



Newsletter of the *Mozart Society of America*

Volume XI, Number 1 27 January 2007

2007 MSA Study Session

The Mozart Society of America will again hold its annual meeting at the fall meeting of the American Musicological Society, this year in Québec City. The MSA will convene on Friday, 2 November 2007, from 12:00 to 2:00 P.M. for a brief business meeting followed by a study session. The meeting is open to non-members as well as members of the Society.

Study Session

Fortepianist and scholar Tom Beghin will be the featured speaker/performer at the Mozart Society of America's study session. He will discuss and play a fortepiano that he commissioned in an unusual practical attempt to come to grips with the many questions raised by Mozart's surviving, much restored instrument in Salzburg. Given recent evidence that both the action and pedaling system of Mozart's Anton Walter piano underwent substantial contemporary alteration, likely by the original builder, Beghin and fortepiano maker Chris Maene teamed up to address two questions. First, if Walter succeeded in "modernizing" the original action, is it possible to go the other direction and change its *Prell-* back into a *Stossmechanik*? Second, "restored" in such a way, will the instrument inspire the performer to rethink certain notions of "pedaling," sound, and articulation? Beghin will demonstrate his newly constructed instrument, with two interchangeable

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An Interview with Craig Smith



Craig Smith, who delivered the keynote address at the Mozart Society's tenth-anniversary symposium on *Die Zauberflöte* (29 June -1 July), is perhaps best known to the general public as the conductor of video performances of Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* stage-directed by Peter Sellars. But Smith's range is far wider. Since 1970 he has been artistic director of Emmanuel Music in Boston, where for the past thirty years he has conducted a cantata of J. S. Bach each Sunday as part of the worship service. With Emmanuel Music he has conducted the Passions, Christmas Oratorio, and B minor Mass of Bach, operas of Mozart and Handel,

major symphonic works, and has conducted world premieres of works by John Harbison. From 1988 to 1991 he was permanent guest conductor of the Théâtre Royal de la Monnaie in Brussels. During the 2006–2007 season he will conduct the three Ariosto operas of Handel. Smith has taught at Juilliard, the New England Conservatory, MIT, and Boston University.

Craig Smith was interviewed in Boston in October 2006 by Roye Wates.

Within your vast musical repertoire, what role does the music of Mozart play?

The composers most important to me are Bach, Schütz, Mozart, and Schubert. Beginning with our first Mozart's Birthday Concert in the seventies (when we were about the only ones celebrating it), we've done his church music, the Requiem, many of the concert arias, most of the concertos including the piano concertos—I loved playing those in my student days at New England Conservatory, when I dreamed of a great career as a solo pianist—and yet there is always so much more to do.

What concerns you most as you prepare to go into rehearsals: what are your top priorities, what sorts of issues seem frequently to crop up, and how do you fend them off or avoid them?

[My preparation] is oddly patchy. I try to get into the ethos, then gradually to pull together facts. I'm trying to get into the world, the character of the piece. When is it happy, sad, fast, slow? With great composers, this is deeply textured—places are not too fast; are light, heavy, ambiguous, straightforward. Draining the facts out;

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Smith Interview

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often they come very late in the game, even after several runs. The quartet in Act II of *Così*: I began with a very slow tempo, but by the time of our TV taping, I threw it out in favor of a more normal tempo. The singers were very happy!

So I go in at one o'clock, the first rehearsal, and see where we are. Afterwards we [Smith and the stage director] decompress. Some of our most incredible insights have come after rehearsal, when we're utterly exhausted. Sometimes this can be more fruitful than all the preparation we've done. We both react to what we see. Which of us should talk to the singers; or is it we ourselves who should change our approach?

There was a Bartolo who had no sense of rhythm or tempo, and couldn't read music (this was not at Purchase, New York, where the singers were professional). Sharon [Daniels, Director of the Boston University Opera Institute and former leading soprano at New York City Opera] was brilliant with him. With infinite patience, she walked him around and around, counting out the beats. No one in the professional world would have done that.

Have you ever had what you could describe as a dream performance?

Very early on—I think it was our first Mozart's Birthday concert. Jane Bryden sang "Vorrei spiegarvi" and Peggy Pearson played oboe. There was a homeless woman in the audience, not in her right mind, who walked up the center aisle—Jane was singing her heart out—and the woman lifted up her arms and said, "I am in heaven!" and I think everyone agreed. You don't know when something special will happen. In a performance at Purchase we got to the sextet in *Don Giovanni*, which is so oddly shaped, the entrance in D major, and we just hit the nail on the head. All of us looked at each other and wondered: Did the audience know?

Are there works of Mozart that seem to give you trouble?

Yes. I have a terrible time with the second movement of the G-minor Symphony—those Lombards; I did not succeed with that. And the last piano concerto is very

difficult for orchestra. The texture changes every moment; even the very opening can be opaque.

When did you meet Peter Sellars, and how did you build such a productive working relationship so quickly?

Peter and I met in New Hampshire the summer after he graduated from Harvard. James Bolle, music director of the Monadnock [New Hampshire] Festival, had asked me to coach the singers and play the rehearsals for a production of *Don Giovanni* for which Peter was stage director. Peter and I became friends that summer, talking opera and staging nonstop. Then, in 1980, John Harbison, at that time director of the Cantata Singers in Boston, asked me to conduct Handel's *Saul*. Though the Cantata Singers were extremely wary about the idea, Peter and I persuaded them to let us stage *Saul* as an opera, which we did, in Harvard's Sanders Theater—on a budget of about \$50—and it was a great success.

In 1981–1982 Peter and I collaborated on Handel's *Orlando*, which had a huge run. In 1984 we did *Così*; between 1985 and 1990, the three Da Ponte operas at Pepsico Summerfare; in the late '80s, *Giulio Cesare* for Sarah Caldwell's Opera Company of Boston; and in 1991, *Figaro* and *Don Giovanni* in Barcelona and Stuttgart, after we'd finished making our TV recordings of *Figaro*, *Don Giovanni*, and *Così*.

What are your thoughts concerning the relationship between conductor and stage director?

It varies greatly. I've always been there from conception. Usually, conductors aren't involved until the very end, but in my opinion that doesn't work. Once, for a production of *Julius Caesar* in Houston, the staging was already in place before I arrived. It's terribly important not only to talk at length, but to be there as things are put together. Good people like Sharon Daniels realize that the singers have to be able to see the conductor and have to be given postures and positions that are feasible for singers. The main thing—since all that is obvious—is that the director and the conductor need to keep an eye out that what you see in the staging reflects a world consistent with what Mozart's music

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From the President

Happy 2007—or perhaps better: happy Post-2006!

Looking back over the Mozart Year, with its multitudes of celebrations, some absurd, some truly magnificent, I am struck in particular by several events of the last months which have real significance for Mozart studies and performance.

One of the most exciting of these ventures was the videocast on 30 December of a live performance from the stage of the Metropolitan Opera to one hundred movie theatres in the United States, Canada, England, Norway, and even Japan. That *Die Zauberflöte* in Julie Taymor's wonderful production was chosen for this first-ever live telecast to theatres surely reflects the Opera directors' belief in the power of this opera to speak to people of all ages. My experience in Las Vegas affirms their belief. I bought tickets early, on-line. At the theatre a number of very disappointed people were turned away because the "performance" was sold out. (Subsequent videocasts are being played in two theatres to full capacity—in Las Vegas!) The audience was a great mixture—senior citizens, parents with young children dressed up for the occasion, young adults, and many college and high school students. I sat next to three teenage boys with a huge vat of popcorn; they were rapt through the entire two hours (except for a gasp of horror when the popcorn spilled), and they assured me they'd be back for the next opera. Yes, most of us applauded along with the Met audience; we *were* after all there! Congratulations to Peter Gelb for this brilliant move toward expanding the audience for opera—and for Mozart.

If the Met videocast was the most populist of the exciting events of 2006, surely the digitalization and online accessibility of the entire *Neue Mozart Ausgabe* (NMA-online: <http://dme.mozarteum.at>) is the most significant for scholars, performers, students, for all lovers of Mozart's music. As of 12 December 2006 Mozart's entire oeuvre in this scholarly edition is readily and easily available, world-wide, in German

or English, free of charge, thanks to the work of the Internationale Stiftung Mozarteum in Salzburg and the Packard Humanities Institute in Los Altos, California.

Among the numerous festivals, conferences, performances, and publications of 2006, a few stand out as truly extraordinary: the performance in Salzburg of all Mozart's operas (which are now appearing as DVDs); the production of a new "documentary" *In Search of Mozart* with an impressive roster of performers, performances, and scholars; Stanley Sadie's final work, published posthumously—the elegant, erudite, comprehensive, and illuminating study *Mozart: The Early Years, 1756–1781*.

And the Mozart Society post-2006: I am heartened that almost all of the sixty-three founding members are still with us (please see the list on page 18), and that our numbers continue to grow. It is gratifying for me in this my last column as President to look back on the decade of the Society's existence and reflect on our achievements—the *Newsletter*, the many scholarly sessions, the three biennial conferences, the symposium with the Santa Fe Opera. We have accomplished much.

Many new projects are underway: Marita McClymonds is working at revamping the MSA web site, Laurel Zeiss is bringing new energy and ideas to expanding the membership of the Society, a Listserv has been put in place to facilitate communication among members (see the announcement on page 19), Dexter Edge has taken on the task of Reviews Editor for the *Newsletter*, the Society has an active and industrious Board of Directors. Finally, on 1 July 2007 Kathryn Libin will assume her duties as President of the MSA. So, although I am making my farewell as President I cannot be even slightly melancholy: the Mozart Society of America is in good hands.

—Isabelle Emerson

Mozart Society of America Object and Goals

Object

The object of the Society shall be the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music.

Goals

1. Provide a forum for communication among scholars (mostly but not exclusively American); encourage new ideas about research concerning Mozart and the late eighteenth century.
2. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
3. Support educational projects dealing with Mozart and the eighteenth-century context.
4. Announce events—symposia, festivals, concerts—local, regional, and national.
5. Report on work and activities in other parts of the world.
6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.
7. Serve as a central clearing house for information about Mozart materials in the Americas.

Smith Interview

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is saying. I have no problem with modern updatings or, as in Santa Fe [the production of *The Magic Flute* this past summer], a mixing of styles and periods; but you must have a consistent *Weltanschauung*.

Particularly in Mozart's operas, no matter where you set them, they are in a consistent world and remain in it from beginning to end. This must be established visually and vocally. Cute effects, musically or in the staging, are beside the point. People complain about stage direction today, but musically they should be complaining too—about ostentatious harpsichord-playing or careless choice of tempi that seem only to glamorize the conductor or the singer.

I feel this very strongly: the Mozart tradition in the twentieth century is a very fine one—so there's no need to scrape off the barnacles as, for example, from the old turgid Bach traditions of the nineteenth century; and the Handel operas had to be completely re-imagined. But when you know [the Mozart recordings of] Erich Kleiber, Bruno Walter—it's just fine work, really just fine. Use those people, who thought very deeply, just as [Alfred] Roller did for the *Don Giovannis* Mahler conducted.

When you read criticisms of Peter [Sellars]'s work, it's made to sound horrible. People have no idea how terribly careful and detailed it is. Read Edward Said's essay in which he comments on *Così*.^{*} There were things I didn't like, but we spent hours going through the music, and seeing the Enlightenment as this really fresh thing at the time, a new way of looking at how people think; it was a new world in Vienna, and these pieces are more serious than people think. *Così* is talking about: What do [these characters] know, and when; what does that do to people's lives; how are they going to go back—Peter was marvelous at this—what did it do to Alfonso and Despina to wreak such havoc? At the end, she has this moment when she says, as Said writes, "In matters of love most people are vacuous." They are! Peter allows people to just *be*. Or the sextet in *Figaro*: what does it mean to find out who you are? *Figaro*'s whole life changes. That music is about a new dawn.

We're not just going to play this for laughs.

Most of Peter's way with comedy is darker than most directors'.

Besides Peter Sellars and Sharon Daniels, whose work do you most admire?

Mark Morris. He changed my life as much as Peter did. Like Peter, the writing about him doesn't quite capture him. Dance critics don't understand music. He does. He can reflect sonata form in his choreography. He, too, is dead serious. He thinks about music deeply. We did Handel's *L'Allegro* eighty times, and it was one of the greatest experiences I've ever had. Lincoln Center, all over Europe, Tel Aviv, even Hong Kong. And Purcell's *Dido*—the premiere was in Brussels. At first, I didn't understand his choreography, it seemed so campy. But either it changed or I changed. Mark played both *Dido* and the *Sorceress*. By the last performance, I thought it was perfectly beautiful. He has this incredible gift for putting Baroque music into dancing without a hint of Baroque dancing.

Which Mozart works are on your mind the most right now?

Figaro. Generally over the years, *Così* has moved me the most. But *Figaro* must be the most fabulous Swiss watch ever made. No one had ever thought of writing an opera like that before. And *Così*, because of the psychology and the dream world. In it, you have no past, no future, only present, as Said points out; *Figaro* is entirely in the present. Last year, it was *Don Giovanni*. I would never dream of choosing among the three. They are all indispensable to life.

Which of Mozart's operas have you conducted?

Il re pastore, *La finta giardiniera*, *Idomeneo*, *The Abduction*, *Zaide*, *Figaro*, *Don Giovanni*, *Così*, *The Magic Flute*.

Any comments on the Requiem and its various modern completions?

I don't have a problem with Süssmayr. I admire Bob [Levin] endlessly, but I think Süssmayr's work, which in a way sounds more like Weber, is convincing. The errors of harmony don't bother me much; they're part of the style now. I don't think he did anything inept—you could call them choices rather than mistakes.

Mozart's most important religious

pieces are all unfinished. His early church music is weak when you think that in the same period he was writing great, great music like *La finta giardiniera* or K. 271 [Piano Concerto in E-flat, the "Jeunehomme"]. Why was this? Was it his attitude towards Archbishop Colloredo?

You famously prefer to work with modern rather than eighteenth-century instruments.

I'm one of the last holdouts. I think you can apply the best of [early-instrument technique and style] to modern instruments. So much is conjecture anyway—we can't know what it sounded like in Mozart's time.

^{*}Edward Said, "*Così fan tutte* at the Limits" in *On Late Style: Music and Literature against the Grain* (New York: Pantheon Books, 2006).

New Newsletter Editor

As announced in the August Newsletter, John Rice has retired as Editor. The Society's Board of Directors express their deep gratitude for his dedicated work over the past four years. Isabelle Emerson is serving as guest editor for the present issue and will assume the duty full-time on 1 July 2007.

Mozart's Operas on DVD: The Peter Sellars Trilogy

*We live in a world that is about
simultaneity and contradiction . . .*
Peter Sellars¹

Opera on video has been an important niche market for cognoscenti and serious fans ever since the (not so distant) days of laserdisc and Betamax. But the ascendance of DVD has fundamentally changed the ways in which opera on video can be distributed and viewed. Inexpensive DVD players now allow a flexibility of use that was never possible with videotape. Nearly every computer on the market today has a built-in drive capable of playing movies and videos from DVD. I watched the videos for this essay mostly on my laptop computer, using inexpensive external speakers that were orders of magnitude better than those in my previous sound system. As I write this, I have continually had a small window open on my computer for the video player in order to check details. I also watched parts of two of the videos on an inexpensive and lightweight portable Zenith DVD player, using the earbuds from my iPod, which gave an intimacy and detail of sound that was extraordinary. I even watched part of one video on TV. Because of the ubiquity of DVD players, one can now watch opera on the bus, train, or plane, at work, or pretty much anyplace else that strikes one's fancy, not just in front of the television at home or in the classroom. Estimating the number of operas available on DVD is difficult, but as I write this in mid-January 2007, Amazon.com, which has a subcategory of browsing devoted specifically to opera on DVD, lists 684; a sidebar on the site states that the listings are updated "hourly." The rise of Netflix, and similar businesses that offer DVD rental by mail, has made many more operas available on video to a much wider audience very much more cheaply than ever before. It is exceptionally difficult to estimate the number of operas offered by Netflix, and that number is growing rapidly. Many musicians who are only casual users of Netflix may still be unaware of the depth and breadth of opera available from that service. To take just one example, as of this writing, Netflix offers at least seven versions of *Le nozze di Figaro* on DVD: the old Glyndebourne video with Kiri Te Kanawa (1973); the more recent

Glyndebourne production with Gerald Finley, Alison Hagley, Renée Fleming, and Andreas Schmidt (1994); a production from the Drottningholm theater, conducted by Arnold Östman (1981); Jean-Pierre Ponnelle's film version, with Hermann Prey, Mirella Freni, Kiri Te Kanawa, and Dietrich Fischer-Dieskau, conducted by Karl Böhm (1975); a production by Opéra National de Lyon with Giovanni Furlanetto and Elzbieta Szmytka (1994); a production by the Staatsoper in Berlin, with René Pape and Dorothea Röschmann, conducted by Daniel Barenboim (1999); and the video version of Peter Sellars's production for the PepsiCo Summerfare, conducted by Craig Smith (1990). This is by no means a complete selection of all the *Figaros* that have ever been available on video in any format, but it is seven more than one would have been able to find in a typical bricks-and-mortar video rental outlet. It also represents a wider range of production styles than could have been mustered without extraordinary effort in the pre-DVD era. DVDs offer options that simply weren't possible with videotape: because DVDs have tracks like CDs, one can easily jump to particular numbers and sections. One can ordinarily choose to have subtitles or not, and often subtitles are offered in a variety of languages. At least theoretically, DVDs offer the possibility of "extras," such as original libretti, biographies of singers, "making of" videos, historical background, and the like, although this potential is still seldom realized.

DVD is by no means the only new medium or method for the distribution of opera. On 30 December 2006, the Metropolitan Opera introduced its system for the live broadcast of performances via satellite to cinemas around the world; the opera in that broadcast was a shortened English-language version of Julie Taymor's production of *Magic Flute*. One can also now subscribe relatively cheaply to a rich mix of live and historical Met performances through Sirius satellite radio, and the recent overnight Internet sensation YouTube already includes an extraordinary selection of rare video footage of opera and opera singers. This past summer, I listened to the entire premiere of the new production of *Le nozze di Figaro* at the Salzburg Festival live over Internet radio.

Even the DVD format itself will eventually be displaced by new formats for the distribution of high-definition video.

The two-hundred-and-fiftieth anniversary of Mozart's birth in 2006 saw the release of at least three sets of Mozart operas on DVD: the three Mozart/Da Ponte operas in stagings by Peter Sellars, recorded for television in 1990; six operas in productions from Glyndebourne in the years 1973–1980 (the three Da Ponte operas, plus *Idomeneo*, *Die Entführung aus dem Serail*, and *Die Zauberflöte*; *Figaro* and *Don Giovanni* were directed by Peter Hall and *Die Zauberflöte* included sets by David Hockney); and a set of six productions conducted by Arnold Östman in the restored eighteenth-century castle theater at Drottningholm in Sweden, including *La finta giardiniera*, *Idomeneo*, *Die Entführung aus dem Serail*, *Così fan tutte*, *La clemenza di Tito*, and *Die Zauberflöte*, but oddly omitting *Le nozze di Figaro* and *Don Giovanni*.²

Peter Sellars's productions of the three Mozart/Da Ponte operas were the most widely debated, loathed, loved, and influential productions of Mozart operas in the 1980s, certainly in North America, and perhaps anywhere in the world. The productions were first staged for the PepsiCo Summerfare Festival at the State University of New York at Purchase: *Così fan tutte* in 1986, *Don Giovanni* in 1987 (the two-hundredth anniversary of the opera's premiere), and *Le nozze di Figaro* in 1988.³ All three were revived for the final Summerfare in 1989, including two weekend cycles of the trilogy. The productions as they existed in 1989 were recreated and taped for television in Vienna in 1990, accompanied by the Wiener Symphoniker and the Arnold Schoenberg Chor, but otherwise using mainly the casts from the 1989 performances, all under the musical direction of Craig Smith. The videos were broadcast in the United States on PBS in December 1990 and January 1991, with commentary by Sellars, and they were also broadcast in Europe. Indeed, my first experience with Sellars was the video of *Figaro*, part of which I watched on an antiquated black-and-white television when it was first broadcast in Austria.

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Sellers

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Sellers's productions of Mozart aroused unusually passionate reactions from critics, both negative and positive. At the time of the first PBS broadcast, Donal Henahan, then a music critic for the *New York Times*, apoplectically slammed the productions as "three particularly odious examples of pop-cult trash parading as serious art."⁴ Reviewing the broadcasts on British television in 1991, Andrew Clements, writing in *Opera*, castigated the productions for their "flagrant and calculated approximation of the operas' dramaturgy." Clements further complained that Sellers's subtitles "may or may not have a loose bearing upon what is being sung, only very rarely [attempt] to convey any kind of verbal equivalence, and [are] much more concerned with bolstering the *idée fixe* of the production." In summary, wrote Clements, "Sellers gives the impression of dreaming up his productions *in vacuo* and leaving any loose ends to take care of themselves when they reach the stage."⁵ Representative of the other end of the critical spectrum is a review by Don Shewey published in *American Theatre*, responding to the 1989 revivals at Purchase: ". . . here were productions of three great Mozart operas in which the values of music, acting, staging, design, architecture and audience appreciation achieved extraordinary parity."⁶ The release of Sellers's Mozart/Da Ponte trilogy on DVD as a boxed set during the Mozart year 2006 offers an ideal opportunity to revisit and reassess these videos from the distance of a little over a decade and a half.

The Trilogy

That the productions and the videos were intended as a trilogy is evident from the presence of various unifying devices. All three productions are set in or around New York City in the 1980s: *Figaro* in the Count's penthouse apartment in the Trump Tower, *Don Giovanni* in the gang and drug culture of what is often identified as Spanish Harlem, and *Così* in a diner near the shore in, apparently, Westchester County. The title, act, and credit screens of the three videos are similarly laid out, varying only in color: yellow for *Figaro*, rose for *Don Giovanni*, and blue for *Così*;

this color scheme is carried over to the titles on the boxes and booklets of the DVDs. In all three videos, the overtures are accompanied by films that set place, time of year, and social context. The overture film for *Figaro* opens with scenes of Christmas shopping in upscale Manhattan. The social level is initially indicated by the presence of fur coats and expensive automobiles (the first identifiable car that we see is a Rolls), and then by the fronts of high-end shops (all, not coincidentally, with Italian names): Fendi, Buccellati, and Gucci. The cuts between these shop fronts are cleverly timed to coincide with the offbeat *forte* accents in mm. 75, 77, and 79 of the overture. The largely unobtrusive but dramatically effective coordination of cuts and music is characteristic of all three overture films, as indeed it is of the stagings and video editing in all three operas. During the final long crescendo beginning at m. 236, the camera begins to pan down the reflective glass face of what we eventually discover is the Trump Tower. Amusingly retained, as the camera enters the interior shopping mall of the Tower, is a hand waving in front of the camera to indicate "no filming." In stark contrast, the opening of the overture to *Don Giovanni* is accompanied by shots of a blighted urban landscape, with gutted and abandoned brick buildings, and rubbish-strewn vacant lots, perhaps South Bronx at its 1980s worst, under lead-gray winter skies, dusted with snow. The images remind one immediately (and probably intentionally) of Dresden after the fire bombing or Berlin devastated by Allied bombs. The sun appears along with the first living creatures (stray dogs and humans) at the Molto Allegro, as if to say, "life goes on, even here." The level of human activity increases as the overture continues, and time passes, from the setting of the sun, through dusk, and into the night in which the Introduzione opens. The overture film for *Così* begins with shots of ordinary people at a small harbor in the summer; the location is usually identified as Westchester, although no direct reference is made to this location anywhere in the video or the accompanying booklet.⁷ At the Presto, the camera shifts to the viewpoint of a moving vehicle, with several shots of cautionary road signs (curves ahead) and what we would now call McMansions, before arriving at the main shopping street of a suburban village on the shore, which, given the presence of

Range Rovers and eventually (as we return to the harbor of the opening) large pleasure boats, is evidently the summer analogue of Christmas on Fifth Avenue. Everything says "upscale urbanites at play." At the end of the overture of *Così*, we enter Despina's diner, with Alfonso sitting next to the cash register, the only time in any of the three videos that the set of the opera and a character from it appear during the overture.

The videos also share an orchestra, chorus, conductor (Craig Smith), and continuo group (Suzanne Cleverdon on fortepiano and Myron Lutzke on cello), providing a unified sound and musical approach. The productions themselves stem from the same team, with whom Sellers has worked closely and often: Dunya Ramicova (costumes), Adrienne Lobel (sets for *Figaro* and *Così*), George Tsy-pin (the set for *Don Giovanni*), and James F. Ingalls (lighting). The technical crew for the video production—the cameramen (they are, in fact, all men), the editors, electricians, video and sound mixers, sound engineer, and sundry crew—are all apparently (judging by names and the location of the filming) Austrian; judging by the printed credits, the same team was responsible for all three videos. This fact certainly will have played a crucial if previously unheralded role in their overall form and style.⁸

All but one member of the cast of *Così* also appears in *Figaro*. Susan Larson appears as Fiordiligi and Cherubino, Sanford Sylvan as Don Alfonso and Figaro, James Maddalena as Guglielmo and the Count, Frank Kelley as Ferrando and Basilio, and Sue Ellen Kuzma as Despina and Marcellina. As several writers have noted, the sharing of cast creates the sense of a repertory company, which was, in fact, the case: many of the singers in all three productions, along with the conductor Craig Smith, were associated with Emmanuel Music in Boston, which maintained a close association with Sellers at the time. *Figaro* also includes Jeanne Ommerlé as Susanna, Jayne West as the Countess, David Evitts as Bartolo, Lynn Torgrove as Barbarina, Hermann Hildebrand as Antonio (here "Tony," as identified by a nametag on his coveralls), and William Cotten (misspelled in the credits as "Cotton") as Curzio. *Così* also includes Janice Felty as Dorabella. The video version of *Don Giovanni* shares no

cast with the other two, and thus does not contribute to the sense of a “repertory” company. Perhaps the differing personnel arose from practical considerations during the two weekend “cycles” performed at Summerfare in 1989, in which the singers in *Don Giovanni* may have allowed the casts of the other two operas to rest. The cast of *Don Giovanni* includes the Perry twins, Eugene and Herbert, as Don Giovanni and Leporello, Dominique Labelle as Donna Anna, the late Lorraine Hunt as Donna Elvira, Carroll Freeman as Don Ottavio, Ai Lan Zhu as Zerlina, Elmore James as Masetto, and James Patterson as the Commendatore.

The booklets accompanying the three videos include lengthy (six- to eight-page) synopses by Sellars. David Littlejohn has suggested that these may most accurately be described as synopses of *Sellars’s* productions, not of the Mozart/Da Ponte operas, although all three synopses quote liberally from translations of the actual texts of numbers in the operas.⁹ In reference to his own productions, Sellars has stated: “I change the staging every single night.”¹⁰ The side effects of this intentional variability are evident in these synopses, which at several points fail to coincide with the stagings shown in the videos, and likewise diverge from the synopses printed in the program book for the 1989 revivals. For example: in the synopsis provided with the video, Despina is said to appear in the first-act finale of *Così* as “important specialist and medical personality, Dr. Ruth” (Ruth Westheimer, the popular 1980s sex therapist), when she in fact appears—as is clear from her characteristically cut red wig, flowing New-Age gown, and a hand-printed sign helpfully held up by Don Alfonso—as Shirley MacLaine. This change of topical reference was apparently made by the time of the revival in 1989, so one suspects that the versions of the synopses that appear with the videos may actually be those from the original Summerfare productions (1986 in the case of *Così*), and that they therefore reflect none of the changes made to the stagings in the intervening years. These discrepancies can lead to confusion. The synopsis for “Ah guarda, sorella” (no. 4 in the first act of *Così*) states that “Fiordiligi and Dorabella sing in duet as they gaze at miniature portraits of their boyfriends,” when in fact in the video, they

are comparing photos of hot guys in copies of, respectively, *GQ* and *Vanity Fair*. This alteration to the staging had apparently also already been made by the time of the revival in 1989.¹¹ Even more confusingly, the synopsis accompanying the video of *Così* at several points implies that the two women immediately see through the (rather feeble) disguises of their lovers; published descriptions of the 1989 revival make this same point. But this recognition was nowhere evident (at least to me) in the video version, even when the men discard the last vestiges of disguise (sunglasses) in Act II. One can only assume that Sellars himself was not given the opportunity to select, edit, or rewrite the synopses for the release of the videos on DVD, or perhaps he chose not to be involved. It appears that the producers of the disks simply included whatever version of the synopses they happened to have to hand, without checking their accuracy. At any rate, it is not clear that Sellars can be blamed for the discrepancies. Even so, traces of the earlier version appear to lurk in the subtitles to the video of *Così*, with references in otherwise unaccountable scare quotes to the “strangers,” the “old” boyfriends, and the possibility that the latter might be “killed in action.”

All three operas are sung in the original Italian. Although the diction is not flawless, it is generally good and nearly always clear and comprehensible, even in passages of rapid recitative or complex musical textures; it is evident that great care was taken with this aspect of the performances. The performers’ confidence in the precision of their diction even allows Sue Ellen Kuzma to deliver the “doctor’s” lines in the first-act finale of *Così* using a very funny imitation of Shirley MacLaine’s voice.¹² Some have questioned the sense or wisdom of using Italian for stagings set in 1980s America, but this seems no more incongruous than having *Carmen* sung in French, *Madama Butterfly* in Italian, or for that matter, the original *Figaro* (set in Spain, based on a play in French) in Italian. In any case, Sellars has claimed that none of the existing English translations are adequate. Nevertheless, all three videos include subtitles in English, credited to Sellars himself. Although several critics have complained that these subtitles depart radically and seemingly arbitrarily from the original Italian, they

most often are surprisingly literal.¹³ To be sure, some critics, even those otherwise sympathetically disposed, have balked at the use of 1980s slang in the subtitles, but this slang rarely distorts the meaning, is often an apt “translation” (in the literal sense) of an eighteenth-century implication to a twentieth-century context, and is occasionally ingenious or even brilliant: for example, as a translator, I would have been proud to have come up with “crocodile tears” for “mentite lagrime” (*Così*, “In uomini! In soldati”). It is difficult to find fault with “Miss Goody Two-Shoes” for “onestissima signora” (*Figaro*, first-act trio), “she turns me on but feels nothing for me” for “chi in me destò un affetto che per me poi non ha” (*Figaro*, the Count’s aria), “shut up or you’ll be sorry” for “taci, e trema al mio furore” (*Don Giovanni*, Introduzione), “Just stay there, old man, if you want to die” for “Misero, attendi, se vuoi morir” (*Don Giovanni*, Introduzione), “Run from the bastard” for “Ah fuggi il traditor,” (*Don Giovanni*), “a real turn-off” for “vero antidoto d’amor” (*Così*, Act I, sextet), “My God, what balls” for “Stelle! Che ardir!” (*Così*, Act I, accompanied recitative before “Come scoglio”), or “Miss Center of the Universe” for “Donna Arroganza” (*Così*, recitative after no. 28). Even an obvious pop cultural reference such as “We’re two wild and crazy guys” (accompanied by appropriate hand gestures) for “Siam due cari matti” (*Così*, Guglielmo’s “Non siate ritrosi”)—a reference to the clueless Czech cool-dude wannabes created by Steve Martin and Dan Aykroyd in the original *Saturday Night Live*—is so close to the original that student casts of *Così* in the United States still have to be talked out of adding the hand gestures to the staging.¹⁴ That this use of slang provokes an emotional response in the audience is perhaps precisely Sellars’s point: it jolts us into a more intimate relationship with texts that we normally keep at a safe emotional distance. Repeatedly as I watched these videos, I would feel skeptical about a particular translation, only to find that it was an accurate (if updated) rendering of a line that I hadn’t noticed before. There are no throw-away lines in Sellars’s productions; every line has been thought through and integrated into the staging in some fashion. It is perhaps precisely for this reason that

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critics have tended to be unusually picky about apparent discrepancies, because the stagings are, in the main, extraordinarily sensitive to the nuances of the text.

Details in the original Italian are occasionally changed or omitted in the subtitles for the sake of coherence: “Tutta Siviglia” (*Figaro*, “La vendetta”) is rendered as “Everybody around here,” and “giardino” is variously translated as “terrace” (*Figaro*) or “parking lot” (*Così*; this latter translation can also be read ironically). Cherubino is said to have gone to “New Jersey” instead of “Siviglia”; “Vallacchi” is translated as “Gypsies” (*Così*, sextet), on the probably valid assumption that modern audiences have never heard of Wallachia (a region in what is now southern Romania). A surprising number of Classical allusions, which are particularly abundant in *Così*, are retained—indeed, some critics have complained about this, finding it implausible that a burned-out Vietnam veteran like Don Alfonso would have had sufficient education to use them. Even so, minor alterations are occasionally made to such allusions: for example, “vostre Penelopi” (*Così*, recitative after no. 2) is sensibly altered to “your girlfriends.” A tiny handful of alterations have been made to the original Italian: in *Così*, “casa” has twice been changed to “tavola,” in keeping with the location of the action in Despina’s diner. Lines are occasionally simplified in the subtitles: “Oh guarda il demonietto come fugge, è già un miglio lontano” is given in the subtitles as “There he goes.” Figaro’s “E così tenerrella il mestiero già sai . . . di far tutto sì ben quel che tu fai?” in the recitative after Barbarina’s Cavatina in Act IV of *Figaro* is reduced to “You certainly do your job well.” In the recitative after the second Duetting of Figaro and Susanna in Act I, Susanna’s “Don Basilio, mio maestro di canto, e suo mezzano, nel darmi la lezione mi ripete ogni dì questa canzone” is truncated to “Basilio tells me all about it.” This truncation is perhaps unfortunate, because the sentence is the only explicit indication in the sung text of Basilio’s identity. On the other hand, critics who understand Italian can scarcely complain about the omission, since the content of the original is still

entirely plausible even in this setting—after all, Susanna *does* strum a guitar during “Voi che sapete,” so the notion that Basilio might be her singing teacher is hardly outlandish, even in the context of Sellars’s production. The line “quelle dame ferraresi, questi nobili albanesi” in the second-act finale of *Così* is understandably omitted from the subtitles: this is the only reference in the sung text to the women being from “Ferrara,” which itself may be an outdated in-joke from the original production in 1790.

More jarring and arguably less defensible, perhaps, are discrepancies between the sung text and the staging. Cherubino does not kneel, and Susanna does not attempt to make him do so, at the beginning of “Venite inginocchiatevi.” No “libro” or “catalogo” is in evidence during Leporello’s “Madamina”; in this case, however, the 1989 revival is said to have included a pornographic slide show illustrating Don Giovanni’s conquests.¹⁵ This slide show was probably omitted from the video to placate American censors; Leporello’s finger snaps during the aria are perhaps a remnant of an action that was originally intended to indicate the changing of the slides. Donna Anna, Don Ottavio, and Donna Elvira, the “mascherette” in the first-act finale of *Don Giovanni*, are not masked, although the reference to “signore maschere” is entertainingly rendered as “Hey there, masked man.” The terrifying “l’uom di sasso, l’uomo bianco” that Leporello describes to Don Giovanni in mm. 385–88 of the second-act finale is adequately rendered in the subtitles as “a man of marble, all white”; but the figure who actually appears on the elevator from the depths of hell is covered in green slime. (On the other hand, when the Commendatore appears on a fire escape during the cemetery scene, he does, indeed, look quite pale, apparently not yet being in an advanced state of decomposition. Or perhaps he is meant to be a statue on the fire escape and a corpse in the finale.) When Despina appears as Shirley MacLaine in the first-act finale of *Così*, she is nevertheless addressed by the women as if she were male: “Signor dottore, che si può far” (mm. 324–26). Whether one views such discrepancies as fatal to the coherence of the productions or as the inevitable outcome of an otherwise richly imagined translation of an eighteenth-century drama

to a modern setting seems to be an index of one’s level of discomfort or comfort with Sellars’s project as a whole, rather than a crucial determinant of its failure or success.

Themes

Sellars’s stagings place particular emphasis on the interplay of strong emotions: sex, love, and violence, and the ways that these emotions often burst the conventions of everyday social interaction. All three operas are self-evidently about sex in a very direct way: *Figaro* is built around the Count’s philandering and his desire to have sex with Susanna. *Don Giovanni* is about a man who has seduced (as David Littlejohn cannily points out) 2065 women, a total that may or may not include Donna Anna, and to which Don Giovanni attempts to add two more during the course of the opera.¹⁶ *Così* is perhaps less obviously directly sexual, but deals with the vagaries of sexual attraction. Sellars takes the sex in these operas seriously and depicts it with a bluntness that can still shock, even in our porn-saturated age. Cherubino’s pelvic thrusts and sofa-bed humping in “Non so più cosa son, cosa faccio” are notorious, if actually relatively brief; they perhaps overshadow the richness of the staging of that number: for example, at “ogni donna cangiar di colore” in mm. 41–43, Cherubino breaks off the humping that he began at the return to “Non so più” in m. 37, suddenly sits up, rapidly bounces his leg up and down in a classic expression of pent-up energy (at “ogni donna mi fa palpitare”), then walks across the room and absent-mindedly checks the refrigerator again—a quintessentially adolescent male action (as will be obvious to anyone who’s been one or the parent of one). In the duet at the beginning of Act III, the Count puts his head under Susanna’s tiny maid’s apron, and reaches his right hand far up under her dress.¹⁷ At the repetition of “chi in me destò un affetto” in mm. 77 and ff. of his aria, the Count brings his hands up to his cheeks and inhales her lingering scent before sensually sliding his hands down across his chest; later, in the Allegro assai, at “ridere” (m. 129, in the phrase “per dare a me tormento, e forse ancor per ridere”), he looks in horror at the extended middle finger of his right hand, the one that has just been in Susanna’s crotch, a powerful reminder of the mania that is causing his

torment. As Basilio, in the recitative before his aria, sings “Susanna piace al Conte: ella d’accordo gli diè un appuntamento, che a Figaro non piace,” he slowly moves the extended index finger of his right hand toward and through a circle formed by the index finger and thumb of his left hand, in a classic gesture for sexual intercourse.

Oddly, given its subject matter, Sellars’s production of *Don Giovanni* includes less blatant sexual gesture and imagery than the other two (apart from the missing pornographic slide show in the Catalogue Aria). The rape or attempted rape of Donna Anna in the Introduzione is graphically depicted, with Don Giovanni pinning Donna Anna on her back on the ground, her dress ripped, with bleeding scratch marks on her chest. In “Vedrai carino,” Zerlina places Masetto’s hand directly on her breast, and they disappear under a comforter at the end of the scene. But more importantly the staging is built around the topic of sex as addiction. Don Giovanni’s sociopathic addiction to sex leads him to treat women with utter disregard for their humanity. One of the most chilling moments in the staging occurs in the recitative after no. 2, when Don Giovanni suddenly pauses, leans back on the stoop, inhales deeply, closes his eyes with the look of an addict whose fix has just kicked in, and sings “mi pare sentire odor di femmina.” Some critics have balked at the translation of “Ma passion dominante è la giovin principiante” in the Catalogue Aria as “But the ones he likes best are the 12-year-olds.” Admittedly this adds an element to the translation that is not literally present in the original text, but it does shock us into remembering just what the original Italian implies: Don Giovanni especially treasures deflowering young virgins. That his disregard for the humanity of his victims is Don Giovanni’s most fundamental sin is brought home in the denouement of the second act, when the spirit who comes to take his hand appears in the guise of an innocent young girl who appears to be just four or five years old.

Sellars’s staging of *Così*, on the other hand, includes a great deal of blatantly sexual gesture and movement, and the staging deals quite openly with female sexual desire, a topic that can still arouse considerable discomfort, even for today’s supposedly jaded audiences. In the duettino “Al fato d’an legge” (no. 7), the camera

cuts to close-ups of the men’s hands as they place them directly on the women’s breasts. In the recitative following “In uomini!,” Don Alfonso dangles a twenty-dollar bill in front of Despina to tempt her to help him, then “walks” it up her leg with his fingers before reaching the bill-bearing hand between her legs near her crotch (at which point she grabs the money). In “Non siate ritrosi,” at the line “e questi mustacchi chiamare si possono trionfi degli uomini, pennacchi d’amor,” Guglielmo first strokes his mustache, then reaches his hand down his pants to emphasize the association with his pubic hair (he is, admittedly, attempting to play the part of an uncouth Albanian at this point). Later, in the first-act finale, when the men have initially collapsed on their backs on adjacent tables in the booths of the diner after taking “poison,” they both surreptitiously put a hand on their respective lover’s right breast (at this point, each is still with his original partner), then simultaneously exclaim “Ah!” (m. 222). As Dorabella asks “Ed il polso?,” Fiordiligi is sliding her hand down to Guglielmo’s crotch, and answers “Io non gliel sento”; Dorabella then makes a similar exploratory expedition on Ferrando. When Despina, as Shirley MacLaine, explains what she needs to know in order to heal the men, at the line “Saper bisognami pria la cagione e quindi l’indole della pozione,” she passes one hand over each woman, appearing to read their “auras” (although she also touches them), beginning with their heads and ending over their crotches on the word “pozione.” (The subtitle here simplifies slightly to “I must know what kind of poison.”) At the words “se calda,” she holds her hands suspended next to her stomach (referring to a “hot” womb?) and shakes them slightly; at “o frigida,” she crosses her hands over her crotch; at “se poca,” she holds her index fingers about an inch apart, and at “o molta,” she expands this distance to roughly eight inches, clearly referring to penis length. At “se in una volta,” she holds up the index finger of her right hand, then makes a circle with the index finger and thumb of her left, before guiding the finger of the right hand into the hole at “ovvero in più,” the same gesture used by Basilio in the fourth act of *Figaro*. She then briefly brings her hands in front of her upper chest, palms upward, with a quick smile, as if to say “It’s as simple as that: too little or too much sex,

and was the sex bad or good?” None of the text from “se calda” to “ovvero in più” appears in the subtitles, so the nuances of the joke will only be apparent to those who have sufficient libretto Italian. At Despina’s “ecco una prova di mia virtù,” Don Alfonso wheels in a cart carrying a DieHard battery (itself a good multivalent joke in this context) with two sets of jumper cables. Despina attaches one end of each set of cables to the genitals of the men. As she turns on the juice, the pelvises of both men thrust upwards and tremble to the wind trills in mm. 386 and 389. In the long recitative at the opening of Act II, at “Credi tu che vogliamo favola diventar degli oziosi” (nicely translated as “Do you think we want to become the talk of the town?”), Fiordiligi briefly masturbates the handle of Despina’s mop. As the women finally decide, in the duet “Prenderò quel brunettino,” to entertain themselves with the “Albanians,” at the line “Mi dirà: ben mio mi moro!” (given in the subtitles as “He’ll say to me: ‘Darling, I’m dying’”), Dorabella quickly reaches her right hand down the front of her Capri pants, then quickly brings the hand up and over her right shoulder, as if to make clear exactly which part of her *brunettino*’s (Guglielmo’s) anatomy will be dying. There are many other such examples of blatantly sexual gesture throughout the staging.

To dismiss these sexual gestures as merely titillating or jokey seems to me to miss the point entirely. Sellars is reminding us (or perhaps more accurately, forcing us to confront) that these operas—beneath the trappings of love, class, and convention—are fundamentally about sex: the desire to have it, and the ecstasies, torments, and disruptions that this deep and unavoidable drive can bring with it. This was just as true in the eighteenth century as it is now, and Sellars is merely stripping away the accumulated marzipan in order that we may see this more clearly.

A second general theme of Sellars’s productions is the violence that is too often connected with sexuality, particularly the violence of jealous, abusive, sociopathic, or psychologically damaged men. In *Figaro*, the Count’s rage in the second act is actually and obviously murderous. The trio “Susanna, or via sortite” is riveting, as the Count’s anger grows increasingly out of the

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control, and the frightened body language of the Countess and Susanna eloquently shows that this is a pattern with which they are all too familiar. At the opening of the second-act finale, the Count points a handgun at the walk-in closet in which Susanna is hiding; his stance and two-handed grip show that he's not kidding. It is not merely the presence of weapons that makes the Count's anger real (he has also brought a crowbar, a heavy pipe wrench, a saw, and a hammer with him to open the closet, along with a level—the latter surely useless in this context, but an index of the Count's rage-induced irrationality); it is more importantly the rage in his face, the bulging veins in his neck, the menacing body language, and the violence with which he sings—which, miraculously, never distorts his vocal production or diction. In the context of the Count as an (obviously) chronic abuser, whose unfounded jealous rages and uncontrollable serial philandering have in fact begun to push the Countess toward the arms of others (particularly those of Cherubino), "Dove sono," one of the most exquisite moments in the three videos, reads as, among other things, the lament of an abused wife who feels that if only she loved him more, he would stop. Don Giovanni's violent mania is clearly depicted in "Fin ch'han dal vino," and his addiction to women is shown in the context of his addiction to drugs in the recitative following the duet "Eh via buffone," as he shares his "quattro doppie" (here actual "dope") with Leporello, singing incredulously "Lasciar le donne! pazzo! lasciar le donne!" as he prepares to snort another line. Don Giovanni's sociopathic violence is chillingly depicted in the Introduzione, in which he shoots the Commendatore in the stomach (a slow and agonizing way to die), then immediately turns his back and expressionlessly lights a cigarette. In the recitative preceding "Batti, batti," sung offstage, we hear the sounds of fist on skin, as Masetto actually beats Zerlina, who emerges from the basement apartment in tears. Don Alfonso is another type of abusive male: a psychologically damaged Vietnam vet (as we learn from the synopsis), who attempts unsuccessfully to drown his pain in a bottle, and who, it

is strongly implied by Despina's mixed reactions and expressions of pain at memories of their past, has long been an abusive drunk.

Social class and power are also prominent themes in all three productions, as indeed they are in the original operas, especially in *Figaro* and *Don Giovanni*. In Sellars's stagings, the arrogance, power, and (frequent) unaccountability of wealth are contrasted with the enforced subservience, unwilling victimhood, and suppressed rage of those who must work, struggle, and suppress their feelings in order to survive. The three overture films, taken together, highlight this contrast in stark terms, but many details of the production reinforce the contrast, often in quite subtle ways: for example, Figaro's cheap rental tux next to Bartolo's elegant (if perhaps slightly shopworn) tails in the wedding scene, or Susanna's cheap lower-class makeup and henna hair compared with the Countess's understated makeup and stylish coiffure.¹⁸ *Figaro* opens in Susanna's cramped apartment in the laundry room of the Count's spacious penthouse, with Figaro measuring the distance between the folded out sofa bed and the wall, to see if there is sufficient room to walk around it (there isn't; during the rest of the act, characters generally walk over the bed), an eloquent testimony to the class distinction between master and servant.¹⁹ Contrasts of class may at first seem less pronounced in *Così*, but the outfits of Fiordiligi, Dorabella, Ferrando, and Guglielmo are pitch-perfect representations of 1980s upscale urbanites on holiday, compared with the successful working-class outfits of year-round residents Alfonso and Despina. In this context, Alfonso's cold and driven manipulations can be seen as the revenge of a lower-middle class boy who has been irreparably damaged by his participation in a war that he was unable to avoid against two spoiled, privileged, and clueless couples from the city. In *Don Giovanni*, class relations are translated partly into those of power (a point apparently overlooked by many early critics of Sellars's production). Don Giovanni is depicted as a gang leader, who exerts his power through drugs, violence, and charisma; Leporello is a subservient underling, whose barely suppressed rage at his position and disgust with his "master"

are continually on the point (or just past the point) of boiling over. As David Littlejohn has pointed out, the appearance in the text of such words as "padrone" and "protezione" could hardly be more apt in this situation.²⁰ Don Ottavio, Donna Anna, Donna Elvira, and the Commendatore are white, in contrast to Don Giovanni and Leporello, who are light-skinned African-Americans, Masetto, who is a darker-skinned African-American, and Zerlina, who is Asian-American. Although the point seems to have been lost on critics who feel that differences of class are elided in Sellars's production of *Don Giovanni*, the contrast of race *automatically* brings with it (especially in an American context) a differential of class and power. In any case, Ottavio is a policeman (a representative of state power), Donna Anna's father may perhaps be (judging by his elegant attire at the opening of the opera) a Mafia don, and Donna Elvira can quite plausibly be read as a poor little rich girl, whose slumming and love of a lower-class "bad boy" have, among other things, led her into addiction.

The second part of this essay will discuss the theoretical background of Sellars's stagings, and the techniques used to implement them, as well as aspects of characterization, the coordination of movement and music, musical performances, and performance practice.²¹

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1. From an interview with Richard Trousdell, cited in Trousdell, "Peter Sellars Rehearses 'Figaro'," *The Drama Review* 35:1 (Spring 1991): 66–89, here 83.
2. The Sellars productions are released by Decca, and the Glyndebourne and Drottningholm sets by Arthaus-Musik. As of this writing, the Drottningholm set is not available as such in the United States, although the videos are available individually. *Le nozze di Figaro* is available on video from Image Entertainment in a 1981 production from Drottningholm, likewise conducted by Östman.
3. Sellars's Summerfare productions of *Don Giovanni* and *Così* grew out of his earlier stagings of these operas in, respectively, 1980 (Manchester, New Hampshire) and 1984 (at the Castle Hill Festival in Ipswich, Massachusetts). For a good summary of Sellars's theatrical career and his work as an opera director up to 1990, see David Littlejohn, "Reflections on Peter Sellars's Mozart," *Opera Quarterly* 7 (1990), 6–36, here esp. 6–13. Essential to any consideration of Sellars's Mozart stagings is Trousdell, "Peter Sellars Rehearses 'Figaro,'" which discusses in detail the theoretical underpinnings of Sellars's approach, all in the context of Trousdell's observation of rehearsals for the original Summerfare production of *Figaro* in 1988.

4. "Classical View: When Auteur Meets Opera, Opera Loses," *The New York Times*, 9 December 1990), accessed on-line at <http://query.nytimes.com/gst/fullpage.html?res=9C0CEFDE153AF93AA35751C1A966958260> on 15 January 2007.
5. Andrew Clements, "Peter Sellars as Seen on TV," *Opera* 42:6 (June 1991): 641–44.
6. Don Shewey, "Awake and Sing: Peter Sellars' Mozart Operas at Pepsico Summerfare," *American Theatre* (1989), accessed on-line at http://www.donshewey.com/theater_reviews/mozart_operas.html on 13 January 2007. Trousdell, "Peter Sellars Rehearses 'Figaro'," 68–69, gives an interesting juxtaposition of extracts from positive and negative critical reaction to the Summerfare productions. Perhaps the strongest proponent of Sellars's opera stagings in the 1980s and early 1990s was Andrew Porter, writing mostly in the *New Yorker*. See especially his reviews in that magazine in the issues of 20 August 1984 (pp. 80–81), 10 August 1987 (66–69), 15 August 1988 (63–64), 6 February 1989 (101), and 21 August 1989 (70–75). See also Porter's "Mozart on the Modern Stage," *Early Music* 20:1 (February 1992): 132–38, here esp. 135–37.
7. Sellars's synopsis of *Don Giovanni* refers to Giovanni's having abandoned Donna Elvira "after three days in Portchester [*sic*]." While there, perhaps they ate at Despina's diner.
8. The Austrian technical crew is nowhere mentioned in Marcia J. Citron's analysis of these videos: "A Matter of Time and Place: Peter Sellars and Media Culture," chapter 6 in her *Opera on Screen* (New Haven and London: Yale University Press, 2000). Citron assumes throughout her analysis that Sellars controlled the editing of the videos, but provides no documentation for this assumption.
9. Littlejohn, "Reflections," 21.
10. Bruce Duffie, "Conversation Piece: Director Peter Sellars [*sic*]," *The Opera Journal* 25:2 (1992): 43–56, here 51.
11. Littlejohn, writing of the 1989 productions, mentions that the women are admiring pictures in magazines during the duet; see his "Reflections," 18. A photograph of this scene, with Fiordiligi holding a copy of *GQ*, is reproduced on p. 19 of Littlejohn's article.
12. I am grateful to Jennifer Moore for this observation.
13. For complaints about the accuracy of the subtitles, see for example Clements, "Peter Sellars as Seen on TV," 642, where, however, he gives only one rather poorly chosen example.
14. I owe this point to Jennifer Moore, in reference to a recent production by the New England Conservatory.
15. See Littlejohn, "Reflections," 25.
16. Littlejohn, "Reflections," 16. Littlejohn also discusses the blunt depiction of sexuality in Sellars's Mozart productions; see "Reflections," 31–32.
17. A photograph of this point in the staging is reproduced as figure 10 in Trousdell, "Peter Sellars Rehearses 'Figaro,'" 84. Trousdell (p. 85) points out that the Count's action creates a "hideous visual pun . . . making Susanna already appear grotesquely pregnant."
18. I am grateful to Jennifer Moore for pointing out the social contrast between the makeup of Susanna and that of the Countess.
19. On the class implications of the set of the first act, see Trousdell, "Peter Sellars Rehearses 'Figaro,'" 75–77.
20. Littlejohn, "Reflections," 16. Later in the article, Littlejohn expresses some discomfort with the apparent discrepancy between the ghetto setting of *Don Giovanni* and the appearance in the original text of such terms as "cavaliere," "sua eccellenza," and "palazzo" ("Reflections," 24). But surely these words can be read ironically in this context.
21. I am grateful to Isabelle Emerson and Bruce Alan Brown for providing me with the opportunity to undertake this essay, and to Bruce Alan Brown for his comments on a late draft. I have benefited tremendously throughout from discussions with Jennifer Moore, who also made a meticulous critique of the final draft of the first part, saving me from many careless errors, especially in the Italian.

Marjorie Weston Emerson Prize

This prize of \$500 established by Isabelle Emerson in memory of her mother, Marjorie Weston Emerson (1914–1988), will be awarded annually for the best edition, book, or article about Mozart published in English during the preceding calendar year.

The selection will be made by a committee appointed by the Board of the Mozart Society. Works may be nominated (or submitted) for consideration by publishers, authors, members of the Society, and other interested persons.

Deadline for submission of materials will be 1 May (or as otherwise determined by the committee). Submissions and nominations should be sent to

MSA Business Office
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The winning entry will be announced in the August issue of the Society's *Newsletter*, and the prize will be presented at the Society's annual meeting in the fall.

The committee reserves the right not to award the prize in a given year.

A Pope, a Prophet, and the Politics of Mozart's *Idomeneo* in Berlin

News reports from Berlin during the last few months of 2006 chronicled the cancellation and then the reinstatement of a production of *Idomeneo* by the Deutsche Oper. But although it has become well known that the production involved a scene that displayed the severed head of the prophet Mohammed, the broader content

containing such a controversial scene, should have provoked this sort of reaction is due to a convergence of separate factors, some of local significance, some global in their impact, all involving highly emotional issues relating to cultural identity and politics. One such factor is the controversy over the status of Turks in Germany and

provoking discussions in the German media as to whether journalism and now art have a moral obligation to censor themselves, particularly with regard to minorities and religiously sensitive issues. Should the press refrain from reprinting offensive texts or images, even when they make international news?



Charles Workman as Idomeneo during a dress rehearsal for Mozart's "Idomeneo" at the Deutsche Oper in Berlin, 2003 file photo by Mara Eggert.

of the scene and its context within the production as a whole have been under-reported. Nor are the broader cultural and political issues that made the production so controversial widely understood outside Germany.

One of the most prominent topics in the German national media during the past six months has been the freedom of art (*Freiheit der Künste*). The initial cancellation of the production, out of fear of terrorism by offended Islamic extremists, generated a furious public uproar, not because *Idomeneo* is so beloved, but because to Germans it meant compromising their cultural values. Even in Germany, the media rarely explained the message of Mozart's opera or what role the disputed scene played in the production. The scandal produced uninformed, highly emotional reactions from the public; politicians and religious leaders took advantage of the debate to promote their personal agendas. Instead of examining *why* freedom of art should be defended, the focus shifted to debates over the freedom of speech versus respect for religious feeling, with a focus on Islam.

That an opera production, even one

their integration (or lack of it) into German society. There are over three million people of Turkish origin in Germany, and Berlin has the largest population of Turks of any city outside of Turkey. Many are unemployed and come from rural districts; the murder two years ago of a young Kurdish woman from Turkey by her brothers, for leaving her husband and failing to wear a head scarf, provoked a national debate concerning forced marriages among Muslim families living in Germany and intolerance toward women. A two-year discussion of the integration of Turkish Muslims into German society, organized by the German interior minister Wolfgang Schäuble, was initiated in September 2006 with a major conference on Islam in Germany

Better known in the West was the violent reaction throughout the Islamic world to the cartoons published in the Danish *Jyllands-Posten* in September 2005. The cartoons were directed at Muslims who "reject modern secular society," and were accompanied by a statement against self-censorship in consideration of religious feeling. *Idomeneo* was initially cancelled for fear of a similar reaction,

As is well known, violence also erupted across the globe as a result of an address on 12 September 2006 given by Pope Benedict XVI. The Pope quoted a letter, written by a late fourteenth-century Byzantine emperor to a Persian scholar, which described Islam as evil and inhuman. The highly abstract lecture, given at the University of Regensburg, where the pope was formerly professor of theology, concerned the relationship between rationality and belief in Christianity, not Islam. Political manipulation of the Pope's words resulted in the murder of a nun in Somalia, the burning of German flags and effigies of the Pope in Pakistan and Iraq, and threats from Al Qaeda. Yet the talk was awarded "Speech of the Year" by the Seminar for General Rhetoric at the University of Tübingen for attracting an unusual amount of world-wide attention and formulating an answer to the correct way to deal with religious fundamentalism.

Closer to home, and more immediately impacting on the Deutsche Oper, are Berlin's ongoing economic crises. The city's deficit has reached sixty billion euros, unemployment is high, and deep cuts must be made in the budgets of its primary cultural institutions. One result is a delay in filling vacant positions: at the Staatsbibliothek zu Berlin, the long-time chief of the music department, Helmut Hell, retired in December 2006 but will not be replaced until at least September 2007. Nevertheless construction of a large new general reading room in the central courtyard is underway.

With such a rich cultural life to support but so little money, Mayor Klaus Wowereit has provocatively dubbed the city "poor but sexy." Because of the city's complicated political history, Berlin has no fewer than three major opera houses. Wowereit prefers to support two top-notch operas rather than provide inadequate support for three. He

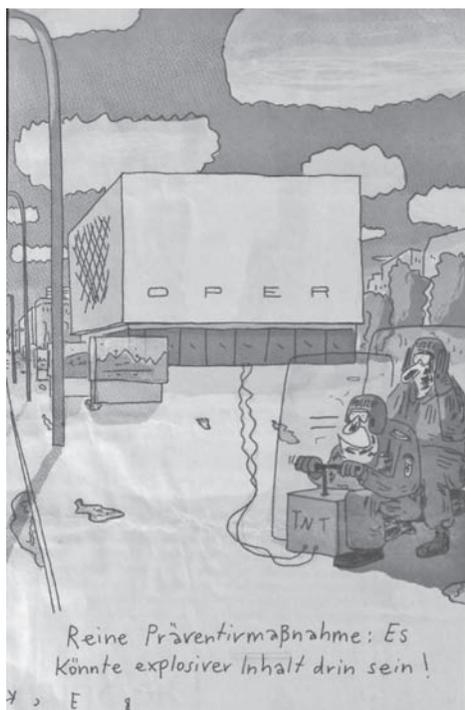
argues that if the federal government were to accept financial responsibility for the Staatsoper, Berlin could afford to support the other two.

Each of the three opera houses maintains a distinct identity and artistic agenda. The Staatsoper on Unter den Linden, founded in 1742 as the Italian opera house of King Frederick II of Prussia, has enjoyed special prestige since Daniel Barenboim's accession in 1992 as general music director. The Deutsche Oper was founded in 1912 as a democratic, bourgeois counterpart to the royal opera. Its theatre, on Bismarckstrasse in Charlottenburg, was destroyed by allied bombings in 1943 and rebuilt in 1961; as West Berlin's major opera house at that time, the new building was designed to be suitable for performing works of Richard Wagner. The third opera house, that of the Komische Oper, was built in 1947 from the ruins of a pre-war operetta theatre in East Berlin near the Staatsoper. It distinguishes itself by performing all operas in German and by presenting standard repertory in realistic modern settings, often with highly provocative staging.

In 2004 the financial administration of the three houses was consolidated under a common foundation (*Opernstiftung*), which allowed each house to maintain its artistic autonomy under a general director (*Intendant*). The Deutsche Oper, which was to have been eliminated, was saved by the federal government's decision to take full financial responsibility for several of Berlin's museums and academies. Still, the reorganization left the Opera Foundation with a budget that is being reduced by about seventeen million euros over six years. Michael Schindhelm, director of the Opera Foundation, has proposed changing the Deutsche Oper from a repertory theatre, in which productions alternate throughout the season, to a quasi-seasonal theatre. The director of the Komische Oper was the first to speak out against the reforms, asserting that Schindhelm's plan would usurp power and eliminate individuality from the houses. Kirsten Harms, director of the Deutsche Oper, argued that the change would create additional expense, not savings. Barenboim has described Schindhelm as "the right man for the wrong solution," and Monika Güters,

cultural spokesperson for the Conservative Party, called the Opera Foundation a *Geburtsfehler*. Schindhelm, whose reform plan was severely criticized by the mayor, has announced his resignation, effective 15 February 2007.

But a November 2006 ruling by the Federal Constitutional Court eliminated the possibility of additional financial support for Berlin from the federal government, and at the same time the Federal Secretary for Culture rejected Wowereit's alternative plan to add the Staatsoper to the list of Berlin institutions under federal sponsorship; other German states oppose



"Stunde der Feiglinge," *DIE ZEIT*, 5 October 2006 (No. 41), in the section *Feuilleton*.

"Purely preventative measures: there could be explosive content inside."

raising Berlin to the status of German cultural capital or the Staatsoper to that of a national opera.

Germany's third largest opera house after those of Munich and Baden-Baden, the Deutsche Oper is known for its updated productions of standard repertoire as well as performances of rarely seen works. In December 2003 it mounted a radical new production of Mozart's *Idomeneo* directed by Hans Neuenfels; the premiere took place during the season

prior to the appointment of the Deutsche Oper's current artistic director, Harms. At the time, Neuenfels's *Idomeneo* attracted little attention.

Harms is not only the first woman director appointed to the Deutsche Oper, she is the first woman to direct an opera house in Berlin. She has carried out physical renovations, adorning the boxy, uninviting facade of the building with fluttering, gold ribbons. Harms scheduled a repeat of Neuenfels's production of *Idomeneo* as a matter of course.

An anonymous telephone call to the police raised the possibility that the revival of Neuenfels's *Idomeneo*, scheduled for October 2006, might lead to an attack on the opera house by Islamic extremists. An initial police analysis concluded that, although no threat was imminent, the displaying of the decapitated head of Mohammed could provoke devout Muslims. Berlin's Senator for the Interior, Ehrhart Körting, telephoned Harms while she was on vacation and informed her of the potential danger. According to Harms, he advised her to change or cancel the production. After she and Neuenfels decided that the controversial final scene could not be cut, she informed Thomas Flierl, Senator for Culture in Berlin, that she would cancel the performance. Her letter to the Senator was not answered for ten days. By then, although Harms had attempted to remove the production quietly, the press had already run the story.

In the face of massive criticism, the local government abandoned her. Harms, though quite alone stood unwaveringly by her decision. A second police analysis determined that there was no concrete evidence to fear terrorism on the opera house. Harms offered to return the production to the program if given the proper security and police protection. Among the chorus of protestors was Chancellor Angela Merkel, who declared the quick leap to self-censorship intolerable. Joining her were interior minister Schäuble, local politicians, theater directors, and the international press. A typical refrain was "no hasty submission; no folding under pressure; no cowardice before the threat of terror!" ("Die Stunde der Feiglinge," *Die Zeit*, 5 October 2006;

continued on page 14

Idomeneo

continued from page 13

see cartoon). Yet the same article pointed out that many of the loudest protesters were simply masking their own insecurities “like a *Jägerchor* in the dark forest mustering up courage when it hears a frightening sound in the wood.”

Several weeks earlier, when speaking to journalists about the reprinting of the Danish caricatures of Mohammed, Merkel had advised them to consider how their publications might resonate in the rest of the world; thus her reaction to Harms appeared to some like an about-face. German politicians who cried out in defense of artistic freedom include some who have otherwise been among the first to want to define its limits. The Conservative majority leader in Bavaria, Joachim Herrmann, confused the two positions by vociferously condemning the cancellation while pleading for a bar on the artistic “excesses” of an artist like Neuenfels. Schäuble invited the entire Berlin conference on Islam to a performance of the production, as a “demonstration of tolerance and unity,” but several Muslim leaders rejected the invitation, saying they did not wish to be used as Schäuble’s political instruments. Others dubbed the opera “hostile to religion” and “tasteless.”

In the interim, Mozart’s *Le nozze di Figaro* was scheduled in lieu of *Idomeneo*. The opening on 8 November was not well attended. Though a number of students took advantage of the availability of many choice seats, most were unaware that *Idomeneo* had initially been scheduled for that particular evening. A medical student at Humboldt University described Harms as a “coward” to this writer when asked his opinion about the scandal, though he knew almost nothing of the opera itself. His date, on the other hand, jumped to Harms’s defense. Both were shocked and embarrassed to learn that the story had reached the American news media.

Idomeneo was rescheduled for performances on 18 and 29 December. Shortly before the performance, the decapitated gods’ heads disappeared and new ones had to be fashioned. Opera goers were advised to arrive thirty minutes early, due to heightened security. Some

two hundred journalists were present, with cameras rolling, and police roamed the perimeters. Berlin’s political elite appeared in full strength, and outside a lone Christian protester silently bore a sign that read “Freedom of Art or Jesus Christ?” Inside, opera goers patiently opened bags and removed coats as they passed through airport-style security devices. Most found the scenario mildly amusing. The performance began thirty minutes late. Muslim spokesmen who attended did so willingly, both to show solidarity and to take advantage of the political limelight, noting that the production was equally offensive to Christians.

Following the performance, opera goers were invited to observe a special television broadcast live from within the opera house. The panel of speakers included a Muslim spokesman who had boycotted the performance on principle. He indicated that he had no interest in knowing what the opera was about and did not attend because of its hostility to religion. The Christian protestor mentioned above attempted several times to enter the discussion, but desisted when asked to refrain. He satisfied himself by using a score of *Idomeneo* to block a television projection of Mohammed’s head.

The Production

Neuenfels’s *Idomeneo* boldly modernizes Mozart’s message of man’s self-determination. It is conceived in the “spirit of the enlightenment,” which Neuenfels defines as “a strong belief in the individual, in the responsibility of the individual” (Deutsche Oper, *Idomeneo*, program booklet, 18). Radical, unsettling, at times puzzling, Neuenfels’s production is deeply intellectual, revealing occasional strokes of genius; it is even more relevant now than it was at its conception. On the other hand, it would be hard to imagine wanting to see it a second time.

In Act 3, Neuenfels adds three figures to the libretto’s ancient god Neptune: Buddha, Jesus Christ, and the prophet Mohammed. By veiling the prophet, he shows respect for the Muslim custom of not portraying the prophet’s image. Remarkably, Moses is not represented. These figures, present from the sixth

scene onward, actively participate via pantomime.

In this production, the gods collectively wreak havoc on Crete to punish Idomeneo for failing to sacrifice his son Idamante. The citizens revolt, committing cruel, degrading acts and murders, which are supposed to mirror Idomeneo’s own inner chaos. At this point Neuenfels makes another revision, though its purpose is less clear: the role of the high priest of Neptune is subsumed under the role of Arbace, Idomeneo’s advisor.

When Idomeneo is brought to the temple to sacrifice Idamante, the religious figures pass a sword to the king, threatening him each time he resists. In the original libretto Neptune is present, but only as a statue. Idamante’s readiness to die for the salvation of mankind weakens the power of the religious figures; to symbolize this, Neuenfels has them remove their sacred apparel to reveal mostly naked bodies. Neptune, portrayed as a svelte gay merman, has already spent the entire opera wearing little more than iridescent green paint and long, finely braided hair à la Bo Derek; he now lays down his trident and removes the large, flaccid green fish that he has worn slung over his shoulder like a mink stole.

Ultimately the oracle—a large loudspeaker—descends like a *Deus ex machina*. When the oracle decrees that the gods are satisfied and that Idamante is to become king, the defrocked and now entirely impotent religious figures exit with lowered heads. Neuenfels then introduces another dramatic alteration: Idomeneo eyes the loudspeaker, raises a pistol, takes aim, and shoots it. The act possibly represents a more complete victory of man’s self-determination. But even this does not satisfy Neuenfels’s *Idomeneo*. The final scene—a silent epilogue that is a completely new addition—is performed in lieu of Idamante’s coronation and Mozart’s ballet music. *Idomeneo* has gone mad. He returns to the stage smeared with blood, having just murdered the four religious figures. One by one, he removes their severed heads from a sack and places each on a stool. He cackles madly as the curtain falls.

In an interview two days before the performance, Neuenfels explained the

meaning of the epilogue and complained of its superficial treatment by the media:

It strikes me just how many have joined in the discussion without having seen or understood anything. Opera is much too complex a matter—and my productions of opera built upon too many connections—to be understood by reducing them to a final scene of only thirty seconds. Of course, Mohammed is not killed in Mozart's original, but the opera, which concerns a mortal king battling a god, has to do with the questioning of political and sacred authority. And Mozart, in spite of the genius of his musical and dramatic leaps, surrendered to the convention of carnival opera at the Munich court. Everything ends well, and there follows a twenty-minute ballet of homage that at first I wanted to have performed. Until I realized that this music says absolutely nothing to me, and that I must create a different final commentary. (*Berliner Morgenpost*, 16 December 2006)

Ilija's resolve to die in place of Idamante was neither implied nor expected by the gods, and Neuenfels defines this as the decisive moment of the opera. "Nothing else can happen," he says. "The gods must retreat in the face of so much individual initiative. They are no longer active, but reactive." The entry of the oracle at this point is not operatic convention, he argues, but rather the only possibility: it "is an authority that is neither god nor man. It is independent of both authorities." To him, the oracle signifies "the energetic power" that exists in human consciousness and which "results from the resolutions of man." (*Idomeneo*, program booklet, 17). Just how the shooting of the oracle agrees with this conception remains unexplained, but the action creates the dramatic tension needed to introduce the epilogue.

The eclectic and incoherent costuming at the performance vividly portrayed Neuenfels's overarching conception of *Idomeneo*:

The Opera [is] like a journey through time, a balance between antiquity, baroque, and the present.

This is the aspect of incoherence and fragmentation that continuously breaks up, and is present in, the world design (*Weltentwurf*) of which I speak . . . not only in the libretto, but also in the music." (*Idomeneo*, program booklet, 15).

In this production, Idomeneo, slightly unkempt and in casual black apparel, could be just about anyone walking the streets of New York. Idamante, sung by petite Mohiko Fujimura in a three-piece pin-striped suit, could have been a hip young Japanese businessman. Ilija, tall and strong-boned, was ill-matched visually with Idamante. In a modest black dress with white collar, she appeared to have stepped out of a convent. Elettra was portrayed like an edgy young Berliner, with short, spiky hair, but the wagon she pulled was like that of a homeless person. At the other extreme was the chorus, adorned with stylized baroque wigs and clothed in neon-colored, caricatured court attire. The ladies were especially striking in their long gloves and awkward hoop skirts, apparently of rubber, that threatened to flip up embarrassingly at any false move. In the temple, the chorus switched to identical black attire, wigs, and lipstick. Arbace, a virtual Elton John impersonator, donned long sequined tails and top hat.

With international attention focused expectantly on the Deutsche Oper, one might have expected an outstanding performance. Unfortunately, with the exception of Fujimura, the singers on this evening did not meet the standard of a world-class opera house. Raúl Giménez (Idomeneo) could not execute his coloratura passagework in tempo and repeatedly fell behind the orchestra. The orchestra often covered Nora Simon (Elettra), whose pretty but small voice was plainly overtaken by the rage arias. Nicole Cabell (Ilija) sang sensitively, but her acting was awkward and wooden. The lackluster orchestra directed by Ralf Weikert displayed none of the legendary refinement of the original Mannheim ensemble, which made Neuenfels's exclusion of Mozart's glorious, concluding orchestral suite a bit less regrettable.

Following so much pre-performance hype, the final scene with the rolling heads

was simply anti-climatic. As Idomeneo approached stage front with his bloody bag, the audience held its collective breath. But apart from an isolated "boo" and a competing "bravo" from the loge, nothing happened. The house did not sell out that evening, but the audience applauded, vigorously and long, surely to demonstrate approval that the *Freiheit der Künste* had prevailed.

Most German reviewers expressed utter disappointment over the quality of the instrumental and vocal performances. Axel Brüggemann of the *Frankfurter Rundschau* (20 December 2006) was the most biting. For him, the performance was the biggest part of the giant scandal. He described the performers as "simply unbearable" and the singers "mediocre to downright miserable." "The conductor of the orchestra," he wrote, "could not have led a drier and more anachronistic performance of Mozart . . . The weakened Harms not only missed the chance to display her house as a major German opera and to silence her opponents . . . but she didn't even manage to match the rare public attention to opera with an adequate musical and visual performance."

The future of Berlin's opera houses remains unclear. Certain, however, is that although Germans deeply desire tolerance and integration, they are not going to give up their cultural values, freedoms, or constitutional rights to achieve it. Germany currently occupies the rotating position of president of the European Union, and *Idomeneo's* message of Enlightenment may not have been far from Wolfgang Schäuble's thoughts in a provocative speech he gave in Brussels in January 2007: "There are parts of the Muslim world where historical Enlightenment still needs to be implemented," said the minister. ". . . We understand that Islam is part of Germany with equal rights. But that also means they need to accept the fundamental rights and obligations of our society."

—Mary Oleskiewicz,
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University of Massachusetts Boston

I wish to thank the Alexander von Humboldt Foundation for their generous support of a year-long Research Fellowship in Berlin during 2006–2007.

Book Review

David Hurwitz, *Getting the Most Out of Mozart: The Instrumental Works*, Unlocking the Masters Series, No. 3. (Pompton Plains, NJ: Amadeus Press, 2005). ISBN: 2004018847. \$19.95 (paperback, with accompanying CD).

Mozart is really the only “classical” composer to also belong to contemporary popular culture. Just about everyone in the Western world has probably heard of Mozart, and lots of people have seen the film *Amadeus*: Mozart’s musical genius fascinates anyone the least bit curious about the human mind and how it works. “Classical music” has also come to mean “classy,” “grown-up,” intellectual music to what must be a fairly large group of people. This has resulted in some pretty interesting (and not a few rather silly) offerings in the case of Mozart, deceptively the most accessible of the “classical” composers on account of his name recognition: my favorite CD title in this line has got to be *Mozart for Massage* (Philips B0000041NR, 1997). CDs of this sort tend to be Mozart lite: short, cheerful, tuneful pieces or pretty, calming melodies. Although the music found on such compilations provides a sadly narrow view of the composer, I think that Mozart might have enjoyed being a “cross-over” composer and a cultural icon, and seeing that aspects of his music appealed to people of many different conditions and backgrounds even centuries after his death.

David Hurwitz’s book fills a gap, and one that again looks to something basically human in all of us—curiosity. Someone who knows little of music beyond pop songs can get sucked in and become intrigued by even short bits of Mozart’s music, and suddenly desire to know more. And pop music can provide a basis for beginning to listen to and starting to understand Mozart’s music at a deeper level. The basic elements of pop music are often melody, texture, and rhythm, and these are precisely the things that Hurwitz emphasizes in his book. I think he does a good job. His tone is light and reassuring, as if he’s saying “none of this is as difficult as you might think—don’t run away yet.” He is also careful never to give the listener too much to do at once. He begins with a short introduction to Mozart’s music (this is

where I find I have the most quibbles with what he says—but more on this below), then some basic explanations of forms and concepts and some tips for listening. All of this is quite straightforward, sensible, and easy to grasp. I wish, though, that he had devoted a little more attention to concepts of harmony. It doesn’t need to be difficult or involve numbers—but the concepts of dissonance and resolution, of keys and modulation should be addressed a bit more thoroughly. Hurwitz finds himself unavoidably talking about these things later, in his discussion of individual works, and I don’t think he has adequately prepared his readers.

The rest of the book consists of short essays on a selection of individual works organized by ensemble: piano quartets, string quartets, etc. These are meant to be read in conjunction with listening, and many of them are quite insightful, often pointing out things that are simple, but significant. For example, in his discussion of the opening movement of the string quartet in D minor, K. 421, he describes the exposition as a progression from darkness to light, and points out the effect of the increasingly fast notes of the accompaniment and melody: “The opening tune gives off a feeling of deep sadness . . . the second subject is in a bright major key, but even more significantly, its accompaniment has sixteen notes to the bar as opposed to the opening’s eight, so that although the tempo is the same, the music seems to double in speed. The positively ethereal cadence theme that brings the exposition to a close is faster still, twenty-four notes per measure, and played in the upper registers of the instruments that have the melody” (pp. 75–76). In this sample one might also observe that some knowledge of musical terminology is assumed.

I have a number of small quibbles with descriptions of instruments and other details, but I most wish that Hurwitz had matter-of-factly built in ideas of scholarship and performance practice as essential to the understanding of Mozart and his music. Scholars seem to be viewed as troublemakers—those people who messed up Köchel’s numbering system and made it hard for the author (and his readers) to figure out which piece is which.

And they keep making those “it’s all wonderful” complete editions (page 4)—trying to make everything of equal value, he suggests, in an echo of the complaints of those who have railed against the modern idea of expanding horizons in education. But that, of course, is not how scholars see complete editions, either of scores or recordings: we want to include everything in order to help us understand the composer and the music as fully as possible, and we want to do it all as well as we can, making use of all the means we have, including new developments in scholarship, out of respect for the composer’s accomplishments. The term “period instruments” appears in quotation marks on page 1, as if it’s something odd, and although the accompanying CD includes a number of enjoyable performances, as well as several that seem rather old fashioned and ponderous (symphony performances by the Chicago Symphony from the early 1980s), there is only a single short piece with period instruments. Hurwitz thinks highly of the “Gran Partita,” K. 361, and mentions it a number of times as an example of Mozart’s genius in scoring and love of wind instruments; a good performance on period instruments, with their vibrant and individual colors, would have made his point even more strongly. It would be nice to think that Mozart’s new devotees are getting off to a really good start.

All in all, I’d say that this book does a good job at what it sets out to do, and that it’s a welcome and useful publication, especially given its modest price. It could be recommended to people just beginning to enter the world of Mozart’s music, and I could see using it for an undergraduate class of non-majors, or for an adult class, although in both cases some further explanation of musical terminology would be required before the students could get the most out of it.

—Janet K. Page
Scheidt School of Music
University of Memphis

Abstracts of Papers to Be Delivered at the Mozart Society of America Session during the Annual National Meeting of the American Society for Eighteenth-Century Studies Atlanta, Georgia, 22–25 March, 2007

Isabelle Emerson
(University of Nevada, Las Vegas)
Session chair

Laureen Whitelaw
(Northwestern University):
Mozart Sonatas and the Impact of the Pianoforte

There have been innumerable studies comparing early pianofortes to modern pianos, but few have noted the impact of the pianoforte on late eighteenth-century solo clavier composition. The pianoforte was still an instrument of inferior status in Austria and Germany, vis a vis the harpsichord or clavichord, until its mechanics underwent significant improvement at the end of the century. With Stein's technological advances in the pianoforte's escapement mechanism, the young Mozart proclaimed the instrument's new and exciting capabilities in his famous 1777 letter. But did these advances produce any compositional evolutions? By analyzing Mozart's "Salzburg" sonatas (K. 279–284), and contrasting them with the "Mannheim-Paris" sonatas (K. 309–311) written three years later following his increased exposure to the pianoforte, one may see the impact of improved dynamic gradation, quick and even attack, and lessened resonance. This study will show that there was, indeed, significant change between the sonatas, including an increase in virtuosic freedom with the ability to produce prolific ornamentation, clear and precise articulation, deeper emotionalism and expression, and fuller texture. In the research process and analysis of the contextual setting, it also reinforces other studies which suggest that the early sonatas (prior to K.284) were most probably written with the clavichord in mind. This study brings needed focus to an area that is often overlooked in favor of a composer's personal involvement in compositional progress: the impact of improved technology.

Roye Wates
(Boston University):
Freemasonry and the English Garden: Some Thoughts on Mozart and the Pastoral

As Wye Jamison Allanbrook (*Rhythmic Gesture in Mozart: "Le nozze di Figaro" and "Don Giovanni,"* 1983) and Edmund Goehring (*Three Modes of Perception in Mozart: the Philosophical, Pastoral, and Comic in Così fan tutte*, 2004) have demonstrated, the pastoral assumed increasing importance for Mozart during his years in Vienna. Molding its well-worn clichés into a highly distinctive personal idiom, he employed it in works both vocal and instrumental, secular as well as sacred, most often, I believe, to evoke a biblical Eden or Kingdom of Heaven rather than a pagan Arcadia. His models for this were surely Bach and Handel; but what triggered his deepening fascination with the pastoral in the first place? I will suggest two surprising sources, both of profound significance to him and both offering glimpses of paradise on earth: Freemasonry and the English Garden. Through musical, biographical, and visual evidence—some of it admittedly circumstantial—I will argue that these two concurrent, interrelated movements may well have inspired his striking turn towards the pastoral at key moments in a wide variety of works, from *The Marriage of Figaro* to the Requiem.

Call for Papers

**Mozart Society of America Session during the Annual Meeting of the
American Society for Eighteenth-Century Studies
Portland, Oregon, 27–30 March 2008**

Proposals for papers are invited for the MSA session during the thirty-ninth annual meeting of the American Society for Eighteenth-Century Studies. Presentations on any aspect of Mozart studies will be considered, although topics underrepresented in ASECS (such as the Enlightenment in German-speaking lands) are particularly welcome. Proposals (250 words) should be sent by 25 September 2007 to Edmund J. Goehring, 30-624 William St., London, ON N6B 3G2 Canada; e-mail: egoehrin@uwo.ca.

News of Members

Bruce Alan Brown published the “Musicological Introduction” to Wolfgang Amadeus Mozart, *Idomeneo, K. 366, with Ballet K. 367: Facsimile of the Autograph Score, Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W. A. Mozart 366, 367, 489 and 490)* (Los Altos, Cal.: Packard Humanities Institute; Kassel: Bärenreiter, 2006), 3:9–20, 3:29–41 (translation). He also presented a paper, “Leporello’s ‘catalogue’ aria: The French connection,” at the annual meeting of the American Society for Eighteenth-Century Studies (ASECS), Montréal, Québec (March/April 2006); and at a conference “Mozart e la filologia del testo,” Università di Pavia, sede di Cremona, Italy (May 2006), and he was program chair for the third biennial conference of the Mozart Society of America: “Mozart’s Choral Music: Composition, Contexts, Performance,” Indiana University (February 2006).

Jane Schatkin Hettrick completed editions of Antonio Salieri’s largest cycle of liturgical music: the plenary Mass in C, with gradual (*Venite gentes*), offertory (*Cantate Domino*), and also a Te Deum—all for double chorus. These works received their first modern performance in Vienna in November 2006 as the featured concert of the symposium “Antonio Salieri – Zeitgenosse W. A. Mozarts, Hofkapellmeister und Musikpädagoge.” At the symposium, she also gave a paper, “Antonio Salieris doppelchörige Kirchenwerke für ein kaiserliches Dankfest.” Dr. Hettrick’s report on the entire conference will appear in the next issue of the Newsletter of the Society for Eighteenth-Century Music. Her article “Music in the Celebrations of Franz’s 1804 Assumption of the Austrian *Kaiserwürde*, as Reported in the *Wiener Zeitung*” was published in the (RISM-Österreich) book *Figaro Là, Figaro Quà—Gedenkschrift Leopold M. Kantner (1932–2004)*.

Dale Higbee led the Carolina Baroque in “Handel at the Opera House,” the opening concert of its nineteenth season. Two concerts will follow: “18th Century Genius: Bach, Handel & Mozart” and “Handel in Italy.”

Kathryn L. Libin received promotion to associate professor with tenure at Vassar College as of 1 July 2006. Her book, *Instruments and Idiom in Mozart’s Keyboard Concertos*, will be published by Indiana University Press as part of their series Publications of the Early Music Institute.

Mary Sue Morrow received an NEH Collaborative Grant for 2006–2008 for work on *The Eighteenth-Century Symphony*. This will be the first volume in the series *The Symphonic Repertoire*, begun by A. Peter Brown (Bloomington: Indiana University Press, 2002–).

Bertil van Boer’s critical edition of *Aeneas in Carthage* by Joseph Martin Kraus was performed at the Württembergische Staatsoper in July 2006.

Christoph Wolff was awarded the first annual Royal Academy of Music Bach Prize. The prize, established by the Kohn Foundation to be presented by the Royal Academy to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of J. S. Bach, was presented at the Academy on 16 October 2006.

Laurel E. Zeiss was awarded tenure and promoted to associate professor by Baylor University. In January 2007, she presented a paper, “The Final Scenes of Mozart’s *Die Entführung aus dem Serail*: Egalitarian? Absolutist? Or Pragmatic?,” during the British Society of Eighteenth-Century Studies Annual Meeting at Oxford University.

Mozart Society of America Founding Members

The following list includes all founding members who continue to be active in the Mozart Society.

Wye J. Allanbrook	Robert Levin	Harold Schiffmann
Richard Benedum	Seymour Lipkin	Harrison Slater
Bruce Alan Brown	Kay Lipton	Maynard Solomon
Bruce Cooper Clarke	Marita McClymonds	Jane Stevens
Malcolm Cole	Alyson McLamore	Jessica Waldoff
Alessandra Comini	Mary Sue Morrow	Roye Wates
Dexter Edge	Eric Offenbacher	Piero Weiss
Isabelle Emerson	Joseph Orchard	Christoph Wolff
Carole Fabricant	Jane Perry-Camp	Lawrence Wolff
Stephen Fisher	John Platoff	Neal Zaslav
Edmund Goehring	Adena Portowitz	Laurel Zeiss
Baird Hastings	Harold Powers	
Daniel Heartz	John Rice	Jan LaRue†
Dale Higbee	Robert Riggs	Eugene Wolff
Peter Hoyt	Charles Russell	

Reviews Editor

Dexter Edge, a longtime member of the MSA, has agreed to serve as Reviews Editor for the *Newsletter*. As in the past, materials to be reviewed are not limited to books but include CDs, DVDs, and occasionally live performances. If you are interested in writing reviews, please contact the Reviews Editor as follows:

Dr. Dexter Edge
dexedge@comcast.net
23 Johnswood Rd.
Roslindale, MA 02131
(617) 325 4386

Study Session

continued from page 1

actions (*stoss* and *prell*) and furbished with hand stops as well as knee levers. Through sound and images he will report on this exploration of “old” and “new” in an instrument that invites us to revise and enrich our notion of “the Viennese fortepiano” in relation to Mozart’s music.

Tom Beghin is Associate Professor of Music at McGill University and an internationally active performer. He contributed essays to the *Cambridge Haydn Companion* (2005), *19th Century Music* (2000) and *Haydn and His World* (1997), and is at present co-editor of *Engaging Rhetoric: Essays on Haydn & Performance* (forthcoming). He has released CDs of music by C. P. E. Bach, Mozart, Haydn, Beethoven, Moscheles, Zelter, and Mendelssohn, and is recording the complete solo works of Haydn, a collaborative project at McGill University that matches types of keyboard and rhetoric with historically inspired acoustics. Originally from Belgium, he holds a doctorate from Cornell University.

About the Contributors

Dexter Edge has been awarded an ACLS grant for 2006–2007 to write a book entitled *The Genesis of Mozart’s “Le nozze di Figaro.”*

Mary Oleskiewicz is currently a Fellow of the Alexander von Humboldt Foundation and is carrying out research in Berlin on Johann Joachim Quantz and music at the Prussian and Saxon courts during the eighteenth century. Since 2001 she has been assistant professor of music at the University of Massachusetts Boston; during 2006–2007 she is a visiting *Dozentin* at the Universität der Künste in Berlin.

Janet K. Page is associate professor of musicology at the Scheidt School of Music, University of Memphis. She has recently been named Editor, *Journal of the American Musical Instrument Society*.

Royce Wates, professor of music at Boston University, will present a paper, “Freemasonry and the English Garden: Thoughts on Mozart and the Pastoral.” for the Mozart Society session during the annual meeting in March 2007 of the American Society for Eighteenth-Century Studies. She is currently completing a book, “An Introduction to Mozart,” intended for people who are seriously curious about his life, his music, and his times, though they may or may not have had music theory.

New Honorary Director Neal Zaslaw

At its meeting in Los Angeles in November 2006, the Mozart Society Board of Directors voted unanimously to award the title of Honorary Director to Neal Zaslaw, Herbert Gussman Professor of Music at Cornell University. The award was made in recognition of Professor Zaslaw’s significant contributions to the study of Mozart and his music, his distinguished career as teacher and musicologist, and in grateful recognition of his unceasing service to the Mozart Society since its founding in 1996.

Listserv

The Mozart Society has established a listserv to facilitate communication among its members. The name of the listserv is **mozartsociety**.

To subscribe send a message to: listproc@nevada.edu.

Text should read: Subscribe mozartsociety first name, last name

You must send your request to subscribe from your own computer. You will quickly receive a response confirming your subscription and giving instructions for canceling your subscription when you wish.

Post your messages to mozartsociety@nevada.edu

For more information about the listserv process, go to Google.com, or directly to Listserv: What is it? At <http://www.siec.k12.in.us/west/edu/listman.htm>

Discount for Mozart Society Members

Cambridge University Press is offering members of the Mozart Society of America subscriptions to *Eighteenth-Century Music* at a 20 per cent discount. Thus a print subscription may be purchased for US\$26 or £16. Simply state that you are a member of the Mozart Society of America and e-mail your request as follows:

Members based in North America:

Send request to subscriptions_newyork@cambridge.org

Members based outside of North America:

Send request to journals@cambridge.org

Customer service will then complete the subscription process.

Minutes of the Mozart Society of America Business Meeting and Study Session, 12 Noon, 3 November 2006

The President of the Society, Isabelle Emerson, called the session to order and asked for the approval of the minutes from the previous meeting. She then introduced new members of the Board: Edmund J. Goehring, Jane Schatkin Hettrick, Lawrence Wolff, and Laurel Zeiss ex officio as chair of the MSA Membership committee. This was followed by the introduction of Kathryn L. Libin, President-elect, who will take office on 1 July 2007, Eftychia Papanikolaou, Secretary, and Joseph T. Orchard, Treasurer. Emerson thanked retiring board members Peter Hoyt and Jessica Waldoff for their service.

In her Presidential Report, Emerson noted that the society has 164 members and stressed the need to recruit new members and institutional subscribers. Since she has now retired from the University of Nevada, the business office of the MSA has moved to a spare room in her house; the University of Nevada continues to support the MSA by hosting the web site, providing a mailing address, and subsidizing mailing costs.

Emerson announced that John Rice had resigned as editor of the *Newsletter*, and she thanked him for his dedicated



labors on behalf of the Society. Emerson's offer to take over the editorship has been accepted by the Board.

Emerson called for a report from Joe Orchard, the new Treasurer, and his report was duly approved.

Other business: Marita McClymonds, chair of the Web Site committee reported that she has received many promising ideas for the MSA website. She requested assistance from MSA members; greater

participation is needed to transform this promising resource into a real scholarly tool. Laurel Zaslaw reported on activities of the Membership committee. Neal Zaslaw mentioned that Ernst Hintermeier of Salzburg has discovered a notebook containing pieces dating from Mozart's early years.

Isabelle Emerson announced the establishment of the Marjorie Weston Emerson Prize of \$500 for the best publication in Mozart studies. She thanked the membership for their support during her ten years as President. Members expressed their appreciation for her service with warm applause. The Business Meeting then adjourned, and Emerson introduced Vice-President Jane Stevens, chair of the Study Session.

The first half of the Study Session was devoted to a paper read by Edmund Goehring, "Much Ado about Something; or *Così fan tutte* in the Romantic Imagination." As was to be expected, this presentation provoked a stirring discussion, ended only by the need to break into two groups to discuss the selected abstracts: Floyd K. Grave, "Explaining 'Nonthematic Passagework' in Mozart," and Thomas Irvine, "Leopold Mozart between Affect and Cognition."

—Peter Hoyt



**Mozart Society of America Financial Statement
December, 2005-June, 2006**

Funds			
Beginning balance		\$17,720.18	
(12/05)			
Dues and contributions		\$820.00	
Indiana/MSA		\$3,740.00	
conference: Fees			
Santa Fe conference:		\$750.00	
Donations			
Interest		\$5.20	
Total funds			\$22,990.38
Expenses			
Payables	Essay prize		\$1,000.00
Office expenses			
	Postage	\$13.65	
	Returned checks	\$140.00	
	Copies	\$32.15	
	Office supplies	\$22.59	
	Total		\$208.39
Personnel/ Private	Business manager	\$456.40	
Contracting			
	Web site	\$400.00	
	management		
	Newsletter design	\$450.00	
	Design		\$1306.40
Indiana Conference			
	Banquet	\$885.58	
	Opera	\$450.00	
	Registration	\$95.00	
	Beverages	\$257.32	
	Booklet	\$125.00	
	Stipends	\$360.00	
	Total		\$2172.90
UNLV expense			\$800.00
Other expenses			
	Nevada		<u>\$25.00</u>
	Incorporation Fee		
Total expenses			\$5322.69
Summary			
Funds		\$23,035.38	
Expenses		(\$5,322.69)	
Payables		\$1,000.00	
Cash on hand		\$18,712.69	

Attendees

Lawrence B. Blonquist
 Gregory Butler
 Erica Buxbaum
 Jen-yen Chen
 Paul Corneilson
 Isabelle Emerson
 Edmond Goehring
 Edward Green
 Peter A. Hoyt
 Thomas Irvine
 Mark Knoll
 Marian Green LaRue
 Kathryn L. Libin
 Alyson McLamore
 Joseph Orchard
 Jane Stevens
 Bert van Boer
 Neal Zaslaw
 Laurel E. Zeiss

Classified Column

Advertising rates for each ad in each issue, \$20 for MSA members and \$40 for non-members and commercial organizations for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" or similar announcement and the seller's name, address, phone, fax number, and e-mail address. Checks, payable to the Mozart Society of America are to be sent with copy to Isabelle Emerson, Editor, MSA *Newsletter*, Department of Music, University of Nevada, 4505 Maryland Parkway, Las Vegas, NV 89154-5025.

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.

South Central Society for Eighteenth-Century Studies, 22–24 February 2007,

Tulsa, Oklahoma. Theme: “Across and between Eighteenth Centuries.” Theme is meant to stress projects that make connections between different disciplines, cultures, languages, genres, or places. Address: Laura Stevens, Dept. of English, University of Tulsa, 600 S. College Ave., Tulsa, OK 74104, 918-631-2859; laura-stevens@utulsa.edu. See also the web site: <http://www.scsecs.net/scsecs/>.

Mozart Society of America, during annual meeting, 22–25 March 2007, of American Society for Eighteenth-Century Studies, Atlanta. Papers by Laureen Whitelaw and Roye Wates. Address: Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154-5025; e-mail isabelle.emerson@unlv.edu. See also ASECS web page at <http://asecs.press.jhu.edu>.

Mozart Society of America, 2 November 2007. 12:00 noon, during annual meeting of American Musicological Society, Québec City. Lecture-demonstration by fortepianist Tom Beghin. Address: Kathryn L. Libin, Department of Music, Vassar College, Poughkeepsie, NY 12604; e-mail: kalibin@vassar.edu.

Northeast Society for Eighteenth-Century Studies, 9–12 November 2006, Salem, Massachusetts. Theme “Pursuits of Knowledge.” Address: Professor Catherine Craft-Fairchild, English, 333 John Roach Center, University of St. Thomas, 2115 Summit Avenue, St. Paul, MN 55105; e-mail: c9craftfairc@stthomas.edu. See also the website: www.stthomas.edu/english/.

Mozart Society of America, during annual meeting, 27–30 March 2008, of American Society for Eighteenth-Century Studies, Portland, Oregon. Presentations on any aspect of Mozart studies will be considered, although topics underrepresented in ASECS (such as the Enlightenment in German-speaking lands)

are particularly welcome. Send proposals (250 words) by 25 September 2007 to Edmund J. Goehring, 30-624 William St., London, ON N6B 3G2 Canada; email: egoehrin@uwo.ca.

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 January 2007, 8:00 P.M. Mozart’s Birthday Concert, Claring Chamber Players with David Oei, piano, Quintet for Piano and Winds, K. 452, Sonata for Bassoon and Cello K. 292, Adagio and Rondo for Glass Harmonica, K. 617, Goethe Institut, 1014 Fifth Avenue. 14 April: program to be announced, Donnell Library, 20 W. 53rd Street, New York City. Admission free to all events.

Mozart Society of California. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625–3637; web site: www.mozart-society.com. 16 February 2007: Cavani String Quartet. 16 March: Timothy Fain, violin, and Rina Dokshitsky, piano. 20 April: Gustavo Romero, piano. All concerts take place at All Saints Church, Carmel, and begin at 8:00 P.M. Season ticket which includes reception after each event, \$110.00. Single admission \$25.00 for adults, \$10.00 for students.

The Mozart Society of Philadelphia. No. 5 The Knoll, Lansdowne, PA 19050–2319 Tel: (610) 284–0174. W. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven, Concerts are free and open to the public. No further information available at this time. Web site: <http://finearts.camden.rutgers.edu/music/MozSoc.html>

CONCERTS AND LECTURES

A. Mozart Fest, Austin. 2304 Hancock Dr., 7D, Austin, TX 78756–2557 Tel: (512) 371–7217. 2006–2007 artists include Malcolm Bilson, John Perry, Kristen Jensen, Mary Robbins, the Diller-Quaile String Quartet and the A. Mozart Fest Chamber Orchestra. Season Concerts:

28 January, 4 March, 22 April 2007. Five affiliated “AMF Kidskonzerts” for children include introductory commentary with musical examples, and are performed by the same distinguished artists who perform the season concerts. For reservations, tickets and more information: www.amozartfest.org

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.

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

Midsummer Mozart Festival.

July 2007 San Francisco
Tel: (415) 954–0850
Fax: (415) 954–0852
George Cleve, Music Director and Conductor
Web site: <http://www.midsummermozart.org>

Mostly Mozart Festival 2007.

New York City, Lincoln Center
July and August 2007
Web site: http://www.lincolncenter.org/programs/mozart_home.asp

OK Mozart International Festival

8–16 June 2007
P.O. Box 2344
Bartlesville, OK 74005
Business Office: 918 336 9900
Ticket Office: 918 336 9800
Web site: <http://www.okmozart.com>

San Luis Obispo Mozart Festival.

P.O. Box 311, San Luis Obispo, CA 93406; tel: (805) 781–3008
Scott Yoo, Music Director. July/August 2007
Web site: <http://www.mozartfestival.com>

Vermont Mozart Festival. Burlington

Summer festival, winter series
125 College Street
Burlington, VT
Tel: 802 862 7352

Board of Directors

Isabelle Emerson (University of Nevada, Las Vegas), President
Jane Stevens (University of California, San Diego), Vice-President
Eftychia Papanikolaou, (Miami University), Secretary
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Jane Schatkin Hettrick (Rider University)
Kathryn L. Libin (Vassar College)
Marita McClymonds (University of Virginia)
Gretchen Wheelock (Eastman School of Music)
Lawrence Wolff (New York University)
Laurel Zeiss (Baylor University)

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

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Dues to be applied to:

- Present Year Next Membership Year

Name: _____

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Institutional affiliation: _____

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Annual Dues

Regular member (\$40)

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Other classification (see below, please indicate)

I would like to make an additional contribution
of \$ _____ to aid in
the work of this Society.

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

Dues: Emeritus, \$25; Sustaining, \$80; Patron, \$200; Life, \$1,000; Institution, \$40. Membership year 1 July through 30 June.
Unless otherwise noted, above information may be included in membership list distributed to members.

The Mozart Society of America

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

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

Isabelle Emerson, President
Mozart Society of America
Guest Editor