King Idomeneus of Crete traversed wide stretches of the Mediterranean, during and after the Trojan war, but the opera that Mozart and his librettist Giambattista Varesco fashioned on the subject of the Homerian warrior traveled very little during the composer’s lifetime, being given only in Munich, in 1781, and in a partly amateur performance in Vienna, in 1786. The primary sources for the opera have been scattered much more widely since then, so that when I undertook a survey of them in the summer of 1992, in connection with my work on the critical report for Daniel Heartz’s edition of the opera (1972) in the Neue Mozart-Ausgabe, it required a substantial tour, just in order to inspect the most important of them. My two-month-long trip was enlightening as to the compositional process and reception of the opera, but also constituted a kind of snapshot of that particular historical moment in Europe—one of enormous hope, shortly after the fall of the Berlin Wall and the Iron Curtain, but also one of resurgent ethnic tensions and violence.

The passage of so many years between the publication of the edition and the preparation of the critical report—not an uncommon situation, in the NMA as a whole—was fortunate, in a way, since missing portions of both the composer’s autograph score and the copyist’s score used for the Munich premiere had surfaced in the meantime. During these same years Alan Tyson developed his method of dating Mozart’s autographs through analysis of paper types and watermarks, and though he never published anything specifically on Idomeneo, he generously communicated the results of his study of its autograph score to the NMA, and to me. By the early 1990s Daniel Heartz was engrossed in the writing of a multivolume history of eighteenth-century music—a project that had become much larger than either he or his publisher had envisaged at the outset. Heartz therefore proposed to pass responsibility for the critical report to me, in part because I had been his research assistant when he was writing an article on the most significant information to be gleaned from the newly recovered portions of the autograph score.¹ My own schedule was not without impediments—mainly, my prior commitments to the Grove enterprise and to the Gluck Gesamtausgabe—but in this case too, delay was not entirely a bad thing, since the appearance of the Idomeneo report in 2005 nearly coincided with the publication of a facsimile of the autograph score (in a series including all seven operas of Mozart’s maturity),² and also with the online publication of the Munich performance score (and the two versions of the original libretto) by the Münchener DigitalisierungsZentrum.³ Together, these resources illustrate the rather dry contents of my Idomeneo report more richly than I could ever have imagined possible.

As anyone who has dealt with primary sources for an opera can attest, even the best facsimile cannot show every detail relevant to the work’s gestation (such things as binding structure, folded pages, etc.), and so direct inspection is still required. Nor are sources produced for the premiere the only ones that can shed light on the original form of the work; copyists’ scores and parts can show the state of an autograph score before it was subjected to additions or alterations—whether by the composer or by others.

The first three stops in my itinerary retraced the route taken by Mozart’s opera itself: Salzburg (drafting of libretto and first stages of composition), Munich (completion and premiere), Vienna (1786 performance, with two substitute numbers and other adjustments).

Salzburg

The Idomeneo sources in Salzburg are of relatively minor importance, but the city is the nerve center of the Neue Mozart-Ausgabe, where, before setting out for points beyond, I consulted with Dr. Faye Ferguson, the American musicologist who, along with Wolfgang Rehm, supervised the whole operation (also continued on page 6
The Newsletter is published twice yearly (in January and August) by the Mozart Society of America. The Editor welcomes submission of brief articles, news items, and reviews. Deadlines for submissions are 15 November for the January issue and 15 June for the August issue.

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From the President

Happy New Year!

Newly energized by our conference last June in Prague, during the annual meeting of the American Musicological Society, our business meeting and study session on 13 November were particularly memorable on three accounts: the awarding of the second annual Marjorie Weston Emerson Award for a distinguished publication on Mozart, two papers by celebrated scholars of eighteenth-century music, and an exceptionally large and appreciative attendance.

Bruce Alan Brown, chair of the Emerson Award Committee, announced that this year’s winner was Ian W. S. Field, Professor of Music at the Queen’s University in Belfast, Northern Ireland, for his book Mozart’s Così fan tutte: A Compositional History. I would like to take this opportunity to congratulate Professor Woodfield again, and thank him for arranging (at very short notice) to travel to Philadelphia to receive the award and to honor us with his presence. I would also like to thank Bruce and the other members of the Award Committee, Edmund Goehring and Caryl Clark, for all their hard work.

Jessica Waldoff deserves our thanks and congratulations for organizing and chairing a stimulating and enjoyable study session, which attracted quite possibly the largest audience that has ever attended one of our lunchtime meetings. I would also like to thank Bruce and the other members of the Award Committee, Edmund Goehring and Caryl Clark, for all their hard work.

The meeting of the MSA Board of Directors on 12 November was productive, and I would like to thank all the Board members for their attendance and their contributions, and for all their work on behalf of the Society. Special thanks go to our Secretary Eftychia Papanikolaou and our Treasurer Joseph Orchard.

One subject of discussion at the board meeting was the MSA website, now under the expert care of webmaster Dwight Newton. Board member Alyson McLamore agreed to serve as a liaison between members of the Society and the webmaster. If any of you have announcements that you want to post on the website, or have suggestions for changes, please contact Alyson (amclamor@calpoly.edu).

An exceptionally valuable feature of the website is the Early Mozart Biographies Project, which has flourished under the leadership—and thanks to the hard work—of Paul Cornelison. The Society is greatly indebted to Paul for initiating and carrying out this project.

One final word of thanks related to the Philadelphia meeting goes to those who organized and led the walking tour “Lorenzo da Ponte’s Philadelphia,” which took place on the afternoon of 14 November. MSA member Dorothea Link arranged this tour with Susan Babbitt, a Philadelphian whose archival research has allowed her to identify many of the buildings associated with Da Ponte’s several visits to Philadelphia, including the house where he lived for several months in 1818–1819. Susan persuaded Jeff Cohen, Professor of Architecture at Bryn Mawr College and an expert on the history of Philadelphia, to lead the tour, which I and other participants found most enjoyable and enlightening.

Eftychia Papanikolaou, who has served as MSA Secretary since 2006, stepped down from her post after preparing the minutes of the meetings in Philadelphia; I would like to thank her cordially for her service to the Society. I’m happy to announce that Jane Hettrick has agreed to serve out what remains of Effie’s term and to have her name on the ballot for the next election.

Isabelle Emerson announced in Philadelphia that she will step down as Editor of the MSA Newsletter after the publication of this issue. Thank you, Isabelle, for editing the Newsletter since 2006, and for your continuing support of the Society.

With respect to the immediate future, Edmund Goehring has agreed to chair a Nominating Committee consisting of Karen Hiles and John Platoff. They will nominate candidates for an election of officers and board members which I hope will take place this spring or summer. If any of you have suggestions for candidates, please contact Ed (egoehrin@uwyo.edu). Former President Kathryn Libin is involved in two undertakings of which you should all be aware. First, she has agreed to chair a Constitutional Committee that will recommend some major revisions to our bylaws, which MSA members will have a chance to vote on later this year. Second, she has organized and will chair an MSA session, “Teaching Mozart,” at the annual meeting of the American Society for Eighteenth-Century Studies, which will take place in Albuquerque, New Mexico, on 18–21 March 2010. The ASECS meeting will have several other sessions that will be of interest to members of the MSA, with papers by several members of our Society, so I urge you all to attend, and I look forward to seeing you in Albuquerque!

—John A. Rice

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 Amadé 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 late 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.
What should have been an unequivocally joyful moment—the restitution last fall of one of Prague’s most significant cultural monuments, the villa Bertramka, to the Czech Mozart Society—was marred when it was handed back to its owners as an empty shell, stripped of its furnishings, its lighting fixtures, its exhibition including instruments and paintings as well as wall displays, part of its heating system, its kitchen cabinetry, and much else. A storage building, which had housed the Mozart Society’s archive, was found in a state of complete disrepair and providing shelter for a family of martens. Though the transfer of the property took place on 2 December 2009 as scheduled, the papers had to be signed on a battered old chair, as all other furniture had been removed from the building. Photographs of the villa’s interior before and after its recent despoiling may be viewed on the website of the Mozartova obec (Mozart Society) at the following links: www.mozartovaobec.cz/?stranka=137 and www.mozartovaobec.cz/?stranka=138

Bertramka, located in what is now the Smíchov district in Prague 5, is precious to Mozart lovers because of its association with Mozart’s visits in 1787 and 1791, when he visited his friends Josefa and František Dušek at the villa and worked at composing Don Giovanni and other music. Originally a farmhouse surrounded by vineyards, Bertramka was converted into a genteel villa with a park and gardens early in the eighteenth century and named after one of its owners, Franz of Bertram; it was purchased by the Dušeks in 1784 and inhabited by them until František’s death in 1799. Mozart’s sons Carl Thomas and Franz Xaver Wolfgang both spent some years in Prague after their father’s death, and Bertramka became a second home for them. In 1856, writing to Bertramka’s then owner Adolf Popelka, Carl recalled, “Even blindfolded, I could still find my way there today—after 59 years!... I still remember every room in the house and every corner of the garden. In the garden—on the left—there was, first, a little flowerbed and beyond it a path leading uphill and overgrown by fruit trees, with a large pond on the right, then the greenhouse that I saw being built and, finally, the hillside that was used for farming and at the very top of which there was a pavilion from which you could look down on the cemetery. I also remember—and, as you can imagine, with special affection—the lower part of your estate, where the orchard was situated and where I tried to slip away whenever I could. It was like an Eden to me.”

Adolf Popelka, whose father Lambert had acquired Bertramka at auction in 1838, held the memory of Mozart in some reverence. It was he who began to treat the villa as a shrine, erecting a bust of Mozart by Tomáš Seidan in the garden in 1876 and organizing a festive gathering there to commemorate the 100th anniversary of Don Giovanni’s première. After the death of Popelka’s widow in 1918 Bertramka passed to Mathilda Sliwenská, who willed it, by now in poor condition, to the Salzburg Mozarteum in 1925. As Tomislav Volek has written, “For the citizens of the young [Czechoslovakian] Republic, who were endeavoring to ‘de-Austrify’ the whole of Czech society, this was a bitter mouthful.” (See Volek, “80 Jahre Mozart-Gemeinde in der Tschechischen Republik,” http://www.mozartovaobec.cz/?stranka=120.) Thus the Czech Mozart Society came into being, with the enormous task of negotiating with the Mozarteum to buy Bertramka, and raising the necessary funds.
Leading members of Prague’s musical and financial communities joined this effort, which finally succeeded with the purchase of Bertramka by the Mozart Society in January 1929. In the years that followed, burdened now with heavy debt, the Czech Mozart Society worked with a sympathetic government, musicians, and other Prague citizens, to begin restoration of the house and gardens, present exhibitions and concerts, and start a publication program. These initiatives came to a sudden halt with the Nazi invasion and occupation, when Bertramka was renamed “Bertramshof.” After the defeat of the Germans in 1945 the Czech Mozart Society returned only briefly to its mission, which was hindered once again after the Communist takeover three years later. While the new regime did not dissolve the Mozart Society, it exerted strict control over its activities and eventually confiscated its property, including over a thousand musical prints, manuscripts, letters, and other documents that were absorbed by the music department of the National Museum. At the same time, the State prepared to celebrate the Mozart bicentennial in 1956 with gala performances and exhibitions, including the further restoration and opening of Bertramka as the “W. A. Mozart and Dušek Memorial” on 25 May. After this point the Czech Mozart Society was compelled to accept a relationship with the National Museum in which, though it retained nominal control of Bertramka, the Museum acted as its administrator. The Mozart Society was allowed a space in the storage building mentioned above and permitted to arrange ten concerts per year.

During the 1980s the Mozart Society came under intensive pressure to turn over Bertramka to the city and signed a document doing so in 1986; but only three years later, as the Communist government fell, its members decided to apply for restitution of all its property. Thus began a lengthy period of litigation, during which Bertramka was rented by the municipality of Prague 5 to Comenius (the Pan-European Society for Culture, Education, and Scientific and Technical Cooperation), which has promoted tourist visits to the exhibition, run a concert series, and also rented out the building and grounds for weddings, parties, and other private events. The municipality financed further, extensive restoration at Bertramka during this period. In 2004 the constitutional court of the Czech Republic ruled in favor of the Czech Mozart Society, and decreed that Bertramka should be restituted to it. Only now has this finally taken place, with much publicity, many public feelings on each side, and with the rather shocking removal of the building’s contents by Comenius cited at the beginning of this article.

It is clear that in the next cycle of Bertramka’s eventful life the Czech Mozart Society will face many challenges, including not only raising extensive funds to support the estate, but continuing the delicate process of restitution as it pertains to the many materials, including instruments and portraits as well as musical documents, now housed by the National Museum. In the immediate future it will need, at a minimum, to restore lighting and seating so that concerts may continue, and it faces the prospect of devising and installing an entirely new exhibition. Though rather daunting, there is no doubt that this is nonetheless a rare opportunity to re-imagine Bertramka as a space where Mozart’s memory can be meaningfully preserved, and as a special setting for the enjoyment of his music. It is fitting that the citizens of Prague, who since Mozart’s lifetime have been foremost among those who understand and appreciate him, should once again have the protection of this beloved part of his legacy in their hands.

—Kathryn L. Libin, Vassar College

Friends of Bertramka

The Mozart Society of America is pleased to announce the formation of Friends of Bertramka, a group dedicated to supporting the revival of Bertramka for a new era of Mozart plans and projects.

If you are interested in making a donation, please see the Friends of Bertramka page on the MSA website www.mozartsocietyofamerica.org, or write to Kathryn Libin, kalibin@vassar.edu.
The Idomeneo Odyssey
continued from page 1

editing various volumes themselves). In 1992 the Editionsleitung of the NMA was still ensconced in the Getreidegasse, across the street from Mozart’s birthplace, so that one risked being trampled by hordes of tourists while entering or leaving. The office had only just begun to enter the electronic era; most materials there were still on paper or on microfilm. Some of the latter had been lent out to Daniel Heartz, nearly a quarter century earlier; I would have a number of those films digitized before I was done with my work, so as to avoid sessions of nausea-inducing scrolling at the microfilm reader.

My critical report was part of a much wider effort by the NMA to deal with the recovery of the “Krakauer Quellen”—the autograph scores evacuated during the Second World War from the Preußische Staatsbibliothek in Berlin: initially to Silesia (in territory that after the war would become Polish), and eventually, in secret, to the Jagiellonian Library in Kraków. In the West these scores were considered as missing (“verschollen”) in the long term, and so secondary sources had to serve as the basis for NMA editions of many of Mozart’s most revered masterpieces—among them numerous piano concertos, the “Prague” and “Jupiter” Symphonies, and several late operas (in whole or in part). But by the late 1970s reports of the scores’ survival had started to filter out, and by about 1980 these sources had again been made accessible to scholars, and a long series of musicological pilgrimages to Kraków ensued.4 When Heartz prepared his edition of Idomeneo, the third act of the opera was still available in Berlin; for the other two acts he relied on the demonstrably reliable “Nesselrode” score (Österreichische Nationalbibliothek, Musiksammlung, S.m. 4709), and the nineteenth-century edition by Count Paul von Waldersee in the “Alte Mozart-Ausgabe,” which was the last critical edition of the opera to be based on the autograph. But early copyists and editors had different ideas than do today’s musicologists of what variants and corrections in the autograph were worth noting, and any fresh examination of the primary sources would inevitably reveal discrepancies with respect to the NMA edition. There was no question of redoing the edition, but the critical report could be used to produce a second printing of the score,5 in which the most significant corrections and changes were noted.

Having received much valuable information from Dr. Ferguson, I was free to enjoy Salzburg a bit before embarking on my task. Though the city was enjoying glorious weather that June, the historic center was suffering a particularly bad attack of graffiti, and the newspapers were full of news of the Yugoslav wars raging not far from Austria’s southern border. Nonetheless, my stay was an enjoyable one, largely thanks to my hosts: a recent graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do my stay was an enjoyable one, largely thanks to my hosts: a recent graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do graduate of our department, Kristen James Kopp, and her husband Michael, a local children’s oncologist. (Kristen would later do
After moving to Vienna, Mozart quickly sought to incite interest in his recently produced opera, and he eventually managed to arrange a performance of it in the Palais Auersperg. But this 1786 version of *Idomeneo* seems to have left scarcely a trace, whether in the Habsburg capital or elsewhere. Apparently no libretto was printed, and copyists’ scores almost invariably transmit the original Munich love duet rather than its Viennese replacement, the unrevised version of Idomeneo’s showpiece aria “Fuor del mar,” and the original vocal parts for the trio and quartet (i.e., with a soprano rather than a tenor Idamante). Extant early sources in Vienna mainly pertain to the Hofoper production of 1806—a season that also included Beethoven’s *Fidelio*—and to materials copied for the sake of amateurs. The score and orchestral parts used for the 1806 performances (ÖNB, OA 53) contain numerous layers of additions, cuts, transpositions and other alterations dating from the revivals of 1819, 1879 (as part of a cycle of Mozart’s mature operas, presented in chronological order), and afterward—all the way up to 1950! These materials, like the original parts for *Le nozze di Figaro* and the Viennese version of *Don Giovanni* identified and described by Dexter Edge, are enlivened by musicians’ inscriptions of performance dates, drawings, and various scribblings, including a note stating that the opera was performed for the Mozart centennial in 1891. The Musiksammlung also holds at least two sets of scores and parts for individual numbers that derive from the “Kaisersammlung”—the music collection of Emperor Franz I (II), these items having been used for concert performances at court organized by his music-loving wife, Empress Marie Therese. Such partial performances helped keep this opera before a listening public even at a time when it was deemed less stageworthy than Mozart’s other mature operas.

**Brno**

Having examined the performance materials for the 1806 Viennese staging of *Idomeneo*, in all their disorderliness, I was anxious to see the nearly contemporary copy of the score that Count Heinrich Wilhelm Haugwitz had commissioned for his library at Náměšť nad Oslavou, which would presumably show much more accurately the state in which the opera was given at the Hofoper. For this purpose I took a day-trip by bus due north to Brno (Brünn), and the Museum of the Moravian Lands (Moravské Zemské Muzeum), where the score (A 17.034a-c) was now held. The disparity between the Austrian and Czechoslovak economies became starkly apparent to me when I discovered that the roundtrip fare was roughly thirty times more expensive if purchased in Vienna rather than Brno. I had no time in which to explore the sights of the Moravian capital, which the Mozarts visited in 1767–1768, but when I asked directions to the museum I did experience the hospitality of an elderly gentleman, who appeared glad to exercise his prewar German (refreshingly free of the anglicisms that have flooded the language since 1945).

The Haugwitz score indeed presents a much cleaner version of the 1806 Viennese *Idomeneo*: the starting point was a complete score in Italian, but only those portions performed in Vienna were numbered or translated. (Characteristically for this period, the initial solo numbers were skipped over, and the opera began...
with the chorus “Godiam la pace/Erhebt den Frieden” as an “Introduzione.”) Just as interesting as the score, however, was my conversation with the archivist of the music division, Dr. Jiří Sehnal. We had failed to meet him five years earlier, when the Czechoslovak authorities denied him permission to speak at the 1987 Gluck-Kongreß in Vienna. Now, seeing a photograph of Czechoslovak President Václav Havel on the wall of the archive, I remarked to Sehnal “Ich verehre sehr Ihren Präsident” (I very much admire your president). But rather than take pleasure in my praise for his nation’s dissident playwright-turned-leader, he expressed his dismay over the imminent breakup of his country (something that Havel opposed) into a Czech Republic and Slovakia, adding that he had already experienced five changes of regime during his lifetime.

This would not be the only time during the trip that my expectations about the former “Ostzone,” formed by Western media, were challenged by the complexities of the actual situation on the ground.

Český Krumlov

After finishing my work in Vienna, I again set out for Czechoslovakia, this time by train. In Český Krumlov (which one reaches by a coal-powered train on a branch line from České Budějovice) I examined a few Idomeneo sources, but used my time mainly to continue my research (begun in January of 1989) on the castle archive’s large trove of Viennese ballet music.

Even here, in this historic and scenic town in the hills of Southern Bohemia (later that same year it would be named a UNESCO World Heritage Site), there were echoes of the conflict in ex-Yugoslavia:

 handwritten signs in various store windows condemning the ethnic cleansing then going on in the Bosnian city of Banja Luka. The townspeople’s sympathy was no doubt all the more deeply felt on account of the fact that Český Krumlov (Böhmisch Krumau, in German) had undergone its own ethnic cleansings in the recent past: of Jews, during the Nazi period (at the time of my visit the dilapidated former synagogue was being used as a storage space for the castle theater’s original stage sets), and of ethnic Germans, in the aftermath of the war.

Prague

During both this visit to Prague and my first one, the year before, Prague was very obviously a city in transition. Coal smog, Russian Lada sedans, and unfiltered coffee were still much in evidence, but increasing numbers of tourists were exploring the city’s magical streets and squares, and young American expatriates (many of them offering their services as English teachers) were becoming a noticeable presence—particularly on the Charles Bridge. Cultural change was affecting musicology, too: during my current visit the music section of the National Museum, in Velkopřevorské náměstí (Grand Prior’s Square), where I had hoped to inspect early printed sources for Idomeneo, was closed for renovation, and soon the building would be returned to its previous owners, the Knights of Malta. I was, however, able to inspect an Idomeneo score (M II 5) in the Klementinum (the main seat of the National Library). It is particularly close to the autograph in numerous respects, and unusually complete (including both versions of Idamante and Ilia’s duet, for instance). The stamp that is repeated
in all three volumes—“MOZARTS DENKMAL / IN SEINEN / WERKEN / 1837” (“Mozart’s monument, consisting of his works”: a public collection of Mozart materials, founded on the fiftieth anniversary of the premiere of Don Giovanni)—testifies to the early and lasting devotion to the composer on the part of Prague’s musical connoisseurs.

As in 1991, during this visit I met with Professor Tomislav Volek, the dean of Czech Mozart studies, in his office at the Musicological Institute in Puškinovo náměstí (Pushkin Square). As I had only a smattering of Czech, I offered to speak in German, the foreign language with which he is most comfortable, but he preferred to speak in English, explaining that he welcomed the rare opportunity to practice it with an American scholar. Our conversation initially concerned various aspects of Mozart’s career and works, particularly opera, but eventually turned to academic conditions in our respective countries. As I mentioned the current debates in the US over “political correctness,” his eyes suddenly widened and he exclaimed “That’s exactly what the Communists called it!” Of course the Czechoslovak regime had had a rather different sort of “correctness” in mind than the one American academics were concerned with, but the convergence of terminology was striking to both of us.

Kraków

Wanting to arrive in Kraków in time to do a bit of sightseeing before starting my library work, I took a Friday night train from Prague (with a 3:00 A.M. change of trains in Katowice). I arrived early Saturday morning, bleary but eager, and once I had procured a map of the city (in those days before Google maps), I set out to find my hotel. Crossing the “Planty” (the park that replaced the old defensive walls), I entered the Old Town—another UNESCO World Heritage Site (unlike Warsaw, Kraków had been left relatively unsathed by World War II). I had booked a room in the Hotel Saski (formerly the “Hôtel de Saxe”), just off the Rynek Główny—in its size and beauty truly a “Grand Square.” One of the square’s landmarks is the Church of the Virgin Mary (Kościół Mariacki), from the tower of which a (recorded) trumpet call sounds every hour, on the hour, recalling a warning signal during a medieval Tatar attack; it stops short at the point where the player was shot through the throat by a Tatar arrow (see www.krakow-info.com/hejmal.htm). Unfortunately for my sleep, the hourly trumpet call was repeated far into the night!

During the weekend I had time for a visit to the Wawel castle which, among many other treasures, houses one of the world’s largest and finest collections of tapestries, and for a creditable performance of Carmen by the local opera company. But when the Biblioteka Jagiellońska opened on Monday, it was time finally to see the long-missing portions of Idomeneo autograph. The Jagiellońska’s current building, located just outside the historic center, had just been finished at the time of the Nazi invasion, and the library only regained its autonomy after the war. Its opening hours at the time I was there—8:00 a.m. to 8:00 p.m.—seemed insanely generous (they are now “only” 10:00 a.m. to 6:00 p.m.), and I was tempted to use them to the fullest. Over the weekend I had been joined by my student Dexter Edge, from Vienna; very quickly after presenting ourselves we had sitting on our tables Act I of Idomeneo and a pile of autograph scores of Mozart’s piano concertos, respectively. Mozart’s handwriting in K. 271 in particular had a distinctly juvenile appearance, enhanced by the composer’s use of kleinformat Salzburg paper. For my part, I was struck by the variety of colors in the Idomeneo score, so accustomed I was to the grainy NMA photos I had been studying. The distinctness of the different shades of ink and the three-dimensionality of the various sorts of erasures allowed me quickly to answer many of the questions on my list.

As of 1992, at least, the Biblioteka Jagiellońska seemed to have a rather capricious approach to the security of these treasures. We were allowed to keep autographs out on our work tables throughout the day, even during lunch breaks, and the staff had little hesitation about opening up the one still-sealed paste-over in Idomeneo, in the recitative “Ciel! che veggo?” (fol. 69r); I was thrilled to be one of the first persons since 1780 to lay eyes on this passage, written in bass clef, at a time when Mozart still envisaged having a bass protagonist. When Dexter Edge examined the autograph score to Le nozze di Figaro, on the other hand, he was compelled to do so in a private office (possibly because of the fragility of the score’s binding), with a beefy guard who advised him “You will be watched—with a gun.”

Leipzig

The following weekend I took another (and much slower) night train, arriving at dawn in Leipzig, where I was met by another of our graduate students, Mary Benson Stahlke, who that year was doing research in Halle on the baroque composer Johann Krieger. My Mozart-related activities in this Bach-Stadt were confined to an emphatically post-modern (as if making up for lost time) performance of Così fan tutte, which featured a fully functional gym shower during the opening scene, a bubble bath for the women’s first appearance, and a chorus replaced (for the most part) by an onstage CD player. continued on page 10
The Idomeneo Odyssey
continued from page 9

Berlin

My penultimate stop, and the last one focused on Idomeneo, was Berlin, the city from which the first two acts of Mozart’s autograph had departed half a century earlier. The western and eastern parts of the former Preußische Staatsbibliothek were by now in the process of reuniting (as the Staatsbibliothek zu Berlin), but the music collections were still in separate quarters: the former in spacious, modern facilities near the Philharmonie and Potsdamer Platz (a huge construction zone, in 1992), the latter in the gracious old Staatsbibliothek building on Unter den Linden, where the music collections have since been merged. I visited the “Haus Unter den Linden” first (starting out from the Brandenburg Gate and its outdoor market of Cold War memorabilia), in order to examine Mozart’s autograph sheet containing the adjusted vocal parts for the 1806 Berlin production of Idomeneo (based on the Viennese version of the same year; call number 15145), in which Idamante’s aria “Il padre adorato” was replaced by a retexed version of Ferrando’s “Tradito, schernito” from Così fan tutte—an alteration possible only because both operas were little performed then. One day while working in the reading room I had the pleasure of running into a near-classmate of mine from UC Berkeley, William Kinderman, who was poring over the autograph manuscript of Beethoven’s opus 110 Piano Sonata. Other friends I saw in Berlin included my host, Thomas Betzweiser of the Freie Universität, who before I left presented me with a piece of the Berlin Wall that he had chipped off himself (thus guaranteeing its authenticity); and Jürgen Maehder, head of the musicology seminar at the Freie Universität, for which I gave a talk on my ongoing research on Viennese ballet.

Much work remained to be done on the critical report after my return; during its (over-)long gestation Faye Ferguson in Salzburg was a knowledgeable and ever-helpful collaborator. It remains to be seen what use, if any, conductors and performers will make of the information in my critical report—whether they will explore the many possibilities of inclusion or excision of music, and connection or disjunction between numbers, that are the result of Mozart’s touchingly over-abundant ambition for the opera.

— Bruce Alan Brown
University of Southern California

3. See www.digitale-sammlungen.de/
9. See www.residenz-muenchen.de/englisch/cuw/index.htm
10. The German translation of the 1806 Idomeneo was by Georg Friedrich Treitschke, the theater’s Dramaturg and the reviser of the 1814 version of Beethoven’s opera.
12. “I” as first Austrian emperor after the 1806 dissolution of the Holy Roman Empire, “II” as the second emperor of that name under the old regime.
News from an Old Music Book

Nannerl’s Music Book Reveals Some of Its Secrets

The discovery—or rather identification—of two hitherto unknown keyboard works by the young Mozart dominated for a few days the musical news in August 2009. The two pieces, an unattributed concerto movement in G and an incomplete prelude in the same key, are contained in the so-called Nannerl’s music book (Nannerl-Notenbuch) that assumes a deservedly prominent position among manuscript collections of keyboard music of the eighteenth century. Not only does it document the musical education of Maria Anna Mozart (nicknamed “Nannerl”) and her brother Wolfgang Amadé Mozart, five years her junior, but—as is commonly known—it also contains the first samples of the extraordinary compositional talent of the young Mozart.

Leopold Mozart compiled Nannerl’s Music Book in 1759 for his eight-year-old daughter, Maria Anna, as indicated by the inscription “Pour le / Clavecin / ce Livre appartient à Mademoiselle / Marie Anne / Mozart / 1759.” The “new” pieces were identified when preparing a complete facsimile edition of the music book to celebrate its 250th “anniversary.” Nannerl’s Music Book is consistent with the didactic methods of the day; no printed keyboard schools existed in the German-speaking world until well into the eighteenth century. Even after the publications of keyboard treatises by Friedrich Wilhelm Marpurg (1750 and 1755) and Carl Philipp Emanuel Bach (1753), many piano teachers continued to compile their own music books for their students according to current pedagogical practice. More than half a dozen such music manuscript collections stemming from the eighteenth century may be found in Salzburg alone, representing a fraction of the sources which surely existed at the time. Initially, Nannerl’s Music Book contained only the first eight dance pieces, which appeared in fair copy, stemming from a single Salzburg copyist who evidently prepared them at Leopold’s request. The remaining blank pages of the book were gradually filled during the teaching process. As a rule, compositions belonging to the same genre of keyboard music were grouped together, separated by pages left blank that would be filled in at a later date.

Only part of the collection consisted of compositions by Leopold Mozart; most in fact were drawn from a repertoire of piano works common in Salzburg at the time and transmitted in contemporary Salzburg sources. Three groups of compositions can clearly be distinguished: A group of nineteen minuets at the beginning of the volume; in the middle of the book a group of extensive and fairly difficult keyboard works; the final section originally meant to serve as a collection of technical exercises but soon devoted to compositions of the young Mozart. As was customary, few of the compositions of Nannerl’s Music Book were ascribed to any particular author, and nearly all of those identified pieces stem from Nuremberg prints of the 1750s, which were widely disseminated throughout Austria and southern Germany.

Nannerl’s Music Book, published in toto in the Neue Mozart-Ausgabe (NMA IX/27/1, Wolfgang Plath, ed.) in 1982, provides fascinating insights into the musical education of Maria Anna Mozart, considered one of the finest pianists of the eighteenth century. Yet, today, the book would be of interest to only a small group of specialists as a historical document had it not played a decisive role in Wolfgang’s musical development. Nannerl’s keyboard lessons commenced at age eight—in contrast to members of the Bach family, who apparently began study of the instrument at age ten. Because her younger brother had already demonstrated astounding musical talents at age four, he was also included in the tutelage. A number of entries in the music book attest to the boy’s exceptional capacity for learning music. An entry on page 4 at the end of the first group of pieces recalls: “Wolfgangler learned the preceding eight minuets in his 4th year.” Similar observations may be found at No. 19 (page 12) and No. 41 (page 55). An entry at the end of No. 11 recounts: “This Minuet and Trio were learned by Wolfgangler in half an hour; one day before his 5th year of life, on the 26th of January 1761 at nine-thirty at night.” Soon thereafter the music book incorporates entries of Wolfgang’s first compositional attempts. The book accompanied the children on their tour through Western Europe which began on 9 June 1763 and led them through Germany, the Netherlands, France, England, and Switzerland. With their return to Salzburg at the end of November in 1766, the music book had served its purpose: by this time it contained at least eighteen works by Wolfgang Amadé Mozart. Few compositions, however, were actually written down by him, as at first, father Leopold transcribed the pieces that his young son played at the keyboard.

Unfortunately, it is no longer possible to reconstruct the original arrangement and contents of Nannerl’s Music Book. The book remained with Mozart’s sister until her death on 29 October 1829, but already by 1800 the binding had loosened to such an extent that Nannerl began removing individual leaves from the volume. In March 1800, she sent “2 pieces that were his first composition for 4 hands” to Breitkopf & Hartel. The compositions, however, were not issued as planned in the seventeen volumes of the Oeuvres completes, which were published between 1798 and 1806. In the postscript to her letter of 1 October 1800, Nannerl describes the pages as stemming from the music book:

Nb [Nota bene]: I’ve found the 4 complete Minuets and the 2 short pieces in a book which also contains the minuets and little pieces which my brother learned at age four. My father noted on the pages that these 4 Minuets and 2 pieces were written in the 5th year of Wolfgang’s life.

The two aforementioned four-hand piano pieces are now considered lost, except for the incipit preserved in a catalog at Breitkopf & Hartel; on the other hand, the “4 complete Minuets” most likely refer to the two leaves now found at the Pierpont Morgan Library in New York, namely the piano pieces, K. 1a-d. The source exhibits an entry in Leopold’s hand: “compositions by Wolfangerl in the first 3 months of his 5th year of life.” There are evident discrepancies concerning the dating of the pieces and the type of compositions: not all compositions from the New York manuscript are minuets. These should not be overrated, however, since Nannerl may have used “minuet” as a general term for small dance movements, and, as far as the dating was concerned, continued on page 12
Nannerl’s Music Book
continued from page 11

Nannerl seems to have recalled the dates on the manuscript from memory.

Over time she separated most of those works which she recognized as compositions by Wolfgang, giving them away to visitors as keepsakes from her famous brother. As far as we know, following her death, Nannerl’s Music Book came first into the hands of her nephew Franz Xaver Wolfgang Mozart (1791–1844), then passed from his estate eventually to Helena Pawlowna, grand duchess of Russia, and arrived in the year 1864 at the Dom-Musik-Verein und Mozarteum in Salzburg which, in 1880, became the Internationale Stiftung Mozarteum.

As a result of the aforementioned bestowals by Maria Anna, the book now contains seventy-two pages, or approximately three quarters of its original scope. These include seven compositions by Wolfgang Amadé Mozart. Only one work, however, is found in his own handwriting, the Piano Piece in C, K. 5a (K. 3a), which was recognized as such only in the middle of the nineteenth century. The remaining six Mozart pieces were written in the hand of Leopold Mozart and exhibit many corrections of a type common to a working manuscript. Most of these pieces were also transmitted in the printed sonatas K. 6 to 9 of 1764 and could thus be identified as compositions by Wolfgang, although his authorship is not always documented in the manuscript. Mozart’s compositions are found primarily towards the end of the volume, most likely as a result of the fact that the first part of the book was filled in almost consecutively at an early stage.

Oddly enough, the question has never been posed of whether further compositions by Mozart are present among the forty or so unidentified pieces in the volume. What at first seems a hopeless task, however, is, upon closer inspection, an appealing and even promising endeavour: the only pieces in question are namely those works written out by Leopold himself. It is not likely that Leopold would have given the task of transcribing compositions by his son, who was not yet skilled in music notation, to a third person. Corrections in the manuscript raise suspicions of authorship especially when some passages in the composition seem implausible for an experienced composer like Leopold Mozart. Our attention falls therefore on the Concerto Movement in G found on pages 66 to 71 of the Salzburg portion of the music book (NMA no. 51). Apparently only the solo cembalo part was indicated; the orchestral ritornelli were not included and no space was allowed for them in the manuscript.

A discrepancy may be observed in this extended work, which finds no counterpart in any other Salzburg music book of the time, between the noticeably high technical demands and a certain clumsiness in the compositional realization of the piece: long lines of thirty-second notes in connection with the Molto Allegro, the crossing of the left hand over the right, as well as the daring, “non-pianistic” jumps at the end of the movement imbue the piece with uncommon technical challenges. Furthermore, the largely mechanical passages in which the composer repeats almost entire passages note-for-note within the same solo may be criticized. Despite these weaknesses, the concerto movement was played at the Mozart family home—or at least studied—as accidentals have been pencilled in and some of the sketchily notated measures were filled in shortly after they had been written down.

An anecdote, from a well-established source, may be the clue in explaining the peculiarities of this piece. At Nannerl’s request, the Salzburg court trumpeter, Johann Andreas Schachtner, known to be close to the Mozart family, chronicled on 24 April 1792 “A few of the curious wonders from the 4th or 5th year of his life to which I can attest”:

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Once I went with Herr Papa after the Thursday mass to their home, where we met 4 year old “Wolfgangl” who was busy with his quill.

Papa: What are you doing?

Wolfgang: A Concerto for the Calvier [clavier], the first part is nearly done.

Papa: Let me see.

Wolfgang: But it’s not done yet!

Papa: Let me see anyway, it’s for sure a neat piece.

Papa took it from him and showed me the scribbling of notes which were written mostly above wiped out ink blots. We laughed at first about this seemingly galimatias but then Papa focused his attention on the notes, on the composition and his face froze; finally, two tears rolled down his cheeks, tears of wonder and of joy—look here Mr. Schachtner, see how everything is correct and regularly set—it is only useless because it’s too difficult for anyone to play. It then occurred to Wolfgang: “That’s why it’s a concerto, ‘cause you have to practice a long time before you can play the notes—here’s how to do it . . .” He played but just enough so that we could understand where it should go. At that time, he was convinced that playing a concerto and working miracles were one and the same.

Evidently the boy began at that time to compose his first, now lost, keyboard concerto. The solo voice of the sketch was described as so difficult “that no one would be able to play it,” uncanny in parallel to the concerto movement found in Nannerl’s Music Book. Schachtner’s anecdote leaves open the question as to the actual date of the chronicle. We know that Mozart learned to write with ink and quill at around age seven. Indeed, this entry cannot be simply equated with the attempt at composition recounted in the anecdote, which describes a piece in the young composer’s own hand, versus the entry in Nannerl’s Music Book which is found conclusively in Leopold’s hand. A Piano Piece in G (NMA no. 50) precedes the Concerto Movement in G in the music book and may best be characterized as a prelude. The piece closes with a double bar; for harmonic reasons, however, this cannot be considered the end of the composition: the second half of the work is missing, which, despite the fact that it is a fair copy, makes it unlikely that Leopold entered a foreign work into the book. Between the compositions, there exists a remarkable conformity in the technical features and in the harmonies, and it would not be hard to imagine that these works stem from the same composer—most likely the young Mozart. Both pieces surpass the technical and, to a certain extent, the compositional level of the known piano compositions from Wolfgang’s youth. Therefore, despite their fragmentary character, they provide an important link between the known miniatures of Nannerl’s Music Book and the larger forms of...
instrumental music which Mozart began to explore from 1763 onward.

Robert D. Levin has provided completions of both pieces; the orchestral version of the concerto movement was made public at the press conference in Salzburg in August 2009. Both works will be performed for the first time in a public concert on 31 January 2010 during the Salzburg Mozartwoche. The facsimile edition was prepared in Salzburg as part of the Digital Mozart Edition, a co-operative research project of the Mozarteum Foundation in Salzburg and the Packard Humanities Institute in Los Altos, California. It contains all recovered handwritten pieces once found in Nannerl’s Music Book as well as a copy of the first edition of the piano pieces K. 2 and 5 from Georg Nikolaus Nissen’s 1828 Biographie W. A. Mozart’s, where they were identified as belonging to the music book. The preface is also translated into English and French. The release of the complete facsimile is scheduled for February 2010; a complete recording of the music book featuring Florian Birsak at the harpsichord and clavichord will be included.

—Ulrich Leisinger
Internationale Stiftung Mozarteum,
Salzburg
(translated by Kristen Kopp and Robert D. Levin)


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Academy for Mozart Research at the Internationale Stiftung Mozarteum

Call for Papers

An international conference will be held in Salzburg 1–3 October 2010 in connection with a general assembly of the Academy for Mozart Research at the Internationale Stiftung Mozarteum focusing on the themes:

“Mozart’s Secular Vocal Music” / “Mozart and the Romantic Period”

All topics that have not yet been exhaustively debated will be welcomed relating to Mozart’s vocal music (cantatas, songs, part-songs) and their context or Mozart reception in the first half of the nineteenth century. Preference will be given to submissions exploring new sources or considering reception aesthetics. Conference languages will be German, English, Italian, and French. Papers will be published in the Mozart-Jahrbuch 2011.

Abstracts of not more than 250 words in one of the conference languages, as well as a short biography of the author including contact information, should be submitted before 28 February 2010 to:

Academy for Mozart Research
c/o Dr. Ulrich Leisinger
Internationale Stiftung Mozarteum
Schwarzstrasse 26
5020 Salzburg, Austria

or by e-mail: conference@mozarteum.at

The working committee at the Academy for Mozart Research will make the selection of papers by the end of March 2010.

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News from the Internationale Stiftung Mozarteum

The Internationale Stiftung Mozarteum offers new content on its website http://dme.mozarteum.at. Audio files have been added to the NMA online and can be consulted at no charge; more than 85 per cent of Mozart’s works are currently available. During the next few years the Digital Mozart Edition will prepare an online edition of Mozart letters and documents. More than 150 items from the collection of the Mozarteum Foundation, mainly dating from the first half of the nineteenth century and only partly printed in Briefe und Aufzeichnungen (ed. Wilhelm A. Bauer and Otto Erich Deutsch, 1962) can be studied as web images, in a line-by-line transcription, and printed out as PDFs. The next step will be to issue the letters of the Mozart family from their Italian journeys (in collaboration with European Mozart Ways, see http://letters.mozartways.com/eng/index.php).
In the spring of 1786, Mozart received a visitor from Salzburg who had traveled to Vienna in order to undertake musical studies with him.1 It was 16 May, to be exact, shortly after the premiere of Le nozze di Figaro, during the period when Mozart found himself at the peak of his success in Vienna. The previous two and a half years had been stellar years for the composer, brought about by an outpouring of compositions and a series of concerts. At the time of the student’s arrival, Mozart lived in the Figaro-Haus, his most expensive living quarters during his ten years in Vienna. Though teaching was not among his preferred activities, Mozart nevertheless took in and welcomed the new pupil from Salzburg. The student, Franz Jacob Freystädtler (1761–1841), was a lively young man who was Mozart’s junior by only five years, and who was reputed to be an excellent pianist—“ein sehr fähiger Mensch zum Klavier-schlagen” (a very capable player at the keyboard).2 He had come to Vienna for further instruction in composition and theory, studies which would last for approximately a year. His name in the Mozart biographical literature is most often associated—incorrectly—with helping to complete a portion of the unfinished Requiem, but it is his composition studies with Mozart that are of interest to us here.

Freystädtler and Mozart probably knew each other quite well. Both had been born and raised in Salzburg and were sons of musicians/composers of nearly identical ages. Possibly the two had been acquaintances or friends in their youth or adolescent years, although no documentation exists to confirm this. From 1767 until 1779, Freystädtler lived with his father and mother in the Goldgasse, situated on the same side of the Salzach River as the Tanzmeisterhaus, where the Mozart family lived from 1773 onwards. A further association between the two families may have come about since Franz Jacob’s father, Johann Jacob Freystädtler (1723–1787), served as a composer, choirmaster, and “Totensänger” (funeral singer) of St. Sebastian Church, the parish church of the Mozart family. Even if Leopold Mozart never mentioned the Freystädtlers in extant correspondence, it is fair to assume that they were known to the Mozart family. Wolfgang may even have been thinking of Freystädtler’s father when he referred to the Salzburg Totensängers and their questionable singing talents in a letter he wrote his father from Mannheim on 4 November 1777. The letter contains a series of criticisms heaped upon the Mannheim singers in typical Mozartian fashion with comments such as “the singing here is unimaginably poor,” “the soprano would much rather sing alto, he can’t reach the high notes anymore,” “the few boys they have are terrible,” and finally ending with “the tenor and bass are like the funeral singers in Salzburg.”3

There can be little doubt that Mozart thought poorly of Salzburg’s “Totensänger.”

From all accounts, Freystädtler’s musical training began with his father and continued as a choirboy in the Archbishop’s Kapellhaus where Leopold Mozart taught violin to the choirboys and, during part of his tenure, keyboard. He moved from there to studies on the organ with Franz Ignaz Lipp, an organist in the court musical establishment often mentioned in the Mozarts’ letters, whose daughter was married to Michael Haydn. In 1777, at the age of sixteen, Freystädtler entered the Kapelle of St. Peter’s, a musical institution in Salzburg second only in importance to the court’s own musical establishment. There he served as organist until September 1782.4 It now becomes clear that Mozart and Freystädtler were similarly employed as organists in Salzburg, though Mozart held the higher and more important position of court and cathedral organist. Like so many other musicians of his time, Freystädtler was also proficient on another instrument, the cello, and in addition he possessed a powerful bass voice. This voice coupled with his imposing appearance—the obituary describes him as a very handsome (“stattlichen”) man with large, blue eyes—must have made a striking impression.5 His superiors at St. Peter’s gymnasium in Salzburg, however, minced no words about his character: “bona quidem mente praeditus, sed eo deterior in moribus, in religione, in amore, in debitis in oto,”6 (gifted with an excellent mind, but all the worse in morals, in religion, in love affairs, getting into debts and laziness).

About four years prior to his arrival in Vienna, or sometime in 1782, Freystädtler left Salzburg to become a piano teacher in Munich, where he hoped for success as a teacher and keyboard player. There he earned a good living but quickly encountered serious problems when he failed to make good on his debts. The consequent financial and legal difficulties resulted in his civil arrest and even imprisonment in Munich, a state of affairs that did not sit well with his parents or the Salzburg authorities. At the time of Freystädtler’s visit with Mozart in 1786, his financial difficulties continued, while hopes of resolving them hinged upon receipt of an inheritance from his father. However, this inheritance of nearly 422 gulden was not received until 1789, two years after his father’s death, and only after much haggling back and forth with the stubborn Salzburg authorities who demanded that he submit statements from musicians demonstrating his ability to sustain a livelihood. Freystädtler’s father, fully aware of his son’s negligent handling of money, had carefully stipulated that any money to be handed over to his son must be delayed until he had achieved a stable means of support and demonstrated greater financial restraint.7

Against this backdrop we can begin to appreciate more fully the relationship between Freystädtler and Mozart. According to all the available written evidence, Mozart befriended his new student quickly and very probably played a role in helping Freystädtler receive his inheritance by submitting a supportive statement to the Salzburg authorities.8 Mozart may have felt sympathy for Freystädtler, a fellow musician who had taken flight from the oppressive city of Salzburg (and perhaps from an overbearing father), in circumstances that were not unlike his own. At any rate, the close association between the two men is evident from four different documents: (1) Mozart’s high-spirited, often quoted letter from Prague dated 15 January 1787, written to his friend, Gottfried Jacquin, in which he announced the nicknames given to himself, his traveling companions, and friends back in Vienna including Freystädtler (“Gaulimauli” or horsemouth); (2) the four-part canon entitled “Lieber Freystädtler, lieber Gaulimauli” (K. 232/509a) written for Freystädtler, which provides a clear indication that Mozart found delight and a certain level of amusement in his pupil; (3) Mozart’s unfinished burlesque piece, Der Salzburger Lump in Wien (K. 509b), in which the “hero” is a thinly veiled Freystädtler; and (4) the bond and written surety
provided by Mozart for Freystädtler during a lawsuit in 1786/1787 in which he was accused of having stolen a piano. Two further activities point to a friendship between Mozart and his pupil: participation in the popular game of skittles which, according to Freystädtler, took place during his counterpoint lessons, and Freystädtler’s serving for a time as a copyist for Mozart.

We now come to the studies which Freystädtler began with Mozart in 1786 and which lasted until sometime in 1787. They contain another piece of evidence, one that adds a special note of humor to the friendship between Mozart and Freystädtler. The written record of these lessons and studies consists of fifty-two leaves with various music exercises. The greater part (forty-one leaves) was acquired by Aloys Fuchs and, with an additional two leaves, this portion of the autograph is now part of the Mozarteum’s collection.

Fuchs erroneously identified the leaves as composition and counterpoint exercises devised by Leopold Mozart for his son and it was not until 1961 that Wolfgang Plath established the true nature of the document. Page 38 of the autograph is quite special in that the margin contains what we could call extracurricular material, revealing a distinctly playful side to the teacher-student relationship between Mozart and Freystädtler.

The text on the page starts innocently enough with the notation “Contrapunctum floridum” in Mozart’s hand. This is a reference to the fifth counterpoint species in Johann Joseph Fux’s theoretical treatise Gradus ad Parnassum. The “Contrapunctum floridum” phrase written in the margin should not cause us to lose sight of the fact that for teaching purposes Mozart did not use the original (Latin) text but a German translation from 1742 by Lorenz Christoph Mizler. Underneath Mozart’s notation we can distinguish some symbols, isolated letters, and what looks like a string of nonsense words (schee, kusche, ase etc.). As Wolfgang Plath’s research has shown, all these were penned by Freystädtler, though this does not preclude Mozart’s involvement in one way or another. To work out the meaning of the marginal annotations, we have to realize they are a combination of two different language systems, French and German. The apparently nonsensical “schee kusche avec l” is a rough phonetic transcription in German of the French phrase “j’ai couché avec elle” (I have slept). Since Freystädtler falls back on the German sound system to write down the pronunciation of each word, his transcriptions are only an approximation of the actual sounds in French.

The illustration shows that Freystädtler originally wrote “gusche” but changed it to “kusche,” which in German is closer in sound to the French word “couché.” Substituting a voiced plosive (the sound g) for a voiceless plosive (the sound k), especially at the beginning of foreign words and proper names, is rather common in some varieties of German (including Pennsylvania Dutch). The correspondence of the Mozart family members provides many examples of such substitutions. Thus, in Leopold Mozart’s letters, mayor Kahr appears as Gahr, the composer Cambini as Gambini and pastry cook Klitsch as Glitsch. In April 1776, Mozart’s sister, Nannerl, mentioned the death of “griegs Rath schwarz” in her diary, before changing Schwarz’s professional title to the correct form “kriegs Rath” (literally: councilor of war). And in November 1780 she recorded how Dr Barisani prescribed her “ein tränkel” (a medicinal drink), correcting it to “ein tränkel” afterwards. In this respect, Freystädtler’s initial spelling “gusche” instead of “kusche” is not out of the ordinary. Also note that Freystädtler writes the word with a long or medial s in the middle, which should not be confused with the letter f. The same long s can be seen at the beginning of the word “schee.”

The complete, four-word sentence described so far is a key to the solution to the rebus-like riddle written underneath:

\[ \text{L} \]

The riddle is a play on various homophones and resembles the technique used widely today in text messages, where for example “c u” is shorthand for “see you.” The first symbol in the rebus in the Freystädtler autograph is a lower-case “g.” The pronunciation of the letter “g” in the French alphabet sounds exactly like “j’ai” (I have). In addition, the letter “g” is lying on its side, which needs to be taken into account in our interpretation. The phrase “lying (on its side)” can be translated in French as “couché.” The first part of the riddle is solved:

<table>
<thead>
<tr>
<th>rebus</th>
<th>literal reading in French</th>
<th>homophonic equivalent in French</th>
<th>phonetic transcription in German (by Freystädtler)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>g couché</td>
<td>j’ai couché</td>
<td>schee kusche</td>
<td>I have slept</td>
</tr>
</tbody>
</table>

The tilted “g” is followed by an “L,” which is shaped not unlike the modern pound symbol £. The letter “l,” when read in isolation, sounds like the French feminine pronoun “elle” (she, her). The “l” appears together with (“avec”) the letter g:

<table>
<thead>
<tr>
<th>rebus</th>
<th>literal reading in French</th>
<th>homophonic equivalent in French</th>
<th>phonetic transcription in German (by F.)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[+] L</td>
<td>avec l</td>
<td>avec elle</td>
<td>avec l</td>
<td>with her</td>
</tr>
</tbody>
</table>

We can apply the same principle to the two other riddles in the margin of the autograph. The second riddle is again a combination of two different letters in which the physical appearance is semantically significant. In other words, the meaning of the rebus is determined by the shape and relative size of the letters:

\[ \text{G a} \]

continued on page 16
The first letter is a capital, in this instance a demonstratively large “g.” This may be rendered in French as a “g grand,” which from a phonetic point of view is identical to “j’ai grand”:

<table>
<thead>
<tr>
<th>rebus</th>
<th>literal reading</th>
<th>homophonically equivalent in French</th>
<th>phonetic transcription in German (by F.)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>g grand</td>
<td>j’ai grand</td>
<td>scheé gran</td>
<td>I have (a) big</td>
</tr>
</tbody>
</table>

The large “G” is followed by a very small “a,” or in French, an “a petit.” This is similar in sound, though not identical to, “appéit” (appetite). Because of the different vowel sounds in the second syllables (“a petit” and “appéit”) the two phrases are strictly speaking not homophonous. The difference in pronunciation is small, however, and may be disregarded. As Freystädtler’s transcription makes clear, the final “t” in “a petit / appéit” is silent:

<table>
<thead>
<tr>
<th>rebus</th>
<th>literal reading</th>
<th>homophonically equivalent in French</th>
<th>phonetic transcription in German (by F.)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a petit</td>
<td>appéit</td>
<td>apet</td>
<td>appetite</td>
</tr>
</tbody>
</table>

A translation in idiomatic English would be “I have obeyed her enough.” As the French sentence is slightly more complex than the preceding riddles, Freystädtler added the German translation “Ich habe ihr genug gehorsamt,” originally omitting “ihr” (her).18 Interestingly, this is the only German sentence on the manuscript continued from page 15.

This goodbye only makes sense if we know that in Mozart’s Austrian dialect, the numeral 3 (drei in German) sounds like the German word treu, meaning “true” or “loyal.” In his letter he is effectively expressing his eternal loyalty to his cousin: “true true until the grave.”22 Mozart’s use of the number “3” as shorthand for “treu” is the equivalent of writing “2” for “to” or “too” in English text messages. It is on the same principle of sound resemblance or homophony that the Freystädtler riddles are based.

When Freystädtler found himself in financial difficulties in 1789 and appealed to the Salzburg authorities to grant him access to his father’s inheritance, he sent glowing references from music connoisseurs and masters in composition as proof of his modesty and respectable character. Among these was probably a letter of recommendation from Mozart written to convince the authorities of his (former) pupil’s earnestness.21 Mozart may have mentioned in his testimony how under his tutelage in 1786–1787 Freystädtler had applied himself with diligence to his music studies. Nevertheless, as the autograph shows, during the exercises in strict counterpoint, student and teacher had clearly enjoyed some light-hearted fun.

—Catherine Sprague, Branchburg, New Jersey
Kris Steyaert. University of Liège
Mozart Society of America Session during the Annual National Meeting of the American Society for Eighteenth-Century Studies Albuquerque, New Mexico, 18–20 March 2010

The Mozart Society of America will sponsor a session at the annual meeting of the American Society of Eighteenth-Century Studies on Friday, 19 March, from 4:15 to 5:45 in the Albuquerque Hotel. A panel of four scholars will offer presentations and discussion on the topic Teaching Mozart. Finding fresh approaches to teaching Mozart and his music is both a joy and a challenge, whether one is working with graduate students in musicology, undergraduates who are not majoring in music, or performers with or without experience of “early music.” The panel will explore the use of new perspectives in Mozart research, aesthetics, and performance practice as well as new technologies that can enhance our teaching and better inform and engage our students. Chaired by Kathryn L. Libin (Vassar College), the panel will include the following scholars:

Edmund Goehring (University of Western Ontario): Mozart Objects: History as Thought in the Teaching of Mozart

Bruce Alan Brown (University of Southern California): Teaching Figaro: Approaches and Sources

Mary Robbins (Austin, Texas): Enlightenment Ideals as Communicated through Mozart’s Use of Articulation Markings

Roye Wates (Boston University): Teaching Mozart to Non-Majors

News of Members

Richard Benedum, professor emeritus of music at the University of Pittsburgh (Ohio), has been awarded a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for school teachers, "Mozart’s Worlds," from June 21 to July 16, 2010 in Vienna. Benedum, who is currently organist/choirmaster at Christ Church in Bradenton, Florida, and co-director of the Sarasota-Manatee Bach Festival, was named "distinguished alumnus of the year" for 2009 by the University of Oregon School of Music.

Bathia Churgin has been elected an Honorary Lifetime member of the Society for Eighteenth-Century Music, with special reference to her research on G. B. Sammartini, the early Classic Italian symphony, and the music of Beethoven.

John Rice will be visiting professor at the University of Pittsburgh for the spring 2010 semester.
Howard Chandler Robbins Landon ~ 1926–2009

The 20th of November 2009 marked the passing of one of the major figures in the musicology of the eighteenth century. Howard Chandler Robbins Landon, who used only the initials for his first name and preferred to be known as “Robbie,” died at the age of 83, an internationally known figure whose contributions to the field are inestimable. His work on Haydn and Mozart, including a monumental five-volume comprehensive study on the former, not only has provided a foundation for research, it reached into the homes of the general public, helping to popularize, and at times demystify, the composers and their music for a global audience.

Born in Boston in 1926, he began his career at Swarthmore College in 1943 with a broad education, studying English literature under no less a person than W. H. Auden, as well as music theory and composition. It was, however, his transfer to Boston University in 1945 that launched his life-long immersion in eighteenth-century music. His teachers included Hugo Norton and Karl Geiringer, who pointed out the need for a revival of the music of Joseph Haydn. Following the granting of his Bachelor of Music degree, he emigrated to Europe in order to be closer to the sources while making a living as music critic for a variety of newspapers both in England and the United States. In this capacity he was able to gain access to the Eszterházy Archives at the National Library in Budapest, which had been taken over by the new Communist government in Hungary. His initial work on the symphonies of Haydn was the first based on an extensive review of the autograph sources and laid the foundation for almost all further study of this composer’s life and works. The consequent editions and performances returned Haydn to his rightful place in the musical canon.

Robbins Landon was a man of numerous projects and many ideas, often following them simultaneously with an almost maniacal fervor. In 1949 he, with his German musicologist wife Christa Fuhrmann, founded the Haydn Society, the organization under whose auspices a proposed complete works edition was to be published. The course was set by his seminal work, *The Symphonies of Joseph Haydn* (1955), followed shortly thereafter by a Universal Edition of the complete symphonies. His own dreams of a complete works edition sponsored by the Haydn Society came to naught at the time; later revived, these are ongoing contributions to the field whose achievements to date are legion. His work remains a monument to what can be contributed by someone with the drive and energy to bring a monumental task into focus, and to make it accessible to all for the betterment of humanity. For scholars, there can be no greater achievement or legacy.

In conclusion, it can be said that Landon’s contributions to the world of eighteenth-century music were legion. His work remains a monument to what can be contributed by someone with the drive and energy to bring a monumental task into focus, and to make it accessible to all for the betterment of humanity. For scholars, there can be no greater achievement or legacy.

—Bertil van Boer
Western Washington University

Both myths and old habits die hard, as anyone familiar with the popular understanding of Wolfgang Amadeus Mozart knows. The myth of the genius cum stenographer effortlessly writing down the music in his head in perfect fair copy persists, despite the work of Christoph Wolff and others; the certainty that Mozart must have been “writing for the ages” and never just for the next concert seems to have survived happily, oblivious to the protestations of Neal Zaslaw, et al. But even musicologists who have abandoned such mythic constructions have sometimes had a tendency to interpret the music of Mozart’s last decade as autumnal, reflective, and somehow cumulative, as if Mozart had anticipated his early death. Such interpretations often falter when they attempt to make sense of those late works that are neither autumnal nor reflective or those whose perceived qualitative “emptiness” makes them poor candidates for “cumulative” musical events. Simon P. Keefe’s latest book addresses these issues by suggesting a different way of looking at the music of Mozart’s Viennese years, particularly his instrumental music. Keefe’s thesis is that Mozart’s late works reflect a pattern of constant stylistic re-invention enabled by his “simultaneously cerebral and creative stylistic mindset.” In Keefe’s view, this perspective helps us to understand just how the “imagination and intellect co-exist as dynamic forces in Mozart’s compositional creativity” (page 199). Moreover, Keefe describes an ongoing process of stylistic re-invention in which re-invention procedures either “overlap (final piano trios and final symphonies), or intersect (piano and chamber music), or operate in tandem with each other (piano concertos and piano sonatas),” a process that, though consistent, decidedly “does not adhere to a neat, clearly delineated timeframe” (page 191). In exploring this process, which he describes as “along the manipulation—apocatastasis—modification line” (page 189), he takes into account, but is not constrained by, Mozart’s musical and aesthetic milieu. He focuses on the piano concertos (part I), string quartets (part II), and symphonies (part II)—occasionally making connections to opera—and devoting his concluding chapter, “Mozart’s Stylistic Re-invention in Musical Context,” to the Quintet for Piano and Winds, K. 452, the piano quartets, piano trios, “Kegelstatt” trio, string trio, piano sonatas, and violin sonatas.

Keefe begins his argument with an extensive discussion of the Piano Concerto in E-flat, K. 449, a work Mozart himself called a “concerto of an entirely special manner” (page 20), and one that Keefe views both as a “climactic work in Mozart’s initial sequence of Viennese piano concertos” (K. 413, 414, 415) and as the springboard for re-invention in the ones that followed, “particularly in regard to the confrontations between the piano and the orchestra in the first movement” (pages 24–25). The dramatic confrontations that Keefe describes, resulting from chromatic, dynamic, and textural contrasts, have “extraordinarily succinct and ingenious” (page 38) resolutions that more than equal such resolutions in Mozart’s late operas. These resolutions foreshadow the “balance among intimate, grand and brilliant stylistic qualities” (page 42) explored in the eleven concertos from K. 450 through K. 503, an exploration that reached its zenith in K. 491 in C minor, which, together with K. 503 in C major, begins the process of re-invention again. But Mozart composed only two more piano concertos, K. 537 in D (the “Coronation”) and K. 595 in B-flat, and Keefe details the less-than-enthusiastic critical reception from the scholarly community that both have received. In one of his memorable formulations, he observes that “no major instrumental work from Mozart’s entire Viennese period has suffered comparable ignominy in the hands of commentators as K. 537,” (pages 64–65) which has been frequently been regarded as regressive, empty, inferior, and pandering to vulgar popular taste (page 65), some more positive recent evaluations notwithstanding. The B-flat concerto (K. 595), by way of contrast, has generally been acknowledged as a masterpiece, albeit a melancholy one, and the only commonly identified connection between them has been that both depart in substantial ways from Mozart’s earlier concertos. Keefe, however, identifies some striking similarities between the two works, particularly the often startling harmonic juxtapositions and explorations in their first movements that connect them despite the differences in mood and affect. Thus, rather than interpreting K. 537 as carelessly done and K. 595 as reflective and autumnal, Keefe argues persuasively that they reflect Mozart’s continual exploration of new possibilities and should be seen as signs of his plans for the future instead of as the last gasps of a doomed composer.

In his discussion of the Viennese string quartets, Keefe traces a similar trajectory of re-invention, proposing that the famous slow introduction to K. 465, the final quartet of the set of six Haydn quartets, not only served as a “peroration” to the whole set, but also as the initiation of the “re-alignment of key aesthetic features” of the string quartet as a genre that Keefe finds in the final four quartets (the Hoffmeister, K. 499 and the Prussian Quartets K. 575, 589, and 590). The stark stylistic contrast of K. 465’s chromatic introduction with the sunny and uncomplicated Allegro that follows presages the move toward deep and dramatic contrast that Keefe believes transcends “the contemporary aesthetic notion of the string quartet as conversation” (page 133). But in Keefe’s explanation, the Prussian quartets and the last two piano concertos represent stages of re-invention interrupted by Mozart’s early death and thus these series lack an apotheosis. By way of contrast, he finds the final symphony, K. 551 (“Jupiter”), to be the culmination of a process of symphonic re-invention centering around dramatic dialogue and teleological design that unfolded in the earlier Viennese symphonies beginning with K. 385 (the “Haffner”). Thus, we can only speculate on what his future symphonic directions might have been, had he been able to react “in various ways to innovative stylistic qualities” (page 167) of this climactic work.

The process of re-invention that Keefe describes reminds me of the reinterpretations of Joseph Haydn’s continued on page 20

This book makes a formidable initial impression, with numerous reproductions of well-known images as well as some less known documents. The author, a professor of engineering, has approached his topic with great enthusiasm; he attempts to collect all the research on the history of the Theater auf der Wieden in a single volume, a project underwritten by the Ministries of Science and Culture of two state governments in Austria. Unfortunately closer inspection reveals serious problems such as often characterize the work of amateur historians.

Krzeszowiak presents himself as a pioneer, offering new sources to the reader, yet he seems unaware of nearly all previous scholarly research on Vienna’s Freihaus and the Wiednertheater. With the exception of a few theater posters (given with erroneous shelf marks), there are actually no “photos and documents presented here for the first time” as advertised. It has been decades since Otto Erich Deutsch and Else Spiesberger published the Linz archival material on the Freihaus, and the plans in the state archive of St. Pölten were the subject of my presentation in 2006 (Brussels) and publication in 2008 (Wiener Gesichtsblätter). Ignaz von Seyfried’s “Journal des Theaters an der Wien,” parts of which Krzeszowiak presents in transcription (rich with errors), has been available in toto since 1997 in Stephan Punderlitschek’s excellent transcription, and Anke Sonneck also transcribed much of the manuscript in her 1999 book on Emanuel Schikaneder. Had Krzeszowiak been aware of David J. Buch’s publications over the last twelve years concerning this theater’s repertory, he would have been able to give correct dates and titles for pieces. For example Schikaneder’s “Der wohltätige Derwisch” was already in the repertory of the Theater auf der Wieden in 1791 and was not first performed in 1793, as Krzeszowiak claims. He would also have been aware of the surviving musical and textual sources from the theater which Buch has discussed in numerous publications.

Krzeszowiak’s citations from eighteenth-century periodicals and his listings of archival shelf marks are taken almost exclusively from older German-language secondary literature (particularly the writings of Anton Bauer and Carl Glossy). Because he uses shelf marks that are outdated by decades (e.g., “Archiv der Ministerien des Innern und der Justiz,” “Archiv des Landes Niederösterreich, Wiener Stadthauptmannschaft, Akt Nr. 161 ex 1800 ff.”) and because he faithfully repeats the errors in the secondary literature, one must suspect that he never personally examined the majority of these documents. Moreover, not a single transcription in this book is free of mistakes. Not one archival source is cited with the correct shelf mark. Words easily recognized by readers familiar with contemporary cursive script are indicated as “illegible.” The fact that the author has only a marginal knowledge of the Mozart literature results in a continuous stream of erroneous curiosities. For example, Krzeszowiak claims to provide the “first” transcription of Mozart’s marriage certificate. In actuality this document was transcribed and published decades ago, and in a far more accurate and complete manner than in Krzeszowiak’s transcription. Failing to understand the significance of the colors that separate actual structures from proposed building projects, Krzeszowiak reproduces the plans of the Freihaus in black and white.

Roughly half way into the book the author suddenly changes to a topic—“Mozart 1756–1791: Aspects of Biography”—that has nothing to do with the title. Here too we encounter a potpourri of inaccuracies and errors that have long since been corrected by Mozart scholarship: that Mozart was buried in a common grave with other corpses; that a photograph of Max Keller’s family includes Constanze Mozart; that a painting of a Viennese lodge includes portraits of Mozart and Schikaneder. I suspect that Krzeszowiak did not even check Deutsch’s Mozart-Dokumente because we encounter such faulty readings as “Jacob…. CugHauptmann” (actually Jacob Edler Herr v Schickh Kreishauptmann), “Johann Thams [actually Thomas] von Tratter” as godfather of Mozart’s son, as well as the note that Herr Mayer performed in 1800 the role of “Anraux” (recte Aeneas). Mistakes also occur when Krzeszowiak reads printed sources, for example, in giving the title of Benedikt Schack’s
John Rice. Mozart on the
Stage. Composers on the Stage
Series. Cambridge: Cambridge
University Press, 2009. 278 pp.,
40 illustrations

John Rice’s Mozart on the Stage is the
premire book in the new Cambridge
series, Composers on the Stage, intended
to introduce readers to the operatic works
of major composers, to “investigate the
worlds in which the operas were created
and received.” Directed at both students
(graduate students certainly, but I suspect
undergraduates would be challenged) and
amateurs/enthusiasts (who exactly does
this include?)—for this richly detailed study
presumes a sometimes sophisticated level
of knowledge), Rice’s intention is to show
“how Mozart’s operas came into existence,
with an examination of the processes that
Mozart went through as he brought his
operas from commission to performance”
(Cambridge website).

Even though each of the ten chapters
is devoted to specific topics, Rice presents
the material in what he describes as a
“synchronistic” approach, which is part of
his justification for adding another Mozart
opera study to the large number of books
already on them. Rice suggests that his
book differs from previous ones because
the “topics are as relevant to the early
operas as the late ones . . . to emphasize
what Mozart’s operas have in common,
regardless of when he wrote them and the
genres to which they belong” (page xiii).
It is precisely this co-occurent approach
that makes Rice’s study so impressive,
and what often makes material that is
not new appear to be. This comparative
approach—early Italian works vs. late
(monthly) Viennese and Prague works—
elsicits a refreshing perspective, which
enables readers to re-visit Mozart’s operas
through a multi-dimensional lens. The
result is a multivalent view of Mozart and
his operas, of his evolution as a composer,
of his interactions with singers, of his
collaborations with librettists, of his
increasingly deft understanding of how
to navigate various theatrical systems, and
of his role as both composer and spectator
within the theatrical world of which he was
enamored.

Among the outstanding features
of this study is the impressive array of
documentation—much of which is known
to scholars, and some of which is drawn
from newly revealed sources—in the form of
anecdotes, diary entries, letters, newspaper
reviews, and illustrations. Of special significance are, in Chapter
8 (“Theaters and Stage Design”), the
sketches and engravings that have been
digitally re-mastered, or re-created,
manipulated so that images are either re-
constructed or completed. Sometimes this
is the result of a superimposition of images
that fill in missing gaps (and provide the
connective tissue that scholars crave)
which until now we could only imagine.
This chapter is especially valuable for its
succinct, yet comprehensive discussion of
the six theaters in which Mozart’s operas
had their premieres or were performed.
Rice includes a thorough discussion of
the history of each theater, with details
about its physical attributes and distinct
areas (performance and spectator). Even
though a number of Rice’s re-digitalized
images are familiar to Mozart scholars and
enthusiasts—the well known Don Giovanni
engraving, with Luigi Bassi in the title role
as he stands in the public square and sings,
presumably, “Deh vieni alla finestra” (Fig.
8.21)—there are surprises in store; here
Rice has superimposed the original stage
design by Joseph Platzer, which gives the
reader a view of the “strada” around the
Don, now set within the theater proscenium
of the Nostitz Theater in Prague, in which
the opera had its premiere.

Equally impressive is Rice’s summary
of detailed scenic resources that underscore
Mozart’s understanding of the technical
aspects of stage mechanisms. Rice
reproduces explicit designs, and shows that
Mozart’s knowledge of stage mechanics
(e.g., the manipulation of wing drops and
flats) affected Mozart’s and Da Ponte’s
structural and compositional decisions
(the order and alternation of scenes in the
operas), as well as Mozart’s considerations
in orchestration. This chapter evoked a
couple of “Aha!” moments that I suspect
will take away some of our guess work,
with details that underscore how closely
composers and librettists worked with
scenographers.

Similar revelations abound in Chapters
5 (“Composition”), 6 (“Mozart and His
Singers”), and 7 (“Rehearsal, Revision,
and Promotion’). Of particular interest
is Rice’s discussion of the so-called
“KT” (Kärntnerthor Theater) scores—
performance scores used in rehearsals
and performances at the Burgtheater in
Vienna—which shed light on Mozart’s
revisionist process during rehearsals and
performances. The KT scores are critical
to our understanding of these operas
as “works-in-progress.” The multiple
revisionist layers that characterize
Mozart’s and his contemporaries’ KT
scores provide a glimpse of how the opera
evolved and how Mozart responded to
singers’ demands during rehearsals and
performances. In Rice’s examination of
the Act I sextet “Alla bella Despinetta”
from Così fan tutte, he unravels as many
as twelve layers of alterations (such
modifications were common in Mozart’s
contemporaries’ KT scores), with revisions
in a variety of forms—different colored
inks for text and staves, inserted and/or
substituted pieces (arias and ensembles),
adjustments to vocal lines (in both arias
and ensembles), different colored pencils,
notably for textual adjustments, or used in
margin notes. It is common to encounter
several pages that have been stitched
closed with heavy string, beneath which is
often a treasure trove, with revisions and/or
inserted pieces. Through an analysis
of Mozart’s revisionist process in the KT
scores readers are let into an inner sanctum
of sorts, to see the work as it evolved.

As Rice repeatedly stresses, the
crucial role that singers played in Mozart’s
operas is essential to our understanding
of Mozart’s compositional process and of
his operatic world. In his discussion of the
revered singers in the opera buffa troupe
continued on page 22
at the Burgtheater (Chapter 6, “Mozart and His Singers”) Rice draws on letters, anecdotes, and newspaper reviews that shed some light on how specific voice types (and the roles typically associated with them) may have been cast in Viennese performances (a more accurate understanding of voice types and the roles associated with them will emerge from a comprehensive examination of their roles in Mozart’s contemporaries’ scores, where limited work has been undertaken). Of special significance are Rice’s revelations about the tenor Antonio Baglioni, Mozart’s Ottavio in the Viennese version of Don Giovanni and his Tito in La clemenza di Tito. Rice fills in—an until now, oddly inexplicable and non-justifiable—gap in contemporary research about Baglioni’s vocal abilities, and about Mozart’s musical responses to his vocal evolution. Rice also dispels previously held negative opinions of Baglioni’s abilities, which are not borne out by his extensive performance agenda and by the variety of roles that he sang in Italy, Vienna, and Prague, all of which Rice includes in an extensive chapter appendix. Rice reproduces excerpts from arias by Mozart’s contemporaries composed for Baglioni around the same time (the aria from Gazzaniga’s Don Giovanni written only the year before Mozart’s), and he compares the technical demands in those to Mozart’s new arias for Baglioni (“Il mio tesoro” and “Se al imero, amici dei”). Rice’s conclusion that Baglioni was a singer of exceptional ability and that Mozart wrote some of his finest music for him is spot on; Baglioni’s increasingly higher range, as well as his comfort level in straddling a broader tessitura, support this claim. However, even though, early on, Baglioni’s vocal profile in some ways falls into a distinctly Viennese Fach, a kind of hybrid category that includes roles sung by both high baritones and tenors (of the mezzo caricature type), Rice’s suggestion that Baglioni’s Fach is similar to that of high baritone Stefano Mandini (an especially valued member of the opera buffa troupe) is not plausible; although Mandini’s Viennese roles frequently traverse, and occasionally dwell, within that treacherous E-F-G tessitura, Mandini could not have comfortably navigated either “Il mio tesoro” or “Se al imero, amici dei,” with its demanding coloratura and slightly higher range (up to B-flat).

Singers again dominate in Chapter 7 (“Rehearsal, Revision, and Promotion”). Mozart’s revisions—in the early Italian and subsequent Viennese opera—were almost entirely dictated by singers, who were essential as promoters of the operas before their premieres (especially in Vienna). Rice includes details about librettists—their role at rehearsals, as well as how their input affected revisions—and about Mozart’s interactions with orchestral players at rehearsals. There is a bevy of enlightening snippets about performance practice issues and about Mozart’s leniency in this domain (with a few comical accounts, as well as decisions that we might think uncharacteristic of Mozart).

Aside from the illuminating differences between the Italian and Viennese theatrical systems in Chapter 3 (“Commissions, Fees, and the Origins of Mozart’s Operas”), of special value are the myriad details drawn from contracts and commissions—for composers, librettists, and impresarios—in Italy, Prague, and Vienna, which in some instances spell out their specific obligations, with details about the chain of events that led up to the opera’s commission and eventually its premiere. Rice reproduces portions of contracts for impresarios Guardasoni in Prague and Affligio in Vienna (among others), in which the reader learns how librettos, composers, and singers were selected. One especially enlightening nugget is Rice’s discussion of Leopold Mozart’s role as mediator between his young, politically inexperienced son—with Leopold as a kind of behind-the-scenes puppet master—and the librettists with whom Mozart collaborated. Rice presents an exchange between Mozart and Varesco (the librettist for Idomeneo) in which Leopold advises Mozart about how he should respond to Varesco’s suggestions (e.g., that he cut, or significantly abbreviate, a passage of accompanied recitative in I, 8). In another instance Rice focuses on Mozart’s collaboration with Stephanie on Die Entführung aus dem Serail; Mozart’s refusal to begin work on the opera was based on his previous experiences in Italy, where he would not compose a note until he had a contract in hand. Stephanie’s intimate knowledge of the array of contractual practices in Vienna compelled Mozart to change his mind, and he began composing before a commission was secured. This indoctrination into the Viennese system set a precedent for Mozart, in his approach to subsequent Viennese commissions, as well as in his interactions with collaborators.

The first chapter (“Mozart in the Theater”) stands as a metaphorical book end for the penultimate chapter in the book, in which Rice reaffirms Mozart’s total rapture as an audience member, suggesting that the theater “represented a kind of alternate reality for Mozart, a place he could return to in his imagination even when he was physically somewhere else” (page 1). Rice views Mozart’s imaginary place of return through the lens of Carnival, where (Chapter 2, “Mozart’s Operas: Function, Genres, Archetypes”) we see how Mozart fused the musical, dramatic, and political spectacles of Carnival—most especially, in the character types—in his operas, with Carnival representing a magical musical and dramatic repository from which Mozart culled the characters who inhabit his operas. Mozart’s ongoing love affair with the theater, and especially, with his audience, is clear, again through the purview of Carnival (in Chapter 9, “The Audience”), when Mozart (after having fulfilled his duties at the keyboard during the first few performances) returns to the audience, mingling within the microcosm of the musical world in which he thrived, inhabited by patrons, nobility, and composers alike—as Rice described it, a “web of symbolic associations, metaphorical connections that bound the stage, the audience, and the ruler” (page 195). Especially entertaining are Rice’s descriptions of Mozart’s off-stage antics (with regard to his Viennese/Prague operas). Many of these references are drawn from the detailed diaries of Count Zinzendorf, an opera aficionado whose impressions, well known to scholars, cover an exhaustive catalogue of musical topics (singers, operas, social interactions) that read as a barometer for Viennese musical taste, and that provide an intimate view of the audience for whom Mozart composed.

Rice’s book deserves unending praise; it should be unreservedly extolled for its fresh approach. When Mozart was asked what criteria he used to measure the success of his operas he responded that there should be “terrific noise, cheers, and Bravo!”—exactly the kind of accolades to which this scholar has grown accustomed. Though Rice is a scholar in his prime, in some ways this study seems almost a culminating one, perhaps because he dedicates it to his long-time mentor, colleague, and friend, Daniel Heartz—among the most prominent of...
Mozart scholars in the twentieth and twenty-first centuries—on
the occasion of his eightieth birthday. Though Heartz’s legacy has
undeniably gifted Rice, there is a clue to another of the persistent
influences in Rice’s extraordinary series of books and articles. Not
surprisingly, the frontispiece in Mozart on the Stage is the London
portrait of the well known soprano “La Ferrarese” (Adrianna
Ferrarese del Bene) who, as a member of the opera buffa troupe
at the Burgtheater, sang Susanna in the 1789 Viennese revival of
Le nozze di Figaro and Fiordiligi in the Viennese premiere of Così
fan tutte. Ferrarese has been a key figure in Rice’s other books, a
catalyst in his research from the very beginning, a cog in the wheel
of this web of interactions and intrigues in Vienna.

—Kay Lipton
Texas State University

Richard Benedum, professor emeritus of music
at the University of Dayton (Ohio), will direct an
interdisciplinary Institute for school teachers, "Mozart’s
Worlds," from 21 June to 16 July 2010 in Vienna, Austria.
Twenty-five participating K-12 teachers will be chosen
nationally as part of the Institute; each teacher will
receive a stipend from the NEH for his/her participation.
The Institute is one of about twenty-five sponsored
by the NEH in 2010. Benedum has previously directed
del Bene) who, as a member of the opera buffa troupe
twelve seminars and institutes on the life and music
of Mozart for the NEH. He taught at the University of
Dayton for thirty-three years, and founded the Dayton
Bach Society which he conducted for twenty-eight years.

Application information is available at
www.udayton.edu/~nehinstitute2010,
or by calling (937) 229-4229.
Application deadline is 15 March 2010.

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:
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Members based outside of North America:
Send request to journals@cambridge.org

Customer service will then complete the subscription process.
Marjorie Weston Emerson Award

The winner of this year’s Marjorie Weston Emerson Award is Professor Ian Woodfield of Queen’s University, Belfast, for his book *Mozart’s ‘Così fan tutte’: A Compositional History* (The Boydell Press). This was perhaps not the most reader-friendly piece of writing under consideration, but the award committee was in agreement that it represents an extremely significant new, major accomplishment in Mozart studies.

Professor Woodfield is the first author truly to take advantage of all the new information and methodologies in Dexter Edge’s dissertation (*Mozart’s Viennese Copyists*, University of Southern California, 2001), and also the critical report on the opera in the *Neue Mozart-Ausgabe* (by Faye Ferguson and Wolfgang Rehm), in pursuit of dramaturgical as well as philological insights. As Professor Woodfield himself mentions in the book, the simultaneous appearance of the Packard Humanities Institute’s series of facsimiles of the composer’s seven mature operas makes his arguments a lot more accessible than they might otherwise have been.

Even if some readers ultimately do not accept his theory about the pairs of lovers being unswitched during a significant portion of the gestation of the opera, Professor Woodfield has laid out in detail and in very lucid prose a methodology for the study of autograph and other early sources of Mozart’s operas, a methodology that can fruitfully be used on other operas—getting us well past the (largely) evidence-free conjecturing of certain earlier writers. Recognizing the fluidity and the contingency of these works, we can appreciate all the more how miraculously well they turned out, both musically and dramatically.

—Bruce Alan Brown
Chair, Award Committee

Marjorie Weston Emerson Award

The Mozart Society of America invites nominations for the Marjorie Weston Emerson Award, a $500 prize given annually for outstanding scholarly work on Mozart published in English during the two previous calendar years. Eligible works include books, essays, and editions. The Award will be given in alternate years to books and editions, or essays and articles. The 2010 Award will be for the best essay or article published in 2008 or 2009.

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 24 July 2010 and should be sent, via mail or e-mail to:

Pierpaolo Polzonetti
Program of Liberal Studies
University of Notre Dame
Notre Dame IN 46556–5639
ppolzone@nd.edu

The award for 2009 will be presented at the Society’s annual business meeting in the fall of 2010 and announced in the Society’s Newsletter the following January.

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

Ian Woodfield

Ian Woodfield read music at Nottingham University and then studied for a Ph.D. at King’s College, London, under the supervision of Howard Mayer Brown. In 1977 he worked in Bath University on an exhibition devoted to the astronomer William Herschel. Since 1978, he has taught at Queen’s University Belfast, where he gives courses in early notation, the history of musical instruments, and medieval and renaissance repertoires. He is currently serving as Director of the Research Cluster in Musicology and Composition. He is married with three children, and his interests include chess, walking, and viol consort playing. His doctoral thesis was published as *The Early History of the Viol* (Cambridge University Press, 1984). It established the organological antecedents of the viol and identified the cultural and historical milieu in which the instrument first emerged: a cross-fertilisation between the Spanish vihuela de arco and the North African rebab as played in the Jewish, Moorish, and Christian enclaves of the late fifteenth-century Kingdom of Aragon. His next monograph *English Musicians in the Age of Exploration* (Pendragon, 1995) represented an early foray into the field of musical interculturalism, providing an overview of the role of musicians at all stages of the enterprise of overseas discovery: early shore-line encounters, symbolic “Acts of Possession,” attempts at settlement, and military conquest. Since then, his research interests have been in late eighteenth-century music, with three monographs on social, cultural, and institutional topics: *Music of the Raj* (Oxford University Press, 2000), *Opera and Drama* (Cambridge University Press, 2002), and *Salomon and the Burneys* (Royal Music Association, 2003).

*Mozart’s Così fan tutte: A Compositional History* (Boydell, 2008) is part of a long-term project to study the autographs and early Viennese and Bohemian copies of the Da Ponte operas. It seeks to deploy the traditional tools of philology in support of the modern understanding of eighteenth-century opera as a genre that evolved in performance. The next project is a monograph entitled “The Vienna Don Giovanni” which aims to provide some objective data against which to measure the accuracy of Da Ponte’s famous (and possibly fanciful) account of the Viennese reception of the opera. It will challenge the view that composite Prague-Vienna versions were a nineteenth-century aberration and suggest that it is the idea of Don Giovanni as a “work” embodied in two discrete composer-sanctioned “versions,” a construct central to the Gesamtausgabe, that is in real need of deconstruction. This ongoing work has benefitted greatly from the research environment at Queen’s, where there is a lively group engaged in eighteenth-century source studies.
Mozart Society of America
Minutes of the Annual Business Meeting and Study Session
Friday, 13 November 2009 • 12:15–1:45 p.m.
Sheraton Philadelphia City Hotel, Philadelphia, Pennsylvania

The Annual Business Meeting and Study Session of the Mozart Society of America took place on Friday, 13 November 2009, from 12:15 to 1:45 p.m. at the Sheraton Philadelphia City Hotel, during the 2009 meeting of the American Musicological Society. John Rice, President of the Society, welcomed those present. The minutes of the business meeting from November 2008 in Nashville were approved. Treasurer Joseph Orchard reported on the financial status of the Society. Ulrich Leisinger, Director of the Mozarteum in Salzburg, announced publication of the Mozart family letters on the website Mozartways (see announcement on page 13). On behalf of the Board of the Society for Eighteenth-Century Music, Bertil van Boer awarded an Honorary Lifetime Membership to Bathia Churgin (a member of both SECM and the Mozart Society).

The Mozart Society’s Marjorie Weston Emerson Award, given annually for an outstanding work on Mozart published during the previous year, was presented. Bruce Brown, chair of the Emerson Award Committee, announced this year’s recipient, Ian Woodfield, and President John Rice presented the Award for his book Mozart’s Cosi fan tutte: A Compositional History (Boydell Press, 2008). Professor Woodfield thanked the Society and gave a brief overview of the genesis of his research in this area.

Isabelle Emerson, Editor of the MSA Newsletter, invited submissions to the January issue of the Newsletter, which will include a full report on the June 2009 conference “Mozart in Prague.” Emerson also announced that the January issue will be her last as Editor. President Rice reported on the Society’s updated website, and Paul Corneilson distributed a handout with the content of the Early Mozart Biographies Project currently available on the website. He also invited comments, suggestions, and volunteers who would like to contribute to this project to contact him.

In celebration of the Haydn Year, the Study Session centered on Haydn and Mozart. Chaired by Jessica Waldoff, it consisted of presentations by two distinguished scholars. W. Dean Sutcliffe, Associate Professor of Music at the University of Auckland, co-founder and co-editor of Eighteenth-Century Music, and this year’s winner of the Dent Medal, spoke on “Expressive Ambivalence in Slow Movements.” Elaine Sisman, past president of the American Musicological Society, Anne Parsons Bender Professor of Music at Columbia University, and a member of the Akademie für Mozart-Forschung in Salzburg, spoke on “Haydn, Mozart, and the Music of Illumination.”

—Eftychia Papanikolaou
Secretary

Financial Statement
Mozart Society of America
1 July 2008 – 30 June 2009

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A note on the MSA account at UNLV: August Newsletter printing: $429.28; January Newsletter printing: $350.88

Check pending to Guild Assoc.: $240.51

Attendees

Hannah Abrahamson
Erick Arenas
Wendy Allanbrook
Molly Barnes
Kristina Baron-Woody
Michael Beckerman
Tom Beghin
Bruce Brown
Scott Burnham
Bathia Churgin
Caryl Clark
Sean Cooper
Paul Cornelson
Emily Dolan
William Drabkin
Isabelle Emerson
Mark Ferraguto
Michelle Fillion
Suzanne Forsberg
Joseph Fot
Giuseppe Gerbino
Edmund Goehringer
Floyd Grave
Jane Hettrick
William E. Hettrick
Thomas Irvine
Estelle Joubert
Judith S. Karp
Diana Kramer
Jim Ladewig
Ulrich Leisinger
Douglas Len
Kathryn Libin
Dorothea Link
Melanie Lowe
Bruce MacIntyre
Alyson McLamore
Mary Sue Morrow
Adeline Mueller
Bruno Nettl
Nancy November
Michael Ochs
Judy Olson
Joseph Orchard
Janet K. Page
Eftychia Papanikolaou
John Platoff
Pierpaolo Polzonetti
Annette Richards
Maria Rose
Michael Ruhling
David Schwenk
Elaine Sisman
Maynard Solomon
Melchijah Spragins
Catherine Sprague
Jonathan Sternberg
Jane Stevens
Dean Sutcliffe
Edward Swenson
Richard Taruskin
Bertil van Boer
Kate Van Orden
Jessica Waldoff
Naomi Waltham-Smith
Roye Wates
Gretchen Wheelock
Ian Woodfield
Neal Zaslaw
Laurel E. Zeiss.
W. Dean Sutcliffe (University of Auckland): Expressive Ambivalence in Slow Movements

While the slow movement in an instrumental cycle of the later eighteenth century tended to generate less focused formal expectations than its companions, because there were so many options for its design, this was not the case expressively. The relative slowing of tempo and pulse brought certain associations that have remained remarkably stable through to the present day. The broad expectation would be that such a movement will provide warmth, lyricism, and gravity, that it will tend to suggest reflection rather than action. There is plenty of evidence, both direct and indirect, that this expectation was shared by the listeners of Haydn’s day. However, Haydn’s slow movements—and certainly those found in many of his symphonies written in the 1770s—do not always seem to fit this bill. In his critique of 1776, Carl Ludwig Junker specifically named the composer’s Adagios in connection with what he termed Haydn’s “eccentricity” and “whimsy” (Laune). This suggests that the perception of such attributes in a slow movement was particularly problematic, and this has been a continuing difficulty in Haydn reception. This slow-movement manner is not necessarily humorous or even necessarily volatile in expression. Rather, it is characterized by unusual gestures or oddly timed events; these produce an expressive ambivalence that is in fact one of the strongest attributes of Haydn’s art, and it takes a particularly challenging form in the 1770s. Mozart forms an obvious point of comparison for present purposes: is there any equivalent to this equivocal artistic mode in Mozart’s slow movements of the time, symphonic or otherwise?

Elaine Sisman (Columbia University): Haydn, Mozart, and the Music of Illumination

The image of the sun, an eighteenth-century commonplace of worldly power, mythology, planetary motion, and philosophical enlightenment, was memorably evoked by Haydn in works across his career, from the early “Times of Day” symphonies to the late oratorios The Creation and The Seasons. These well-known works have, remarkably, never been considered from this perspective. This talk draws connections between sun-related musical motifs and illuminations of human beings in the landscape to develop a poetics of solar time in Symphonies nos. 6–8, “Le matin,” “Le midi,” and “Le soir,” of 1761. It also places these works in the context of what I call the music of illumination more broadly: characteristic types of rising and growing gestures (“sunrise music,” including such Mozartan examples as iSol nascente, i K. 70, and parts of Thamos), the more figurative illumination of knowledge and understanding in operatic characters (e.g., Haydn’s L’isola disabitata and Mozart’s Magic Flute, echoed in The Seasons), and the conceptual presence of light by analogy, as in progressions of darkness to light (aduding many instances in Mozart, Haydn, and Gluck). Offering the keys to Haydn’s more broadly communicative and enlightening gestures in a wider array of genres, his solar music points the way to a true music of illumination.

About Our Contributors

In April Bruce Alan Brown will be speaking on musical sources in Český Krumlov for Noverre’s Viennese ballets, at the Oxford Dance Symposium (which is commemorating the 200th anniversary of the death of Jean-Georges Noverre); his edition of Gluck’s opéra-comique L’Arbre enchanté (second version, Versailles 1775) will be published this spring by Bärenreiter, in Gluck, Sämtliche Werke.He is a member of the Akademie für Mozart-Forschung, Salzburg.

Ulrich Leisinger has completed the revision of the editorial work on the two volumes with Mozart’s arrangements and copies of foreign works (NMA X/28/Abt. 3–5, vols. 2 and 3; Faye Ferguson, Anke Bödeker and Dietrich Berke, eds.) and has tackled the volume /Addenda und Corrigenda/ NMA X/35/1. His edition of a complete facsimile of Nannerl’s Music Book (Nannerl-Notenbuch) will be released in February 2010.

Kathryn Libin is chair of the music department at Vassar College, where she teaches music history and theory. She is working on a biography of the musical patron Prince Joseph Franz Maximilian Lobkowitz, and recently presented a paper on “Beethoven and Prince Lobkowitz” at the annual meeting of the American Association for the Advancement of Slavic Studies in Boston.

Kay Lipton is an adjunct professor in the Music Department at Texas State University and at San Antonio College, where she teaches Music History and Analysis to music majors.

Michael Lorenz studied Cello and Oboe at the Hochschule für Musik und darstellende Kunst in Vienna (Diploma 1990) and musicology at the University of Vienna (Ph.D., 2001). From 2001 to 2005 he served as Chair of the Internationales Franz Schubert Institut. He has received grants from the Jubiläumsfonds der Österreichischen Nationalbank, the Österreichische Forschungsgemeinschaft and the Music & Letters Trust. After having worked with the Privatstiftung Eszterházy he is currently doing research based on a grant from the Hochschuljubiläumsstiftung der Stadt Wien. Dr. Lorenz has published widely on Mozart and Schubert.

Mary Sue Morrow is currently shepherding The Eighteenth-Century Symphony through the final stages of preparation for publication by Indiana University Press. Her article on the eighteenth-century symphony outside the Viennese context will appear in the Cambridge Companion to the Symphony.

Catherine Sprague is an independent researcher and writer who lectures and gives performances of Mozart in the New Jersey area. She is working on a book on the life of Mozart which will contain new images of his students, patrons, and dedicatees of music.

Kris Steyaert teaches at the University of Liège (Belgium) and has published on literary representations of Mozart and the early international reception of Mozart’s works.

Bertil van Boer is Professor of Musicology-Theory at Western Washington University. His current projects include a study of Mozart’s overtures, as well as an edition of miscellaneous works for the C. P. E. Bach Edition.
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.

Western Society for Eighteenth-Century Studies, 12–14 February 2010, University of Nevada, Las Vegas. Theme: “The Arts of Enlightenment and the Digital Archive.” Address: Professor Janet White (janet.white@unlv.edu) or www.faculty.unlv.edu/white.

South Central Society for Eighteenth-Century Studies, 25–27 February 2010, Salt Lake City, Utah. Theme: “Solitude and Socialability.” Plenary speakers: Felicity Nussbaum and Kevin Cope. Address: Brett McInelly, e-mail: brett.mcinelly@byu.edu. See also the website: www.scsecsc.net/scsecsc/.

Mozart Society of America, during annual meeting, 18–21 March 2010 of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. Roundtable session, “Teaching Mozart,” discussion of effective, innovative classroom approaches to Mozart’s life and works within the broad context of the Enlightenment. Address: Kathryn Libin, e-mail: kalibin@vassar.edu. See also www.mozartsocietyofamerica.org and the ASECS web page at http://asecs.press.jhu.edu

South Central Society for Eighteenth-Century Music, during annual meeting, 18–21 March 2010 of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. Roundtable session, “Teaching Mozart,” discussion of effective, innovative classroom approaches to Mozart’s life and works within the broad context of the Enlightenment. Address: Kathryn Libin, e-mail: kalibin@vassar.edu. See also www.mozartsocietyofamerica.org and the ASECS web page at http://asecs.press.jhu.edu


Mozart Society of America, during annual meeting of American Musicological Society, 4–7 November 2010, Indianapolis. Address: John A. Rice, jarice@rconnect.com. See also www.mozartsocietyofamerica.org.

Society for Eighteenth-Century Music, during annual meeting of American Musicological Society, 4–7 November 2010, Indianapolis. For further information, see the website: www.secm.org.

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. Mario Mercado, President; Mrs. Erna Schwerin, Founding President. Friends of Mozart sponsors concerts and also publishes newsletters and informative essays for its members. Admission free to all events. For further information, contact Mario Mercado, mario.r.mercado@aexp.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. No further information available at this time.

FESTIVALS


Long Beach Mozart Festival, 5450 Atherton Street, Long Beach, CA 90815, Leland Vail, Artistic Director Tel: (562) 439–4073, e-mail: lelandvail@yahoo.com; lvail@csulb.edu. Website: www.longbeachmozartfestival.com.

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. Call for information about other series offered by Mainly Mozart.


Mostly Mozart Festival 2010, New York City, Lincoln Center, July and August 2010. Website: www.lincolncenter.org/programs/mozart_home.asp.


Vermont Mozart Festival, 125 College Street, Burlington, VT. Summer festival, winter series. Tel: 802 862 7352. Website: vmozart.com.

Calendar

After

The Magic Flute

University of California, Berkeley
Department of Music

5–7 March 2010

Featured speakers will include Wye J. Allanbrook (Emerita, Musicology, University of California, Berkeley) and Jane Brown (Germanics and Comparative Literature, University of Washington). In addition, fourteen panel speakers will address a variety of topics concerning Die Zauberflöte, for example: the Singspiel’s treatment of landscape and the visual; the cultural contexts that inform specific characters such as Papageno and Monostatos; new historical information about the first performers of the work; and stagings of the opera ranging from nineteenth-century London to twenty-first century Cape Town. We will also offer screenings of rare stage productions and film adaptations.

The conference is free, but please register in advance by writing to:

Adeline Mueller, conference organizer
Music Department
107 Morrison Hall
University of California
Berkeley CA 94720-1200
amueller@berkeley.edu
The Mozart Society of America

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, 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

John A. Rice, President

Mozart Society of America

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