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This first issue of the Newsletter of the Mozart Society of America is dedicated with fond admiration to
ALAN TYSON

Who by his high originality and dogged persistence has revolutionized the techniques and findings of Mozart research, and by his unfailing generosity has assisted numerous colleagues and generations of their students in carrying out their own work in better form than would have been possible without his help or his example

By his eternally grateful American colleagues

Founding of Mozart Society of America

The Mozart Society of America was established on Friday, 8 November 1996, in an organizational meeting in Baltimore. Thirty-four scholars specializing in studies of Mozart and of the late eighteenth century affirmed their intent to establish the Society by signing membership rolls and approving bylaws. A board of directors was elected and officers chosen as follows: President, Isabelle Emerson (University of Nevada, Las Vegas); Vice-President, Jane Stevens (University of California, San Diego); Treasurer, Daniel Leeson (Los Altos); and Secretary, Edmund Goehring (University of Notre Dame). The object of the new Society was declared to be "the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music."

This new organization differs significantly from the several existing societies in the United States and Canada in that it is primarily devoted to furthering communication among scholars, students, performers, and audiences throughout the Americas. Among the specific goals of the Society are the encouragement of new approaches to research and performance and of interdisciplinary scholarship, the provision of assistance for graduate-student research and performance projects, and the support of

continued on page 2

Guest Column

Fifty years ago when I entered college, the professor who taught harmony denigrated Mozart as a frivolous and effeminate composer in comparison with the serious and masculine Beethoven. Perhaps this had the effect of piquing my curiosity, contrary to his intentions. Luckily for me my piano teacher was of a different opinion and within two years had me playing the solo part of the Piano Concerto in A K. 488 with a student orchestra. Another event that greatly affected me in the late 1940s was the American premiere of *Idomeneo* in Boston under Boris Goldovsky. Yet the intellectual climate at graduate school in the 1950s was not very charitable to Mozart, and I was discouraged from writing the dissertation I wanted to write on *Idomeneo*. Having moved from Chicago to Berkeley in 1960, I was able to study Mozart's actual handwriting for the first time when Erich Hertzmann of Columbia University came to California as a visiting professor in 1962-63, bringing with him the theory and composition lessons of Thomas Attwood, corrected by the master, a large manuscript he was editing for the *Neue Mozart Ausgabe*. Professor Hertzmann died in Berkeley on 3 March 1963. It fell to me and to Alfred Mann to finish editing the work for publication, which followed in 1965. In the process I came to meet and work closely with the two directors of the NMA, Wolfgang Rehm in Kassel and the late Wolfgang Plath in Augsburg. They

knew that what I really wanted to edit for them was *Idomeneo*, of which I made no secret, but it was assigned, and wisely, too, to Anna Amalie Abert (who died at age 90 on 4 January 1996). Imagine my joy back in 1965 when Professor Abert withdrew and the general editors asked me to accept the assignment in her stead! The several years necessary to carry it out coincided with what were probably the most troubled times endured by any American campus, further disturbed, in my case, by service as department chairman. In June 1972, as the burden of the chair ended, *Idomeneo* appeared. Almost everything I have done since followed from this edition. *Mozart's Operas* (with Thomas Bauman [Berkeley: University of California Press, 1990]) begins with *Idomeneo*; *Haydn, Mozart, and the Viennese School 1740-1780* (New York: W. W. Norton, 1995) ends with the same. Gradually the opera and Mozart's music in general have won converts in every sector, from the public at large to the ivory towers. "O me felice!" as *Idomeneo* says at the end. I have lived to see an age in which the music of Mozart is no less loved and honored than that of Beethoven. The founding of a Mozart Society of America testifies to the seriousness of purpose with which we now take our favorite composer.

—Daniel Heartz
Professor of the Graduate School
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Newsletter of the Mozart Society of America

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The *Newsletter* is published twice yearly (in January and August) by the Mozart Society of America. The Editor welcomes submission of brief articles, news items, and reviews. The deadline for submissions is 15 November for the January issue and 15 June for the August issue.

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Founding Meeting, Baltimore

Founding

continued from page 1

educational projects dealing with Mozart and the late eighteenth-century context. A biannual newsletter will provide information about current research projects, review recent books, recordings, and performances of unusual interest, and announce regional and national activities—symposia, festivals, concerts—as well as report on work and events in other parts of the world. The Society is in the process of establishing a web site that will offer descriptions of research facilities (national and international), facts about city and regional Mozart societies in the western hemisphere, a calendar of events, and other pertinent data. The web site will also serve as a central clearing house for information about Mozart materials in the Americas.

The membership of the Mozart Society of America includes scholars in art history, history, literature, and music from institutions throughout the United States and Canada, as well as aficionados of late eighteenth-century music. The Society is open to all persons who support its object and goals. Membership applications are available through the web site and in the Society's *Newsletter*, the first issue of which is scheduled to appear on 27 January 1997. Information about the organization is available at the web site (<http://www.nscee.edu/unlv/mozart>), through e-mail: msa@nevada.edu, or by contacting Isabelle Emerson (Department of Music, University of Nevada, Las Vegas NV 89154-5025; e-mail: emerson@cfpa.nevada.edu).



From the President

Why a Mozart Society of America?

Answers to this question may be found in the statement of object and goals printed to the right. Any doubts about the need for such an organization have been dispelled by the enthusiastic response to the creation of the Society—response from students, from performers, from scholars, and from people who simply delight in the music of Mozart. Perhaps the more apt question—and one that has been voiced again and again—is: Why only *now* a Mozart Society of America?

If the goals provide a rationale for the Society's existence, they also define its work during this first year. The most pressing need of all—provision of a forum for communication—is being addressed at once by the creation of this *Newsletter* and the building of a web site (<http://www.nscee.edu/unlv/mozart>). The *Newsletter* and web site will do much toward achieving some of the other goals, particularly those related to the dissemination of information.

The Society's membership must be expanded. The present core of sixty-five dues-paid founding members is gratifying, but, given the objectives of the Society and the open membership to all who endorse these objectives, five or even ten times that number does not seem an unrealistic goal. Because the most effective way of increasing membership is

by personal contact, please share with friends both this *Newsletter* and the membership application included in it. Roye Wates has agreed to chair a membership committee; she welcomes your suggestions or offers of help (e-mail: wates@bu.edu; or Boston University, College of Arts & Sciences, 725 Commonwealth Avenue, Boston, MA 02215). The International Mozarteum Foundation, Salzburg, and the *Neue Mozart Ausgabe* have generously given the Society facsimiles of the recently discovered Mozart aria fragment for distribution to the first two hundred founding members (see the notice in this *Newsletter*).

One of the next tasks for the Society will be to devise ways of encouraging innovative research, nurturing graduate student research, and supporting educational projects about Mozart and the larger eighteenth-century social, intellectual, and artistic climate to which he belonged. Please send your suggestions (msa@nevada.edu, or MSA, Department of Music, University of Nevada, Las Vegas, NV 89154-5025).

Finally, I should like to extend my thanks to all the Mozart devotees, performers, scholars, and students who have enthusiastically supported the founding of this organization. Now the real work begins.

—Isabelle Emerson

Mozart Society of America: Object and Goals

Object

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

Goals

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

Gift for Founding Members

As a sign of their participation in the founding of the Mozart Society of America, the first 200 members will receive a facsimile of the newly discovered Mozart aria fragment that went up for auction at Christie's last summer. The autograph was purchased by David W. Packard, and the facsimile was published by the *Neue Mozart Ausgabe* and the International Mozarteum Foundation, Salzburg, where the fragment is currently on exhibit. An article, "A Newly Discovered Autograph Source for Mozart's Aria, K365a (Anh. 11a)," by Dexter Edge in the *Mozart-Jahrbuch* 1996 provides further important information on the aria. The Society thanks Christoph Wolff for arranging this gift for its members.



Der neue Köchel

Everyone working on Mozart's music knows that the extraordinary quantity of research of the past three decades has rendered the most recent *Köchel Verzeichnis* (6th ed., 1964) sadly out of date. In addition to individual contributions too numerous to mention here, our understanding of Mozart sources has benefited from such sweeping activities and findings as the near completion of the *Neue Mozart-Ausgabe*, the paper studies of Alan Tyson, the *Schriftchronologie* of Wolfgang Plath, the re-emergence of the lost Berlin autographs in Kraków, the sketch studies of Ulrich Konrad, and the identification of the hands of the principal copyists in Mozart's circles in Salzburg (by Cliff Eisen) and in Vienna (by Dexter Edge). This and much more information made a new edition of Köchel imperative, and in 1993 I agreed to a request from Breitkopf & Härtel to undertake the project. Because the most recent printing of the catalogue is called the "eighth" edition, even though there have been only four-and-a-half editions to date (see "A Brief History of the Köchel Catalogue," in Neal Zaslaw, *Mozart Symphonies: Context, Performance Practice, Reception* [Oxford: Clarendon, 1989], 558-61), and because I felt it necessary to replace the prose from previous editions in favor of a completely new text, I call this edition "The New Köchel." Fortunately, Ulrich Konrad and Cliff Eisen agreed to act as associate editors for this vast undertaking, and I am also benefiting from the generous contributions of dozens of other scholars in America and Europe.

A brief review of the history of Mozart catalogues may give a sense of the issues and challenges facing this project. The decades following Mozart's death in 1791 saw several attempts at an inventory of his compositions, but it was not until 1862 that the Viennese botanist, mineralogist, and educator Ludwig von Köchel succeeded in this enterprise. Köchel's stout book of 551 pages was entitled (in German) "Chronological-Thematic Catalogue of the Complete Musical Works of WOLFGANG AMADE MOZART. With an Accounting of His Lost, Incomplete, Arranged, Doubtful, and Spurious Compositions." This, the

first rigorously scholarly thematic catalogue ever, has served as a model for cataloguing the works of many great composers. As his title suggests, Köchel took those works attributed to Mozart which he understood to be neither incomplete, arranged, doubtful, nor spurious and placed them in what he construed as their chronological order, from number 1, a tiny harpsichord piece played to



and transcribed by his father, to 626, the unfinished Requiem. The advantages of chronology for biography are clear: a biographer must know not only what Mozart did but when and where he did it. And a chronological arrangement buttresses the prevailing narrative of Mozart's life, which stresses his precocity and early death: we apparently want to be reminded that he was five when he conceived his first harpsichord piece, nine when he wrote his first symphony, twelve when he composed his first opera and Mass, and thirty-five when he died in the harness.

Yet the disadvantages of the chronological arrangement are also

considerable. For one, as every Köchel number implies a date, a work cannot be entered into the catalogue without being dated, even in cases without a reliable basis for it. This system has occasionally forced even the soberest scholar into fanciful speculation. Köchel's method of numbering is also unaccommodating to revisions in chronology. In many instances, new research has redated works in earlier editions of the catalogue, declared previously spurious works authentic, or authentic ones spurious. Yet the alteration of a single number would potentially force a renumbering of all subsequent compositions. It would also sever links that for some time now have inextricably joined specific numbers to specific works (like K. 527 and *Don Giovanni*, for example, or K. 550 and the Symphony No. 40 in G minor). The solution in the three earlier editions of Köchel (1905, 1937, and 1964) avoided the latter of these inconveniences, but added another in its place: many works have two or even three numbers, as in the case of Mozart's Symphony No. 24, in B-flat major, which goes by K. 182, 166c, and 173dA.

Possibly the most striking disadvantage, however, is the way in which a chronological arrangement tacitly supports the persistent myth of how Mozart went about his work. To be sure, the image of Mozart as a swift composer is supported by evidence from Mozart himself as well from his family and circle of friends and professional acquaintances. Yet this image, which pervades not only musical literature but also writings about the creative process in the fields of philosophy, aesthetics, psychology, and artificial intelligence, achieved legendary status in part through a notorious forgery of 1815—a spurious letter, published in the *Allgemeine musikalische Zeitung* and soon translated into English, French, and Italian—in which Mozart is made to assert that he composed in a dreamy state in which "the whole composition, though it be long, stands almost finished and complete in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance." Goethe and Heidegger are only the best known in the long list of writers taken in by the forgery.

Recently, for instance, Edward Rothstein in his *Emblems of Mind: The Inner Life of Music and Mathematics* (New York: Times Books/Random House, 1995) and Roger Penrose in his best-selling *The Emperor's New Mind: Concerning Computers, Minds, and the Laws of Physics* (New York: Oxford University Press, 1989) have based important points upon the false letter of 1815. Recall the scene in Peter Shaffer's *Amadeus* in which the dying Mozart is struggling to complete the Requiem in the (improbable) presence of Salieri, who concludes that Mozart is an idiot savant dictated to by God. This scene is based (at second hand following Pushkin's *Mozart and Salieri*) on that forgery. One need only read the genuine letters Mozart wrote while composing *Idomeneo* in 1780 or *Die Entführung aus dem Serail* in 1782 to see, in contrast, the practical concerns, conscious deliberations, and sustained effort that Mozart brought to composition.

But what has all this to do with Köchel? He knew that the letter was a forgery, since it had been debunked in the monumental biography of Mozart (1858) by his friend, Otto Jahn, to whom he dedicated his catalogue. Nevertheless, a profoundly Romantic notion about works of art, a notion to which the forged Mozart letter was a parallel manifestation, underlay Köchel's chronology. In simplified form, the Romantic idea ran something like this: Mozart was an original genius; geniuses create masterpieces; a masterpiece is perfect; perfection means that a work has unity and that, if anything were to be added or taken away, that unity and perfection would be destroyed. Thus the search for the definitive version, or, as it is called in German, the *Urtext* or *Fassung letzter Hand*. If the Romantic vision of the genius and his creative output were correct, if Mozart saw the work whole in his imagination and merely had to write it down, if a masterpiece can have only one definitive form and all others are flawed, and if one had adequate documentation for each work, then a Köchel-like chronology could work. Alas

for this scenario, none of the pre-conditions hold. Despite mountains of historical data, we do not have complete, accurate documentation for every work. Further, in recent years Ulrich Konrad's painstaking research has revealed that, even though Mozart and his wife destroyed many of them, sketches or drafts remain for one in ten of his completed works. Then there are the sketches or drafts of works never



realized, as well as quite a lot of works that had advanced to the fair-copy stage but were abandoned before completion—about one such for each four completed works, as Robert Marshall has pointed out. And Alan Tyson has shown that a number of completed works prove to have been begun, set aside, and then returned to months or years later. What is more, many completed works have now been shown to exist in two, and sometimes three or more, authentic versions that Mozart himself made for one purpose or another. Taken together, all of these sketches, drafts, abandoned fair copies, and alternate versions suggest a state of affairs in striking contrast to the dreamy activities of the forged letter. Since Mozart worked on

some compositions over a period of days, weeks, months, or occasionally years, and since he would sometimes alter a work when reusing it (like *Idomeneo*), we now know that the period in which a work was conceived, completed, and altered often overlapped with the periods in which other pieces were being conceived, completed, and altered. This revised understanding of Mozart's compositional process makes a linear chronology difficult to construct and potentially misleading no matter how carefully handled.

Having to make a new version of Köchel's catalogue, and faced with these difficulties, I considered several other means of organization. Perhaps predictably, however, other systems proved to solve some of Köchel's problems while creating new problems of their own, and the price of forcing everyone to implement a new system of numbering seemed too high. What to do? I have discovered that if I return to Köchel's original system of numbering and apply it in the most austere manner possible—by omitting the sixty-odd works that aren't really by Mozart, by removing to other appendices the dozen or so additional works of questionable authenticity, by returning to an appendix the sketches, drafts, and fragments that editions of the catalogue since 1937 have shoehorned into the chronology of completed works, by prefixing an asterisk to any number that no longer bears chronological significance (for instance, the Flute Quartet in A major, K. *298, composed not in 1777-78 but in 1786-87)—then a workable compromise emerges. Readers of *The New Köchel* will, I hope, be obliged to face squarely the limits of chronology. At the same time, with spurious and questionable works pruned away, they may glimpse a truer image of Mozart's accomplishments and the mysteries of the creative process.

—Neal Zaslaw, Herbert Gussman
Professor of Music at Cornell University

Abstracts of Mozart Papers to be Delivered at the Sixteenth Congress of the International Musicological Society 14-20 August 1997, London, England

FREE PAPER

Dorothea Link: The Hofkapelle under Joseph II and Mozart's Appointment

Mozart's appointment to the Imperial Hofkapelle on 13 December 1787 has traditionally been seen as an act of indifference toward Mozart's talents and of parsimony in light of his financial needs. The Hofkapelle records, however, tell a different tale. Under Joseph, the Hofkapelle was allowed to atrophy through attrition; Gluck's position, like the others, was automatically discontinued after his death. The Turkish war imposed further budgetary constrictions. Whereas before members of the Hofkapelle had been court employees enjoying life-long job security, from then on, unless given special dispensation, all new appointments were made on a contractual basis, as in the National theater. Within this context, then, the creation of a court position for Mozart—with no apparent real duties and at a salary roughly equivalent to what Salieri received as Kapellmeister of the Italian opera—was an exceptional act of magnanimity on Joseph's part. It provided Mozart with the immediate means to survive the war period in Vienna and launched him on a career path that, had he lived, would have guaranteed security, promotions, and a pension.

RECENT MOZART RESEARCH AND DER NEUE KÖCHEL

Neal Zaslaw, chair: Introduction

The "New Köchel" (NK) will attempt to complete an accounting as possible of authentic sources and versions of Mozart's works. I shall give a brief summary of the principles established to guide this undertaking [see pages 4 and 5 of this issue], and each of the four papers below discusses different sources and issues related to their inclusion.

I Dexter Edge: Non-Autograph Manuscripts

Mozart scholarship has traditionally concerned itself with autographs and early editions, paying little heed to contemporaneous manuscript copies. The

sixth edition of Köchel was the first to attempt to list these sources more or less systematically, distinguishing the authentic from the non-authentic. Eisen's research on the Mozarts' Salzburg copyists and mine on Mozart's Viennese copyists have uncovered many important manuscript copies, including authentic scores and parts for a number of Mozart's works. I shall briefly summarize the current state of research into Mozart copies, focusing on methodology, evaluation, and criteria for inclusion in NK, and concluding with desiderata for future research.

II Gertraut Haberkamp: Early Prints in NK

NK will provide documentation primarily about Mozart's authentic works. Consequently, much information contained in earlier editions of Köchel will be omitted, making NK less likely to resolve questions raised by a range of musicians and amateurs, including librarians, dealers, and collectors. An especially perplexing issue pertaining to the aims of the NK concerns the numerous early prints of Mozart's works, and the following are four categories of prints and suggested criteria for inclusion. 1) Without exception, all the editions of a work in its original form appearing during Mozart's lifetime must be included. 2) The first edition of a work must be mentioned, whether authentic or an arrangement, and whenever it may have appeared; full description may be omitted and reference made to Haberkamp, *Die Erstdrücke der Werke von Wolfgang Amadeus Mozart* (Tutzing: Hans Schneider, 1986). 3) Further editions must be mentioned if they are in *Gesamtausgaben* (Breitkopf, Hoffmeister) or based upon Mozart's autograph (André). 4) A special problem concerns the numerous arrangements published during Mozart's lifetime, most of which probably appeared without the composer's cooperation, although this is often impossible to determine. I will illustrate these problems with a few examples.

III Cliff Eisen: Doubtful and Questionable Works

Neither a catalogue of the works attributed to Mozart nor a complete account of their known sources, NK will be a catalogue of Mozart's authentic works and their authentic sources. As for the hundreds of works not securely attributable to Mozart, I propose eliminating any work that has little legitimate claim on Mozart's paternity. Put another way, NK should include only those works whose history convincingly suggests that they *could* be by Mozart. Accordingly, only the following types of uncertain works should be included: a) those surviving in Salzburg or other sources from Mozart's lifetime; b) those surviving in Viennese sources from Mozart's lifetime and to c. 1795; and c) works listed in early catalogues of Breitkopf & Härtel and André, as well as in the correspondence of Nannerl and Constanze Mozart. Works known from other types of sources have almost without exception eventually proved not to be by Mozart; their inclusion in the catalogue is, consequently, with very few exceptions, not justifiable.

IV Ulrich Konrad: Sketches, Drafts, and Fragments

Largely through the efforts of the *Neue Mozart-Ausgabe*, Wolfgang Plath's *Schriftchronologie*, and Alan Tyson's paper studies, we now have a much more thorough understanding of Mozart's compositional process, both the steps in a work's conception and the various written forms this process took. Although the foundations for analysis of the sketches are now firmly laid (Konrad, *Mozart's Schaffenweise: Studien zu den Werkautographen, Skizzen und Entwürfen* [Göttingen: Vandenhoeck & Ruprecht, 1992], and the NMA sketch volume [X/30/3, in preparation]), comparably detailed studies of the drafts and fragments still remain to be carried out, and I am currently working on cataloguing, describing, and publishing all of them. Only such a complete philological work-up and edition of all the extant materials from Mozart's workshop can give us trustworthy answers to questions about various aspects of Mozart's compositional process. I will conclude by considering the implications of this investigation for NK.

Work by American Scholars: 1995

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- Shrader, James A. "The Choruses in Mozart's *Opere Serie*: Practical Performance Possibilities." Ph.D. diss., Texas Tech University, 1995.
- Waldoff, Jessica Pauline. "The Music of Recognition in Mozart's Operas." Ph.D. diss., Cornell University, 1995.
- Wignall, Harrison James. "Mozart, Guglielmo d'Ettore, and the Composition of *Mitridate* (K.87/74a)." Ph.D. diss., Brandeis University, 1995.

List of Dissertations prepared by Matthew A. Ownby, University of Nevada, Las Vegas

Calendar

CONFERENCES

Arranged chronologically; deadlines for paper/seminar proposals are given if known or not already passed.

Western Society for Eighteenth-Century Studies (WSECS) Annual Conference, 14-16 February 1997, University of California, Berkeley. Address: Thomas Kavanagh, Dept. of French #2580, University of California, Berkeley, CA 94720-2580 (Kavanagh@violet.berkeley.edu).

The South-Central Society for Eighteenth-Century Studies, 27 February-2 March 1997, University of Central Oklahoma, Edmond, OK. Address: Susan Spencer, English Dept., University of Central Oklahoma, 100 N. University Drive, Edmond, OK 73034-0184, or Hans Rudolf Nolbert, German Dept.

American Society for Eighteenth-Century Studies, Annual Meeting, with Southeastern ASECS, 8-12 April 1997, Nashville, TN.

"L'aere e fosco, il ciel s'imbruna." Arts and Music in Venice between the End of the Republic and the Congress of Vienna. International Congress of the Fondazione Ugo e Olga Levi—Venezia, 10-12 April 1997, Venice, Italy. Address: Prof. Giulio Cattin, Fondazione Ugo e Olga Levi, Palazzo Giustinian Lolin, San Marco 2893, 30124 Venice, Italy; tel. (international access) +041/786711; fax +041/786751.

The American Musical Instrument Society, Annual Meeting, 15-18 May 1997, Washington, D.C. Address: Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560; fax (202) 786-2883.

Musicology and Sister Disciplines: Past, Present, and Future. Sixteenth International Congress of the International Musicological Society, 14-20 August 1997, London, England. Address: Dr. Andrew Wathey, Acting Dean, The Graduate School, Royal Holloway, University of London, Egham, Surrey TW20 0BX; fax +44(0)1784-439441.

East-Central American Society for Eighteenth-Century Studies, 24-27 October 1997, Collegeville, PA. Address: Peter Perreten (pperreten@acad.ursinus.edu).

American Musicological Society, Annual Meeting, 30 October-2 November 1997, Phoenix, Arizona.

Northeast American Society for Eighteenth-Century Studies, 27-29 September 1998, Williams College, Williamstown, MA.

East-Central American Society for Eighteenth-Century Studies, 8-11 October 1998, Salisbury, MD. Address: William Horne, English, Salisbury State University, Salisbury, MD 21801, e-mail: wchorne@sae.ssu.umd.edu.

Tenth International Congress on the Enlightenment, July 1999. Address: Andrew Carpenter, Dept. of English, University College, Dublin 4, Ireland, e-mail: andrew.carpenter@ucd.ie.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832-9420 Mrs. Erna Schwerin, President. 2 April, 8 p.m.: Claring Chamber Players, CAMI Hall, 165 W. 57th St., New York City. 14 May, 8 p.m.: David Oei, pianist, and Claring Chamber Players, CAMI Hall. Free admission.

Mozart Society. Toronto, Ontario 250 Heath St. West, No. 403 Toronto, Ontario M5P 3L4 Canada Peter Sandor, Chairman. 25 March, 8 p.m.: Gryphon Trio, Sunderland Hall, Unitarian Congregation, 175 St. Clair Ave. W., Toronto. 13 May, 8 p.m.: Colin Tilney and Friends, (Les Coucou Benevoles), Sunderland Hall. 27 May, 8 p.m.: Peter Stoll (clarinet) and Tania Lee Osmond (piano), Sunderland Hall (repeat of the 9 January concert rudely interrupted by a snowstorm).

CONCERTS AND LECTURES

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

Mainly Mozart Festival. Arizona State University.

Midsummer Mozart Festival. San Francisco Tel: (415) 954-0850 Fax: (415) 954-0852 George Cleve, Music Director and Conductor 26 June-21 July 1997.

Mostly Mozart 1997. New York City, Lincoln Center (www.odc.com/mostlymozart). July and August 1997.

Mozart Society of California. Carmel, CA P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625-3637. Clifton Hart, President.

OK Mozart International Festival. P.O. Box 2344 Bartlesville, OK 74005. Ms. Nan Buhlinger, Director.

San Luis Obispo Mozart Festival. San Luis Obispo, CA P.O. Box 311 San Luis Obispo, CA 93406 Tel: (805) 781-3008; fax: (805) 781-3011 Clifton Swanson, Music Director; Barrie Cleveland, Executive Director 18 July-3 August 1997.

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

Woodstock Mozart Festival. Woodstock, IL.

Mozart Fiction: An Example from the Mid-Nineteenth Century

With the assistance of Martin Wacksman of Virginia I have obtained several fictional accounts of Mozart which may well represent the tip of an iceberg of unknown dimensions. Judging from the ones I have consulted so far, there seems to have been considerable popular interest in romantic stories dealing with Mozart and his death, particularly ones discussing the Requiem or offering theories of assassination. In this body of lore Mozart is portrayed as a Byronesque figure (wasting away from some unspecified disease), an innocent victim, or the deliberate target of a cabal. The samples available to me were published anonymously in periodical journals, and in one case reprinted from an English magazine. All seem to take little interest in getting even the most basic facts correct. For example, the story below—entitled simply “Mozart”—presents extended conversations between Mozart and a daughter named Emilie! Emilie’s unnamed mother appears to have died at some earlier time, which, of course, makes Mozart a widower at the telling of this tale. So far removed is this account from the historical Mozart, in fact, that one cannot deduce Mozart’s identity from the tale itself. Except for the title, he is never mentioned by name.

“Mozart” is presented here unaltered, a poem that—using what is referred to as “the requiem melody”—Emilie sings to her father as he dies. A clipping containing this story was found folded between the pages of an old book in Virginia several years ago. Richmond is clearly the point of origin because almost all of the advertisements that appear on the back of the undated clipping are from local merchants, as, for example, the following: “Wm. B. Isaacs & Co., Bankers. Corner of Fourteenth and Main Streets, Richmond, Va., Pay the highest prices for Sterling, Coin, Bank Notes, Bonds and Stocks.”

The content of the advertisements appears to date “Mozart” at some time prior to the Civil War as the products being advertised bespeak an existing and even thriving economy. Reference is made to “Northern Prices” in an advertisement for Roll Carding Machines from Wells Chase & Gehrmann in Baltimore (Maryland remained in the Union during the Civil War) and also the furnishing of brass and iron castings from the Metropolitan Works company in Richmond. This suggested time

period is consistent with the known dates of other such literature.

Because of the British spelling of the word “saviour” as found in the poem sung by Emilie, this story, like at least two others I have, may have first appeared in Britain. The British spelling is not consistently used in this piece, however (“succor” appears in the Americanized form, for example), and so it is not certain if this account is reprinted from a British periodical. Whatever its origin, the tale earns “three-handkerchiefs.”

* * *

Anonymous, “Mozart,” from an unknown periodical published in Richmond, Virginia, circa 1850

The composer threw himself back on his couch, faint and exhausted. His countenance was pale and emaciated, yet there was fire in his eye and the light of joy on his brow, that told of success. His task was finished, and the melody, even to his exquisite sensibility, was perfect. It had occupied him for weeks, and though his form was wasting by disease, yet his spirit seemed to acquire new vigor, and already claim kindred with immortality; for oft as the sound of his own composition stole on his ear, it bore an unearthly sweetness, that was to him too truly a warning of his future and fast-coming doom. Now it was finished; and for the first time for many weeks, he sank into a quiet and refreshing slumber. The apartment in which he lay was large, and lighted by a window in a small recess, that opened to the east; near it his couch was placed, a table for writing stood at his feet, and just before him his favorite inseparable piano. The window was shaded by a curtain of crimson damask, and, as the sun (which had scarcely attained its meridian,) stole through it, there was a rich glow cast upon every object. One beam fell upon the head of the composer, and then passed, appearing to say, “Like this shall your day of life be, bright and glorious; but even so shall it vanish and pass away, though shining in noontide splendor.”

A slight noise in the apartment awoke him, when turning to a fair young girl who entered, “Emilie, my daughter,” said he, “come near me—my task is over—the requiem is finished. My requiem,” he added,

and a sigh escaped him, as present fame and future glory passed in vivid succession through his mind, and the idea, how soon he must leave it all, seemed for a moment too hard to endure.

“Oh! say not so, my father,” said the girl interrupting him, as tears rushed to her eyes. “You must be better, you look better, for even now your cheek has a glow upon it; do let me bring you something refreshing, for you have had nothing this morning. I am sure we will nurse you well again.”

“Do not deceive yourself, my love,” said he, “this wasted form can never be restored by human aid; from heaven’s mercy alone can I hope for succor; and it will be granted, my Emilie, in the moment of my utmost need; yes, in the hour of death will I claim his help, who is always ready to aid those who trust him; and soon, very soon must this mortal frame be laid in its quiet sleeping-place, and this restless soul return to him who gave it.”

The tender girl stood in pallid though mute distress; not a sigh, not a tear escaped her. The idea of death broke so suddenly on her mind, that it choked every mode of utterance, and she gazed upon his countenance as if in a dream. Death, at any period in life, wears an awful aspect, but never more so than to the youthful heart, whose every step has been that of health and joy, and whose bounding pulse, yet swayed by hope, has never been chilled by sorrow, or distracted by the doubts and fears that hand over our earthly existence. Thus was it with Emilie; united by the tenderest sympathy to her father, and living, as it were, in a world of music, no wonder that she beheld death with terror, as the destroyer of her all—of happiness.

The dying father raised himself on his couch, and said, “You spoke of refreshment, my daughter, it can still be afforded to my fainting soul; take these notes, the last I shall ever pen, and sit down to the instrument. Sing with them, the hymn so beloved by your mother, and let me once more hear those tones which have been my delight, my passion since my earliest remembrance.”

Emilie did as she was desired, and it seemed as if she sought a relief from her own thoughts; for, after running over a few chords of the piano, she commenced in the sweetest voice, the following lines:

continued on page 10

Mozart Fiction

continued from page 9

“Spirit! thy labor is o’er,
Thy term of probation is run,
Thy steps are now bound for the
untrodden shore,
And the race of immortals begun.

Spirit! look not on the strife,
Or the pleasures of earth with regret,
Pause not on the threshold of limitless
life,
To mourn for the day that is set.

Spirit! no fetters can bind,
No wicked have power to molest,

There the weary like thee, and the
wretched shall find
A heaven, a mansion of rest.

Spirit! how bright is the road
For which thou are now on the wing,
Thy *home* it will be with thy Saviour and
God,
Their loud hallelujahs to sing.”

As she concluded the stanza, she dwelt,
for a few moments on the low, melancholy
notes of the piece, and then waited in
silence for the mild voice of her father’s
praises. He spoke not, and with something
like surprise she turned toward him; he was
laid back upon the sofa, his face shaded in

part with his hand, and his form reposed as
if in slumber. Starting with fear, Emilie
sprang toward him and seized his hand, but
the touch paralyzed her, for she sank
senseless by his side. He was gone. With
the sounds of the sweetest melody ever
composed by human thought, his soul had
winged its flight to regions of eternal bliss.

—Dan Leeson, Los Altos, California

Discounts for MSA Members

The following publishers have offered discounts to Mozart Society members as follows:

- Henle: 10 percent, plus shipping and handling \$5.00 per order
Facsimile: Mozart, String Quartet in F, K. 268. \$85.50 (\$95)
Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Catalogs of the Music
Department: Vol. 6, *Wolfgang Amadeus Mozart*, Autographs and
Copies by H.G. Klein. Cloth. \$288 (\$320).
Urtext Editions of Mozart (see current listing).
- Oxford University Press: 20 percent (may be ordered directly from OUP until 15
March 1997), plus shipping and handling \$3.00 first book, \$1.50 each
additional
Eisen, Cliff, ed. *Mozart Studies*, 1992. \$68 (\$85).
Küster, Konrad. *Mozart: A Musical Biography*. Trans. Mary Whittall, 1996.
\$28 (\$35).
Sadie, Stanley, ed. *Wolfgang Amadè Mozart: Essays on His Life and His
Music*, 1996. \$76 (\$95).
Zaslaw, Neal. *Mozart's Symphonies: Context, Performance Practice, Reception*,
1990. \$28 (\$35), paper.
- University of Michigan Press: 20 percent, plus shipping and handling \$3.50
Zaslaw, Neal. *Mozart's Piano Concertos*, 1996. \$79.20 (\$99).
- W.W. Norton & Company: 30 percent, plus shipping and handling \$3.50 first book,
\$2.00 each additional
Heartz, Daniel. *Haydn, Mozart, and the Viennese School, 1740-1780*,
1995. (ASCAP- Deems Taylor Award winner for 1996.) \$45.50
(\$65).
Sadie, Stanley. *New Grove Mozart*, 1983. \$9.06 (\$12.95).
Zaslaw, Neal. *The Compleat Mozart*, 1991. \$24.50 (\$35).

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The Mozart Society of America

We are proud to present this first issue of the *Newsletter of the Mozart Society of America*. Please share this copy with colleagues and students. The *Newsletter* provides information about the founding of the Society and its object and goals and includes a membership application.

It is with great pleasure that we express our gratitude to all who helped make this issue possible: the University of Nevada, Las Vegas, for serving as host institution; and Jeff Koep, Dean of the College of Fine Arts, and Paul Kreider, Chair of the Music Department, at UNLV for their generous and unfailing support of the Mozart Society of America. We also offer a special note of thanks to Neal Zaslaw for his generous contributions and unfailing guidance in the creation of this inaugural issue.

Edmund Goehring, Editor
Newsletter

Isabelle Emerson, President
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