



Newsletter of the *Mozart Society of America*

Volume XII, Number 1 27 January 2008

2008 MSA Study Session

The annual business meeting and study session of the Mozart Society of America will take place during this year's meeting of the American Musicological Society on 6–9 November in Nashville. The topic of this year's session, inspired by the Early Mozart Biographies Project newly launched on the MSA website, is "Mozart's Early Biographies: Constructions of Identity, Genius, and Myth." We invite proposals for short talks exploring various threads of the rich weaving of fact and fiction found in Mozart's early biographies. These talks will be offered in the form of a panel presentation and discussion that will then be opened to questions and dialogue within the group as a whole.

Please send abstracts of 250 words by 1 June 2008 to Kathryn Libin, 126 Darlington Avenue, Ramsey, NJ 07446; or by e-mail to kalibin@vassar.edu.

MSA 2009 Conference: *Mozart in Prague*

The Mozart Society of America will hold its fourth biennial conference in June 2009 in Prague, as a joint meeting with the Society for Eighteenth-Century Music. The conference will begin on Tuesday, 9 June, and conclude on Saturday, 13 June. This will be a special opportunity for members to visit the city that embraced Mozart with warm enthusiasm in the 1780s, and where he performed in both salon and theatre and made many fast friends

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Early Mozart Biographies Project

The Mozart Society of America is undertaking a project that will make available full texts of the early biographies of Mozart on the MSA web site. Our goal is to provide convenient access to the biographical literature that has shaped our view of Mozart's life and work.

The project will commence with the "core repertory" of early biographies by Friedrich Schlichtegroll (1793/1794), Franz Xaver Niemetschek (1st ed., 1798; 2nd ed., 1808), and Georg Nikolaus von Nissen (1828), as well as shorter biographical documents by Daines Barrington (1781), Ernst Ludwig Gerber (1790–1792 and 1812–1814), Christian Friedrich Daniel Schubart (1806), and Felix Joseph Lipowsky (1811). Ultimately, we will expand the selection to include other early nineteenth-century biographies in English, French, Italian, and German. To whet your appetite, we are including here Charles Burney's entries on Leopold and Wolfgang Mozart in *Rees's Cyclopaedia* (London, 1819) as an appendix.

Although some of these works have been published in facsimile, many

are out of print and difficult to find. Similarly, early biographical entries in dictionaries and encyclopedias (e.g., Gerber's *Lexikon*) have rarely been published or translated in secondary literature. With these biographies available in a digital electronic format, it should be easier to trace the trajectory of Mozart's biography.

We have begun to have the texts keyed by a professional service, but the texts need to be proofread carefully before being posted on the web site. We are seeking individuals in the Society to volunteer to proofread short sections of longer works. (See the website, www.mozartsocietyofamerica.org, for further details.)

The texts will be posted initially as images (PDF); we hope to convert them eventually to hypertext (HTML), for greater ease of use and linking among files. The first biographies should be available on the MSA web site in early 2008, and we expect to finish the project by 2010. The advisory board includes Paul Corneilson, Ulrich Leisinger, and John A. Rice; Marita P. McClymonds is the Chair of the MSA website.

Appendix: Mozart Entries in *Rees's Cyclopaedia* (London, 1819) by Charles Burney

MOZART, LEOPOLD, in *Biography*, vice chapel-master to the prince archbishop of Salzburg, violinist, and director of his band, was born at Augsburg in 1719, and acquired this appointment in 1743. He was intended for the law; but his passion for the study of music was predominant, and he became early in life a useful musician, as author in 1757 of a treatise on the art of playing the violin, and a composer; but what did him most honour, and will endear his name to future times, is the being father of such an incomparable son as Wolfgang, and educating him with such care. In 1764 he set out on a trading voyage with his children, a son and a daughter; visited France, England, and Italy. During his travels with his children to the principal capitals in Europe, he used to accompany them on the violin, the daughter when she sung, and

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Editor

Isabelle Emerson
Las Vegas, Nevada
E-mail: isabelle.emerson@unlv.edu

Edmund J. Goehring
Founding Editor

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Business Office

Mozart Society of America
389 Main Street, Suite 202
Malden, MA 02148
Tel: (781) 397-8870
Fax: (781) 397-8887
E-mail: Mozart@guildassoc.com
Contact: Linda Guild

Website

www.mozartsocietyofamerica.org
Web manager: Dwight Newton

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MSA 2009 Conference: *Mozart in Prague*

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among the city's musicians. In retracing Mozart's footsteps, we will visit the Villa Bertramka, where he composed in the garden; the Mala Strana, where he resided and played in the palace of old Count Thun; the Strahov Monastery, where he improvised on the great organ; and the Estates Theatre, where he conducted *Le nozze di Figaro* and the premières of *Don Giovanni* and *La clemenza di Tito*. Our scholarly inquiries will take us to important collections of manuscripts and instruments, such as Prague's new Museum of Czech Music, the even newer Lobkowitz Palace exhibition (whose "Beethoven Room" contains Mozart's *Messiah* autograph), and the venerable National Library.

We plan to hold several sessions of pa-

pers and presentations by members of both the MSA and SECM, and we also welcome the participation of colleagues from the Czech Republic, Austria, and other neighboring countries. We invite proposals for presentations on any aspect of Mozart research, but especially those which highlight Mozart in Prague, Mozart and the Habsburg culture of Vienna and Prague, and music within the broader context of late eighteenth-century Bohemia. We are still in the process of forming an official Program Committee, but for now you may send inquiries and proposals to Kathryn L. Libin, 126 Darlington Avenue, Ramsey, NJ 07446; e-mail kalibin@vassar.edu. Please keep an eye on the MSA and SECM websites for further announcements and details.

Call for Papers

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies Richmond, Virginia, 26–29 March 2009

The Mozart Society of America invites proposals for its session at the 2009 meeting of the American Society for Eighteenth-Century Studies, to be held in Richmond, VA, 26–29 March. The session will be entitled "Biography and Portraiture in Mozartean Myth-Making" and will focus on the role of contemporary texts and images in constructing Mozart's public identity.

Interested participants are asked to reflect on the well-known early Mozart iconography and biography and to present new perspectives on his celebrity. Abstracts of 250 words should be submitted by 1 July 2008 to Kathryn Libin, 126 Darlington Avenue, Ramsey, NJ 07446; or by e-mail to kalibin@vassar.edu.

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.

From the President

Greetings and Happy New Year! It's a pleasure to be able to report at the beginning of a new year that the Mozart Society is engaged with many plans and projects that will be of benefit to all our members and will, we hope, attract new ones. A productive meeting of the MSA Board of Directors took place at the AMS annual meeting in Québec last November and generated a considerable amount of new business with which I and other members have been occupied, and which I will share with you here.

First of all, we decided to hire a professional association manager to handle our membership services and other Society business. I have been very grateful for the services of Aniko Hegedus at UNLV, who has acted as interim business manager for the last several months, but it is too big a job for one person to handle. We have therefore hired Guild Associates, an experienced association manager in Malden, Massachusetts, which offers all the services we need to move forward with maintaining and building our membership. Contact information for their office, including our new Society e-mail address (mozart@guildassoc.com) as well as address, phone, and fax, may be found in the box on page 2 of this *Newsletter*. The *Newsletter* will continue to be published at UNLV with Isabelle Emerson as Editor and Aniko Hegedus performing design and production tasks.

Second, as I write this column our new MSA website is under construction. I hope that by the time you read this you will be able to log on and acquaint yourselves with an attractive and useful new online information source for MSA members and other Mozartians. The site will offer historical and organizational information about the Society, details about MSA conferences and projects, links to other online resources for Mozart study and research, current and recent issues of the *MSA Newsletter*, and the Early Mozart Biographies

Project described by Paul Corneilson elsewhere in this issue (pages 1, 4, 5). If you have any ideas for additions or improvements to the website, please let me and Marita McClymonds, Chair of the Website Committee, know right away.

I am delighted to announce that plans are now under way for our 2009 conference, *Mozart in Prague*, for which we will join forces with the Society for Eighteenth-Century Music. Since we will be undertaking a considerable journey to get to Prague and will need adequate time to explore this enchanting city as well as to engage in scholarly dialogue, this will be an unusually long (five-day) conference; also unusual is the meeting time in early June, which I hope will enable us to attract more attendees and to take advantage of fine Central European weather. Many of you may wish to extend your stay beyond the conference for research and other pleasures. Please see the announcement of the meeting (pages 1–2), and watch the websites of the MSA and the SECM for further details as they emerge.

The very next meeting of the MSA will take place in a session at the annual meeting of the American Society for Eighteenth-Century Studies, to be held in Portland, Oregon, on Thursday, 27 March, from 2:30 to 4:00 P.M. Michael Freyhan and Gretchen Wheelock will present papers in a session chaired by Ed Goehring, and I hope that we'll see many of you in attendance.

I was very pleased to receive many thoughtful responses, ideas, and offers to serve after my previous column. Thanks to all of you for your willingness to engage with the Society and to help fulfill its goals; I look forward to hearing from many more of you and working with you in an exciting new year of Mozart activities.

—Kathryn L. Libin

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.

Early Mozart Biographies Project

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the son when he played on the clavichord or harpsichord. The daughter was the eldest, and when she sung she was not only accompanied on the violin by her father, but by her brother on the harpsichord, which he was able to do in a masterly manner at seven or eight years old. When this excellent father returned to Salzburg, after travelling with his children, he was appointed principal concert master to the archbishop, and became a voluminous composer; a list of his works is given in Gerber. This worthy professor died at Salzburg in 1778.

MOZART, JOHN CHRYSOSTOM WOLFGAN THEOPHILUS, the son of Leopold, was born at Salzburg in 1756. At seven years old he went with his father and sister to Paris, and the year following came to London; in 1769 he went to Italy. In 1770 we met him at Bologna, on his return from Rome and Naples, when he had astonished all the great professors by his premature knowledge and talents. At Rome he was honoured by the pope with the order of the *Speron d'Oro*. From Bologna he went to Milan, where he was engaged to compose an opera for the marriage of the principessina of Modena with one of the archdukes. Two other composers were employed on this occasion, each of them to set an opera; but that of the little Mozart, composed at twelve years old, was the most applauded.

During his residence in London we had frequent opportunities of witnessing his extraordinary talents and profound knowledge in every branch of music at eight years old, when he was able to play at sight in all clefs, to perform extempore, to modulate, and play fugues on subjects given in a way that there were very few masters then in London able to do. But there is in Phil. Trans. vol. lx. for 1770, a minute and curious account of the musical feats of this child in London, during 1765, when he was no more than eight years and five months old, to which we refer our readers. His progress in talents and fame, contrary to all experience, continued to keep pace with the expectations of the public to the end of his life.

He went again to Paris soon after his return from Italy. But on the death of his father in 1778, he was called to Salzburg, and appointed principal concert-master to the prince archbishop, in his stead; but he resigned this office in 1780, and went to Vienna, where he settled, and was admired and patronized by the court and city; and in 1788 he was appointed chapel-master to the emperor Joseph.

His first opera at Vienna was *Die Entführung aus dem Serail*, or the Rape of the Seraglio, in 1782, to German words. The second, "*Le Nozze di Figaro*," in four acts. The third, the "*Schauspiel Director*," or the Manager at the Playhouse, in 1786. "*Il Don Giovanni*," in 1787. "*La Clemenza di Tito*," a serious opera. "*Cori Fan-tutti*," comic. *Die Zauber Flute*, or *Flauto Magico*. "*Idomeneo*," a serious opera, &c.

It was not till the year 1782, that he began to compose at Vienna for the national theatre; at first chiefly instrumental music; but on its being discovered how well he could write for the voice, he was engaged by the nobility and gentry first to compose comic operas, sometimes to German words, and sometimes Italian. His serious operas, we believe, were all originally composed to Italian words.

There is a chronological list of his latter vocal compositions till the year 1790, in Gerber's Musical Lexicon.

In England we know nothing of his studies or productions, but from his harpsichord lessons, which frequently came over from Vienna; and in these he seems to have been trying experiments. They were full of new passages, and new effects; but were wild,

capricious, and not always pleasing. We were wholly unacquainted with his vocal music till after his decease, though it is manifest that by composing for the voice he first refined his taste, and gave way to his feelings, as in his latter compositions for the piano forte and other instruments his melody is exquisite, and cherished and enforced by the most judicious accompaniments, equally free from pedantry and caprice.

It should be known, that the operas of this truly great musician are much injured by being printed in *half scores*, with so busy and constantly loaded a part for the piano forte. Some of the passages, we suppose taken from the instrumental parts in the *full score*; but the editor, who, we are sure, was not the author, has such "a rage for saying something, when there's nothing to be said," (as was remarked of Dr. Warburton in his notes on Shakspeare and Pope, by Dr. Johnson), that there is no contrast: the piano forte has a perpetual lesson to play, sometimes difficult, and sometimes vulgar and common, which, however soft it may be performed, disguises the vocal melody, and diverts the attention from it, for what is not worth hearing. About the middle of the last century, Mondonville composed for the Concert Spirituel at Paris motets to Latin words for a single voice, accompanied by a very difficult and noisy part for the organ, *obligato*; and the effect was intolerable, though the organ part was well played by Balbastre; yet being a perpetual *roulement*, which said nothing to the heart, it was so loud, that it obliged mademoiselle Delcambre to scream to the utmost power of her lungs. There was neither taste, grace, solemnity, nor ingenuity to be discovered. These pieces abounded in notes, *et rien que des notes*, as Jean Jaques [Rousseau] used to say of French music in general. Yet these performances were not only tolerated, but admired by the friends of the old school at Paris. But let us not level the productions of Mozart with those of Mondonville.

In "*Idomeneo*," which is full of fine things, the air in E [major], at the beginning of the second act, the chorus, "*Alla Siciliana*," in the same key, and the quartet in the last act, &c. are exquisitely beautiful, in different styles. But a commentary on the works of this gifted musician would fill one of our volumes. His reputation continued to spread and increase all over Europe to the end of his life, which, unfortunately for the musical world, was allowed to extend only to 36 years, at which period he died in 1791!

After his decease, when Haydn was asked in our hearing by Broderip, in his music-shop, whether Mozart had left any MS. compositions behind him that were worth purchasing, as his widow had offered his unedited papers at a high price to the principal publishers of music throughout Europe; Haydn eagerly said; "purchase them by all means. He was truly a great musician. I have been often flattered by my friends with having some genius; but he was much my superior."

Though this declaration had more of modesty than truth in it, yet if Mozart's genius had been granted as many years to expand as that of Haydn, the assertion might have been realised in many particulars.

Burney on Mozart. Although the entries in *Rees's Cyclopaedia* are unsigned, Burney's style is unmistakable. The spelling and punctuation appear in this appendix as in the original, including a few typographical errors. For instance, Burney mistakenly thought that Leopold died in 1778 (not 1787), instead of Mozart's mother, Maria Anna. In the entry on Leopold, he refers to Nannerl singing, and being accompanied by her father on violin and brother on harpsichord. A similar scene is depicted in the famous engraving by Carmontelle, published in Paris c. 1764; Burney himself heard the Mozarts perform in London. He refers to the scientific

description by Daines Barrington, published in “Philosophical Transactions” in 1770 (later reprinted in *Miscellanies* in 1781).

In 1770 Burney met the Mozarts in Bologna, as he relates in the *Present State of Music in France and Italy*:

I must acquaint my musical reader, that at the performance just mentioned, I met with M. Mozart and his son, the little German, whose premature and almost supernatural talents so much astonished us in London a few years ago, when he had scarce quitted his infant state. Since his arrival in Italy he has been much admired at Rome and Naples, has been honoured with the order of the *Speron d’Oro*, or Golden Spur, by his Holiness, and was engaged to compose an opera at Milan for the next Carnival.

A few pages later, Burney mentions, “The *Tommasino*, as [Thomas Linley] is called, and the little Mozart, are talked of all over Italy, as the most promising geniuses of this age.”

Two years later, writing from Munich, Burney was aware that Mozart was writing an opera (*Lucio Silla*) for Milan, “... Signor Rauzzini, a young Roman performer, of singular merit, who has been six years in the service of this court; but is engaged to sing in an opera composed by young Mozart, at the next carnival at Milan ...” At the end of the *Present State of Music in Germany, the Netherlands and United Provinces*, Burney writes:

The Mozart family were all at Saltzburg last summer; the father has long been in the service of that court, and the son is now one of the band; he composed an opera at Milan, for the marriage of the arch-duke, with the princess of Modena, and was to compose another at the same place for the carnival of this year, though he is now but sixteen years of age. By a letter from Saltzburg, dated last November, I am informed, that this young man, who so much astonished all Europe by his premature knowledge and performance, during infancy, is still a great master of his instrument; my correspondent went to his father’s house to hear him and his sister play duets on the same harpsichord; but she is now at her summit, which is not marvellous; “and,” says the writer of the letter, “if I may judge of the music which I heard of his composition, in the orchestra, he is one further instance of early fruit being more extraordinary than excellent.”

Burney must have followed Mozart’s career with interest, and Barrington reported in his *Miscellanies* in 1781 that Burney had informed him of a concert aria for Tenucci:

Mozart being at Paris, in 1778, composed for Tenucci a scene in 14 parts, chiefly obligati; viz. two violins, two tenors, one chromatic horn, one oboe, two clarinets, a Piano forte, a Soprano voice part, with two horns, and a base di rinforza.

It is a very elaborate and masterly composition, discovering a great practice and facility of writing in many parts. The modulation is likewise learned and recherchée; however, though it is a composition which none but a great master of harmony, and possessed of a consummate knowledge of the genius of different instruments, could produce; yet neither the melody of the voice part, nor of any one of the instruments, discovers much invention, though the effects of the whole, if well executed, would, doubtless, be masterly and pleasing.

This scena, K. 315b, is now lost; Mozart mentioned composing the aria in a letter to his father on 27 August 1778. Clearly, Burney had a copy of the aria in his hand at some point. (The background is discussed in an article by C. R. Oldman, “Mozart’s Scena for Tenucci,” *Music & Letters* 42 [1961]: 44–52.)

The penultimate paragraph, in which Burney quotes Haydn at Broderip’s music shop in London, is one of only two passages quoted by Otto Erich Deutsch in *Mozart: A Documentary Biography*. That Burney (1726–1814) valued Haydn above Mozart is revealed in the relative length of the composers’ entries in *A General History of Music*, vol. 4 (1789). Following a lengthy discussion of Haydn’s career and music, he sums up Mozart in a sentence: “Mozart, who astonished all Europe by his premature talents during infancy, is now no less the wonder of the musical world for his fertility and knowledge, as a composer.” It seems that Burney could not quite shake the image of a boy genius, who nevertheless defied the experts by continuing to develop throughout his short life.

—Paul Corneilson
Packard Humanities Institute

Marjorie Weston Emerson Prize

The Mozart Society of America invites nominations for its Marjorie Weston Emerson Award, a \$500 prize given annually for the best scholarly work on Mozart published in English during the previous calendar year. Eligible works include books, essays, and editions.

The selection will be made by a committee of Mozart scholars appointed by the President of the Mozart Society of America, with approval from the Board of Directors. Nominations must be submitted by 1 May 2008 and should be sent, via mail or e-mail, to:
Edmund Goehring, Chair, Emerson Prize Committee,
Talbot College, University of Western Ontario,
London, Ontario, N6A 3K7, Canada
(egoehrin@uwo.ca).

The award for 2007 will be presented at the Society’s annual business meeting in the fall of 2008 and announced in the Society’s *Newsletter* the following January.

Anti-da Ponte

Anti-da Ponte is a vehement and detailed attack by an anonymous author on Lorenzo da Ponte's character and professional abilities. The pamphlet is perhaps most famous for its mock trial in which important musical figures such as Mozart and Salieri are called upon to denounce the librettist and his work.¹ Although well-known to scholars of eighteenth-century Viennese culture, the document,² which was transcribed by Bruce Alan Brown, has not yet, as far as I know, been translated in its entirety. In addition to deciphering the Viennese idioms, the main challenge in this undertaking has been the attempt to render faithfully the meaning of the many phrases laden with somewhat heavy-handed irony.

Anti-da Ponte will be presented here in several installments but it can be divided roughly into two parts, the second of which is the trial. The first part is largely structured by a systematic, line-by-line analysis and criticism of a petition that Da Ponte wrote to Leopold II. This petition appears, of course without the added commentary of the *Anti-da Ponte* author, in

the first edition of Da Ponte's memoirs and is reprinted in Otto Michtner's essay "Der Fall Abbé da Ponte."³

It is true that Da Ponte had many enemies in Vienna, and certain statements in *Anti-da Ponte*, such as those concerning his preference for the soprano Adriana Ferrarese and Irene Tomeone's performance in Guglielmi's *La bella pescatrice* (*Die schöne Fischerinn*), can be corroborated.⁴ Nevertheless, it is immediately clear from the language and from the many repetitions of the same insults and accusations that the author has no qualms about exaggerating or even lying in order to destroy Da Ponte's reputation. If we compare the petition as it is shown in bold print in *Anti-da Ponte* with what is printed in Michtner, it becomes clear that the author has added some lines and altered others to make their tone more disrespectful of the monarch. Perhaps in order to mock Da Ponte's habit of using Latin in his writings, the author sprinkles well-known Latin phrases throughout the first section. Many of these

are either misremembered or possibly intentionally misquoted.⁵

In a discussion of Da Ponte's various enemies Sheila Hodges identifies Giuseppe Lattanzi, a spy who worked for Leopold II, as one of the main slanderers of da Ponte who circulated the poet's original petition in Vienna, but she stops short of identifying him as the author of *Anti-da Ponte*.⁶ Some questions, such as whether the petition alone, the *Anti-da Ponte* pamphlet, or both, hastened the formal dismissal of the controversial poet by Leopold still remain to be answered. Certainly, if we could discover the identity of *Anti-da Ponte*'s author, the chronology of events and the subtler motivations of the main players in them would be further illuminated.

I would like to thank Bruce Alan Brown for his help in editing the translation and Sebastian Schmidt for the many hours spent discussing the finer points of eighteenth-century German.

Text and translation follow, pages 7–15.

Recording Review

Mozart: Rare Choral Works. Gloriam Dei Cantores, Elizabeth C. Patterson, Director Vox Caeli Sinfonia, Richard K. Pugsley, Director. Paraclete Press, two compact disks (GDCD 039, c. 2006).

The Community of Jesus is a religious organization with its headquarters on Cape Cod that describes itself on its website as an "ecumenical abbey in the Benedictine tradition." Although not affiliated with any mainstream Christian denomination, in some respects it seems to follow conservative Episcopal (Anglican) traditions. It devotes considerable energy and money to music, sponsoring the chorus and orchestra featured on this recording, which was published in 2006 by Paraclete Press, the Community's own publishing house. Although the Community of Jesus is mentioned nowhere in the notes that accompany this set or on the box that contains it, clearly it is the driving force behind this recording.

These CDs present the Community's chorus and orchestra in a selection of mostly lesser known works by Mozart: two big compositions, several smaller ones, and two arias from the early oratorio *Betulia liberata*. The two big pieces are the *Litaniae de venerabili altaris sacramento* (K. 243) and *Davide penitente* (K. 469). Among the smaller choral works are "Veni Sancte Spiritus" (K. 47), "Regina coeli" (K. 108), the *Litaniae Laurentanae* (K. 109), "Misericordias Domini" (K. 222), and "Venite Populi" (K. 260). Containing no choral music—hence perhaps to be regarded as filler—are the two arias from *Betulia liberata* and two of the church sonatas for organ and orchestra, K. 278 and K. 329.

The recordings were made in the very reverberant interior of the Church of the Transfiguration, a Romanesque basilica that the Community of Jesus dedicated in 2000. The names of most of the soloists are preceded in the CD notes by the abbreviations Sr. or Fr., presumably meaning that they are members of the Community. Their fresh, pleasing voices are in some cases marred by heavy,

slow vibrato that seriously affects the pitch. And few of them are prepared to handle Mozart's more difficult coloratura passages.

The orchestra, consisting of modern instruments, plays capably, with some occasional raggedness (for example, in the very exposed string parts in "Sorgi, o Signore" in *Davide penitente*). In the two church sonatas I wish the balance favored the orchestra less; the organ is barely audible.

The chorus sings with great energy and admirable precision, although the echoing space in which they perform muddies the texture of some of the more contrapuntally complex passages. Given the limitations of most of the soloists, it is for the choral music that most Mozart lovers should turn to this recording. They will find much to give them pleasure, whether they are discovering some of these works for the first time or returning to old favorites.

Among the riches here are "Misericordias Domini," which Mozart wrote in Munich in 1775 to give the elector of Bavaria a sample of his abilities as a composer of church music. The most learned counterpoint alternates here with homophonic passages that anticipate Beethoven's "Ode to Joy." A remarkable piece that will be new to many, "Venite populi," is a substantial work (four and a half minutes in this performance) without any solo parts, which shows Mozart the choral composer at his most adventurous and daring. With the orchestra mostly doubling the voices, this chorus comes close to what eighteenth-century musicians thought of as a cappella music. Most of the choral music in *Davide penitente* is, of course, familiar as the parts of the C-minor Mass from which Mozart adapted it. But a chance to hear this music as arranged by Mozart for the Tonkünstler-Societät concerts, together with the wonderful arias and ensembles that he wrote especially for the occasion, is always welcome.

—John A. Rice
Rochester, Minnesota

Anti-da Ponte

I.

Das von dem *Abbate da Ponte* vor seiner Abreise von Wien
aufgestellte Denkmal des
tiefsten Respekts

gegen den Monarchen,

und

der gränzenlosen Achtung und Dankbarkeit
gegen die
österreichische Nation.

Zergliedert und zur Beherzigung aufgedeckt
von
einem Cosmopoliten.

II.

Der vor dem Richterstuhle des Apollo angeklagte
Theaterdichter des italienischen Singspieles; mit
seiner Vertheidigung, und dem darauf erfolgten

Endurtheile.

Wien,

gedruckt bey Joseph Hraschanzky,
k. k. priv.

deutsch- und hebräischen Buchdrucker im Mülkerhofe
nächst dem Schottenthore Nro. 97.

1791.

[2]

Virtutis expers, verbis jactans gloriam
Ignotos fallit, nobis est derisui.

Phædrus Lib. I. Tab. 2.

Ne dum tacemus, non verecundiæ, sed diffidentiae causa tacere
videamur.

Spes impunitatis maxima vitiorum omnium illecebra est,
Sublata impunitatis spe, honestatis studium servet.

I.

This monument of deepest respect
toward the monarch

erected by the *Abbate da Ponte* prior to his departure from Vienna

and

of boundless respect and
thankfulness
to the Austrian nation.

Analyzed and presented for consideration
by
a cosmopolitan.

II.

The theater poet of the Italian opera,
accused before the court of Apollo;
with his defense, and the ensuing

final verdict.

Vienna,

Printed by Joseph Hraschanzky
German and Hebrew bookprinter

To the imperial royal court
in the Mülkerhof next to the Schottentor. No. 97

1791.

Someone without courage, who boasts of his glory in words,
fools those who don't know him, but he is a laughing stock to
someone who does [know him]⁷.

Phædrus Lib. I. Tab. 2.

Let us not be silent, so that we will not be seen to be silent out of
mistrust rather than out of modesty⁸.

The greatest hope of impunity for all our vices is enticing, but
once the hope of impunity is taken away he would keep the
passion for honesty.

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Anti-da Ponte

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[3]

Vorerinnerung.

Die Chronique scandaleuse aus dem Reiche der Wissenschaften liefert uns mehrere Beispiele von Leuten, die, nachdem sie viele Jahre hindurch unter ihren Zeitgenossen ganz unbekannt umhergeschlichen, oder in den am Fuße des Helikons befindlichen Pfützen, mit ihrem Quacken die Ohren der vorübergehenden vielfach beleidigt hatten, auf einmal den rasenden Einfall bekamen, in der gelehrten Welt ein Aufsehen zu machen, es koste auch, was es wolle. Sie sahen hiezu keinen schicklichern Weg vor sich, als irgend einen gelehrten--berühmten Mann--eine in hoher Würde stehende Person--oder auch wohl eine ganze Nation auf eine bissige, verläumdende Art anzugreifen, der sichern Hoffnung lebend, daß sie so die Aufmerksamkeit ihrer Zeitgenossen auf sich ziehen, und den vorgesetzten Endzweck am sichersten erreichen würden.

[4]

Ob *da Ponte* nicht einen ähnlichen Weg eingeschlagen, die Welt von sich reden zu machen, dieß will ich den Lesern gegenwärtiger kleinen Schrift, nachdem ich sie vorher mit dem eigentlichen Vorgange der Sache, aus guten Quellen, werde bekannter gemacht haben, zu entscheiden überlassen.

Der allerhöchste Hof hat, nebst andern vortheilhaften Reformen bey dem National-Theater auch für eine Vermehrung des Personals bey dem italienischen Singspiele eine allergnädigste Rücksicht zu nehmen geruhet. Zu dem Ende wurden einige neue Sängerinnen aus Italien verschrieben. *Da Ponte*, sogennanter Poet des gedachten Singspieles, mochte seine geheimen Ursachen haben, die Ankunft dieses neuen Zuwachses zu hintertreiben; er schickte also, wie das **allgemeine Gericht** gehet, einen anonymischen Brief an die Sängerinnen, worinn er denselben eine wer weiß was für eine Schilderung von Wien, und dem hiesigen Publikum soll gemacht haben, alles in der löblichen Absicht, gedachten Operistinnen zuerst Skrupel, und endlich gar den Bedenken einzuzulassen, ihr *Engagement* wieder zurück zu

[5] nehmen; / eben dadurch aber das Bleiben einer ihm nicht gleichgültige Sängerinn auf eine feine Art zu bewirken.

Inzwischen ward hier dem *da Ponte* ein gräulicher Strich durch das Konzept gemacht. Man verstand das Ding unrecht. Der Brief wurde an die Oberdirektion hiehergeschickt: *da Ponte* kam gleich in Verdacht, er realisirte sich endlich, und die Folge davon war, daß er mit Beybehaltung eines ganzen Jahrgehaltens in Gnaden entlassen wurde.

Wenn der Expoet seinen heillosen Endzweck erreicht hätte, so würde das Publikum das Vergnügen haben entbehren müssen, welches dasselbe vor einigen Tagen empfand, als *Madame Tomeone* das erstmal in der Rolle der **schönen Fischerinn** auftrat, wo sie sich durch ihr Gesang so wie durch ihr Spiel einen ungetheilten Beyfall erwarb.

Ich hätte zwar obige Geschichte mit mehrern Umständen begleiten können, durch die sie in ein helleres Licht wäre gesetzt worden; allein, ich behielt sie geflissentlich und zwar der Kürze wegen in petto.

Preamble.

The Chronicle of Scandal from the realm of scholarship offers us several examples of people, who, after many years during which they slunk, totally unknown, either amongst their contemporaries or in the puddles to be found at the foot of Mount Helikon, repeatedly offending the ears of passersby with their croaking, suddenly get the crazy notion to make a name for themselves, no matter the cost, in the learned world. To this end, they saw no more appropriate way than to attack some scholar—a famous man—an esteemed person—or even an entire nation in a biting and slanderous manner, in the sure hope of attracting the attention of their contemporaries and of attaining the above-explained purpose as surely as possible.

Whether or not *da Ponte* tried to take a similar path in order to cause the world to speak of him, this I will leave the readers of the present pamphlet to decide, after I have made them familiar with the actual course of the affair, by means of reliable sources.

The most exalted court has, in addition to other advantageous reforms at the national theater, also taken a most benevolent interest in the increase of personnel at the Italian opera. To this end, several new female singers from Italy were engaged. *Da Ponte*, so-called poet of the aforesaid opera, will have had his secret reasons for thwarting the arrival of these new additions; so he sent, as **general opinion** holds, an anonymous letter to the singers, wherein he gave them who knows what sort of description of Vienna and of its public, all with the praiseworthy intention to instill in the aforementioned singers first qualms and finally the decision to rescind their *engagement*;

thus causing, in a subtle way, another singer, to whom he is not indifferent, to remain⁹.

Meanwhile, a horrid stroke was made through *da Ponte*'s plans. The matter had been understood incorrectly. The letter was sent to the upper administration: *da Ponte* was immediately suspected, and he finally admitted it, and the result was that he was granted one year's salary and mercifully dismissed.

If the ex-poet had achieved his ignominious goal, the public would have had to forsake the pleasurable entertainment that it had had a few days earlier when *Madame Tomeone* made her debut in the role of **Die schöne Fischerinn**¹⁰ where she earned unanimous acclaim for both her acting and her singing.

I could of course have accompanied the above story with several circumstances through which it would have been illuminated further; yet, I kept them assiduously, due to their length, to myself.

[6]

Soll- / te inzwischen *da Ponte* mit dem erzählten Hergange der Sache nicht so ganz zufrieden seyn, so hoffe ich, daß er mir Dank dafür wissen wird, daß ich ihm eine so schöne Gelegenheit an die Hand gegeben habe, denselben ohne Umschweife, getreu und *Nb.* ohne Grobheit der unpartheischen Welt, die zwischen mir und ihm den Ausspruch thun soll, vor Augen zu legen.

Bey dem unklugen Schritte, den er nun einmal gethan hatte, hätte derselbe von Rechtswegen still sitzen, und froh seyn sollen, daß er noch so gut davon gekommen. Aber nein! *da Ponte* wollte denjenigen, der zum Ersten den Gedanken äusserte --*Genus irratibile Vatûm*, zu deutsch: es fängt niemand leichter Feuer als die Poeten--nicht Lügen strafen. Er setzte sich also in seiner poetischen Hirnwuth nieder, verfertigte eine sogenannte Vorstellung an den Monarchen, bey der es wahrhaftig hieß: *Sinatura negat, facit indegnation versum*: er machte Forderungen, die einem Menschen bey gesundem Verstande nie einfallen konnten: stimmte sich selbst einen Lobgesang an: machte sich des **Verbrechens der beleidigten** /

[7]

Nation, die ihn bisher mit so viel Güte und Nachsicht behan- / delte hatte, **schuldig**, und endlich ließ er, was das Aergste war, diese Pamphlet **heimlich**, drucken, verbreitete solches unter Bekannten und Nichtbekannten so, daß mehrere Hundert unter das Publikum *à la contrebande* mögen eingeschwärzt worden seyn.

Ich bekam von dieser saubern Hirngeburt ein Exemplar zu Gesichte, und ich fand es in mehr als einer Rücksicht für nöthig, den Inhalt davon in einer getreuen deutschen Uebersetzung, ganz zergliedert, und überall mit meinen Bemerkungen begleitet, dem Publikum vor Augen zu legen.

Sicher ist es, daß in dieser Sache *da Ponte* der angreifende Theil ist; und ich halte es für meine Pflicht, einen Menschen, (der die ganze Nation, von welcher er seit 10 Jahren nichts als Gutes genossen, gröblich beleidigt hat) den Kopf ein wenig zu recht zu setzen.

Sein Herz kochte Gall, daß man in ihm das Kirchenlicht nicht erkennen wollte, für welches er doch angesehen zu werden wünschte; und

[8]

die Art, das über diese / Verachtung Herausgesprudelte in der Welt zu verbreiten, verräth eine Bosheit des Herzens, die gewiß Ahndung verdient. Hier trifft in der That ein, was schon bey einer andern Gelegenheit ein gewisser Autor bemerkt hat. „Der Charakter, und die Gesinnungen der Großen, sagt er, werden sehr oft von den Leuten aus der niedern Klasse als ein Maßstab angenommen, nach welchem sie ihre Handlungen einrichten.“ Würde wohl *da Ponte* so verwegen gewesen seyn, eine solche Schrift zu verfassen, sie heimlich drucken zu lassen, und zu verbreiten, wenn er nicht gewußt hätte, daß **Leopold II.** unendlich großmüthig wäre? Bloß auf seine Güte hin hat er gesündigt.

Antworte dem Thoren, nach seiner Thorheit, aus Furcht, er möchte glauben, er sey klug. So steht irgendwo geschrieben. Wenn also in gegenwärtiger Schrift hie und da einige heftige Ausdrücke vorkommen sollen, so wird es auch der Kurzsichtigste einsehen müssen, daß sie bey einem *da Ponte* nothwendig waren, und daß ein Mann von diesem Schrot und Korn nicht verdient habe, glimpflich behandelt zu werden. Denn *cum*

Should *Da Ponte* meanwhile not be satisfied with this course of events, I hope that he will be grateful to me for providing him with such a nice opportunity to faithfully and without digression (NB without the crassness of the impartial world that should decide between myself and him) present his case.

With this unwise step that he took, *Da Ponte* should rightfully have stayed put and been happy that he got away so well. But no! *Da Ponte* did not want to prove wrong the one who first expressed the thought – *Genus irratibile vatum*,¹¹ in German: no one catches fire more easily than poets – and so he sat down in his poetic madness and made up a so-called petition to the monarch wherein is actually written: *sinatura negat, facit indegnation versum*¹²: he made demands that would never occur to a sane person: sang his own praises, made himself **guilty** of the **crime of insulting the**

nation that had till now treated him with so much kindness and clemency, and finally, and this was the worst, he had this pamphlet **secretly** printed, and distributed amongst acquaintances and strangers such that several hundred of them may have infiltrated the public *clandestinely*.

I came across a copy of this fine brainchild and I found it necessary in more than one regard to present its contents before the eyes of the public in a faithful German translation, fully analyzed and accompanied throughout by my comments.

It is certain that *Da Ponte* is the aggressive party in this matter; and I see it as my duty to set straight this person (who has grossly insulted a nation from which he has enjoyed nothing but good for the last ten years).

His heart was boiling rancorously, that one could not take him for the churchlight¹³ that he wished to appear to be; and

the manner, in which this bubbling disdain was spread into the world, revealed an evil in his heart that certainly deserves punishment. What on another occasion has been mentioned by a certain author is evident herein: “the character and the attitude of the great ones,” he says, “is often taken by the lower classes as a measuring stick according to which they determine their actions.” Would *Da Ponte* have been so bold, as to compose such a text, to have it secretly printed and to distribute it if he had not known that **Leopold II** would be endlessly magnanimous? He has sinned only because he could count on his majesty’s goodness.

Answer the fool according to his folly, out of fear that he will believe he is clever. So it is written somewhere. So when in the present text some impetuous expressions occur here and there, even the most short-sighted person will have to see that they were necessary for a *Da Ponte*, and that a man of his ilk does not deserve to get off lightly. Because *cum*

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Anti-da Ponte

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[9]

rustico rustican- / dum est, das ist, **mit einem da Ponte muß man dapontisch sprechen**. Ein gänzlich Stillschweigen über seine Ungezogenheit würde ihm (und wer kennt ihn nicht?) nur Anlaß gegeben haben, in die Welt auszuposaunen: **Weil man ihm nicht geantwortet habe, so sey das Recht auf seiner Seite, und es sey ein Zeichen, daß man sich zu schwach finde, ihn zu widerlegen**.

Ja, wenn man versichert wäre, daß ein jeder der eine solche unterschobene Schrift liebt, ein gesundes Urtheil davon zu fällen im Stande wäre, so könnte man ganz unbekümmert darüber seyn, weil die Art, sie bekannt zu machen, schon Verdacht erwecken muß, auch im Falle man über manches hinausgehen wollte. Allein die darinn enthaltene Sachen, so unwahr sie auch immer sind, können doch ein wirkliches Uebel verursachen, weil der große Haufen, der ohnehin mehr geneigt ist das Böse als das Gute zu glauben, ohne einen nähern Unterricht und Aufklärung sehr leicht eine üble Meinung von derjenigen Person bekömmt, die in einer Winkelschrift boshafter Weise angetastet worden; welches auch der Ursprung so mancher

[10]

Vorurtheile / ist, durch die schon sehr oft gekrönte Häupter gehäßig wurden, ohne daß sie es verdienen.

Die Absicht, die von *da Ponte* angegriffene Oesterreichische Nation einigermaßen zu vertheidigen, ist, wie mich dünkt, edel; und ihr Beyfall wird die beruhigendste Belohnung für mich seyn.

[11]

Sr. geheiligten Majestät Leopold II.

schreibt

der *Abbate da Ponte*.

Diese Aufschrift hätte in jedem Betrachte bescheidener und ehrfurchtsvoller seyn sollen. In diesem Tone können wohl zwey gute Freunde einander zuschreiben. So findet man in den *Epistolis obscurorum virorum* folgende Aufschriften in Briefen: *Conradus Dollenkopffius Ortuino Gratio--Henricus Schafsmulius Magistro Ortuino--Butyrolambius Poetae Quisquilio &c.* Auch ist zweyen Personen von einer Profession und Qualität erlaubt, nicht viel Ceremonien mit einander zu machen; und in dieser Rücksicht hätte Newenstein, oder Hans Sachs, wenn sie noch am Leben wären, schreiben können: *Newensteinius, aut, Hans Sachsius. Sic ita dicto Abbati da Ponte*. Aber wenn ein poetisches Irrlicht an einen großen Monarchen schreibt, so ist man berechtigt, vom erstern zu fordern, daß er den

[12]

Abstand zwischen der Majestät und ihm nicht aus den / Augen setze, wenn er sich nicht einer eben nicht ruhmvollen Zurechtweisung oder gar einer unangenehmen Ahndung aussetzen will.

Motto. -- -- In utrumque paratus

Aut arcere dolos, aut certe occumbere morti.

zu deutsch

Ich bin zu einem wie zum andern bereit, entweder die Kaballen, die man wider mich anzettelt, zu zerstreuen, oder gar zu sterben.

rustico rustican- / dum est,¹⁴ that is, **with a *Da Ponte* one must speak *Da Pontian***. A total silence with regard to his rudeness would (and who doesn't know him?) only give him motivation to proclaim to the world: **Since nobody answered him, the truth is on his side, and it is a sign that one feels too weak to rebut him**.

Yes, if one were sure that everyone who had such a text foisted upon him were able to reach a sound judgement from it, one could be fully unconcerned, because its manner of insinuating itself would already awaken suspicion, even in the event that one would wish to overlook many things. The contents alone, as untrue as they are, can certainly cause a true evil, because the majority, which is inclined to believe the bad rather than the good anyway, easily receives a negative opinion of the person who is slandered in a duplicitous publication when there is no closer study or clarification; this is also the origin of so many

prejudices whereby so many crowned heads become hated without deserving it.

The intention to defend the Austrian nation in some manner against *Da Ponte*'s slanders seems, in my opinion, to be a noble one; and its appreciation will be the most calming reward for me.

To his hallowed majesty Leopold II

writes

the *Abbate da Ponte*.

This inscription should in every regard have been humbler and more reverential. Two good friends could perhaps write to one another in this tone. Thus one finds in the *Epistolis obscurorum virorum*¹⁵ the following inscriptions in letters: *Conradus Dollenkopffius Ortuino Gratio--Henricus Schafsmulius Magistro Ortuino--Butyrolambius Poetae Quisquilio etc.*¹⁶ For two people of the same profession and class, it is permissible not to stand too much on ceremony with one another; and in this regard Newenstein or Hans Sachs, if they were still alive, could have written: *Newensteinius, aut, Hans Sachsius. Sic ita dicto Abbati da Ponte*.¹⁷ But when a poetic airhead writes to a great monarch, then it is legitimate to require of the former that he not forget the

distance between his majesty and himself if he does not want to expose himself to an inglorious rebuke or even incur an unpleasant penalty.

Motto. -- -- In utrumque paratus

*Aut arcere dolos, aut certe occumbere morti.*¹⁸

In German:

I am equally prepared either to dissipate the intrigues that are instigated against me or to die.

Eine unausstehliche Grossprecherey, wodurch *da Ponte* kurzsichtigen Leuten Staub in die Augen zu werfen denkt. Er spricht in dieser ganzen Schrift von nichts, als von mancherley wider ihn geschmiedeten Kaballen und Intriguen, ohne anzuzeigen, worin sie bestehen, und wer sie gegen ihn geschmiedet hat. *Da Ponte* ist ein leibhafter *Don Quixote*, der sich mit einer Heerde Schaaf herumschlägt, und eine Windmühle für ein Raubschloß [sic] ansieht. Er scheint sich gar nicht daran zu erinnern, daß er seine dermalige mißliche Lage zum Theil einer von ihm selbst eingefädelten Intrigue zu verdanken hat. Und was das Sterben betrifft, [sic] damit wird es ihm wohl auch nicht recht Ernst seyn, ihm, der noch so stark am Irrdischen

[13]

hängt: das *aut / certæ occumbere morti*, ist also sicher in einer poetischen Hitze dahin geschrieben worden. Seinen Tod hat noch niemand verlangt, will er aber doch absolut sterben, so sterbe er eines bürgerlichen Todes, *sit civiliter mortuus*, man transportire ihn über die Gränzen hinüber, und schicke ihn in sein Vaterland. So geschieht ihm, was Rechtens ist, und was er selbst verlangt. Hätte *da Ponte* mich bey der Wahl eines Motto zu Rathe ziehen wollen, so würde ich ihm einige viel passendere angerathen haben.

Z. B.

*Populus me sibilat, at mihi plaudo ipse domi,
Simul ac nummos contemplor in Arcâ.*

Horat. Satyr. I.

oder:

Ille ego sum nulli nugarum laude secundus.

Im Spaßmachen lasse ich alle Schmierer hinter mir.

oder:

Invenies hic, quidquid jussit splendida bilis.

oder:

Er nimmt ein Buch Papier, und schreibt mit vieler Müh, Gereimten Mischmasch hin, das heißt er Poesie.

[14]

Leopold! du bist König.

Beynahe sollte man glauben, *da Ponte* wolle hier seinen Lesern was neues sagen. Es gehört auch viel Kunst dazu, jemanden über eine Sache zu belehren, die der jemand ohnehin schon weiß. Daß aber Leopold II. für ihn nur ein zu guter König war, dieß bleibt eine ausgemachte Wahrheit, die ich hier dem Expoeten ernstlich zu Gemüthe zu führen für nöthig finde, damit er nicht darauf vergessen möge. Sein Betragen hat wahrhaftig nicht eine *gratis* Besoldung von einem ganzen Jahre verdient, um so weniger, als er auch selbst nach der Hand, wo ihm diese königliche Großmuth zugesichert worden, sich des schwärzesten Undankes schuldig gemacht hat.

Ich begehre Gerechtigkeit von dir.

Der kühne Mensch begehrt in einem so hohen Tone Gerechtigkeit, als wenn ihm dieselbe je einmal wäre abgeschlagen worden. Gerechtigkeit will also *da Ponte*? -- *fiat*, ruft einstimmig

This is unbearable bragging by means of which *Da Ponte* thinks he can throw dust into the eyes of shortsighted people. In this entire text he speaks of nothing but a variety of slanders and intrigues crafted against him, without showing what they consist of and who crafted them. *Da Ponte* is a flesh-and-blood *Don Quixote* who combats a herd of sheep and mistakes a windmill for a robber's castle. He does not seem to remember at all that his awkward situation at the time was partially thanks to an intrigue instigated by himself. And as far as dying is concerned, he was certainly not serious, he, who

clings so strongly to the earthly: the *aut / certæ occumbere morti*, was thus certainly dashed off in a poetic fervor. His death has not been demanded by anyone; if he absolutely wants to die, he should die a citizen's death, *sit civiliter mortuus*.¹⁹ He should be transported across the borders and sent to his fatherland. In this way he will get what he deserves as well as what he himself asks for. If *Da Ponte* had wanted to ask my advice regarding the choice of a motto, I would have advised him on a few far more fitting ones.

For example:

*Populus me sibilat, at mihi plaudo ipse domi,
Simul ac nummos contemplor in Arcâ.*²⁰

Horace. Satyr. I.

or:

*Ille ego sum nulli nugarum laude secundus.*²¹

In joking I leave all scribblers behind me.

or:

*Invenies hic, quidquid jussit splendida bilis.*²²

Or:

He takes a sheaf of paper and writes, with great effort, rhymed hodgepodge, which he calls poetry.

Leopold! You are King.

One would almost believe that *Da Ponte* wanted to tell his readers something new. There is much art involved in teaching someone something that he already knows. That Leopold II was for him just too good of a king remains an agreed upon truth that I find it necessary to earnestly call to the ex-poet's attention so that he not forget it. His conduct truly did not deserve a *gratis* salary for a full year, all the less so because he was guilty of the blackest ungratefulness even toward the hand that secured this royal magnanimity for him.

I desire justice from you.

The audacious man demands justice with such a haughty tone, as if the same had ever once been denied him. So *Da Ponte* wants justice? — *fiat*, cries the Viennese public with one voice, *fiat*, and

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Anti-da Ponte

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das Wiener Publikum, *fiat*, und eben dieses Publikum bedauert nur, daß ihm nicht schon lange Gerechtigkeit widerfahren ist. Für die bey mehreren Gelegenheiten wider die Deutschen

[15]

ausgestossene Schimpf- / reden: für die Langeweile, die er durch seine frostigen Spassen, durch das Schnirkelwerk verstandloser Einfälle beynahe in allen seinen Opern veranlaßt hat: für die anstößigen Zweydeutigkeiten, und elende Knittelverse: für die vielen gelehrten Diebstähle, die er von Anbeginn seines dichterischen Theater-Kurses begangen hat, &c. &c. &c. &c. für alles dieses ist ihm freylich leider! bisher kein Recht widerfahren; allein nun ist der zahlende Tag gekommen; es geschehe also, was Rechtens ist.

Deine Gnade verlange ich nicht.

So sagt *da Ponte*. Je nun, auch hierin kann und muß ihm willfahret werden. Er will durchaus keine Gnade! Wie mächtig doch das Gewissen auf ihn wirkt! das innere Bewustseyn, daß er keine Gnade verdiene, scheint ihm auch wider Willen dieses Geständniß abgelockt zu haben. Wenn er es aber in einem andern Verstande genommen hätte, wenn sein Ausdruck: ich verlange keine Gnade, Stolz oder Trotz wäre, so müßt man ihn auch ohne Gnade und Barmherzigkeit behandeln: man müßte ihn in diesem Falle nicht mit unverdienten Gnaden und Wohlthaten überhüft in sein Vaterland zurückschicken.

[16]

Sonderbar! das, was die Gerechtigkeit wider ihn auspricht (nämlich die Entlassung als Theater-Dichter, und die andiktirte Entfernung von Wien) dieß will er nicht; und das, was er nicht zu wollen scheint (Gnade) dieß erhält er. Denn ist dieß nicht eine ungemaine Gnade, wenn ein Expoet einen Jahrsgehalt ausgezahlt bekömmt, den er selbst, wenn er noch ein ganzes Jahr bey Theater geblieben wäre, nicht verdient hätte? Ist dieß nicht eine ganz besondere Gnade, wenn man einen Straffälligen, denn [sic] man seine Marschroute in ein anderes Land vorzuzeichnen für nothwendig gefunden, dem ungeachtet noch erlaubt, eine Opera vorstellen zu lassen, deren ganze Einnahme ihm Ausschliessungsweise überlassen worden?

Ich weiß, daß die Gerechtigkeit die erste deiner Tugenden ist.

Wenn *da Ponte* von dem, was er hier sagt, wahrhaft überzeugt gewesen wäre, so würde er sein Betragen gewiß ganz anderst eingerichtet haben, aus Furcht die strafende Gerechtigkeit werde ihn bey jedem Schritte verfolgen. Es war ihm aber damit nicht Ernst, weil er dieses nur deswegen hinschrieb, um das Unanständige, was gleich darauf folgt, besser anbringen zu können.

[17]

Ueberhaupt bedürfen weder unsere Zeitgenossen, noch weniger aber die Nachkommen eines Zeugnisses von einem *da Ponte*, um die Gerechtigkeitsliebe unsers Monarchen anzuerkennen.

this same public is only sorry that justice has evaded him for so long. For the swearwords against Germans voiced on multiple occasions,

for the boredom that he brought about through his frosty jokes, through the ornamentation of meaningless ideas in almost all of his operas, for the unsavory double entendres and sordid doggerel, for the many learned plagiarisms that he perpetrated from the beginning of his poetic and theatrical career, etc. etc. etc. But for all this, unfortunately, no justice has befallen him; but now the day of reckoning has arrived; may justice be served.

I am not asking for your mercy.

So says *Da Ponte*. Oh well, even here one can and must comply with his request. He truly wants no mercy! How powerfully conscience affects him! The inner consciousness that he does not deserve any mercy seems to have coaxed this confession from him against his will. If he had, however, taken it in another way, if his expression "I am not asking for your mercy" had indicated pride or stubbornness, then one would still have had to treat him without compassion and mercy. In this case one would not have found it necessary to heap undeserved clemency upon him when sending him back to his fatherland.

Strange! That which justice speaks against him (namely his dismissal as theater poet, and his compulsory departure from Vienna) these he does not want; and that which he does not seem to want (mercy), this he receives. For is this not mercy, when an ex-poet receives a year's salary, which he, even if he had stayed an entire year at the theater, would not have earned? Is this not a very special sort of mercy when a delinquent, for whom one has found it necessary to indicate his route to another country, is notwithstanding allowed to present an opera whose total revenue is to be allotted exclusively to him?

I know that righteousness is the first of your virtues.

If *Da Ponte* had been truly convinced of what he says here, then he would have behaved differently out of fear that punishing justice would follow him every step of the way. He was, however, not serious here, because he only wrote this in order to transition more easily into the indecencies that follow.

In any case, neither our contemporaries nor even less our descendants have need of the testimony of a *Da Ponte* in order to recognize our monarch's love of justice.

**Aber der gute Willen eines Menschen ist oft nicht hinreichend
--und Mensch bist du doch.**

Man muß über die Vermessenheit erstaunen, mit welcher *da Ponte* hier die Gerechtigkeit des Monarchen in ein zweifelhaftes Licht zu setzen sucht. Denn seine Ausdrücke wollen nichts anders sagen, als: Nicht alle Menschen wollen das, was gut und recht ist, ernstlich; du bist ein Mensch, folglich bist du einer von denjenigen, der das Gute nicht ernstlich will.

Diese Frechheit allein, verdiente schon eine nachdrückliche Ahndung. Mit größerem Rechte könnte man so argumentiren. Wer in seinen Schriften gegen denjenigen Herrn, in dessen Gehalt er steht, Lästereien ausstößt, macht sich des schwärzesten Undankes schuldig, und ein solcher verdient transportirt zu werden; *da Ponte* that nun dieses, *ergo trasferatur*, folglich geschehe ihm nach seinem Verdienste. Es ist gewiß, daß die

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italienische Nation selbst, die so viele Merk- / male von Leopolds Wohlwollen und Gerechtigkeit aufzuweisen hat, sich ihres Landsmannes schämen müsse.

Der gute Willen, unschuldig zu erscheinen, ist nicht hinlänglich, wenn man es in der That ist; *da Ponte* ist gewiß nicht ohne Schuld, folglich ist sein Willen, sich der Welt als einen Menschen ohne Mackel darzustellen, nicht hinlänglich, wenn er es nicht durch Thaten erweist.

Du bist gleich andern der Gefahr ausgesetzt, betrogen zu werden.

Abermal nichts Neues. *Da Ponte* spricht in allgemeinen der Sache gar nicht angemessenen Ausdrücken. Nur von seinem Individuum, und dem, was dasselbe betrifft, sollte er hier reden. Wenn er also bewiesen hätte, daß der Monarch in Ansehung seiner wäre hintergangen worden: daß man demselben von dem unschuldig seyn wollenden *da Ponte* eine schwarze Schilderung, die er doch nicht im geringsten verdiene, gemacht habe, -- alsdenn würde er etwas gethanhaben, das einer erlaubten Selbstvertheidigung gleich gesehen hätte. Allein so hatte er nur was in die Luft geredet. Auf einer andern Seite betrachtet, hat aber *da Ponte*

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hier vollkommen Recht; denn allem Ansehen nach würde der Monarch / durch ihn selbst betrogen worden seyn, wenn Er allem dem, was dem Expoeten von seiner Unschuld und Rechtschaffenheit auszuposaunen beliebt, Glauben beygemessen hätte.

Ja, du bist es selbst mehr als andere, weil du König, weil du von einem Haufen Schmeichler und falscher Rathgeber umgeben bist, welche die Wahrheit mit einem von niedrigem Eigennutze geleiteten Pinsel ein Färbchen anzustreichen suchen.

Es ist wahrhaftig eine gewagte, vermessene und für den Monarchen sowohl als für seine Minister und Räte äusserst beleidigende Voraussetzung, daß ersterer nur mit Schmeichlern, und falschen Rathgebern umzingelt sey. Wenn der Mann, der dieses gesprochen, von einiger Bedeutung wäre, so würde solches bey Auswärtigen nichts weniger als eine vortheilhafte Meinung von den hiesigen Stellen und ihrem Personale veranlassen. Doch

But a man's good will is often not sufficient—and you are a man, after all.

One must marvel at the presumptuousness with which *Da Ponte* tries to place the monarch's sense of justice in a questionable light. For his expressions mean nothing other than this: not all people earnestly want that which is good and right; you are a man, therefore you are one of those who does not truly desire the good.

This insolence alone already deserves an emphatic punishment. With greater justification one could argue thus. He who writes slander against the master in whose employ he stands, makes himself guilty of the blackest ungratefulness, and such a one deserves to be deported; *Da Ponte* did this *ergo trasferatur* and accordingly may he get what he deserves. It is certain that the

Italian nation itself, which possesses so many tokens of Leopold's goodwill and justness, must be ashamed of its countryman.

The good intention of appearing innocent is not sufficient when one is innocent: *Da Ponte* is certainly not without blame. Therefore, his desire to present himself to the world as a person without faults is not enough unless he proves it through facts.

You are, just like others, in danger of being betrayed.

Again, nothing new. *Da Ponte* speaks in generalizations that are not appropriate to the issue. He should speak only of himself and what concerns him. If he had proven that with regard to him the monarch had been betrayed, that the monarch had received a black portrayal of the innocence-claiming *Da Ponte* which the latter had not earned in the least, then he could have done something that would have appeared as an allowable self-defense. But in this way, it is as though he were talking into thin air. Viewed from another angle, *Da Ponte* is

completely right because from all appearances, the monarch would have been betrayed by him if he believed everything the ex-poet trumpeted about his integrity and innocence.

Yes, you more than others are [just], because you are king and because you are surrounded by a heap of wheedlers and false counselors who paint the truth with a brush controlled by their own lowly selfishness.

It is truly a presumptuous and, for the monarch as well as his ministers and advisers, extremely insulting presupposition that the first-named is surrounded by wheedlers and false counselors. If the man who said this were of some importance, then such things would seem to outsiders to be nothing less than an advantageous opinion of the local places and people. But what responsible

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Anti-da Ponte continued from page 13

welcher Vernünftiger wird sich von einem, der selbst blind ist, leiten lassen.

Da Ponte muß hier nur auf sich selbst sehen. Ihm liegt die Pflicht ob, zu beweisen, daß die Stellen unter welcher er als Poet stand, nur mit Schmeichlern und falschen Rathgebern besetzt gewesen sey; daß

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das dabey an- / gestellte oder auf andere Wege damit verflochtene Personale seine Schuldigkeit in so weit aus den Augen gesetzt habe, daß es gegen ihn *da Ponte* geüßentlich falsche, unächte und folglich seinen Charakter herabwürdigende Rathschläge gegeben habe; *da Ponte* sollte zugleich darthun, daß er von keiner Nebenabsicht, von keinem Eigennutze geleitet, seinen Pinsel in Gall eingetaucht habe. Er hätte die ihm gemachte Beschuldigung gerade zu angeben, und alsdenn sich vertheidigen sollen, wenn er es im Stande gewesen wäre. Aber damit, daß er Kreuzhiebe in die Luft macht, wie ein tollkühner Fechter herumschwadronirt, damit wird er wahrhaftig bey keinem einzigen, der gesunden Menschen Verstand besitzt, etwas ausrichten.

Es ist ausgemacht, daß du mit allen Regierungs-Künsten bekannt bist; du überschauest alles mit einem scharfen Blicke, und dein durchdringender Verstand sieht bis in das Innerste der Herzen.

Da Ponte kann überzeugt seyn, daß Leopold II. seines Lobes gar nicht bedarf; von einem Venetianischen *Olim Abbate* belehrt zu werden, daß

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derselbe alles mit einem / scharfen durchdringenden Blicke überschaue. Allein der arme Wicht hat nicht eingesehen, daß er hier wider sich selbst geschrieben; denn ich behaupte hoch und theuer, daß eben deßwegen, weil der Monarch alles mit einem scharfen durchdringenden Blicke überschauet, und selbst bis in das Innerste der Herzen dringt, derselbe für gut befunden habe, dem *Ex-Abbate* da Ponte seinen Abschied, und den Wink geben zu lassen, in irgend einem andern Staate sein Glück und *Renommée* auf einen dauerhaften Fuß zu gründen, und durch ein Betragen, mit dem er hier die vernünftige Welt geärgert hat, sich nicht der Gefahr auszusetzen, anderswo vielleicht übler abgefertigt zu werden, als in Wien.

Aber es gibt sehr viele, die dir auflauern, es sind ihrer wirklich zu viele, glaube es mir, ja vielleicht ist eben jener der ärgste von solchen Aufpassern, der es dir am wenigsten zu seyn scheint.

Ein Monarch, dessen erste Tugend die Gerechtigkeit ist: dessen durchdringender Verstand alles überschauet, und der in das Innerste der Herzen dringt, darf keck jedem Individuum, er mag nun ein Einheimischer

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oder ein Ausländer seyn, erlauben, ihn bey jedem / Schritte, den er thut, zu belauern. Müssen aber diese Belauscher und Aufpasser nicht fürchten, daß er ihnen in das Innerste schauet? Werden sie

person allows himself to be led by one who is himself blind?

All *Da Ponte* needs to do is to look at himself. It is his duty to prove that the positions in which he worked as a poet were filled with wheedlers and false counselors; that

the personnel therein employed and those who were involved by other routes placed his guilt so far out of their eyes that they deliberately made false, inauthentic insinuations that were denigrating of his, *Da Ponte's* charater; *Da Ponte* should at the same time demonstrate that he dipped his quill in gall unmotivated by self interest or ulterior motive. He should have presented the allegations against him immediately and defended himself if he had been able to do so. But in-so-far as he makes cross strokes in the air like a dare-devil fencer swaggering around, he will not make an impression on a single reasonable person.

It is agreed that you are familiar with all the arts of sovereignty; you watch over everything with a sharp gaze and your penetrating reason sees the innermost regions of hearts.

Da Ponte can be convinced that Leopold II has no need whatsoever either of his praise or to be instructed by a Venetian *ex-Abbate*, that

he [Leopold] sees everything with a sharp and penetrating gaze. But the poor wretch has not seen that he has written against himself here; I claim with confidence, that precisely because the monarch sees everything with a sharp and penetrating gaze and sees even into the inner-most regions of hearts, that he would have seen fit to dismiss the *ex-Abbate da Ponte* and indicate to him that he should put his luck and *reputation* on a more permanent footing in another country, and not put himself in danger of being worse treated elsewhere on account of behavior that here in Vienna annoyed reasonable people.

But there are very many who spy on you, there are really too many of them, believe me, yes it is possible that the worst of such lurkers is the one who seems the least to be so.

A monarch whose first virtue is justice, whose penetrating reason watches over all and who can reach into the innermost regions of hearts, may jauntily allow any individual, be he native

or foreign, to spy on every step he takes. Should these eavesdroppers and lurkers not fear that he would see into their innermost selves? Would they be able to withstand his piercing

wohl vor seinem scharfen Blicke bestehen können? Ich wiederhole es noch einmal: Der Monarch muß dem *da Ponte* in sein Innerstes geschauet haben; denn sonst würde er den Mann, dessen Leben, nach seinem Vorgeben so schuldlos, und von allem Vorwurfe rein ist: den Mann, der in allen seinen Staaten der Aufrichtigste und Rechtschaffenste ist, gewiß beybehalten haben.

Uebrigens würde sich *da Ponte* bey seinem Abschiede wenigstens dadurch einiges Verdienst erwerben können, wenn er so aufrichtig seyn wollte, denjenigen zu denunzieren, welcher seiner Meinung nach, von allen Aufpassern der ärgste seyn soll, und der gleichwohl seine Sachen so gut anzustellen weiß, daß er es in den scharfsichtigen Augen des Monarchen am wenigsten zu seyn scheint.

gaze? I repeat once again: the monarch must have seen into *da Ponte's* innermost self; because otherwise he would have retained in his service this man who professes to be innocent and free of reproach, and who in all of his realms is the most upright and righteous.

Incidentally, *Da Ponte*, upon his departure, could have earned some credit if he had wanted to be so upright as to denounce the one, who, in his opinion, was the worst of all the spies and was yet able to play his role so well that he seemed, to the sharp eyes of the monarch, to be the least likely offender.

—Lisa de Alwis
University of Southern California

“*Anti da Ponte*” will be continued in the August 2008 issue.

1. Parts of this section of the pamphlet have been translated and discussed in John Rice's *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 496–98.
2. A copy of the printed pamphlet is in the Doheny Memorial Library at the University of Southern California, Los Angeles, Special Collections 92 D212an. The cover is blue paper, with inscription “Theaterwesen in Wien.” (German script) in brown ink, with number “II.590.” in top right corner. Different number “a.S.III.94.” in black ink in top left corner.
3. Lorenzo da Ponte, *The Memoirs of Lorenzo da Ponte* (New York: Gray and Bunce, 1829); Otto Michtner, *Mitteilungen des Österreichischen Staatsarchivs* 19 (Vienna: Ferdinand Berger & Söhne, 1966), 208–9.
4. Rice, 512–19.
5. I am grateful to Giulio Ongaro and Colleen Carter for translating and explaining the Latin texts within the pamphlet.
6. Sheila Hodges, *Lorenzo da Ponte: The Life and Times of Mozart's Librettist* (London: Granada, 1985), 110–11.
7. The Phaedrus fable that this is taken from, that of the jackass and the lion, supports this translation.
8. For clarification, the meaning is: if we are silent others will think we are silent because of our mistrust/doubt of others, not out of modesty [which is our real motive], so we need to speak.
9. Adriana Ferrarese del Bene, the first Fiordiligi and mistress of Da Ponte
10. The author is referring to Pietro Guglielmi's *La bella pescatrice*, which Da Ponte also gave in London during his time there. The Viennese production started on 26 April 1791, according to Michtner, 318.
11. *The irritable race of poets*. This is a well known but slightly modified quote possibly

- from Ovid. The implication is that poets are a thin-skinned race.
12. *Though nature denies me, indignation will prompt my verse* (from Juvenal, Satire I).
13. Figurative for a humble, decent, devout person.
14. Literally: “with a peasant you must act like a peasant.”
15. “Correspondence of obscure men” is a play on “Correspondence of famous men,”
16. These are names made up along the lines of real Latin names. Quisquilio is taken from the word “quisquiliae,” which means things of no importance whatsoever.
17. *So thus I often say of Abbate da Ponte*.
18. (I am) “prepared for either event: to avoid cunning or to fall to a certain death.” This is a misquotation of Virgil, from the *Aeneid*, Book II, which reads “in utrumque paratus, seu versare dolos, seu certae occumbere morti” and has the opposite meaning: “*Prepared for either event: to turn to cunning or fall to a certain death.*” This comes from the episode of the Trojan horse in the *Aeneid*, when the Trojans capture a young Greek who was part of the plot but was left behind. When he was captured he wanted either to make sure the deception was successful or he was ready to die.
19. A civil death. “Civilliter mortuus” is now used as a legal term for someone who has lost civil rights, such as voting.
20. The original motto from Horace means: “The public hisses at me, but I applaud myself in my own house, and simultaneously contemplate the money in my chest.”
21. *I am that [poet] whose reputation for trifles is second to none*. This comes from Martial, Book IX.
22. “You will find here, whatever the shining bile orders.” Bile and/or shining bile was considered the cause of madness, so the sentence actually means: “here you will find the effects/the fruits of madness.”

Book Review

Karol Berger. *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*. Berkeley and Los Angeles, California: University of California Press, 2007

The principal thesis of Karol Berger's ambitious project as stated in the introduction is that linear, finite time replaced circular, infinite time as a concern of central importance in European art music only in the later eighteenth century. In keeping with the title, Berger sees time in the late Baroque as circular, cyclical like the seasons or the church year, that is, time is reversible. In Chapters 1 and 2 he illustrates this in two works of J. S. Bach from the 1720s—the opening chorus of the St. Matthew Passion, BWV 244,1, in

which the da capo form has the effect of abolishing time and in the C-major fugue BWV 846,2 in which the atemporal layer dominates, rendering time unimportant. For Bach, ritornello transformations whether in concerto ritornello form or in da capo aria form do not mark the passage of time by articulating its linear flow. Rather, they articulate the “timelessness of the contemplative reinforcement of the central idea.” Berger sees Bach's predilection for the circular shape of time in play not only at the level of the movement but on the larger scale in his arrangement of pieces into cyclic collections. He goes on to examine the theological concept of eternal time in Chapter 3 which is entitled aptly “There Is No Time Like God's Time.”

Inserted between the section on Bach

and that on Mozart is an interlude, “Jean-Jacques contra Augustinum,” in which Berger contrasts Augustinian “Christian” philosophy and Rousseauian modern philosophy. In Berger's view, Augustine's divine limitation by Christian moral boundaries gave way in the later eighteenth century to Rousseau's unfettered secular, humanistic autonomy. At the end of the interlude he makes the crucial point that the modern view of such liberal thinkers as Rousseau made the emancipation of time possible since in the modern view there was an acceptance of mortality and the finite nature of a mediated human existence.

In Chapter 4 as an example in Mozart's instrumental music of the shift

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in the late eighteenth century toward temporal disposition of musical events Berger chooses the first movement of the composer's C-minor piano concerto, K. 491. The goal of his analysis here is to demonstrate that unlike a Bach concerto movement in which the actual order of events is relatively unimportant, in a Mozart concerto movement successive events must relate intelligibly so that there is a long-range causative relationship between events. Berger's analysis is a model of clarity and his observations are constantly enlightening. He introduces, for instance, the compelling analogy of the concerto allegro form to the telling of the same story three times. This squares with his idea of music as prosody, "a united configuration of related phrases" in a "temporal form." Never losing sight of the larger structure his abstract structural view of the two halves of the movement as a question and answer argues strongly for his temporal concept of the form. One interesting analytical novelty here is Berger's use of "function slots," the specific functions of phrases depending on their temporal position in the structure so essential for the creation of a "suitable, convincing, and logical temporal order in which to present the materials." The musicologist reader may argue with Berger's occasionally repetitive presentation of what seem to be patently obvious analytical details, but given the audience to which his relatively complex analysis is directed, this emerges as a strength rather than a weakness.

Chapter 5, "The Hidden Center," is aptly named, for not only is it the fifth of nine sections but it is central to the study as a whole. In it, Berger analyzes ensembles from three of Mozart's operas—*Idomeneo*, *Le nozze di Figaro*, and *Don Giovanni*. The musical analysis here is as good as any but the analysis of dramatic development and character and its linkage with the music is breathtaking—penetrating, acute, and sensitive. As an example one has only to cite Berger's reaction to the Count's discovery of Cherubino in the Act 1 trio from *Le nozze di Figaro*:

The way in which past and present, the imagined and the real, the narrated and the enacted, touch one another

and come together in a single moment is positively vertiginous—and not only for those on stage. A seemingly simple gesture enacted in the Now of the opera's fictional world is not simple at all because at the same time it represents a gesture performed yesterday, Then. It is a moment where art reflects on itself: the representation of an imaginary world that at the same time lays bare the real world—it is hard to think of a better image of what art is about.

The tables presenting diagrams of the movements analyzed in this chapter, although they are helpful, introduce needless complexity in their use of symbols, particularly their phrase columns, and might have been simplified to better effect. They are a distraction in what is otherwise a dazzling feat of analysis. Quibbling aside, Berger's analysis here convincingly "links Mozart's greatest operatic and instrumental triumphs."

Chapter 6, "Don Giovanni and Faust," presents an even deeper analysis focusing on the Act 2 Finale of *Don Giovanni*. Of particular interest here is Berger's engagement with Kierkegaard's interpretation of *Don Giovanni* which for him matches the work's richness and depth. In the concluding part of this chapter Berger relates Mozart's Don Giovanni and Goethe's Faust, characters who for him share the same temporality. This is the most difficult reading in the book—highly abstract and convoluted. Mozart and Goethe come from such different worlds and different times that Berger's argument here seems forced. This segment acts as a departure from the first part of the chapter and, given that Faust is a product of a later age, could perhaps more effectively have served as an interlude between the section of the book dealing with Mozart and the final section on Beethoven.

If previous chapters concentrated on the temporal contrast expressed in the title, Chapter 7 on *Die Zauberflöte* focuses clearly on the subject of the sub-title—modernity. As Berger states at the outset: "*The Magic Flute* is about a reversal of values brought about by the passing of the old regime, in which the young and powerless depended for their happiness on the mercy of the old and powerful, and its replacement by a new order, in which the happiness of the young depends on their

own acts and choices." This chapter offers fascinating views on the essentially modern quality of the opera, virtually all of them compelling. Among the most interesting is the statement that "the music in *The Magic Flute* heard by its personages (as opposed to the music heard only by the audience) is entirely instrumental." Berger relates this to the rise of instrumental music during the last three decades of the eighteenth century and the decline in importance of the mimetic conception of music.

This book represents a major contribution to cultural theory and the history of ideas. It should be read by anyone interested in the music of Mozart and, in particular, in the composer's operas.

—Gregory Butler
University of British Columbia,
Vancouver

About the Contributors

Gregory Butler is on the faculty of the School of Music, University of British Columbia, Vancouver. He is President of the American Bach Society and Volume Editor of *Bach Perspectives* 6 and 7. His "Bach the Cobbler: The Origins of J. S. Bach's E-Major Concerto (BWV 1053)" appeared in *Bach Perspectives* 7.

Paul Cornelson is managing editor of *Carl Philipp Emanuel Bach: The Complete Works*, an editorial and publishing project of the Packard Humanities Institute. He has contributed articles to the *Cambridge Companion to Mozart*, the *Mozart Encyclopedia*, and *Mozart-Jahrbuch* 2000.

Lisa de Alwis has worked as adjunct faculty at the University of Nevada, Las Vegas, and as editorial assistant for the *Journal of the American Musicological Society*. She is working on her doctoral dissertation about censorship issues in eighteenth-century Viennese music at the University of Southern California.

John A. Rice's book "Mozart on the Stage" will be published later this year by Cambridge University Press. He is currently working on a textbook about eighteenth-century music.

Craig Smith (1947–2007)

Craig Smith, artistic director of Emmanuel Music in Boston and keynote speaker at the Mozart Society of America's symposium on *Die Zauberflöte* in July 2006, died on 14 November of complications from diabetes. Perhaps best known among members of the Society for his collaborations with Peter Sellars on productions of *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, Smith was interviewed in the *Newsletter* of 27 January 2007, which also featured an analysis of DVDs of those productions by Dexter Edge.

Craig Smith's involvement with Mozart was deep and wide-ranging. In performances both here and abroad, he conducted nearly all the operas and piano concertos, many of the symphonies, and sacred music including the *Vesperae solennes de confessore*, the Mass in C minor, K.427/417a (as well as its reworking as *Davidde penitente*), and the Requiem. Beginning in 1975, Emmanuel



Music celebrated Mozart's birthday each January with music, champagne, and cake, perhaps the first musical organization in the country to do so.

In fact, Smith knew all the music of Mozart, as well as all the music of Bach, Brahms, Schubert, Schumann, Debussy, Ravel, and contemporaries such as his friend and Emmanuel Music colleague John Harbison. He studied their compositions at the piano, one by one—though he would never have mentioned this encyclopedic knowledge to anyone; it just became obvious the longer you knew him. Indeed, he astonished people with the wealth of music he had at his fingertips, which was all the more impressive because, as Harbison said recently, “he never seemed to have to hibernate to study scores or practice. His conducting scores

and his piano music contained no marks or fingerings.”

In 1970, while still a graduate student at New England Conservatory, Smith was asked to take over directorship of the Emmanuel Church choir. As a pianist and chamber musician, he had never conducted before and knew no church music. He chose a Bach cantata for his first Sunday because it was the only sacred music he knew, and thus began what evolved into a weekly exploration of the cantatas, performed as part of the regular worship service year after year, and in separate concerts, the Passions of Bach and Handel. His deepening mastery made him a sought-after teacher and speaker at Tanglewood, Juilliard, MIT, Boston University, the New England Conservatory of Music, and the Songfest Festival at Pepperdine University. Notable guests came to conduct at Emmanuel—Seiji Ozawa, Christopher Hogwood, Christoph Wolff, and Harbison,

who composed motets for the choir, served as associate conductor for many years, and is currently acting artistic director until a successor to Smith is named.

It was for this weekly labor of love that a community of exceptional musicians gathered decade after decade, eventually spawning international careers for singers Sanford Sylvan, James Maddalena, and Lorraine

Hunt Lieberman (who began her association with Smith as a violist in the Emmanuel orchestra), and for Emmanuel's principal oboist, Peggy Pearson.

Pearson recently described Smith as “one of a kind; it is hard to imagine anyone else continuing that repertoire for so long, with so many musicians coming back year after year. It is impossible to describe how deeply he cared. There is no other community like it anywhere, I think, in our combined love for him and the music.” Among Pearson's recordings with Smith are performances of Cantata 199, “Mein Herze schwimmt in Blut,” one with Dawn Upshaw and another with Lorraine Hunt Lieberman. Lieberman's recording followed Peter Sellars's staging of the cantata in New York and elsewhere.



During the late 1970s the choir and orchestra expanded into Emmanuel Music, under whose aegis Smith conducted and recorded operas and large-scale sacred works by Bach, Handel, Mozart, Schubert, and Schumann (*Genoveva*). He led the first complete performance of Handel's *Orlando* in the United States and joined with stage director Peter Sellars for a production of *Giulio Cesare*, placing the action at the Cairo Hilton during Reagan's presidency. The Sesto was Lorraine Hunt Lieberman in her first starring role. With Sellars he also created an innovative production of Kurt Weill's *Mahagonny Songspiel* paired with a selection of Bach arias and duets which was titled “Dialogue between Fear and Hope after Death.” Smith's collaboration with choreographer Mark Morris on Handel's *L'Allegro, il Penseroso, ed il Moderato*, had its premiere in Brussels, followed by appearances in New York, various cities in Europe, and Japan.

In addition to conducting cantatas, operas, and oratorios, Smith planned and performed as pianist in multi-year cycles by Emmanuel Music of the complete chamber, piano, and vocal works of Schubert, Schumann, Brahms, Debussy, Ravel, and John Harbison. In 1981, he directed the world premiere of Harbison's Violin Concerto with Rose Mary Harbison as soloist.

Smith is survived by his brother, Kent Smith, and by a vast circle of friends, colleagues, and admirers. There will be a memorial service at Emmanuel Church on 31 January.

—Royce Wates
Boston University

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 Portland, Oregon, 27–30 March 2008

Edmund J. Goehring
(University of Western Ontario)
Session chair

Michael Freyhan
(Independent scholar)

The Original Libretto of *Die Zauberflöte*: Mozart's Autograph or the First Full Score Edition?

The libretto of the first full score edition of *Die Zauberflöte* (Simrock, Bonn, 1814) differs from Mozart's autograph and the first printed libretto (Alberti, Vienna, 1791) in more than a quarter of the lines of German text. Remarkably, many of the variants are strikingly illuminated by Mozart's harmony, melody, and orchestration. A review of the first full score edition in the *Allgemeine Musikalische Zeitung* of 13 September 1815 points to the text differences, declaring that "the whole thing is in accordance with Mozart's own wishes, because Mr. Simrock's edition, by his assurance, is taken from an original manuscript score which the former Elector of Cologne, Max Franz of Austria, had obtained from Mozart himself."

On 28 December 1791 Constanze offered to send a manuscript score of *Die Zauberflöte* to the electoral court in Cologne, where Simrock was employed. It was to become the source of the first edition. "The first edition of the full score of Mozart's *Zauberflöte* was made from a copy which the publisher had acquired from Mozart's widow in 1792" (Otto Jahn, *Preface to revised Simrock Zauberflöte score*, 1862).

Constanze's letter reads like the continuation of a negotiation in hand. It is possible that discussions were started in Mozart's lifetime, which would explain the publisher's claim to have obtained the score "from Mozart himself," but this remains conjecture. The main differences between the first full score edition and autograph texts may be summed up as follows.

1. More colloquial language and looser grammar in the first edition.
2. A preference for the first and second person in the first edition where the autograph uses the more impersonal third person.
3. Small repetitions of words and ideas in the first edition; tautology less frequent in the autograph.

Such changes would suggest that an attempt was made to improve and dignify the text before the autograph version was finalized. It is hard to see a motive for a revision doing exactly the reverse. The Simrock first edition full score may now be viewed online at [pds.harvard.edu:8080/pdx/servlet/pds?id=2573661](https://pds.harvard.edu/8080/pdx/servlet/pds?id=2573661)

Some particularly telling examples (with page numbers) of the close bond between words and music are:

Act I: "umschlingen" (embrace), 63; "leer" (empty), 145–46
Act II: "Weg des Lichts" (path of light), 223–24; "hoher Freuden" (of sublime joys), 231–32; "Weg ins Grab" (path to the grave), 233–34; "fest" (firm), 282; "in himmlischem Glanz" (in heavenly brightness), 358.

No less interesting is the much-discussed Act I duet "Bei Männern welche Liebe fühlen" or, in the first edition, (98-101) "Der

Liebe holdes Glück empfinden," which Mozart rebarred from start to finish in his autograph. This well-known change of heart is often attributed to uncharacteristic vacillation by Mozart, but it may also be ascribed to the discrepancy between autograph and first edition text, with Mozart rejecting his faultless setting of the opening in favor of the musical stress appropriate to the first edition text.

Süssmayr started to copy the score even before completion of the orchestration and in accordance with Mozart's specific instructions ("Ich hoffe Süssmayer wird nicht vergessen dass [*sic*] was ich ihm herausgelegt," letter to Constanze, 3 July 1791). Since Mozart's autograph was retained by Schikaneder, Constanze might have been tempted to pass off Süssmayr's *Zauberflöte* copy as the autograph, at precisely the time Süssmayr was completing the Requiem for her in a handwriting remarkably similar to Mozart's. She would thus have realized her full asking price of 100 ducats, five times the price of a copy offered two months later to the Mannheim Theatre by Johann Jakob Haibel. If there was an early libretto from which Mozart originally worked, possibly drafted by Giesecke, it might therefore survive in the first full score edition.

In a letter to Mendelssohn dated 30 June 1843 Peter Joseph Simrock declared that the first full score edition *Zauberflöte* text was the one "given at that time [1812] in Hamburg and on leading German stages." Performance material from the archive of the Hamburger Stadttheater reveals that this was the text used at the Hamburg premiere of the opera in 1793, twenty-one years before its publication by Simrock.

Jahn's 1862 Preface confirms the provenance of the manuscript used in the preparation of the Simrock first edition and describes features from it. Answers to many questions relating to this interesting source must await recovery of the Simrock Archive, currently owned by Boosey and Hawkes. It was reported at a meeting held in Leipzig on 23 August 1962 (document in the Sächsisches Staatsarchiv, Börsenverein 12 2 56) to have comprised "2,000 packets whose contents are yet to be examined" (2.000 Paketen, deren Inhalt noch nicht gesichtet worden ist).

Gretchen Wheelock (Eastman School of Music, University of Rochester) Vocal Promiscuity in Mozart's *Don Giovanni*

The word "promiscuity" has a rather narrow ambitus for many these days. Decidedly inadequate to the insatiable sexual appetites of a Don Juan, it has for many of us a rather self-righteous and prudish ring. In this paper I turn instead to the original and generic sense of promiscuity, which derives from the Latin *miscere*, and refers to "indiscriminate mingling"—the casual and irregular mixture of different kinds grouped together without order. Leporello's "catalogue" of Giovanni's exploits is just one such mixture; so too the disorderly confusion of classes and dances in the Act I ballroom scene. In fact, there are few scenes in the opera which do not answer to this description.

Musical instances of “indiscriminate mingling” are deeply and problematically embedded in this as in no other of Mozart’s operas, ranging from stark clashes of *buffa* and *seria* styles and characters, to subtle layerings of mixed voices and intentions that defy ready categories of style and expression. Disguise, both physical and vocal, is of course a primary vehicle of promiscuity in the work, provoking a chaos of signification.

The vocal transformations of Giovanni himself signify the destabilizing power of the seducer who respects no social order and accepts no responsibility for his indiscriminate behavior. Opportunist, trickster, escape-artist that he is, Giovanni leaves no stable musical footprint, adapting instead the music and styles of others as his cover, and thematizing promiscuity as cavalier, indifferent—and rampant. I examine specific instances of Giovanni’s vocal plundering and explore the broad range of promiscuity’s consequences in the opera, both in the particulars of Giovanni’s seductions and in the more general confusion that attends failures to recognize and honor difference.

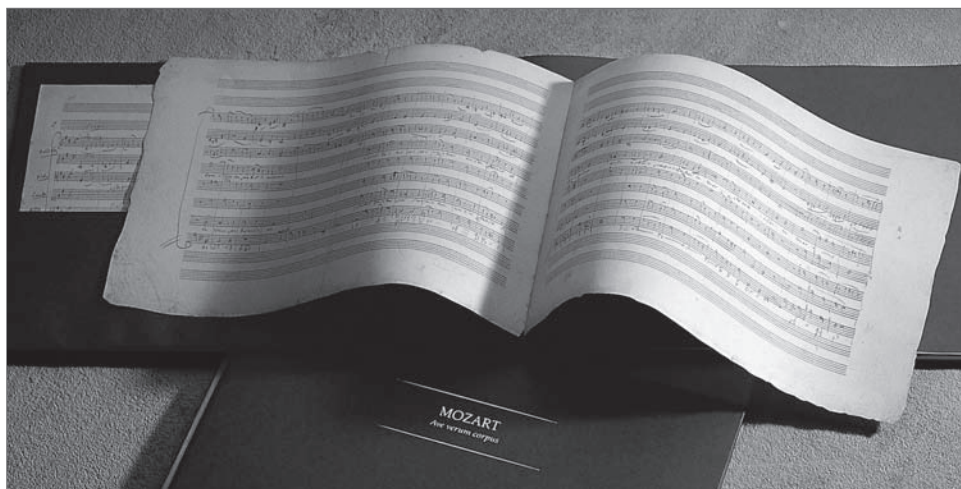
Joint Conference of Society for Eighteenth-Century Music and the Haydn Society of North America

The Society for Eighteenth-Century Music will hold its third biennial conference jointly with the Haydn Society of North America at Scripps College in Claremont, California, from Friday, 29 February, to Sunday, 2 March 2008.

The deadline for regular conference registration (no late fee) has been extended to 31 January 2008 due to the holiday season.

For information about the conference program and registration, see the web site:

secm.org/Conferences/secm3/secm3program.html



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Minutes of the Mozart Society of America Business Meeting and Study Session — 12:15-1:45 P.M., Friday, 2 November 2007

AMS Annual Meeting, Hilton Québec, Québec City

The Annual Business Meeting and Study Session of the MSA took place on Friday, 2 November 2007, from 12:15 to 1:45 P.M. at the Hilton Québec, the location of the 2007 annual meeting of the American Musicological Society in Québec City. Kathryn Libin, President of the Society, welcomed those present and introduced the members of the MSA Board. The minutes of the last business meeting (3 November 2006 in Los Angeles) were approved. The President proceeded to announce the creation of a new website for the Society, with exciting new content. The Society's Treasurer, Joseph Orchard, explained the Financial Statement distributed to the attendees, and Isabelle Emerson, Editor of the MSA *Newsletter* and Past President of the Society, invited contributions for future issues of the *Newsletter*. Paul Corneilson presented information about the inauguration of the Society's Early Mozart Biographies Project: the creation of an online database of early biographies of Mozart in full text. In the early phase of the project, the database will include the biographical works by Friedrich Schlichtegroll (1793), Franz Xavier Niemetschek (1798), and Georg Nikolaus von Nissen (1828). It is anticipated that they will be posted on the MSA's website by early 2008. Corneilson also encouraged the participation of volunteers to proofread the keyed text against the original. Corneilson serves as Chair of the advisory board for the project; board members include John Rice and Ulrich Leisinger.

Libin noted the MSA's session, "Aspects of Mozart," during the meeting in March 2008 of the American Society for Eighteenth-Century Studies in Portland, Oregon. She then proceeded to introduce the invited speaker of the study session, Tom Beghin, Associate Professor of Music at McGill University. In his presentation, "Mozart's Piano Re-visited," Beghin challenged earlier assumptions that Mozart's Anton Walter piano was modified after the composer's death from *Stossmechanik* to *Prellmechanik*. An accomplished pianist and champion of historically informed performances, Beghin gave a lively presenta-

tion that culminated in his performances on a newly constructed instrument with "two interchangeable actions (*stoss* and *prell*)" that also included both hand stops and knee levers. Through a remarkable process of "reverse engineering," Beghin demonstrated on this exceptional fortepiano, built by Chris Maene, the differences in the sound production and playing using

the different actions. Beghin played representative excerpts from piano music by Mozart and Beethoven using both mechanisms, and gave the audience a unique opportunity to test, judge, and "rethink," as Beghin proposed, "certain notions of pedaling, sound, and articulation." The study session concluded with a lively discussion.

—Eftychia Papanikolaou
Secretary

Mozart Society of America Financial Statement July, 2006-June, 2007

Funds			
	Beginning balance		\$18,712.69
	Two CDs opened Nov. 24	\$5,000+\$10,000	
	Dues		\$5,305.00
	Contributions		\$110.00
	Payments		\$97.80
	Interest checking		\$1.79
	Interest CDs		\$397.20
	Total funds		\$24,624.48
Expenses			
	Office expenses	Office supplies	\$143.93
	Personnel/ Private Contracting	Business manager	\$905.00
		Web site management	-0-
		Newsletter design	\$900.00
		Membership application design	\$125.00
		Review expense for Newsletter	\$177.16
		Total	\$2,107.16
	AMS-Meeting	Room Use	\$203.00
	UNLV expense (Newsletter, flyer printing)		\$1700.00
	Essay prize-2005-2006	250th Birthday Award	\$1,000.00
	Other expenses	Secretary of State NV Honorarium-Santa Fe:	\$25.00
		Craig Smith*	\$1,000.00
		Total	\$1,025.00
	Total expenses		\$6,179.09
Summary			
	Funds		\$24,624.48
	Expenses		(\$6,179.09)
	Bank error on check #1017		\$6.00
	Cash on hand		\$18,451.39

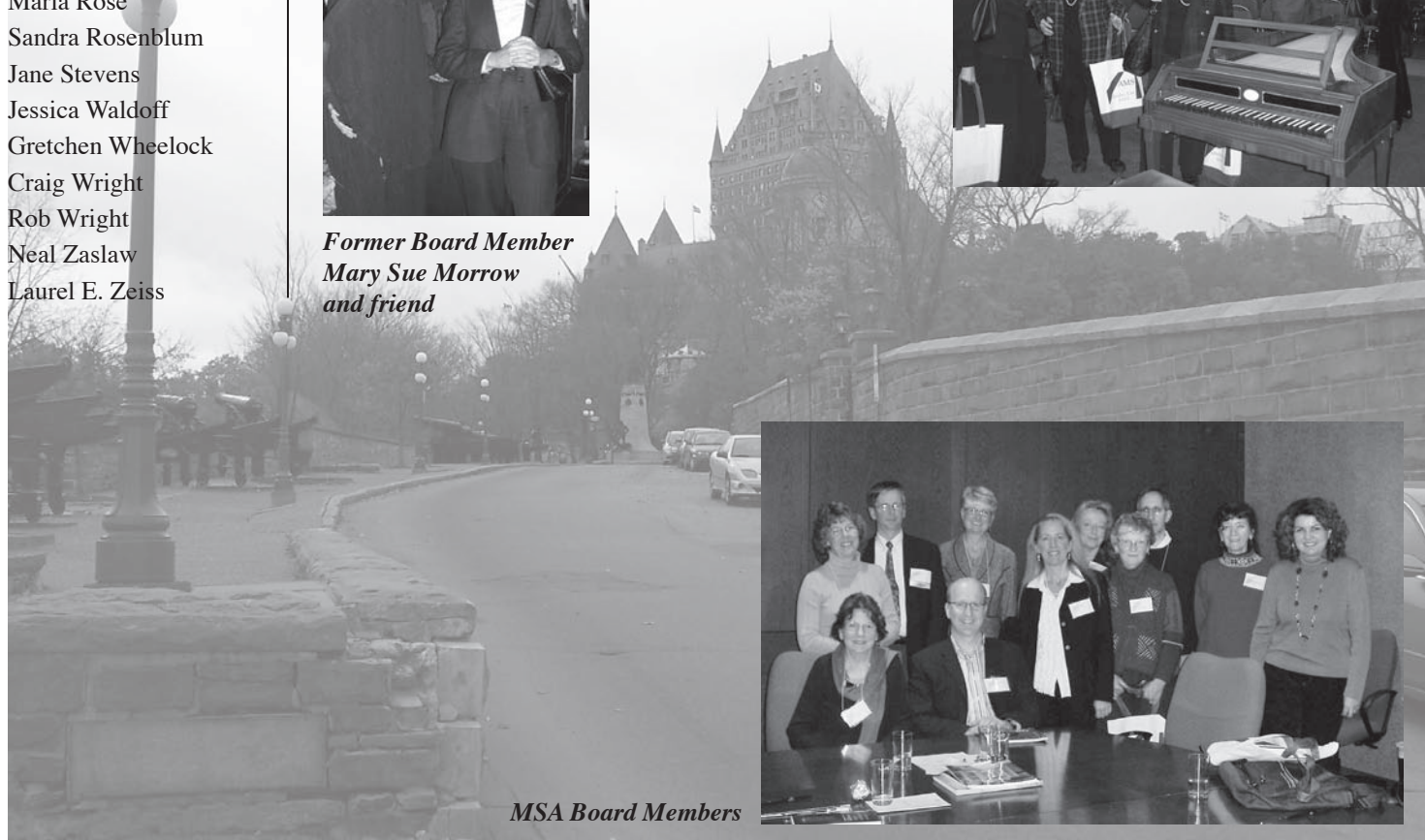
*Fee largely covered by \$750 donation in Fiscal 2005-2006.

Attendees

Kristina Baron-Woods
 Tom Beghin
 Jane Bowers
 Sherann Chai Lom
 Bathia Churgin
 Caryl Clark
 Paul Corneilson
 Isabelle Emerson
 Marthe de Francois
 Ed Goehring
 Floyd Grave
 Erin Hellard
 Jane S. Hettrick
 William Hettrick
 Ulrich Leisinger
 Kathryn Libin
 Dorothea Link
 Marita McClymonds
 Alyson McLamore
 Mary Sue Morrow
 Joseph Orchard
 Janet K. Page
 Eftychia Papanikolaou
 John Platoff
 Maria Rose
 Sandra Rosenblum
 Jane Stevens
 Jessica Waldoff
 Gretchen Wheelock
 Craig Wright
 Rob Wright
 Neal Zaslaw
 Laurel E. Zeiss



*Former Board Member
 Mary Sue Morrow
 and friend*



MSA Board Members



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 websites of societies.

SEASECS, 14–17 February 2008, Auburn University. Theme: “Contexts and Legacies.” Address: Paula Backscheider, English Department, 9030 Haley Center, Auburn, AL 36849; e-mail: pkrb@auburn.edu. For further information visit the website: www.auburn.edu/~pkrb.

South Central Society for Eighteenth-Century Studies, 21–23 February 2008, New Orleans. Theme in honor of New Orleans: “Reinventing the Self.” Address: Kathryn Duncan, Kathryn.duncan@saintleo.edu.

Society for Eighteenth-Century Music and Haydn Society of North America, 29 February – 2 March 2008, Scripps College, Claremont, California. Third biennial conference. Address: Mary Sue Morrow, College-Conservatory of Music, PO Box 210003, University of Cincinnati, Cincinnati, OH, 45221-0003; e-mail: marysue.morrow@uc.edu. For information about the conference program and registration, see the website: www.secm.org/Conferences/secm3/secm3program.html

Mozart Society of America, during annual meeting, 27–30 March 2008, of American Society for Eighteenth-Century Studies, Portland, Oregon. Theme: “Aspects of Mozart Studies.” Address: Edmund J. Goehring, 30–624 William St., London, ON N6B 3G2 Canada; e-mail: egoehrin@uwo.ca. See also ASECS website: asecs.press.jhu.edu.

Northwest Society for Eighteenth-Century Studies, during annual meeting, 27–30 March 2008, of American Society for Eighteenth-Century Studies, Portland, Oregon. Five special NWSECS sessions. Address: Professor Kenneth Ericksen, Linfield College, 900 SE Baker St., McMinnville, OR 97128; e-mail: kjericks@linfield.edu.

ECSSS, 26–29 June 2008, Dalhousie University, Halifax, Nova Scotia. Address: Conference Organizer Fiona Black, fiona.black@dal.ca. For further information, visit the website: www.ecsss.org.

Canadian Society for Eighteenth-Century Studies, 15–18 October 2008, Montreal. Theme: “The Eighteenth Century: Influence of the Past, Presence of the Future.” Address: Fiona Ritchie, e-mail: fiona.ritchie@mcgill.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. 23 January 2008, 8:00 P.M.: Claring Chamber Players with David Oei, piano, Goethe Institut, 1014 Fifth Avenue. April or May 2008: Spring Concert, to be announced. Admission free to all events (priority seating at Goethe Institut for Friends of Mozart members).

Carmel Music Society: The Mozart Society Series. Carmel. P.O. Box 221351 Carmel, CA 93922. Tel: (831) 625–9938; website: www.mozart-society.com. 1 March 2008: Michael Roll, piano, Sunset Center, Carmel. 24 March: Ivan Zenaty, violin, All Saints Church. 11 April: Altenberg Piano Trio, All Saints Church. All concerts begin at 8:00 P.M. Season ticket including reception after concert, \$108.00. See website, www.carmelmusic.org, for detailed information about tickets.

CONCERTS AND LECTURES

A. Mozart Fest, Austin. 2304 Hancock Dr., 7D, Austin, TX 78756–2557 Tel: (512) 371–7217. Artists for 2007–2008 include Paul Badura-Skoda, William Doppmann, Anton Nel, Mary Robbins, Janeene Williams, and the A. Mozart Fest Chamber Orchestra. Season Concerts: 27 January, 27 April 2008. Four 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 2008 San Francisco
Tel: (415) 954–0850
Fax: (415) 954–0852
George Cleve, Music Director and Conductor.
Website: www.midsummermozart.org

Mostly Mozart Festival 2008.

New York City, Lincoln Center
July and August 2008
Website: www.mostlymozart.com

The Mozart Society of Philadelphia.

No. 5 The Knoll, Lansdowne, PA 19050–2319 Tel: (610) 284–0174. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven. Concerts are free and open to the public.

OK Mozart International Festival

June 2008
P.O. Box 2344
Bartlesville, OK 74005
Business Office: (918) 336–9900
Ticket Office: (918) 336–9800
Website: 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 2008.
Website: www.mozartfestival.com

Vermont Mozart Festival.

Summer festival, winter series
125 College Street
Burlington, VT
Tel: 802 862 7352
Website: www.vtmozart.com

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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, Editor
Newsletter

Kathryn L. Libin, President
Mozart Society of America