind which did so was the same mind which produced his astonishing finished works. As for the rest of us, we would be much wiser to refrain from comparing our capacities to his. Sincerely yours,

Seymour Lipkin  
The Juilliard School

Note: All three of those mentioned produced excessively and tastelessly embellished versions of Mozart concertos.

### Mozart Manuscripts in the New York Public Library

11 December 2002

To the Editor:  
Thank you for sending the interesting *Newsletter*.  
May I clear up some misinformation on p. 7 of vol. VI, no. 2 of August 27, 2002. It concerns the gift of Mozart material by the Vollmers, to the N.Y.P.L. As you write, the Landshoffs were intimate friends of ours, in Munich, Berlin, Florence, and the U.S. Ruth Vollmer was the daughter of Ludwig Landshoff, his wife's name was the singer Phillippine L.

Sorry to be a Beckmesser—  
Sincerely,

Eva H. Einstein

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

**Mozart Society  
of America Session:  
“Mozart and the Habsburgs”  
Bruce Alan Brown, Chair**

Daniel Hertz: “Maria Theresa  
Receives the Wunderkinder at  
Schönbrunn (1762)”  
Harrison Slater: “Mozart in Habsburg  
Milan: A Study in Contrasts”  
John A. Rice: “Joseph II and Music”

**“Mozart in North America:  
The Eighteenth Century”  
Isabelle Emerson, Chair**

Michael Broyles: “Mozart: America’s  
First Waltz King”  
Daniel Leeson: “Mozart Manuscripts  
in North America”  
Dorothy Potter: “Mozart  
Performance, Publication, and  
Reception”

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Additions and Corrections**

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**Mozart-Jahrbuch:  
Articles and Reviews in  
English, 2000**

**ARTICLES**

Buch, David. “Der Stein der Weisen,  
Mozart, and Collaborative Singspiels  
at Emanuel Schikaneder’s Theater auf  
der Wieden,” 91–126.

Corneilson, Paul. “An Intimate Vocal  
Portrait of Dorothea Wendling:  
Mozart’s ‘Basta, vincesti . . . Ah non  
lasciarmi, no’ (K. 369),” 29–45.

Ferguson, Faye. “Interpreting the Source  
Tradition of Stein der Weisen,”  
127–44.

Freeman, Daniel E. “Music for the Noble  
Amateur: Mozart’s Scene and Aria  
‘Misera, dove son?/Ah, non son io che  
parlo,’ (K. 369),” 47–71.

Rice, John A., “Problems of Genre and  
Gender in Mozart’s Scena: ‘Misero! O  
sogno, o son desto?’ (K. 431),” 73–89.

**REVIEWS**

Rice, John. “Review of *Mozart’s Piano  
Sonatas: Contexts, Sources, Style* by  
John Irving,” pp. 317–20.

\_\_\_\_\_. “Review of *Mozart: A Life* by  
Maynard Solomon,” pp. 337–41.

Corneilson, Paul. “Review of *The  
Pianoforte in the Classical Era* by  
Michael Cole,” pp. 311–13.

**Second Biennial Conference of the Mozart Society of America  
27–30 March 2003 Cornell University**

The Mozart Society’s second biennial conference, “Mozart and the Keyboard Culture of His Time,” will include lectures, exhibits, and performances that focus on issues related to keyboard instruments. For information about the program and to make reservations visit the web site at [www.unlv.edu/mozart](http://www.unlv.edu/mozart).

**Mozart Society of America Business Meeting and Study Session**  
**12 Noon, 1 November 2002, Columbus, Ohio**

**MINUTES**

The President of the Society, Isabelle Emerson, called the meeting to order and offered words of welcome. She noted that the Society is healthy, continues to grow, and has a strong and committed membership. One pressing need concerns the *Newsletter*: Kay Lipton has stepped down, and a new editor is sought. John Rice has graciously agreed to serve in this capacity for the moment, but it is necessary to find someone to fill this position. The membership was urged to consider possibilities.

Our web site has been updated. Emerson thanked Faye Ferguson of the *Neue Mozart-Ausgabe* for establishing a link with their web site.

The Financial Report (see page 18) was presented to the Society. Emerson noted that the apparently sizeable surplus was the result of late billing from several sources. These bills were presented after the end of fiscal year 2001–2002; the true balance is lower than reported.

Kathryn Shanks Libin, Chair of the Program Committee for the Cornell Conference, reported that there is great excitement over the program and the performers. Robert Levin will give the keynote address, and participants are expected from as far afield as London and Vienna. Malcolm Bilson and Tafelmusik will present a program of Mozart concerti. The pedal clavier will be a particular object of inquiry, and an exhibit of instruments will feature a

variety of outstanding historical instruments, drawn from a number of far-flung sources. There will also be an exhibit of manuscripts and prints. The blue pamphlets contain details of the program and registration information.

Isabelle Emerson encouraged members not only to register early, but also to acquire tickets for the Tafel-musik concert as soon as possible: demand for hotel space and for concert tickets is expected to be high.

The President asked for new business. 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. After explaining the mechanics of the session, Stevens introduced Benjamin Perl, who presented a paper to the assembled Society. After a brief discussion, members then divided into two groups to hear shorter presentations by Phillipa Burgess, Paul Corneilson, Pierpaolo Polzonetti, George Torres, and Laurel E. Zeiss. After much stimulating discussion—and leaving many interesting issues to be addressed—the study session was adjourned at 2:00 P.M.

—Peter Hoyt, Secretary, MSA

**LIST OF ATTENDEES**

Michael Arshagouni  
Eva Badura-Skoda  
A. Peter Brown  
Bruce Brown  
Phillipa Burgess  
Paul Corneilson  
Bathia Churgin  
Dexter Edge  
Isabelle Emerson  
Floyd Grave  
William E. Hettrick  
Janis Hettrium  
Peter Hoyt  
Simon Keefe  
Kathryn Shanks Libin  
Dorothea Link  
Bruce C. MacIntyre  
Marita McClymonds  
Alyson McLamore  
Margaret Mikulska  
Mary Sue Morrow  
Sterling Murray  
Jeff Nussbaum  
Joseph Orchard  
Janet Page  
Mara Parker  
John Platoff  
Pierpaolo Polzonetti  
John A. Rice  
Judith L. Schwartz  
Renit Seter  
Jane R. Stevens  
George Torres  
Piero Weiss  
Cheryl Taranto  
Eugene Wolf  
Laurel E. Zeiss

# 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.

**Southeastern American Society for Eighteenth-Century Studies**, 27 February - 1 March 2003, University of South Carolina, Columbia, South Carolina. Theme: "Saints and Sinners: Subversion and Submission in the Eighteenth Century." Send proposals for panels or papers to Zeynep Tenger and Paul Trolander, English Department, Berry College, Mount Berry, GA 30149; tel: (770) 233-4074; fax: (706) 368-6951; e-mail: ztenger@berry.edu or ptrolander@berry.edu. For further information, see the conference web site: [www.berry.edu/seasecs2003](http://www.berry.edu/seasecs2003).

**Western Society for Eighteenth-Century Studies**, 15-17 February 2003, Huntington Library and Doubletree Hotel, Pasadena, California. Theme: "Renaissance III? Continuities and Discontinuities from the Renaissance through the Long Eighteenth Century." For information contact Madeleine Marshall, California State University, San Marcos, CA 92096; e-mail: [marshall@csusm.edu](mailto:marshall@csusm.edu).

**Mozart Society of America**, 27-30 March 2003, Cornell University, Ithaca, New York. Theme: "Mozart and the Keyboard Culture of His Time." See announcement, page 15, and enclosed program. For information see the web site: [www.unlv.edu/mozart](http://www.unlv.edu/mozart).

**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. 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](mailto:cong2003@humnet.ucla.edu); or see the website: <http://www.isecs.ucla.edu>.

**Mozart and the Habsburgs**, Mozart Society of America session during joint meeting of International and American Society for Eighteenth-Century Studies and International Society, 3-10 August 2003. See announcement on page 15. For information contact Bruce Alan Brown, Department of Music History, Thornton School of Music, University of Southern California, Los Angeles, CA 90089-0851; e-mail: [brucebro@usc.edu](mailto:brucebro@usc.edu).

**Mozart in North America**, session during joint meeting of International and American Society for Eighteenth-Century Studies and International Society, 3-10 August 2003. See announcement on page 15. For information contact 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](mailto:emerson@ccmail.nevada.edu).

**American Musicological Society**, 13-16 November 2003, Houston, Texas. For information see the web site: <http://www.ams-net.org>.

**Mozart Society of America**, 14 November, 12:00 noon, during annual meeting of American Musicological Society, Houston, Texas. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu).

**Society for Eighteenth-Century Music**, November 2003, during annual meeting of American Musicological Society, Houston, Texas. Address: Mara Parker, 207 Turner Road, Wallingford, PA 19086; e-mail: [mparker81@erols.com](mailto:mparker81@erols.com).

## 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. 4 March, 6:00 P.M.: David Oei, piano, and Claring Chamber Players, Mozart Quartets for piano and strings in G minor (K. 478) and E-flat major (K. 493),

Donnell Library, W. 53d St. 23 April, 8:00 P.M.: Rachel Rosales, soprano, and David Oei, piano, All-Mozart recital of arias and songs, CAMI Hall, 165 W. 57th St. 17 May, 2:30 P.M.: Mayuki Fukuhara, violin, and David Oei, piano, Mozart Sonatas for piano and violin, Donnell Library.

**Mozart Society of California**. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637. Clifton Hart, President. 21 February 2003, Rosetti String Quartet. 7 March, Altenberg Piano Trio. 25 April, Daniel Weeks, tenor. All concerts take place 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, \$5.00 for students.

**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. 9 February 2003: Mozart Overture *Die Entführung aus dem Serail*; Haydn, Symphony 88; Mozart, Sinfonia concertante for winds (K. 297b). 27 April: Mozart Symphony 1 (K. 16) and Symphony 41 (K. 551), Concerto to be announced. 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. 115 Front Street East, Suite 227, Toronto, Ontario M5A 4S6 Canada Tel: (416) 201-3338. Mario Bernardi, Honorary Chairman; Chris Reed, Secretary. 5 February 2003, 8:00 P.M.: Avalon String Quartet, Sunderland Hall, First Unitarian Congregation, 175 St. Clair Ave. W. Call for information about admission and about future events.

## CONCERTS AND LECTURES

**Mainly Mozart Festival** San Diego. P.O. Box 124705, San Diego, CA 92112-4705 Tel: (619) 239-0100. David Atherton, Artistic Director.

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## Calendar

*continued from page 17*

Performances by the Mainly Mozart Festival orchestra, chamber music, recitals, educational concerts, and lectures. Tickets \$15–42. Call for information about other series offered by Mainly Mozart.

### OK Mozart Festival

P.O. Box 2344  
Bartlesville, OK 74005  
Tel: (918) 336–9800  
www.okmozart.com  
Peggy Ball, Executive Director  
Ransom Wilson, Artistic Director

### San Francisco Symphony 2003 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 2003**  
New York City  
Lincoln Center  
July and August 2003  
www.lincolncenter.org/programs/  
mozart\_home.asp

**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 2003

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

**Woodstock Mozart Festival**  
Woodstock, IL, three consecutive weekends in late July and August, in the Woodstock Opera House, 121 Van Buren Street, Woodstock, Illinois

## MOZART SOCIETY OF AMERICA

Financial Report: 1 July 2001 – 30 June 2002

### EXPENSES

#### Newsletter

V/2 Typesetting	400.00
Printing, 500 cc.	721.25
Mailing	121.25

(VI/2 Paid after 30 June 2002)

**Total, Newsletter** **\$1,122.50**

#### Miscellaneous

Freight and Federal Express	44.69
Microfilm	40.00
Nevada Incorporation annual fee	15.00
Returned check	20.00
Audio Visual Rentals Study Session 2001	186.18
<b>Total:</b>	<b>\$ 305.87</b>

**Secretarial Assistance** **\$ 440.00**

**TOTAL EXPENSES** **\$1,868.37**

### INCOME

**Membership Dues and Contributions** **\$4,360.00**

**Interest** **166.74**

**TOTAL INCOME:** **\$4,526.74**

### CASH BALANCES AS OF 30 JUNE 2002:

<b>San Jose Credit Union:</b>	<b>\$10,322.41</b>
<b>UNLV</b>	<b>41.59</b>

## Board of Directors

Isabelle Emerson (University of Nevada, Las Vegas), President  
Jane Stevens (University of California, San Diego), Vice-President  
Daniel N. Leeson (Los Altos, Calif.), Treasurer  
Peter Hoyt (Wesleyan University), Secretary  
Bruce Alan Brown (University of Southern California)  
Kathryn L. Shanks Libin (Vassar College)  
Marita McClymonds (University of Virginia)  
Mary Sue Morrow (University of Cincinnati)  
John A. Rice (Rochester, Minn.)  
Jessica Waldoff (Holy Cross College)  
Neal Zaslaw (Cornell University)

## Honorary Directors

Alessandra Comini (Southern Methodist University)  
Daniel Hertz (University of California, Berkeley)  
Jan LaRue (New York University)  
Jane Perry-Camp (Robbinsville, N.C., Tallahassee, Fla.)  
Christoph Wolff (Harvard University)  
Barry S. Brook (1918–1997)

Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:  
Mozart Society of America, Music Department, University of Nevada, Las Vegas, Las Vegas, NV 89154–5025.

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- I would like to become a member of the Mozart Society of America.  
 I would like to renew my membership in the Mozart Society of America.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

E-mail: \_\_\_\_\_

Phone (optional): \_\_\_\_\_

Fax: \_\_\_\_\_

Institutional affiliation: \_\_\_\_\_  
\_\_\_\_\_

Research interests: \_\_\_\_\_  
\_\_\_\_\_

Dues to be applied to:

- Present Year     Next Membership Year

### Annual Dues

Regular member (\$25)

Student member (\$15)

Other classification (see below, please indicate)

I would like to make an additional contribution of

\$ \_\_\_\_\_ to aid in the work of this Society.

The Mozart Society of America is a non-profit organization as described in section 501(c)(3) of the Internal Revenue Code.

Dues: Emeritus, \$15; Sustaining, \$50; Patron, \$125; Life, \$750; Institution, \$25. Membership year 1 July through 30 June.

Unless otherwise noted, above information may be included in membership list distributed to members.

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

Kay Lipton, Editor  
*Newsletter*

Isabelle Emerson, President  
Mozart Society of America