



Volume VIII, Number 1 27 January 2004

2004 MSA Study Session

The annual meeting of the Mozart Society of America will again take place during the November American Musicological Society meeting, this year in Seattle, Washington. We invite proposals for work to be presented and discussed at the study session, which will follow the brief business meeting. The meeting is open to non-members as well as 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 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 discussion among authors of distributed abstracts and others interested in their work.

Send abstracts of no more than 250 words by 1 June 2004 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to jrstevens@ucsd.edu.

Guest Column: Ulrich Konrad

It has been thirty-five years—in those days I was a boy soprano—since I first encountered Mozart's music. At the Jesuit school I attended there was no question but that all of us would make music during Mass. So one summer day the other boys and I, choir and orchestra, took on the *Missa Brevis* K. 194 (186h). The rising D-Major gesture at the beginning and the unison declamation of the opening words that follows made an impression on both my head and my heart that I will never forget. I knew nothing of the composer of this Mass and cannot remember wanting to know more about him. The music was enough for my childish lack of understanding. Or perhaps I understood then more than I care to admit. Today, sometimes I think that I have never been so close to Mozart's music as I was on that day.

I am neither old enough nor vain enough to claim that this experience was the beginning of my career as a Mozart scholar. To be honest, I do not always consider myself to be one. My interest and enthusiasm for music is large enough that I have been able to approach it from all directions. And again and again I have found new facets of music that interest me. It is true, however, that Mozart enjoys a central role in my feeling, thought, and work when it comes to music. More and more often I catch myself answering the (annoying and somehow embarrassing) question of my "favorite composer" with Mozart's name, since it is somehow clear that his music has a bigger place in my life than any other's. This answer does not have an immediate connection to my research.

It has more to do with how I imagine my work. I seek out composers with whom I can enjoy a sort of relaxed and friendly conversation, an exchange to our mutual enlightenment. I do not succeed with every composer. With Mozart, however, I do. (If I might mention a slightly contradictory list of a few others: Franz Schubert, Robert Schumann, Richard Wagner, and Richard Strauss.)

A few years after my experience with the *Missa Brevis*—by then I had chosen the clarinet as my main instrument—I found the wonderful A Major quintet for clarinet and strings, K. 581, on my music stand. As I practiced, it became clear to me that everything else I had played until then was mediocre (I had yet to encounter the Brahms quintet). My interest in learning what lay beyond my own part led me to the purchase of my first record. I listened to this record countless times (always together with the *Serenata notturna* K. 239, which had found a place on the B-side), a second youthful encounter that belongs among my most profound musical experiences. Soon after, just before I left school, I had the chance to see and hear a Mozart opera in a professional production. That evening I knew I had to buy the score, so that I might find out how the composer had created such unbelievable music. The next morning I was the owner of the pocket edition of *Die Entführung aus dem Serail*.

I do not want to bore the reader with my sentimental reminiscences. I share this progress from naive experience through curious listening, to study and, indeed, loss of oneself in Mozart's works with countless others,

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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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professional and amateur. All three forms of encountering Mozart, however, have one thing in common: the awe of those who hear and play. This awe—the ancients knew this—is the source of all of our pursuits of knowledge.

My academic work with Mozart began relatively late. At university, Wolfgang Hildesheimer's Mozart essay was controversial reading among both students and professors. I found the book interesting, challenging, and sometimes annoying, without ever considering it to be "revolutionary," as many in those days did; this is a sign, perhaps, of my milieu and generation. After I had completed my dissertation on Otto Nicolai, I began casting about for an appropriate project for my Habilitation [translator's note: the second major academic work, after the PhD, required of those who aspire to professorial careers in German-speaking countries]. I came across the question of Mozart's working methods. From my studies at the Universities of Bonn and Vienna I was familiar with issues related to Beethoven's sketches. I found the idea of investigating these problems in relation to another composer an attractive one. At first, my plans were met with reserve and the advice, well-meant to be sure, to find a more rewarding project. The image of Mozart throwing complete and perfect works onto paper without any preliminaries, while it irritated me, was accepted as proven fact by most others, hardly worth calling into question.

It was soon clear to me that this notion of Mozart's creativity was a myth. To counter this myth it seemed to me that there were two questions to answer: How did the myth of Mozart composing everything in his head come about, and in what context of musical and cultural history? What authentic witnesses allow us to draw solid conclusions about Mozart's compositional process? The second question brought me unavoidably to the composer's autographs, to those of his completed works, but also to the sketches and fragments he left behind. For years I have sought to examine as many original Mozart manuscripts as I possibly can in their originals—a project that has led me to many libraries in Europe and America and has brought me valuable acquaintances with many

colleagues. If I listed all of those still living, I might unintentionally leave some out, so let me name two colleagues who are no longer with us, from whose readiness to help me I profited greatly: Wolfgang Plath and Alan Tyson. Both were truly "characters," stubborn and creative. The German was a skeptic, the Englishman loved taking risks. The results of my "*lunga e laboriosa faticca*" were, in addition to some smaller studies, my book *Mozarts Schaffensweise* (1992), and the editions of the sketches (1999) and the fragments (2002).

In all of these I was able to present my view of Mozart's creative process. Those who are familiar with some of my work know that I have tried neither to turn previous thought on its head nor simply to replace pleasant old "stories" with ugly new "facts." Occasionally, I have been accused of playing down Mozart's genius by concentrating on the details of his daily work. I believe this charge is quite unfair. Indeed, I hope that I have argued the opposite. Growth in our understanding of how Mozart worked results, I think, in growing admiration for his incomparable abilities. He was everything but an automatic composing machine, unaware of himself, in whom the Good Lord inserted coins in order that perfect works might spring forth. Mozart's composition was the indefatigable, highly concentrated and well-reflected act of a uniquely talented man, aware of his creative goals, and able, when he really wanted to, to reach them. In this respect I can say that research in such a workshop ought to make us all a little more modest.

Those who have been fortunate enough to work with them know how fascinating Mozart's autographs are—this fascination can be felt by anyone with a sense for the aura of history. In July 1989, in the Biblioteka Jagiellońska, where the large parts of the Mozart collections of the former Prussian State Library have been housed since the end of World War II, I felt myself almost too fortunate. I had traveled there to examine autographs, and on the morning of my first day in the archive I filled out a large pile of catalogue requests, handed them in, and expected that I would now be presented with the manuscripts one by one, as is the normal practice in most libraries. The reader can imagine my surprise at the arrival at my table, a short time later, of a

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From the President

As we go to press with the first issue of Volume VIII of the Society *Newsletter*, it is gratifying to note the range and depth of contributions made over the past seven years—guest columns by many outstanding scholars from America and Europe, detailed catalogs of Mozart holdings in North America, a variety of articles ranging from the anonymous nineteenth-century account of Mozart's death which appeared in the first issue to Robert Levin's penetrating study of the abandoned E-minor keyboard fugue to John Rice's article "Improvising Face to Face," on vis-à-vis keyboard instruments of the eighteenth century. Book and record reviews have brought new works to the attention of all our readers. Volume IV, No. 1, published for the first time a reproduction of the autograph score of the recitative, "Tutto è disposto" from *Le nozze di Figaro*, discovered and photographed at Stanford University by Daniel Leeson. These achievements reflect the labors of our editors—Edmund Goehring, Kay Lipton, and now John Rice—and they deserve recognition as

well as gratitude for their contributions to the work of the Society.

The Society's third biennial conference is in the planning stage (see the announcement on this page). Fifty attendees were at the first conference at the University of Nevada, Las Vegas; ninety registered for the second conference at Cornell; I hope the trend continues and we see even more members at Oberlin in 2005.

In honor of the approaching Mozart Quarter of a Millennium, the Society is planning an essay contest to be completed by August 2005, so that the winning essays may be published in the January 2006 issue of the *Newsletter*. Details of the contest will be announced in May of this year and will be posted on the Society web site.

My best wishes to all for the coming year and my hopes that we will meet at one of the Society's sessions—in Boston for the annual meeting of the American Society for Eighteenth-Century Studies or Seattle for the American Musicological Society meeting.

—Isabelle Emerson

Mozart's Choral Music: Composition, Contexts, Performance Third Biennial Conference of the Mozart Society of America Call for Papers

The Mozart Society of America will hold its third biennial conference at Oberlin College in Oberlin, Ohio, on the weekend of 18–20 February 2005. The conference's theme will be "Mozart's Choral Music: Composition, Contexts, Performance," with scholarly and practical presentations, performances, and exhibits that focus on Mozart's writing for chorus in all its various aspects: sources, analysis, church and theatrical contexts, and performance practice. In view of the wealth of excellent historical-style organs at Oberlin College, proposals dealing with the role of the organ in Mozart's music will also be welcomed.

Please send a one-page abstract (plus name and contact information) by 15 July 2004 to 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.

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.

George Bernard Shaw: Mozart and His Musical Self-Respect

The time: October 1887. The place: London. Last Saturday, the Crystal Palace presented a concert performance of *Don Giovanni*, the occasion being the 100th anniversary of the opera's first performance in Prague on 29 October 1787. You leaf through the Pall Mall Gazette looking for the review. Now, where is it—ah, here it is. You read the first paragraph. Interesting what it says about Mozart, but what about the concert? You read the second paragraph. Interesting what it says about *Don Giovanni*, but what about the concert? Third paragraph, more of same . . . no, there it is, last sentence: "Of the concert technically, I can only say that it was practically little more than a rehearsal of the orchestral parts." End of review. The author? G. B. S.

Centennial anniversaries are traditionally major occasions for recalling the musical accomplishments of composers of the past. And for Shaw, this would surely have been true of Mozart even if he had not himself been a Mozart-centenary child, born in 1856. Although I have nowhere read of Shaw's taking note of this, I have often wondered if he did not at least unconsciously draw the parallel, particularly in those years when he was active as a music critic and each year (until 5 December 1891), was in one way or another, a Mozart centenary year.

When 1891 arrived and with it the broad public observance of Mozart's death one hundred years before, Shaw had been actively reviewing music for a number of London publications for several years. In 1888, he had begun contributing the occasional article to the newly founded *Star* evening newspaper. In 1889, he became its principal reviewer under the pen-name of Corno di Bassetto. From 1890 to 1894, he wrote a weekly music column for *The World*, signing his articles "G. B. S." In later years, even after his attention had turned more and more to playwriting, Shaw continued to write on musical subjects and turn out the occasional review.

From even a casual reading of Shaw's collected music reviews, one thing is clear: the place that Mozart occupied in his thinking and in his writing about music was special.

To get some idea why this was so, we first need to see Shaw in his historical

framework. He lived such a long life (until 1950) that we are prone to think of him essentially as our twentieth-century contemporary, as indeed he was. But he was also very much the nineteenth-century contemporary of such composers as Wagner, Brahms, Gounod, Liszt, Tchaikowsky (Shaw's spelling), and Verdi, all of whom were alive when Shaw was plying his critical trade. As a music critic, his stage was the late-Victorian musical world, with its antagonisms and controversies, when the Brahmsian and Mendelssohnian traditionalists and academics were pitted against the Wagnerian radicals. Exhilarating times, and no pro-Wagner partisan more ready to give the traditionalists a whiff of the grape than G.B.S. Looking back on those times in 1935 from the vantage point of his seventy-nine years, Shaw wrote: "The wars of religion were not more blood-thirsty than the discussions of the Wagnerites and the Anti-Wagnerites." Shaw was not a music reviewer to leave you wondering where he stood.

Further, in considering the historical Shaw and his relation to the music of Mozart, it is well to keep in mind some aspects of London's concert and opera life in the late 1880s and 1890s. For one thing, the general concert-going public still had not grasped the full extent of Mozart's achievement as a composer. Even though music publishers had begun to bring out so-called "complete works" soon after Mozart's death, it was not until 1877 that the comprehensive, critically edited Gesamtausgabe of Mozart's works, published by Breitkopf and Härtel in Leipzig, began to appear; while most of the project had been published by 1883, individual works were still appearing as late as 1910.

There was a wide gap between the high words of praise uttered on the occasion of the first centenary of Mozart's death and the low number of Mozart's works regularly performed. As the Austrian musicologist Gernot Gruber points out in his book, *Mozart and Posterity*: "One played the same works over and over again—*Don Giovanni*, *Figaro*, *Zauberflöte*, the Requiem, the late symphonies, and string quartets, the D-minor piano concerto, and those piano sonatas used as practice pieces by learners."

Or as Shaw observed in this connection in 1891: "It is not possible to give here any adequate account of Mozart's claims to greatness as a composer. At present his music is hardly known in England except to those who study it in private." And in another article in the same year: "But there was no getting out of the centenary: something had to be done. Accordingly, the Crystal Palace committed itself to the Jupiter Symphony and the Requiem; and Albert Hall, by way of varying the entertainment, announced the Requiem and the Jupiter Symphony."

But there was another problem, one still with us a century later—the adequate performance of Mozart's music. There were (and are) two sides to this. The first is the difficulty presented by Mozart's music itself. One reason why performers shy away from Mozart's music, Shaw said, is this:

You cannot "make an effect" with Mozart, or work your audience up by playing on their hysterical susceptibilities. Nothing but the finest execution—beautiful, expressive, and intelligent—will serve; and the worst of it is, that the phrases are so perfectly clear and straightforward, that you are found out the moment you swerve by a hair's breadth from perfection, whilst, at the same time, your work is so obvious, that everyone thinks it must be easy, and puts you down remorselessly as a duffer for botching it.

Or as the mezzo-soprano Margaret Price put it in an interview, commenting on the demands of singing Mozart: "With Bellini or Rossini you can give or take a few tra-la-la's and nobody notices. With Mozart you've only to sing a tiny bit out of tune, or the notes don't quite match up, and people notice immediately."

The other factor is the historical circumstance of Mozart being on the far side of the great divide in music that came in the wake of the French Revolution and the emergence of Romanticism. As the eighteenth century turned into the nineteenth, the sound of instruments began to change; the orchestra swelled in size; the concept of the ideal symphonic sound was

transformed. More fundamentally, the underlying perception of the function of music shifted. Putting it in simple terms, Nikolaus Harnoncourt has written:

"Before 1800, music spoke; afterwards, it painted." Music to be understood as speech is understood gave way to music to be felt as moods are felt. And in the process, the musical vocabulary of Mozart—with its hard dissonances, its rough contrasts of tempo, its sharp changes of dynamic—was smoothed into the sonorous sine-curve of the Romantic ideal. (In his fine book on Mozart symphonies, Prof. Neal Zaslaw speaks of "the unarticulated outpouring of sound cultivated by post-romantic orchestras . . .")

Listening to performances of Mozart in his time, Shaw was repeatedly moved to complain of "vapid, hasty, trivial readings" of the orchestral works, of performances of *Don Giovanni* in which "the vigorous passages were handled in the usual timid, conventional way." Writing in 1917, he raked a conductor over the coals for seeming "to have no conception of the dynamic range of Mozart's effects, of the fierceness of his fortepianos, the élan of his whipping-up triplets, the volume of his fortes." (And who was this hapless conductor? Sir Thomas Beecham, no less!)

It was, then, in this late-Victorian world that George Bernard Shaw began his journalistic labors as a music critic, turning his attention, as a critic must, to the random and heterogeneous musical offerings of the London concert and opera scene. Today Mendelssohn, tomorrow Mayerbeer; now Wagner, then Verdi; here Goetz, there Grieg—all grist for Shaw's critical mill. And throughout Shaw's writings, however varied the composers and the compositions, you encounter Mozart. Time and again Mozart—his music, his craft as composer, his power as dramatist—provides the point of departure for Shaw's comments and criticisms. Mozart is the *Maßstab*, the measure, the criterion. Not the only one, but certainly the most frequent and the most important.

"All my musical self-respect is based on my keen appreciation of Mozart's work." This, one of Shaw's most often cited references to Mozart, appears in a review written in April 1893. The occasion was a performance of the piano quartet in G minor (K. 478). Fired by this thought, Shaw leaves the concert far behind (" . . . a very good program wasted

on a very bad audience . . .") and addresses himself instead to the source of his musical self-respect:

It is still as true as it was before the Eroica symphony existed, that there is nothing better in art than Mozart's best. We have had Beethoven, Schubert, Mendelssohn, Schumann, Goetz, and Brahms since his time . . . but the more they have left the Mozart quartet or quintet behind, the further it comes out ahead in its perfection of temper and refinement of consciousness.

Or in the realm of opera. For Shaw, Mozart, capitalizing on the way shown by Gluck, had opened up the nineteenth century for the work of Wagner:

When Wagner was born in 1813, music had newly become the most astonishing, the most fascinating, the most miraculous art in the world. Mozart's *Don Giovanni* had made all musical Europe conscious of the enchantments of the modern orchestra and of the perfect adaptability of music to the subtlest needs of the dramatist... After the finales in *Figaro* and *Don Giovanni*, the possibilities of the modern music drama lay bare.

Or on Mozart the symphonist: 1885- ". . . the superior (of Berlioz) in the handling of his favorite instrument, the orchestra"; 1890- ". . . in his highest achievements, the manifest superior of Beethoven."

For Shaw, Mozart is not only a standard for weighing the worth of other composers, however, but also for judging the abilities of performers. He evolved what we can call the "six-bars-of-Mozart" test, a measure he was wont to invoke in the middle of a review of, say, a Brahms or a Tchaikowsky piano concerto.

Take for example, the performance of Miss Florence May of one of the Brahms piano concertos in December of 1888: ". . . it is quite possible for a young lady with one of those wonderful 'techniques,' which are freely manufactured at Leipzig and other places, to struggle with (Brahms's) music for an hour at a stretch without giving such an insight to her higher powers as half a dozen bars of a sonata by Mozart."

The thought occurred again some eighteen months later when Shaw was

present as Dr. Sapellnikoff presented the first English performance of the second Tchaikowsky piano concerto. Shaw found the work "impulsive, copious, difficult, and pretentious," without distinction or originality. "It left me without any notion of Sapellnikoff's rank as a player. . . . six bars of a Mozart sonata would have told me more about his artistic gift than twenty whole concertos of the Tchaikowsky sort."

If there was one Mozart work more than any other that gripped Shaw's imagination and informed his criticism, it was *Don Giovanni*. He had learned it early as a boy growing up in a household with an enthusiastic amateur mezzo-soprano for a mother (and with Mrs. Shaw's eccentric singing teacher and friend, George John Vandeleur Lee, as well), and it was with him for the rest of his life. The Don was important to him both for its revelation of what music could be and for its demonstration of dramatic power. In it, he found (he said) music that "came sometimes like answers to unspoken questions of the heart, sometimes like ghostly echoes from another world." Shaw would return repeatedly to the subject of *Don Giovanni* as he went about his job as critic. He had, of course, the one problem with the opera that we all have. Writing in 1891, he noted with a sigh, "Ever since I was a boy I have been in search of a satisfactory performance of *Don Giovanni*; and I have at last come to see that Mozart's turn will hardly be in my time."

In this connection, it is worth recalling what had happened to *Don Giovanni* in the course of the nineteenth century. The *dramma giocoso* of Da Ponte and Mozart had been turned into a Romantic Liebestragödie, "amorality" had given way to moralizing, and the opera usually ended in smoke and flames as *Don Giovanni* went straight to hell (taking the concluding sextet with him). Shaw, on the other hand, saw the opera in all its musical complexity and dramatic contrast and called for its presentation in the spirit and form intended by librettist and composer. In *Don Giovanni*, he wrote, we see that "in the subtleties of dramatic instrumentation Mozart was the greatest master of them all," that he had composed a score "that creates men and women as Shakespear and Molière did—that makes emotion not only specific but personal

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G. B. Shaw: Mozart

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and characteristic.” “Play the opera in two acts only,” he pleaded (in the face of the custom of playing it in four) and put “an end for ever to the sensational vulgarity of bringing down the curtain on the red fire and the ghost and the trapdoor.”

While he was at it, Shaw was not one to refrain from directing the singers in the proper execution of their roles. Take, for instance, a performance of the French baritone Victor Maurel. Shaw found him better than average, true, but still not very good:

“On the entry of the statue, which Don Juan, however stable his nerve may be imagined to have been, can hardly have witnessed without at least a dash of surprise and curiosity, Maurel behaved very much as if his uncle had dropped in unexpectedly in the middle of a bachelor’s supper-party . . . The problem of how to receive a call from a public statue does not seem to have struck him as worth solving.”

In 1918, more than two decades after Shaw had ceased his journalistic duties as music critic, he was still wrestling with the problem of the proper performance of *Don Giovanni*. In June, he wrote in *The Nation*: “Last week my old professional habit of opera-going reasserted itself for a moment. I heard the last two acts of *Don Giovanni* at Shaftesbury Theatre by the Carol Rosa Company, and the *Valkyrie* at Drury Lane.” He found the Wagner better done than the Mozart but, he said, “I grant that there are extenuating circumstances. Mozart’s music is enormously more difficult than Wagner’s; and his tragic-comedy is even more so. With Mozart you either hit the bull’s-eye or miss; and a miss is as bad as a mile. With Wagner the target is so large and the charge so heavy that if you get the notes out anyhow, you are bound to do some execution.”

Part of the problem with doing *The Don* the way it should be done, Shaw concludes, lies in seriousness of artistic purpose. “I am strongly of opinion that nothing but superlative excellence in art can excuse a man or woman for being an artist at all . . . I have a large charity for loose morals: they are often more virtuous than straitlaced ones. But for

loose art I have no charity at all.” The run-of-the-mill conductor, faced with presenting *Don Giovanni*, noses “through the score for the vulgar fun which is not there” and overlooks “the tragic and supernatural atmosphere which is there.” The conductor who “will take the work in tragic seriousness . . . will find other things besides the tragic intensity of the overture and the statue music. He will find that the window trio, ‘Ah, taci, ingiusto core,’ is not a comic accompaniment to the unauthorized tomfoolery of Don Juan making a marionet of Leporello, but perhaps the most lovely nocturne in the whole range of musical literature.”

As the first centenary of Mozart’s death arrived, Shaw was ready for it. He had been professionally engaged as a music critic for several years. Moreover, he had been daily contending with the question, what is great musical art, and had elaborated his esthetic perceptions and standards. Some of these—like his vigorous advocacy of the music of Wagner and his equally vigorous aversion to “absolute music”—would evolve and change (with Shaw, one hesitates to use the word “mellow”) over time. But one tenet of the Shavian musical canon was and remained a constant: belief in the perfection of the art of Mozart.

Writing in connection with the anniversary of Mozart’s death one hundred years before, Shaw took note of the inordinate amount of “literary and musical business” being generated for the occasion. The critic’s task on the occasion, he opined, “is not quite so easy. The word is, of course, Admire, admire, admire . . .” But what exactly is there to admire? It is not, he said, that Mozart was the “leader of a new departure or founder of a school.” He came, rather, “at the end of a development, not at the beginning of one.”

Continuing: “But in art the highest success is to be the last of your race, not the first . . . Surely, if so great a composer as Haydn could say, out of his greatness as a man, ‘I am not the best of my school, though I was the first,’ Mozart’s worshippers can afford to acknowledge, with equal gladness of spirit, that their hero was not the first, though he was the best.”

And a final thought: “For my own part, if I do not care to rhapsodize much about Mozart, it is because I am so violently prepossessed in his favor that I

am capable of supplying any possible deficiency in his work by my imagination.”

Surveying the London musical scene at the end of 1891, George Bernard Shaw allowed himself to hope that the public was finally beginning to grasp “the important secret that the incompetence and superficiality of Mozart’s interpreters are the true and only causes of the apparent triviality of his greatest music. Properly executed, Mozart’s work never disappointed anybody yet.” And he offered this summing-up:

The appetite for riotous, passionate, wilful, heroic music has been appeased; and we are now beginning to feel that we cannot go on listening to Beethoven’s Seventh Symphony and the Tannhäuser overture for ever. When we have quite worn them out, and have become conscious that there are grades of quality in emotion as well as variations of intensity, then we shall be on the way to become true Mozart connoisseurs . . .

. . .

It may be too much to claim that we have reached the end of the road and become, indeed, “true Mozart connoisseurs.” But we have made progress. Take, for example, this all-Mozart concert heard on the radio: it began with the so-called Munich Kyrie (K. 341), continued with a performance of the piano concerto in B-flat (K. 595), and concluded with the choruses and interludes to *Thamos, König in Ägypten* (K. 345), three fine and widely varied examples of Mozart’s art—and none of them, so far as I can determine, given public performances in London in Shaw’s time as music critic.

Surely the writings of Shaw—as he surveyed the world of music a hundred years ago and came again and again to discover the centrality of Mozart in the formation of his critical judgments—contributed importantly to the process referred to by the great British musicologist Alan Tyson when, in a 1982 book review, he wrote:

It is entertaining to speculate when (on the widest possible franchise) Mozart began to replace Beethoven as the paradigm of “the greatest composer,” a process that has not been

completed everywhere, but in many parts of Europe probably dates from before World War II.

Writing in 1987, Joseph McLellan, the music critic of the *Washington Post*, came at the question straight on:

Was Mozart the greatest composer of all? . . . In at least one sense, Mozart's achievement is more impressive than those of Bach and Beethoven, the other major contenders for the title of greatest. Mozart . . . did not live to see his thirty-sixth birthday. But his works far surpass the longer-lived Beethoven's in number and he outdistances nearly everyone else (though not Haydn) in his variety of forms, from opera and church music to string quartets and concertos for such unusual instruments as horn or clarinet. Mozart compensated in fluency and the constant freshness of his inspiration for what he lacked in longevity . . . It may be argued that Beethoven's work gains in power and intensity from the extra-ordinary effort expended in its creation. The composer's titanic struggle to achieve his ideal can be heard in the music. . . . That kind of anguish is nowhere evident in Mozart, and for that reason there have been critics in the past who found him lacking in depth. They were

wrong. Moments of depth abound in his more solemn works . . . but the true greatness of Mozart lies elsewhere. He is one of those rare composers (Haydn is another) who find profundity in happy music.

Since the time when Shaw ushered his readers through the first centenary of Mozart's death, another hundred years have come and gone, an event this time marked with all the "literary and musical business" uniquely possible in today's globalized, internettted, multimediated world. And inevitably, of course, other anniversaries beckon. Consider for example, what "literary and music business" may be called forth by an occasion to come. In the year 2056, the world will have the opportunity to observe not only the 300th anniversary of the birth of Wolfgang Mozart but also the 200th anniversary of the birth of George Bernard Shaw. There could be interdisciplinary, worldwide celebrations of mind-boggling dimensions:

"500 years of Mozart and G. B. S.!"

Mozart, Mozart, Mozart. "Admire, admire, admire . . ." As these anniversaries come and go, will we overdo it? Certainly. Does it matter if we

do? Probably not. Mozart will surely survive. And giving heed to the astringent and commonsensical voice of G. B. S. echoing down through the years, so shall we.

[This is a revision of a paper first prepared in connection with the 1991 bicentenary of Mozart's death and published in the *Friends of Mozart Newsletter*, Fall 1990-Spring 1991.]

An afterthought: Of course, we need not wait until 2056 to celebrate these two epic figures of Western culture. Few of us may be around that long. We could start right now to get ready for 2006 and 400 years of Mozart and Shaw, it being the occasion of Mozart's birth 250 years before and Shaw's 150 years ago. How would it be, for example, if the Mozart Society of America, through the medium of the *MSA Newsletter*, sponsored a call for papers that examine, expound, and analyze the Mozart-Shaw connection. Perhaps the MSA could make common cause with literary societies devoted to Shaw or to English literature of the late nineteenth and twentieth centuries, offering to publish worthy papers on the Mozart-Shaw connection in the *MSA Newsletter* in the years up to the end of 2006.

— Bruce Cooper Clarke

News of Members

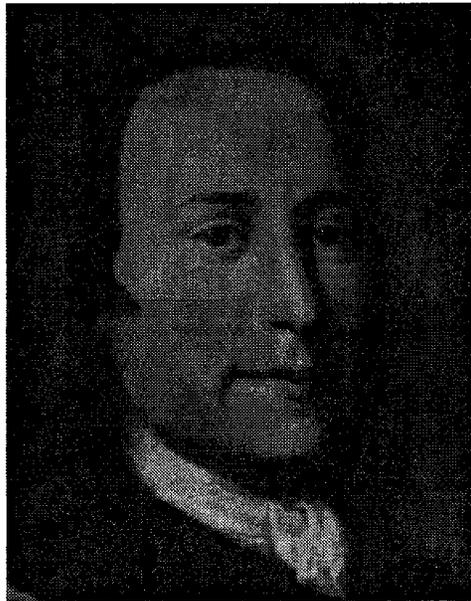
We would like to encourage MSA members to contribute to this new feature of the *Newsletter*.

At the 2004 *Toujours Mozart* festival in Vienna and Salzburg (24–25 January, 30 January–1 February), Thomas Irvine (Cornell University/University of Würzburg) organized a panel discussion on the question: "Why does Mozart sound like Mozart?" The panel was moderated by Otto Biba (Gesellschaft der Musikfreunde); the other participants were Wiebke Thormählen (Cornell University) and Hansjürg Ewert (University of Würzburg).

A Curious Historical Connection between Mozart and Bethlehem, Pennsylvania

Sixty volumes of the diaries of Count Karl von Zinzendorf (1739–1813) are preserved in the Vienna State Archives. Otto Erich Deutsch transcribed the Mozart references from these diaries and published them in the *Schweizerische Musikzeitung* in 1962. The earliest entry is from 1762 and makes reference to the harpsichord playing of “a little boy, who, it is said, is but five and a half years of age,” while the last, dating from 1804, speaks of hearing a performance of *La clemenza di Tito* that had Mozart’s music mixed in with that of Mayr and Weigl. So important are the diary’s Mozart entries that Deutsch’s *Mozart: A Documentary Biography* contains forty-seven distinct references to them.

On a recent cross-country auto trip, my wife and I spent one night at the Hotel Bethlehem in Bethlehem, Pennsylvania. We had stayed there for one week while awaiting the arrival of our furniture after we moved to that city in early 1960 shortly after our marriage. Having dinner in the already familiar but newly refurbished dining room, we noted the presence of seven murals showing the development of the city, which had been mounted on the dining room walls following a recent renovation of the entire hotel. On inquiring about the murals, which we did not remember seeing during our stay some years earlier, we were given a booklet that contained photos of each painting done by George Gray in 1937. Initially displayed in the hotel for approximately thirteen years, the murals were taken down around 1950, placed in storage in the hotel basement, and forgotten about until rediscovered during the recent restoration.



Count Nicolaus Ludwig von Zinzendorf

While all seven murals were interesting, one in particular caught our attention because of its indirect involvement with Mozart. The fifth mural shows a winter scene with a central couple walking across the snow while others appear to await them. The text, a part of the mural and written on the lower right-hand corner of the painting, reads, “Count Zinzendorf—Missionary and pioneer, visits the first house in the Moravian community, located on the site of Hotel Bethlehem and, at the Christmas Eve vigil, 1741, names the settlement Bethlehem.”

The person referred to is Count Nicholas Ludwig von Zinzendorf (1700–1760), an ordained Lutheran pastor and uncle of Count Karl von

Zinzendorf. Count Ludwig’s property in Saxony was used as a sanctuary for persecuted Protestant religious groups and he was particularly impressed with one group, originally known as the *Unitas Fratrum*, later renamed as “The Moravians.” Eventually the Moravian community left Saxony to establish a settlement in North America, first settling in Georgia and later on land north of Philadelphia along the Lehigh River. With Zinzendorf’s help, the Moravians organized and built the religious communal society of Bethlehem, which grew from twenty people to several hundred by the 1750s. Eventually, they established thirty-two mission towns, of which Bethlehem remained the central location for all Moravian missionary activity in the northern colonies of early America.

Count Nicolaus traveled to America to oversee the missionary activity of the Moravian church that he is credited as having founded in Saxony in 1727 and remained in America for one year. His naming of the city of Bethlehem and influencing its selection as the central site for Moravian activities in the northern colonies shows his importance as the community’s religious leader. A census taken in 1996 states that the number of Confirmed Communicant Moravians in North America was 39,153. Worldwide, the Church reports 417,973 Confirmed Communicants.

—Daniel N. Leeson



Mural by George Gray, Hotel Bethlehem, Bethlehem, Pennsylvania

**Abstracts of Mozart Papers to be Delivered at the Mozart Society of America Session
during the Annual National Meeting of the American Society for
Eighteenth-Century Studies, Boston, Massachusetts, 24–28 March 2004**

**Kathryn L. Shanks Libin (Vassar College),
Session chair**

**Peter A. Hoyt (Wesleyan University): Donna
Elvira as a Solitary Reader**

Although Mozart's *Don Giovanni* owes a great deal to Molière, much of the debt was incurred indirectly: *Le Festin de pierre* served as an important source for a libretto by Giovanni Bertati, and in turn Lorenzo da Ponte refashioned Bertati's work when preparing a text for Mozart. There are passages, however, that indicate that Da Ponte also consulted Molière's drama independently. In the first act, for example, Molière has Don Juan's servant remark to his master that "vous parlez tout comme un livre." This memorable formulation, which does not appear in Bertati, resurfaces in Da Ponte's version. In the opera, however, the phrase no longer pertains to the Don Juan character, but rather to the outraged Donna Elvira. This redeployment reveals a fundamentally different conception of these two figures. In particular, the alteration entangles Elvira within a new network of erotic associations: whereas Molière had presented her as an abducted and abandoned novice (a background invoked by neither Bertati nor Da Ponte), Elvira in the opera is linked to sensual practices that were then often identified with women who read novels. As documented extensively in a variety of eighteenth-century sources (engravings, romances, education manuals, pornographic literature, etc.), reading was considered an erotically charged activity, one that could dangerously inflame the female imagination. By connecting Elvira with these stereotypes, Da Ponte suggests a personality much more dynamic than the one envisioned by Molière, and this quality is vibrantly captured in Mozart's music.

**Marshall Brown (University of
Washington): Non Giovanni**

Music can hesitate, confuse, or silence, but it cannot negate, confute, or deny. In this paper I hope to explore the resources and resonances through which music approaches negativity. My text is *Don Giovanni*. Da Ponte's hero is a cynic, believing neither in

others nor in himself, an assertive role player but repeatedly a failed lover. Hence the libretto is replete with resistances, evasions, and escapes. Both acts open with Leporello denying his master: in Act 1 he says "Non voglio più servir" (and sings "No, no, no, no, no, no, non voglio più servir"), in Act 2, his line is "No, no, padrone, non vo' restar." Donna Elvira defines her stance thus: "Ah, fuggi il traditor! / Non lo lasciar più dir." Donna Anna: "Non mi dir, bell' idol mio, / Che son io crudel con te." As for Zerlina, after Masetto's sarcastic "Ho capito, signor sì" and Giovanni's insinuating "Là ci darem la mano, / Là mi dirai di sì," she hesitates with "Vorrei e non vorrei," comes to the point of yielding with "Presto non son più forte," but then is rescued by Elvira. There are at least two other key words to be investigated. Struggles are repeatedly associated with beating: the Commendatore's "battiti meco" at the start and Zerlina's despairing "Batti, batti, o bel Masetto," but beating is also associated with the beating of her heart ("Sentilo battere") and by implication with the musical beats; in this word, music is thus covertly linked to ongoing life that defeats Giovanni's death instinct. And "sentire" covers a range from Zerlina's tenderheartedness to Giovanni's heartlessness (with "sento odor di femmina"). What I propose, then, is to reflect on the different strategies for verbal expression of opposition and then the musical impulses that convert resistance into the ongoing pulse of life. (A key moment is surely the clash of dance bands in three conflicting meters.) Music's beat becomes the denial of entropy, not a single negative but a double negation.

**Jane R. Stevens (University of California,
San Diego): Putting on an Act: Some Uses
of the Gavotte in Mozart's Late Operas**

It is widely recognized that Mozart's love of dancing reached far beyond his enthusiasm for Viennese balls: dance rhythms permeate his music, and he made skillful use of the referential content of common dances such as the aristocratic minuet and the German peasant dance. The gavotte, which is less well known today, was no longer danced at balls in Vienna in the 1780's, and probably would have been known by Mozart's audiences largely from theatrical ballets. In his Viennese operas,

however, the distinctive rhythmic patterns of the gavotte continue to play a role, one not simply based on their referential power but rather serving as a sign of inner character and intent. Characters as diverse as Guglielmo (in *Così fan tutte*) and Cherubino (in *Le nozze di Figaro*) adopt a gavotte pattern in expressions of feelings from which either we or they themselves are somehow distanced, offering a musical glimpse of a late-18th-century response to the sensibility of mid-century.

**Alessandra Campana (Tufts University)
Jessica Waldo (Holy Cross College):
Sentimental Strains in *Così fan tutte*/*Così*'s
Sentimental Strains in *The
House of Mirth***

In presenting these two papers as a "coupling," we want to address Terence Davies's film *The House of Mirth*, which employs music from *Così fan tutte* in its score, as a complex act of reception of Mozart's opera. In Davies's "composed" films, the soundtrack's segments of borrowed music have the force of dramaturgical statements that bring the film to the brink of the "operatic." In the soundtrack of *The House of Mirth*, among a wealth of quotations ranging from Marcello to Feldman, three passages from *Così* assume a particular interest. The inclusion of this music in the film seems to invite one both to view the film as "reading" the opera and, at the same time, to use the music of the opera to "read" events in the film. As the first paper will attempt to show, the emotional drama of *Così*, though it has often been disparaged by nineteenth- and twentieth-century audiences, is best read in the manner Samuel Johnson recommended for fiction of the same period, "for the sentiment." The second paper will consider how these passages interact with the complex web of textual and visual references woven by the film—from Wharton, to *The X-Files*, to John Singer Sargent's portraits—and how they are assigned the role of giving voice to what the characters are unable to articulate. The presence of Mozart's music in Davies's film goes beyond the immediate context to make suggestions not only about Edith Wharton's novel, but about the opera itself.

Mozart and the Keyboard Culture of His Time
Mozart Society of America: Second Biennial Conference
Cornell University, 27–30 March 2003
Abstracts of Papers Presented



Fortepianists at Cornell

Left to right back row: Francesca Brittan, Augustus Arnone, Andrew Willis, Malcolm Bilson, David Breitman, Penelope Crawford, Robert Levin, John Khouri, Kathryn Libin, Susan Duer. Front: Maria Rose, and unidentified person.

The Keynote Address, “Mozart and the Keyboard Culture of His Time,” given by Robert Levin, will appear in *Min-Ad* (Israel Studies in Musicology Online).

Les Black: Are We There Yet?: Formal Ambiguity and Thematic Drama in Mozart’s Piano Sonatas

In well-delineated sonata expositions, Classical composers use conventional gestures to clarify formal boundaries. An example of this type of structural signpost is a half cadence on V/V that arrives a short time after the conclusion of the main theme. A listener expects this to be the end of the transition, and would have this expectation confirmed by the appearance of a new theme (or in the case of a monothematic work, a reference to the opening of the main theme). These signposts may also be used to generate ambiguity, temporarily

concealing the identity of the work’s primary thematic components. One possible procedure is to interject theme-like material within the transition. After such an event, a listener may be uncertain of the role of individual themes. In other words, the identity of the “real” second theme is not clear. This type of ambiguity is present in several of Mozart’s piano sonatas, including K. 330, K. 457, and K. 570. In the first movements of each of these sonatas, a particular moment is designed to signal the arrival of the second tonal area. This initial impression is then undermined by subsequent events in the exposition, generating ambiguity that persists until the recapitulation, where the function of individual themes is clarified. Additionally, one might discern a process that unfolds throughout these movements. The ambiguity becomes the topic of a “drama of themes,” often played out in the

development section. Eventually, one of the competing themes emerges as the more prominent, or alternatively, one theme is associated with a subordinate, transitional function. In either case, the arc of the drama leads from ambiguity to clarity so that resolution in the dimension of theme functionality enhances the omnipresent resolution of tonal tensions found at the conclusion of all sonata form movements.

Gregory Butler: Arriving at a Viable Edition of Mozart’s Andante K. 37, 2

In a paper delivered at the annual meeting of the American Musicological Society in Toronto in November, 2000, I claimed that unlike all of the other movements in Mozart’s “pasticcio” concertos K. 37, 39, 40, 41, which consist of arrangements of sonata movements from publications by

his German contemporaries, the Andante K. 37, 2 was composed by the eleven-year-old Mozart with input from his father Leopold, and thus that it represents Wolfgang's earliest extant concerto movement. I based this claim in part on the fact that the solo part of this movement is clearly a composing score almost entirely in Wolfgang's hand whereas the solo parts of all the other eleven movements in the set are fair copies of the sonata movements selected for adaptation as concerto movements transcribed into the manuscript by Leopold. In passing I referred to problems for the performer of this movement posed by both the *Mozart Ausgabe* and the *Neue Mozart-Ausgabe*. The former adopts Leopold's emendations without question throughout while the latter, although it gives both readings, refers to Leopold's suggestions as "Verbesserungen" and enters them into the body of the text. What both editors failed to realize is that Wolfgang clearly accepted some of the suggestions made by his father while rejecting others and steadfastly adhering to his original idea. This is clear from a comparison both of *ante* and *post correcturam* readings and of reprises of certain passages in the solo part. In this paper I will follow the compositional debate between father and son and based on my analysis of the autograph score I will present my own edition of passages from the movement whose readings are in question.

Jen-yen Chen: The Assimilation of Symphonic Style in the Revision of the "Dürnitz" Sonata, K. 284

Mozart's keyboard oeuvre traces a development in which the piano gradually attained a position of dominance among keyboard instruments. The "Dürnitz" Sonata, composed in Munich in 1775, represents one of the critical steps in this development. Commentators have frequently noted the manifestly orchestral character of the opening Allegro as a new, enriching element in Mozart's writing for the piano. The fortunate preservation of an initial draft of the movement in the sonata's autograph permits special insights into Mozart's assimilation of symphonic style. This draft reveals that the composer originally employed the language of the symphonic genre to a significantly lesser extent than in the finished product. László Somfai has argued (*Early Music*, 1991) that

Mozart's first attempt shows greater motivic unity than the completed version. In his revision, Mozart carefully retained material from the draft that fit a new conception of the movement emphasizing brilliance of sonority and expansiveness of scale. He evidently received special inspiration from this material, discovering in it an expressive potential that he had not exploited fully at first. Drawing upon his experience in writing for the orchestra, Mozart accomplished a synthesis that would exert a profound impact upon subsequent piano music, both his own and that of other composers. This impact can be seen in the "Dürnitz" Sonata as a whole, with its second-movement Rondeau en Polonaise and variations finale which exceed in ambition any of Mozart's earlier piano works, as well as in the next two sonatas, K. 309 and K. 311, which possess an even more richly symphonic character. This new manner of keyboard writing consisted above all of a brand of virtuosity realizable particularly on the piano. It is hardly coincidental that Mozart specifically mentioned the "Dürnitz" Sonata as sounding excellent on the instruments of Johann Andreas Stein, in a well-known letter of 17 October 1777. The sonata occupies a central place in the work of the composer who initiated modern pianistic style.

Caryl Clark: Lessons Learned at the Keyboard

Within the context of late-eighteenth-century European society, keyboard instruction was a necessary rite of passage for women of the bourgeoisie. During keyboard lessons, young women received more than instruction in how to play the instrument; they were taught life skills, including good posture and deportment, how to occupy one's leisure time profitably, and how to increase one's potential for making a good marriage. Skill at the keyboard was an accomplishment shared by all educated women. Numerous representations of "woman at the keyboard" in literature, the visual arts, and on the stage also demonstrate that young eligible women frequently received instruction in the arts of Eros. Images of male music masters preying on young female pupils, in whom sexual passions are newly awakened, inform our understanding of courtship, seduction and the erotics of dominance and submission in the master/pupil relationship.

Following a brief survey of visual representations of "the music lesson," I turn to an examination of selected works by Mozart that probe possible gendered implications of performance and audition. Building upon the topical analytical methods developed by Leonard Ratner and Wye Jamison Allanbrook, this paper explores the rhythmic gestures and musical codes known to performers and listeners of Mozart's day from the perspective of different performance contexts and conditions, in an attempt to understand how meaning changes and is mediated through production and consumption. The opening movement of the Sonata in F major, K. 332, is examined for its gendered interpretive possibilities. The piano duet in C major, K. 521, composed for a pupil of Mozart's and dedicated to two sisters, raises questions about performer dynamics vis-à-vis the fortepiano. The paper closes with a discussion of "Batti, batti," Zerlina's conciliatory aria to her beloved Masetto in Act I of *Don Giovanni*, which features a cello obbligato modeled on Alberti bass figuration, conjuring up societal concerns about conduct, courtship, seduction, lesson-learning and music tutelage on the operatic stage.

Craig Harwood: Mozart, Mannheim, and the Reordered Recapitulation

In 1777, the twenty-one year old Mozart arrived in Mannheim, where he found his first success as a self-sufficient musician outside of Salzburg. While his father had advised him to compose works during his stay that would appeal to local tastes, it is unlikely that Mozart, who was more than capable of assimilating local styles, would have been content merely mimicking these conventions. Instead Mozart used the local conventions as points of departure from which to exploit their potential, manipulating, among other things, opening and closing syntactical functions. The influence of Mannheim on works from this period did not go unnoticed, and even prompted comments from both Mozart's sister and father. Two works from this period particularly notable for their allusion to the local Mannheim style and for the unique way in which Mozart explores this influence are the first movements of the Piano Sonata in D, K. 311 and the Sonata for Violin and Piano, K. 306. The harmonic

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recapitulations of both K. 311 and K. 306 coincide with the return of the secondary theme while material from the principal theme follows the secondary theme, a technique often referred to as a “reverse recapitulation.” In K. 306, Mozart creates an opening theme that proves equally suitable as a closing idea by saturating it with signs of closure: a tonic pedal, emphasis on the subdominant and a fanfare gesture. In contrast, the opening theme of K. 311 contains two metrical elisions that create an initial theme saturated with beginning gestures and devoid of closing ones. In this paper I will examine these two works, concentrating on Mozart’s use of the thematically reordered recapitulation. I will explore ways in which these recapitulations are integrated into the movement and are foreshadowed by opening thematic material. I will also touch upon some of the differences between Mozart’s and Stamitz’s reordered recapitulations and investigate a few of the precursors to this formal procedure in Mozart’s own work.

Thomas Irvine: Utopia Performed: Mozart’s Fantasy K. 475

In this paper I will consider the meanings of Mozart’s Clavier Fantasy in C Minor, K. 475. In particular, I will question the work’s position in traditional historical narratives about Mozart, his compositional influences and the question of his originality. My main focus is performance: not only performances today, but also the work’s historical performances, particularly possible performances by Mozart himself around the work’s inception and first publication in 1785. Although it has been traditionally thought that Mozart may only have performed the work once, in 1789, I will suggest a new reading of the documentation of Mozart’s concert appearances in Viennese Masonic lodges in 1785, performances that I believe included K. 475. The C-minor Fantasy is, as I will argue, a remarkable message about Mozart’s own attitudes to the very focus of his artistic life: performance and composition. To borrow Northrop Frye’s description of writing in the age of sensibility, in K. 475’s (imagined) historical performance, we see and hear an author who is identified, through performance,

directly with “his own compositional material.” Mozart’s performance of his fantasy, as I will show, had its own particular place and its own specific audience. Indeed, close examination of the place and audience allows for a new hermeneutic approach, one that goes beyond traditional efforts to describe K. 475 as Mozart’s synthesis of the influence of works in the fantasy style composed by his contemporaries and predecessors. Drawing on philosophy contemporary to Mozart (Immanuel Kant) and to us (Jürgen Habermas) I will sketch a new interpretation of K. 475, and argue that Mozart’s Fantasy is an entirely original contribution to a pivotal genre of his time, where reality and illusion, text and performance meet.

Sabine Klaus: Square Pianos in South German-speaking Areas at the Time of W. A. Mozart

Musical instrument collections occasionally include small, rectangular, or harp-shaped keyboard instruments labeled “Mozart’s clavier.” Although the credibility of such labels is highly suspect, there is no doubt that Mozart was well acquainted with such instruments. In one instance, a letter from 31 August 1782, he specifically praised the quality of a “good little pianoforte” from Zweibrücken in Southwest Germany, whose maker’s name he had forgotten; it was Christian Baumann (1740–1816). Mozart must have encountered many square pianos during his extensive traveling in South German-speaking areas. He must have been familiar with their musical abilities, which sometimes differed considerably from the grand pianofortes of his time. My lecture will delineate the most important square piano designs during Mozart’s lifetime. I will point out the South German regions in which certain designs clustered. Special attention will be given to the musical characteristics of these square pianos. Some of them have no dampers and bare wooden hammer heads. Therefore they represent a musical world remote from the precision of a grand pianoforte by Johann Andreas Stein or Anton Walter, the leading keyboard makers whom Mozart knew well. My paper will try to foster an appreciation for the bright and reverberating sounds of these eighteenth-century square pianos. They are not generally inferior to grand pianos, but can be very charming in music of the time. To

understand the richness of the available sound of keyboard instruments during this time, we need to include these humble pianos in our consideration. They were the instruments on which many of Mozart’s compositions—and not only for keyboard—were first heard by broader social strata.

Ulrich Leisinger: Painting with Amorous Tones: Portraits of Women in Mozart’s Keyboard Music

Keyboard music of the classical period covers an astonishingly broad spectrum ranging from virtuosic display of keyboard skill to the most private spheres. On his trip to Paris via Mannheim in 1777–78 Mozart amazed the general public by the brilliance of his almost unrivalled keyboard playing; at the same time he conquered the heart of more than one young lady by intimate keyboard movements inspired by and dedicated to her. Mozart’s letters to his father (who was highly irritated by the flattering, romantic, and amorous tone in his son’s writing) reveal that the slow movement of one keyboard sonata was meant to be a musical portrait of his student Rose Cannabich, then 15 years old. Head over heels in love, he wrote: “Just as the Andante is, so is she.” It is now generally accepted that this movement is identical with the slow movement of the sonata in C, K. 309. Most Mozart scholars believe that a rondeau expressly written for the young daughter of the Palatine Elector Carl Theodor at the same time is lost; there is, however, biographical as well as musical evidence that links this rondeau to the slow movement of the sonata in D, K. 311. Given the existence of at least two portraits of women in Mozart’s keyboard music of this period an analysis of the Andante in F from the A Minor Sonata K. 310 will show that this fascinating and extraordinarily personal movement is in all likelihood a portrait of his beloved mother, whose death on 3 July 1778 brought Mozart’s enthusiastic interest in discovering the “fair sex” to an abrupt end.

Michael Lorenz: New and Old Documents concerning Mozart’s Students Barbara Ployer and Josepha Auernhammer

Based on entirely new archival sources, this paper deals with the lives of Mozart’s pupils Barbara Ployer and Josephine

Auernhammer and a few of the Viennese places where they performed together with their teacher. Because of their importance as typical private concert venues, Gottfried Ignaz von Ployer's apartment in the city (where K. 449 was premiered) and his house in Döbling (where on 13 June 1784 Ployer performed K. 453) receive special attention. Two minor topics are a) the curious autograph letters that Barbara Ployer wrote to the Viennese authorities between 1805 and 1811, all of them showing a slight degeneration of her mental stability, and b) her genealogical relation to Abbé Stadler. Archival research also yields new information on Josepha Auernhammer's ancestors and the fate of her four children. It leads to the identification of her place of birth as the very same building where in March 1791 Mozart gave his last public performance.

Nicholas Mathew: Mozart's Piano Sonata K. 332 and the Sounds of Commerce

At the end of the eighteenth century, when the birth of a modern "consumer society" had radically transformed the composition, performance, and dissemination of music, the increased demand for uncomplicated and tuneful keyboard works for wealthy amateurs gave a markedly commercial dimension to questions of musical style and aesthetics. While Mozart's Vienna was indeed a center for commercialized musical culture, it nevertheless accommodated particular social groups who fostered conceptions of artistic value consciously at odds with mainstream commercial culture. I maintain that these values—critical of commercialized aesthetic notions—inform the stylistic bearing even of Mozart's seemingly most innocuous keyboard commodities. A topical analysis of the first movement of the Piano Sonata, K. 332, shows one way in which Mozart seemed consciously to infuse his keyboard works with more "lasting values." Yet today's vast music industry has re-assimilated Mozart's music, obscuring its potentially critical stance towards commercial notions of value: indeed, for the modern music industry, Mozart is the paradigm of unthreatening, approachable, and comforting sound. This smoothing over of the critical character of Mozart's music is no clearer than in many twentieth-century performances, whose standardized "long lines" tend to emphasize the seamless "unity of the whole" over the variety and

unpredictability of local articulation. I argue that the recovery of eighteenth-century performance practices helps to reanimate the critical potential of Mozart's music; in the first place, by giving greater prominence to his lively musical surfaces. More importantly, however, the study of eighteenth-century performance styles leads us to stress the contingency and messiness of "practice" more than the crypto-commercial idea that the performer merely "reproduces" Mozart's music as perfectly as possible.

Richard Maunder: The Myth of the Viennese Fortepiano

With a few honourable exceptions, it seems to have become current orthodoxy among 'Early Music' performers that all keyboard music of the classical period is intended for a standardized version of the Viennese fortepiano, based on instruments of c.1800. Recent recordings of Haydn's and Mozart's complete sonatas, for example, have been made on what appears to be a copy of a Walter dating from c.1805. Even J. C. Bach's sonatas are currently available only on such instruments, although his Op. 5 was almost certainly written specifically for the Zumpe square piano, and his later works for the English grand - as indeed were most of Haydn's piano trios. But the second half of the eighteenth century was far from an age of uniformity, for just as great a variety of keyboard instruments was available as in earlier times: clavichords, harpsichords and pianos of many different kinds, not to mention all sorts of combination instruments. Moreover the 1780s and 90s were years when the Viennese fortepiano was evolving rapidly. Mozart's Walter was very different from instruments of c. 1800, and it was radically overhauled after Mozart's death. Consequently we can no longer be certain that its action was formerly of *Prellmechanik* type, or that the knee-levers that raise the dampers date from Mozart's lifetime.

Adena Portowitz: Sources of Intensification in the Recapitulation of Mozart's Early Keyboard Concertos

Theorists writing in the late eighteenth and early nineteenth centuries regard Solo I as the focal point of sonata-form movements in Classic concertos. Mozart's early keyboard concertos (1773–79), however,

composed before his move to Vienna, differ in that they are end-oriented, and Solo III, the recapitulation, often emerges as the "climax" of the movement. While length underlines the structural importance of this area, and a brilliant style characterizes its closing measures, additional intensifications result from harmonious relationships of structural and expressive events. This paper demonstrates the means by which Mozart simultaneously achieves expressive power and structural lucidity in the recapitulation. A comparison of Solo III with the preceding Ritornello and Solo sections reveals reformulations that integrate the many sections of the movement and highlight its most important ideas. These changes include thematic extensions, *ars combinatoria*, new material, local modulations, careful choice of topics and reorchestrations. Whereas some of these procedures attest to a growing maturity of style, others reflect strategic preferences. These findings deepen our understanding of Mozart's later Viennese masterpieces, calling attention to early compositional methods that continue to function alongside processes of continuous stylistic growth.

Maria Rose: 'La Coquette': A Competition at the Eve of the French Revolution

In every edition of the Grove Dictionary we read under the entry "Daniel Steibelt" that a curious competition took place in 1788 at the French court of Marie Antoinette between Steibelt (1765–1823) and Johann David Hermann (1760–1846): they each contributed a movement to a piano sonata entitled "La Coquette." Hermann wrote the first movement and Steibelt contributed a rondo. This sonata was published by Longman & Broderip around 1794. The pianist/composer Steibelt, born in Berlin, created a sensation in Paris with his flamboyant playing, while the German Hermann, who was a highly regarded pianist in the style of C. P. E. Bach, was Marie Antoinette's piano teacher. Both pianists had their following among the fashionable music circles in Paris but, according to various sources, Steibelt was considered the winner. On the basis of the Longman & Broderip publication it is hard to see why Steibelt's movement would be the preferred one, since this piece shows very little inventiveness, while Hermann's

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Cornell Abstracts

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resembles a Haydn rondo: elegantly written, full of wit and unexpected turns. A later published sonata “La Coquette” in A major by Steibelt raises doubt about the authenticity of the competition story, since later authors evidently confused the two “Coquette” sonatas. An account of the competition in the *Allgemeine Deutsche Biographie* (1875) says that Hermann wrote his movement for the old-fashioned harpsichord and that Steibelt beat him with a performance on the exciting new pianoforte, but this cannot be true because the piano was quite well-known in Paris by that time and Hermann’s movement is clearly written for the piano, with ample dynamic markings and Alberti basses. It is more likely that this competition represented a duel between a piano style associated with the German/Viennese piano on the one hand, and the new English style piano on the other. As such, it was the Parisian counterpart of the competition seven years earlier between Mozart and Clementi at the court of Joseph II in Vienna. Moreover, there are differences between the Longman & Broderip edition of Hermann’s piece and the original French editions, suggesting that Steibelt “arranged” the work. The argument concerning the advantages of German/Viennese and English pianos continued well into the nineteenth century and Sebastien Érard made many attempts to combine them into one ideal instrument, as his 1794 and 1796 piano-action designs show.

W. Dean Sutcliffe: Change and Constancy in Mozart’s K. 180, K. 354 and K. 455

How does a composer like Mozart decide which parts of a variation theme merit the more varied treatment? To put this the other way round, how do we account for those portions of a theme that remain relatively intact from section to section? This paper discusses three keyboard variation sets, K. 180 (“Mio caro Adone”), K. 354 (“Je suis Lindor”) and K. 455 (“Unser dummer Pöbel meint”) in which constancy conspicuously counterpoints variation. In each of these sets certain passages recur in apparently similar forms from variation to variation, almost as if they were a refrain, a technique more literally realized in the subsequent K. 613 (“Ein Weib ist das herrlichste

Ding”). Through an examination of these sets I aim to confront two wider perceptions of variation form. The first concerns its relatively indifferent critical reception as a genre, particularly as far as eighteenth-century variations are concerned. Even within this field, Mozart’s keyboard sets have received especially cool treatment; they are rarely discussed and just as rarely performed. The second aspect involves our concentration on harmonic and figurative aspects when we listen to variations. Those passages that seem relatively immutable may in fact form the most striking parts of the larger formal process. In K. 180 the most “characteristic” part of the theme, the rising fourth line after the double bar, seems in conventional terms to be retained throughout. However, it is subjected to intensive dynamic and, later, registral play that means that only in the final variation do we hear an absolutely direct presentation of the line. Such procedures suggest that we may sometimes be listening for the wrong things in variations sets, ignoring the determining power of so-called secondary parameters. More broadly, we may not be fully grasping the importance of constancy; after all, the pleasure of recognition lies at the heart of the genre’s operations. Such concerns of course also relate to the problematic larger image of the genre. If we concentrate on what changes from section to section, we may simply be reinforcing the critical resistance to repetition outlined by Elaine Sisman in her study of the Classical variation. By elaborating on what seems to me a quite specific Mozartian variation technique, I hope to offer a means of reorientation.

Wiebke Thormählen: Accompanied Sonata or Accompaniment Sonata? W.A. Mozart’s “Klavier sonate mit Begleitung einer Violin,” K. 526

Mozart’s late sonatas for piano and violin are a difficult genre to locate within the traditional historical narrative. While the violin assumes a texturally significant role, thereby deviating from the “accompanied sonata” type, the sonatas still fall short of the Beethovenian concept of two instruments equal in their melodic participation and virtuosity. Traditional analysis of melodic, harmonic, and textural features fails to account for Mozart’s engagement with the genre of accompanied sonatas, in which the composer seems to deal less with a set of compositional rules, than with

questions of social circumstance and performance setting. For Mozart the accompanied sonata was a vehicle for display of both his ingenuity as a composer and his skill as a performer to a new and curious musical public. This social and cultural framework allowed the composer to build a new play of signifiers within the common language of musical convention. Eighteenth-century musical aesthetics argued that music expresses emotions and thoughts through rhetorical gesture. In theories of drama, declamation and gesture become a fundamental means of communication. In the Sonata K. 526, however, Mozart does not employ conventional formal types and affects, but rather creates a new gestural language based on “accompaniment” as a concept, in order to play with the expectations of his listeners. He dissociates groups of signifiers, conventionally bound together, thereby subverting the very meaning of the term “accompaniment.” The culmination of this play with signifiers comes in the Andante, where Mozart withholds the expected melodic theme, despite having prepared for its entry; instead, Mozart’s accompaniment forms a new musical web which acts to undermine the primacy of melody. The role of the performer is vital within the compositional process; unlike music written for the virtuoso, which hinges on the skill and inspiration of a specific individual, here the significance of performance lies in the interaction of the musical lines themselves. In K. 526 the gestures are musical figures: their rhetoric, however, is a rhetoric of performance.

**Abstracts of Mozart Papers Delivered
at the Meeting of the American Musicological Society
Houston, Texas, 13–16 November 2003**

Bruce Alan Brown (University of Southern California): Mozart, Da Ponte, and the Tradition of Italian Psalm Paraphrases: The Case of *Davide penitente*, K. 469

Davide penitente, Mozart's attempt to salvage what music he could from his unfinished C-minor Mass, is in several respects a problematic work. Even its genre (oratorio? cantata? psalm?) is in doubt, and its anonymous text, sometimes attributed to Da Ponte, displays striking disparities from one section to the next. These, and related oddities of text-setting, are largely explained by the fact that only two of the work's numbers were new, the rest simply being provided with new Italian texts. This consideration makes modern listeners indulgent, but how might the original audience, mostly unaware of the work's origins, have judged *Davide penitente*?

In examining this work I aim to situate it within the context of concert programs of the Viennese Tonkünstler-Societät, in which expectations of genre, language, and musical style were rapidly changing; to examine the venerable tradition of Italian psalm paraphrases, into which *Davide penitente* rather uneasily fits; and to shed light on the question of the text's authorship. The musical and poetic contexts for this work were largely incompatible, and their collision explains much about the choices Mozart made in assembling *Davide penitente*. Da Ponte's prior experience with psalm paraphrases notwithstanding, his prodigious poetic skill and literary erudition tend to cast doubt on his authorship of so unpoetic a text as *Davide penitente* (as do also his troubled relations with the Tonkünstler-Societät). But newly reexamined evidence directly connects Mozart to the choice and arrangement of at least one number's text, with important implications for the rest of the work.

Marianne Tettlebaum (Cornell University): Mozart's *Magic Flute* and the Mystery of Language

In *Der Vogelgesang oder die drei Lehren* by Christoph Martin Wieland, whose Dschinnistan was a principal source for the libretto of Mozart's *Magic Flute*, a talking bird admonishes a wealthy but ignorant man: "Fool; Words are only empty shells / The sense [der Sinn] is everything, the sense, the sense!" The bird suggests a two-fold concept of linguistic meaning in which words have both a superficial meaning and a deeper meaning or sense, which the bird prioritizes as truth. What is this deeper sense of a word and how is it determined? Mozart's *Magic Flute* implicitly provides an answer. It is, in large part, I argue, an opera about language. Tamino undergoes a process of linguistic *Aufklärung* in which he learns how to use language. Papageno, however, calls into question the enlightened concept of language that Tamino acquires. Whereas Tamino's idea of language is thoroughly a product of the Enlightenment, Papageno's reflects the merging discourse of German Romanticism and its critique of Enlightenment rationality.

The two theories of language in the opera attest to its ambiguous position as both quintessential Enlightenment drama and post-Enlightenment critique. Like Carolyn Abbate (*In Search of Opera*, 2001), I argue against traditional readings of the opera that anchor it firmly in the Enlightenment. Whereas she examines the opera through ideas about voice and body, I do so through its ideas about language in the context of Enlightenment and Romantic philosophy in order to think about the relationship between music and language in this period.

Edmund J. Goehring (University of Notre Dame): Of Nobility and Deception in "Non ti fidar"

"Non ti fidar" holds a secure position among Mozart's finest ensembles. An appreciation of its musical craft has withstood long-standing questions about the coherence and ethical worth of the opera as a whole. Less stable in the number's critical reception has been the appraisal of its dramatic significance. The situation has been faulted as a flimsy pretext for writing a quartet but also lauded for showing a fine sense of timing. Occasionally viewed as a dignified episode, the quartet is more often identified as a species of low comedy, as another variant on the opera's dogged humiliation of Elvira.

This paper reads "Non ti fidar" as a moment that irrevocably unmasks Don Giovanni as an actor. The argument first looks to earlier Don Juan tales. From this perspective, compressing Don Giovanni's incongruous roles as seducer and murderer into a single scene is an exceedingly rare move, even in the influential comic-grotesque tradition. Exposing the seducer's concealment as something ominous rather than comic occurs through Elvira's agency: through formal/motivic processes, she attains a dignity hitherto unseen in this opera or in similar episodes from earlier renditions. Elvira's newly won credibility comes at the expense of her antipode's: these same musical procedures expose Don Giovanni as a chameleon, as one who "changes colors." This revelation disquiets the onlookers, and, concluding with the opera's most conspicuous commentary on the treachery of acting, the quartet sustains a moral earnestness even as the players themselves lapse back into their stereotypical comic roles.

Mozart Society of America Business Meeting and Study Session 12 Noon, 14 November 2003, Houston, Texas

At 12:11 p.m. the President of the Society, Isabelle Emerson, called the meeting to order and welcomed members and guests. She called for approval of the minutes of the 2002 business meeting in Columbus, Ohio. These were accepted without amendment, and she then introduced the MSA Board members who were attending the meeting. In her announcements, President Emerson noted that the Society is healthy, active, and stable—participation remains steady at about 200 members. She observed that continued growth is needed, and she invited us all to encourage prospective members to join our ranks.

President Emerson then presented the Treasurer's Report prepared by Daniel Leeson; the Report was approved without amendment.

Emerson then asked Kathryn Shanks Libin, Chair of the Program Committee for the Cornell Conference, to report on that event. Libin noted that the meeting was well-attended, offered wonderful papers, and—in a series of crowning glories—presented a number of inspiring performances. She reminded members that the electronic version of the exhibit remains on the Cornell web site (<http://mc.library.cornell.edu/mozart/>). Libin

also mentioned Dexter Edge's report on the conference, which appears in the October issue of the Society for Eighteenth-Century Music *Newsletter*. She expressed gratitude to Cornell University for its support in making the conference possible, and she thanked Neal Zaslaw for his tireless efforts to make the event an extraordinary success. In response to this expression of deep appreciation, the membership united in warm applause.

Previewing future events, President Emerson announced that the 2005 conference will be held at Oberlin College in Ohio. The anticipated subject will be Mozart's choral music. The MSA Board is discussing sites for the 2007 conference; San Luis Obispo in California is one being considered. There being no other business, at 12:18 President Emerson called for adjournment of the business meeting.

Isabelle Emerson then introduced Vice-President Jane Stevens, who chaired the study session. After briefly discussing the mechanics of the session, Stevens introduced Thomas Denny, who presented a paper entitled "Che sono i fini di chi fa mal?—Variant endings during *Don Giovanni's* first century." A brief and

stimulating discussion followed, after which members divided into two groups to hear shorter presentations by Margar Butler (who explored "The Turinese Origins of Mozart's *Mitridate, re di Poi Revisited*") and Stephen Rumph ("From Rhetoric to Semiotics: Towards a Linguistic Model for Mozart's Music"). Following these informative discussions—which suggested many fruitful paths for future research—the study session was adjourned at 2:00 p.m.

—Peter Hoyt, Secretary
Mozart Society of America

Attendees

Arshagouni, Michael
Black, David
Brown, Bruce
Bryan, Paul
Butler, Greg
Butler, Margaret
Corneilson, Paul
Cummins, Linda
Denny, Tom
Edge, Dexter
Emerson, Isabelle
Gibbs, Christopher
Grant, Jason B.
Higbee, Dale
Hoyt, Peter
Irvine, Thomas
Libin, Kathryn
Link, Dorothea
MacIntyre, Bruce C.
McClymonds, Marita
McLamore, Alyson
Morrow, Mary Sue
Platoff, John
Rice, John A.
Rumph, Stephen
Schwartz-Karp, Judith
Stevens, Jane R.
Washer, Nancy
Wolff, Christoph
Zaslaw, Neal
Zeiss, Laurel



MSA Board Members, Houston, November 2003

Left to right: Kathryn Shanks Libin, Jane Stevens, Mary Sue Morrow, Peter Hoyt, Marita McClymonds, Neal Zaslaw, John Rice kneeling

Calendar

CONFERENCES

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

Western Society for Eighteenth-Century Studies, 14–16 February 2004, University of San Francisco. Theme: “The Worlds of the Eighteenth Century.” Address Dean Peter Togni, tognip@usfca.edu or Rose Zimbardo, rosiez@mindspring.com.

DeBartolo Conference on Eighteenth-Century Studies, 19–21 February 2004, Tampa, Florida. Theme: “Trans-Atlantic Crossings in the Eighteenth Century.” Deadline for submissions 30 September 2003; send to Dr. Laura Runge, DeBartolo Conference Director, Department of English/University of South Florida, 4202 E. Fowler Avenue, CPR 107, Tampa, FL 33620–5550; fax: (813) 974–2270; e-mail: runge@chuma.cas.usf.edu; www.cas.usf.edu/english/debartolo.

South Central Society for Eighteenth-Century Studies, 26–29 February 2004, Santa Fe, New Mexico. Theme: “The Worlds of the Eighteenth Century.” Address: Connie C. Thorson, e-mail: thorson@unm.edu; James L. Thorson, e-mail: jthorson@umn.edu. See the SCSECS web site at <http://www.scsecs.net/scsecs/2004/index.html>.

Southeastern American Society for Eighteenth-Century Studies, 4–6 March 2004, Savannah, Georgia. Theme: “Debt and Deviancy in the Eighteenth Century.” Deadline for abstracts 15 October 2003; send to John a. Vance, Program Chair, Department of English, University of Georgia, Athens, GA 30602; e-mail: jvance@uga.edu.

Mozart Society of America, 27 March 2004, during annual meeting of American Society for Eighteenth-Century Studies, Boston, Massachusetts. “Mozartean Couplings.” Address: Kathryn L. Shanks Libin, e-mail: ksl@nic.com. See ASECS web page at <http://asecs.press.jhu.edu>.

Society for Eighteenth-Century Music, 30 April–2 May 2004, Georgetown University, Washington, D.C. “Music in Eighteenth-Century Life: Cities, Courts, Churches.” Address: Michael E. Ruhling, RIT College of Liberal Arts, 92 Lomb Memorial Drive, Rochester, NY 14623–5604; e-mail: mergsl@rit.edu. See web site at www.secm.org.

American Musicological Society, 11–14 November 2004, Seattle, Washington. For information see the web site: <http://www.ams-net.org>.

Society for Eighteenth-Century Music, November 2004 during annual meeting of American Musicological Society, Seattle, Washington. Address: Mara Parker, 207 Turner Road, Wallingford, PA 19086; e-mail: mparker81@erols.com.

Mozart Society of America, November 2004, 12:00 noon, during annual meeting of American Musicological Society, Seattle, Washington. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: jrstevens@ucsd.edu.

International J. G. Herder Conference, Saarbrücken, Germany, 25–28 August 2004. Theme: “Der frühe und der späte Herder: Kontinuität und/oder Korrektur.” Deadline for abstracts 15 November 2003; send to Professor Dr. Gerhard Sauder, Universität des Saarlandes, Germanistik, Postfach 151150, 66041 Saarbrücken, Germany; e-mail: g.sauder@mx.uni-saarland.de. See web site at <http://german.ucdavis.edu/herdersociety>.

International Society for Eighteenth-Century Studies: International Seminar for Young Eighteenth-Century Scholars, 12–17 September 2004, Basel, Switzerland. “Multilingualism and Multiculturalism in the Age of Enlightenment.” Limited to 15 participants. Deadline for application: 29 February 2004. For information contact: Prof. Dr. Andres Kristol, e-mail: andres.kristol@unine.ch; or Prof. Dr. Hans-Jürgen Lüsebrink, e-mail: luesebrink@mx.uni-saarland.de.

Midwestern American Society for Eighteenth-Century Studies, 7–10 October 2004, St. Louis, Missouri.

The Graduate Center, City University of New York, 14–16 October 2004, New York City. Theme: “Alexander von Humboldt: From the Americas to the Cosmos.” Send proposals by 1 February 2004 to Program Committee, Humboldt Conference, c/o the Bildner Center, The Graduate Center/CUNY, 365 Fifth Avenue, Suite 5209, New York, NY 10016-4309; fax: (212) 817-1540; e-mail: Humboldt@gc.cuny.edu. See web site at www.humboldtconference.org.

East-Central American Society for Eighteenth-Century Studies, 21–24 October, 2004, Cape May, New Jersey. “The Musical Eighteenth Century.” Send paper abstracts and proposals by 1 March 2004 to: Susan Goulding, 106 Fairview Road, Farmingdale, NY 11735–1914; e-mail: sgoulding@optonline.net.

Northeastern American Society for Eighteenth-Century Society, 4–7 November 2004, Burlington, Vermont.

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. 10 March, 8 P.M.: Yuri Kim, piano, all-Mozart piano recital, CAMI Hall, 165 W. 57th St. April or May: Spring Concert. Admission free to all events.

Mozart Society of California. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637. Clifton Hart, President. 19 March: Los Angeles Piano Quartet. 23 April: The Amadeus Trio. Special Additional Event: 20 February: The Salzburg Marionette Theater performing Rossini's *The barber of Seville* (tickets \$35, \$45). All concerts take place at Carmel Presbyterian Church, corner of Ocean and Junipero, Carmel, and begin at

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Calendar

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8 P.M. General membership which includes tickets for all events \$70.00. Single admission \$22.00 donation for non-members, \$8.00 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. 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. Call for information about admission and about future events.

Guest Column

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cart piled high with all of the autographs I had ordered. The Coronation Mass, the Prague Symphony, acts three and four of *Le Nozze di Figaro*: all of these masterpieces and more lay suddenly before me. I had only to lift my hand and begin my work wherever I wanted. I need hardly say that I more than once yielded to the temptation to just whistle through Susanna's Rose Aria, for instance, instead of pursuing codicological and paleo-graphic studies. I think about this experience when I encounter, from time to time, security measures at other libraries that are similar to those in American airports today.

The fact that the scientific community in general and Mozart scholarship in particular are more and more international in scope has opened up a practically unlimited horizon of opportunities for the exchange of knowledge and experience. Only seldom does one meet colleagues who do not appreciate this. In Europe one finds remnants of cultural arrogance and small-mindedness, in the rest of the world

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. 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 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 2004

New York City
Lincoln Center
July and August 2004
www.lincolncenter.org/programs/
mozart_home.asp

San Luis Obispo Mozart Festival

P.O. Box 311, San Luis Obispo, CA
93406; Tel: (805) 781-3008

Vermont Mozart Festival

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

occasionally signs of a false self-confidence, which underestimates the still-considerable power of European cultural identity, or encounters it without interest. Both positions have no future. In our work we are limited in any case by the objects of our study. In the case of Mozart scholarship, the foundations of our study are the specific conditions of the Holy Roman Empire, then in its final decline, and the points of view, shaped by late baroque and Enlightenment thought, that emerge when we contemplate ways of thinking and communicating that Mozart's contemporaries, who came from the most diverse national and cultural traditions, shared. We should devote our best efforts to understanding these, in all their complexity. For without this basis of understanding, it seems to me, Mozart's music cannot be comprehended. It would float somewhere, in an undefined space, and lose itself in the growing static of some virtual musical cosmos.

So it is a good thing that people all over our world perceive Mozart and his world

not only as a gripping phenomenon of the distant past, but of the present, and seek exchange and dialogue with one another. Even more important: Mozart's music reaches us. It is the most important thing for those who love his art, and, I hope, for that rather exclusive species, the Mozart scholar. Why this music is as it is, why it can inspire such a direct and magical reaction, is a question that I cannot answer. When I told my wife that the readers of this *Newsletter* probably wanted an answer from me to this question, she replied: "just write that Mozart's music is the beautiful in our lives." That, at least, must have been what I felt as a choirboy years ago, when I encountered Mozart's music for the first time.

(Translated by Thomas Irvine)

An excerpt from Ulrich Konrad's book, *Mozarts Schaffensweise*, will appear in the August issue of the *Newsletter*.

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The Mozart Society of America

We are proud to present this issue of the *Newsletter* of the Mozart Society of America. Please share this copy with colleagues and students.

It is with great pleasure that we express our gratitude to all who helped make this issue possible: the Department of Music and the University of Nevada, Las Vegas, for serving as host institution; and Jeff Koep, Dean of the College of Fine Arts, for his generous and unfailing support of the Mozart Society of America.

John A. Rice, Editor
Newsletter

Isabelle Emerson, President
Mozart Society of America