



# Mozart

Mozart  
Society  
of America  
Newsletter

Volume II, Number 1 27 January 1998

## Harvard College Library Receives Gift of Major Mozart Collection

On 4 November 1997 the Harvard College Library celebrated the gift from Dr. Eric Offenbacher of his extraordinary collection of Mozart documents, the Biblioteca Mozartiana Eric Offenbacher (BMEO). The collection contains autograph manuscripts of Wolfgang Amadeus Mozart and his son Carl Thomas (1784–1858), more than one hundred first and early editions of Mozart's music, early biographical materials regarding Mozart and his family, and hundreds of books and other research materials.

Dr. Offenbacher's gift has been planned for more than a decade: some materials have been on deposit for some years, and others turned over to Harvard recently. On this occasion, Dr. Offenbacher made a gift to Harvard of the last real jewels of the collection—a manuscript section of Mozart's earliest Horn Concerto, K. 370b, and a letter written by his son Carl that refers to it.

In the Houghton Library presentation of the manuscript to Nancy Cline, Roy E. Larson Librarian of Harvard College, Dr. Offenbacher recounted the circumstances under which he obtained the manuscripts. "When I was still working in New York," he said, "Friday was the most expensive day of the week, because on Fridays I visited the antiquarian bookshops in Greenwich Village where treasures occasionally appear." On one such visit to a book dealer, he was shown the manuscript leaf from the Horn Concerto and the accompanying letter, but did not purchase it impulsively. "I called Robert Levin [now Professor of Music at Harvard] and asked his opinion, who ventured that it was a part of a horn concerto." And on a return visit Dr. Offenbacher purchased the manuscript.

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## Guest Column

The first two issues of this *Newsletter* included guest columns contributed by two of the most eminent Mozart scholars of the past quarter century, Daniel Heartz and Christoph Wolff. Thus I was flattered (and more than a little terrified) to be asked to write a similar column for the third issue. Unlike my predecessors in this space, I've worked seriously at Mozart for only a comparatively short time, since about 1989. Even so, I'm going to follow their lead, and write about what brought me to Mozart scholarship in the first place.

I came to Mozart rather late, not having grown up with his music. My mother is an organist, and I was surrounded from the womb by Bach and a motley assortment of composers from Daquin to Widor to Messiaen. But there was very little Mozart. My own early musical passions were Beethoven and jazz; as a scholar, I came to Mozart and Haydn by way of laying the groundwork for understanding Beethoven. I had the good fortune to study for my Ph.D. with Bruce Alan Brown at the University of Southern California, himself at the time a newly minted Ph.D. from Berkeley, where he had been a student of Daniel Heartz (making me, in effect, a Heartz "grandchild"). Bruce's seminar on Mozart first awakened me to the possibility that Mozart's music might be more than the pretty but facile eighteenth-century salon music that I had, up to that time, taken it to be.

Still, in spite of my newly awakened interest, I didn't set out to write a dissertation on Mozart. Instead, when a Fulbright fellowship took me to Vienna in September 1987, I went with the intention of pursuing a dissertation topic that might be described as "eighteenth-century Viennese concertos by everyone *except* Mozart." I had perceived (rightly, I still think) that Mozart's brilliance had, to a great extent, blinded musicians and scholars to what had

gone on around him; indeed, even Haydn had suffered relative neglect on this account. As for the rest—the Vanhals, Salieris, and Hoffmeisters—they had been represented in my music history books as a rabble of no-talent and sometimes petty and vindictive "Kleinmeister." This attitude, it seemed to me, couldn't help but distort our perception of Mozart and the musical world in which he lived. Mozart, whatever we may think of him now, was not, when he was alive, the sun around which Viennese musical life revolved. He was only one player among many, and to understand his life and his music it seemed to me (and still seems) essential to place him in a wider context.

Three contacts from my first months in Vienna had a decisive impact on the direction of my subsequent work. The first was John Arthur, whom I met in October 1987 (I vividly remember how, on the day the *Herald-Tribune* reported the stock-market crash, John and I spent the morning combing antiquarian shops for eighteenth-century maps of Vienna). John, a student of Alan Tyson, gave me my first instruction on eighteenth-century music paper. His combination of originality, meticulousness, and an encyclopedic knowledge of Mozart's works and their sources continues to be a model I strive to emulate, even if I can never hope to equal it.

Then, during the Gluck-Kongress held in Vienna in November of that same year, I heard László Somfai's paper on Gluck copyists (a paper subsequently published in *Gluck-Studien* I). Somfai outlined a simple but methodologically sophisticated method for describing and keeping track of the characteristics of music-copyist hands using a standardized form. At the time, I happened to be spending most of my days looking at manuscript copies of eighteenth-century Viennese concertos, usually

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# Newsletter of the Mozart Society of America

Volume II, Number 1 27 January 1998

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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## Harvard

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The Concerto manuscript, indeed, has had a difficult history. When it came into Carl Mozart's possession among documents inherited from his mother, Constanze, it was already in an incomplete state: a final fascicle was missing, and the manuscript was separated from its second movement, a Rondo. Christoph Wolff, Professor of Music and Dean of the Graduate School of Arts and Sciences, explained that the manuscript was made even more incomplete through Carl Mozart's actions. "During the centennial year of Mozart's birth and after, Carl cut the manuscript into ever smaller sections, distributing them as keepsakes to nobility and dignitaries." The manuscript was cut eventually into at least nine fragments, eight of which are now held by seven different libraries internationally.

When Dr. Offenbacher first discussed turning the manuscript over to Harvard, he mused that it would be an extraordinary task to reassemble all the missing fragments for exhibition. In the spirit of that idea, the Harvard College Library has published on the occasion of Dr. Offenbacher's gift a four-color facsimile reproduction of all the surviving fragments of the concerto, edited by John Howard with introductory commentary by Christoph Wolff and Robert Levin. In the process of assembling the edition, Wolff and Levin were able to demonstrate decisively that another work of Mozart's, the so-called Concert Rondo, K. 371, was a component of the concerto, and the facsimile at last reunites this movement with K. 370b. Professor Wolff noted that Dr. Offenbacher's gift has contributed much to

developing the "right climate" for serious Mozart research at Harvard, and that the scholarly contributions made by the edition help realize Dr. Offenbacher's goal of promoting the academic study of Mozart's life and works. (The facsimile will be available in February 1998 from OMI - Old Manuscripts & Incunabula, Inc., P.O. Box 6019 FDR Station, New York, NY 10150; e-mail: [immels@paxix.com](mailto:immels@paxix.com)).

The evening concluded with a premiere performance of Robert Levin's completion of the Horn Concerto, performed by renowned natural horn soloist Lowell Greer and members of Boston's Handel and Haydn Society Orchestra.

The major part of the Biblioteca Mozartiana Eric Offenbacher is held at the Eda Kuhn Loeb Music Library; manuscript materials, including the Horn Concerto and part of Mozart's Sinfonia Concertante, are kept at the Houghton Library. A detailed inventory of the collection is available at the Harvard Music Library WWW site: <http://www.rism.harvard.edu/MusicLibrary/guides/BMEO.html>.

All materials in the BME0 as well as Harvard's substantial holdings of other research materials relevant to Mozart are catalogued in HOLLIS, the Harvard online library catalogue, available via <http://hplus.harvard.edu>.

—John Howard

Richard F. French Music Librarian

## Fund to Assist Young Scholars

"Assistance for graduate student research, performance projects, etc." appears as Goal Number 2 of the Mozart Society's Object and Goals. Now that the Society *Newsletter* is firmly in existence and a web page has been established, it is time to address this goal. A Society member who wishes to remain anonymous has pledged to contribute \$1,000 to a fund for this purpose. We hope to raise \$5,000 by the end of the current fiscal year (30 June 1998), at which time we could consider distributing research grants of \$500 or \$1,000.

A committee is being formed to raise funds and to establish criteria for awarding the grants. Anyone interested in working on this committee should contact Isabelle Emerson, Department of Music, University of Nevada, Las Vegas NV 89154-5025 or [emerson@cfpa.nevada.edu](mailto:emerson@cfpa.nevada.edu).

## From the President

As this issue goes to press, we mourn the death of Barry Brook, who, in addition to his many other roles and achievements in American musicology, was an honorary board member of the Mozart Society of America and one of the first scholars to cite material from the Society *Newsletter* (see the Obituary on page 9).

At the end of 1997, in its fourteenth month of official existence, the Society has achieved a good deal. Membership has grown from the 34 attendees of the Baltimore founding meeting to nearly 150. The first two issues of the *Newsletter* have been sent to members, and this first issue of Volume 2 is appearing in close proximity to its dateline. A web site has been put in place, although much work remains to be done. Friendly relationships have been established with regional Mozart societies in the United States and Canada, and exchange memberships have been set up with such organizations as the Beethoven Center in San Jose and the Brahms Society of America. Finally, the Mozart Society has been welcomed as an affiliate member of the American Society for Eighteenth-Century Studies, which brings with it the privilege of holding a session during annual ASECS meetings. This affiliation also gives us contact with the multi-disciplinary membership of ASECS; we have already gained several members from such other fields as history, literature, mathematics.

Our first annual meeting as a Society was held during the meeting of the American Musicological Society in Phoenix and was well attended by founding members, new members, and quite a few non-members, several of whom quickly joined the Society. A brief business meeting included announcements about financial matters (including reports from Treasurer Daniel Leeson and from the UNLV business office) and about the membership. Distribution among members of a membership list providing addresses and phone numbers was approved, as was the establishment of a fund to support graduate student research projects (see announcement on page 2). Details of the business meeting are provided in the minutes printed on pages 13–15 of this issue of the *Newsletter*. The study session coordinated by Jane Stevens and Royce Wates which followed the business meeting was a hearty success. The session reviewed the present state of Mozart research and presented ideas about possible directions for future work. The Society will continue to hold its

annual business meetings plus study sessions during coming AMS meetings (Boston, 1998; Kansas City, 1999; Toronto, 2000). In addition a session is available for the MSA during annual ASECS meetings: the first of these sessions, chaired by Edmund Goehring, will take place during the April 1998 meeting at Notre Dame (the next annual ASECS meeting is scheduled for 24–28 March 1999 in Milwaukee). Please see the announcements and calls for papers for these various sessions printed elsewhere in the *Newsletter*. And finally, the Board of Directors is considering the possibility of scheduling a meeting of the MSA in Vienna immediately preceding the 1999 ISECS meeting in Dublin, with the hope that members attending the ISECS meeting would find this convenient and that the growing number of MSA members living in Europe and England would be able to attend. Suggestions and assistance with organizing such a meeting are welcome.

In sum, the Society has moved steadily toward accomplishment of several of its goals: providing a forum for communication among scholars; presenting reviews of new publications and dissertations; announcing local, regional, and national activities; and establishing connections with other organizations. While continuing to develop these areas, we should concentrate on the following:

- Increase membership. The present membership includes only nine student members—this number should be far greater. Royce Wates chairs the membership committee; contact her at Boston University, College of Arts & Sciences, 725 Commonwealth Ave., Boston, MA 02215, fax (617) 353–3432, e-mail wates@bu.edu.
- Expand the web site. The web site is in place but needs extensive expansion in various directions—links to research collections and so on.
- Establish a fund to support graduate student research projects. Interested members should contact me directly.

The Mozart Society has made great strides during its first year. Given the rate of growth and the enthusiasm displayed both in letters to me and at the annual meeting in Phoenix, we should easily match, even exceed, these achievements during the coming year. As always, I welcome your suggestions about every aspect of the Society.

—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.

## Guest Column

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with no clue as to their date or provenance. So it occurred to me that I might as well start trying to keep track of the copyists. Consequently, in January 1988, I drew up and photocopied a simple form, based on Somfai's model, for recording the characteristics of copyist hands, and I began to keep such a form for every copyist in every manuscript I examined. Within a few weeks I started to find the first "matches" between copyists in different manuscripts; my copyist catalog has since grown to include well over 1000 hands.

The third important contact during my early months in Vienna was Steven Saunders, a member of my Fulbright cohort, now on the faculty of Colby College in Maine. Steve was in Vienna researching a dissertation on music at the court of Habsburg Emperor Ferdinand II, and he spent his days in (what seemed to me) an uncannily well-organized and well-prepared round of visits to mysterious places he called "archives," forbidding repositories of secret lore open (so I thought) only to initiates. Finally, in the spring of 1988, I summoned up the courage to ask Steve to introduce me to the Viennese archives, which he did by showing me the ropes at the Haus-, Hof- und Staatsarchiv. Virtually everything I have done since has grown out of my early contacts with John Arthur, László Somfai, and Steve Saunders.

Not long after this, someone told me that a young scholar named Cliff Eisen was working on Mozart's Salzburg copyists, and I began to correspond with him. My contact with Cliff soon led me to realize that I had inadvertently stumbled into a deep lacuna in Mozart research—for there was (and still is) virtually no secondary literature on Mozart's Viennese copyists. It was Cliff's encouragement, too, that motivated me to start keeping my eyes open for unknown Mozart documents. I had, to be sure, already found a few tidbits up to that point, but my first "big find" came in the summer of 1989, in a two-volume ledger housed in the Theatersammlung of the Nationalbibliothek.

The theater historian Evan Baker, another Fulbrighter in Vienna, directed me to these ledgers as something I might "find interesting." They turned out to be the daily box-office ledgers from the Burgtheater for the years 1789-1797. On the first afternoon I worked with them, I ran across an item recording a payment to Mozart for composing *Così fan tutte*. I hadn't remembered hearing about this before, so when I got home that evening, I called Evan to ask him to look for it in the *Deutsch Dokumente* (which I hadn't yet been able to afford to buy).

When the answer came back that the payment wasn't in Deutsch, I began to think I might be on to something. This tidbit became, in fact, the basis for my first published article, in the *Journal of the Royal Musical Association* in 1991. In that article I began to grapple with a theme that has continued to inform all of my research and writing since that time: the notion that individual bits of historical evidence ("facts") cannot be understood or "read" in isolation, but only as constituent threads of larger contextual webs of evidence and interpretation. This is true even of a simple ledger entry, such as "To Wolfgang Mozart for composing the music to the opera *Così fan Tutte*. . . . 450 [fl.]." How much, relatively, was 450 gulden? Was such a payment the norm, less than the norm, or more than the norm? Mozart claimed in a letter to be expecting to receive twice that amount. How might we explain the discrepancy?

The same ledgers also helped me realize that there is no such thing as a raw, unmediated document. As a scholar, one does not and cannot come to a document with an entirely innocent eye; one must have some idea *what* one is seeing in order to see anything at all. In some respects, this may seem self-evident: if you can't read eighteenth-century scribble (or, for that matter, eighteenth-century German), then you aren't going to be able to read hand-written documents in German from eighteenth-century Austrian archives. The same point, however, is also true on a more subtle level. To take one simple example: it did not occur to me until several months after my initial discovery that the Burgtheater ledgers also recorded the box-office receipts from the first revival of *Figaro* and the first run of *Così fan tutte*, and that these receipts might give new insight into the reception of those operas. This insight may seem obvious in retrospect. True, the names of the operas are not listed in the individual entries during those seasons; but it still seems a relatively small deductive leap to see the connection. Even so, the point remains that no one had taken the leap up to that point. Documents do not announce their own interpretations; interpretations (or readings) are something that we, as individual scholars and as a scholarly community, bring to the documents. When, in the summer of 1994, I opened a dusty packet of parts for *Le nozze di Figaro* in the Nationalbibliothek in Vienna, my heart began to race, not because the manuscript I held in my hand had "original part" written on the cover. Rather it was because several years of work on Viennese copyists (and particularly on the copy shop of the Burgtheater) had prepared my eye to recognize that the entire complex of copyists and music papers shouted "Burgtheater 1786."

At some point in 1989, Neal Zaslaw had heard about my work, probably from Cliff Eisen, and he invited me to give a paper at a conference on Mozart's piano concertos in Ann Arbor in November of that year. In fact, I was asked to give two papers: one on concerto orchestras (concertos were, after all, my dissertation topic), and one shorter one on concerto sources. Serendipitously, as I was preparing for the second, I made a chance connection that allowed me to identify by name a copyist, Joseph Arthofer, who had worked for Mozart in 1783 (and, as it turns out, was an important copyist in Vienna throughout the 1780s and 1790s).

The Ann Arbor conference was one of the great events of my life: suddenly I had the opportunity to meet, all at once, many of the world's leading scholars on Mozart and eighteenth-century music, names I had, up to that point, known only from countless books and articles that I had read as a graduate student: Alan Tyson, Christoph Wolff, James Webster, Eva Badura-Skoda, Robert Levin, Elaine Sisman, among many others, along with, of course, Neal Zaslaw and Cliff Eisen, both of whom I met personally in Ann Arbor for the first time. Two memories in particular stand out. It was thrilling and continually engrossing to attend Roger Norrington's rehearsals of the several Mozart concertos that were performed as part of the conference; but I was (to use an appropriately British term) gobsmacked when, during one rehearsal, Norrington came out into the auditorium, sat down next to me, and asked me what the sources had to say about "ripieno" practice (the cutting back of the orchestra in solo sections) in, if memory serves, K. 453.

The second memory is of Robert Levin brilliantly sight-reading Emanuel Förster's cadenza for K. 466 from the dim, second-generation photocopy of Förster's heavily corrected autograph which I had brought to illustrate my second talk on manuscript sources of Mozart's concertos. I was hooked.

It has not always been smooth sailing since that point. As in any profession there have been temporary frustrations and disappointments. Even so, the fascination of Mozart the man and of the times in which he lived, and the beauty, originality, and power of his music provide a constant joy and inspiration that far outweigh any passing setbacks. For that reason, I'll be forever grateful to those scholars whose example and encouragement brought me to Mozart.

—Dexter Edge  
Louisiana State University

## Exequies for Mozart: A New Documentary Finding concerning the Requiem Mass Held for W. A. Mozart in St. Michael's Church in Vienna on 10 December 1791

Of all the decrees issued by Emperor Joseph II, those the populace found most upsetting were probably the radical decisions concerning religious life and the new regulations for the burial of the dead, regulations that completely disregarded long-standing traditions. Lacking popular legitimacy, the Emperor instead reigned in the context of enlightened absolutism for the common good of his subjects.

It was out of this sense of absolutism that Joseph II had published on 25 January 1782 a new schedule of church-related fees for the middle and lower classes in Vienna and the suburbs within the city's administrative districts. The schedule was modeled after a similar decree for the Archduchy of Lower Austria, whereby each person of means, regardless of social class, could choose as he liked from the price categories on offer, "so that no one could be forced to pay costs greater than those of the specific category one had freely chosen." The poor, whose situation could be documented either by official affidavit or by a judge, did not have to pay any fees. The upper classes, on the other hand, had to pay twice the amount of the set fees.

At the time of Mozart's death on 5 December 1791, this schedule of fees was still in force. The third-class funeral with a minimum number of attendants arranged for him by Gottfried van Swieten cost 8 gulden 56 kreuzer. From the church regulations we can to a certain extent reconstruct the funeral procession of the afternoon of 6 December as it moved from the house in the Rauhensteingasse where Mozart died to St. Stephen's cathedral for the consecration: at the head of the cortege was the crucifer; next came four men with the casket, which was covered by a black ceremonial cloth; and they in turn were flanked by four altar boys bearing lanterns. Just which of the family members took part and whether someone had alerted friends and acquaintances concerning the procession cannot be clearly answered. Certainly members of the Weber family were there along with Constanze. The presence of Johann Georg Albrechtsberger seems established; Mozart's students Franz Jacob Freystädler and Otto Hatwig maintained they were there; Antonio Salieri's participation rests on the testimony of his student Anselm Hüttenbrenner; and that of Franz Xaver Süssmayr must be assumed.

In accordance with church regulations then in effect, the consecration, accompanied by the sounding of the Totenglocke, took

place in the afternoon in the Crucifix Chapel, which had been erected over the steps leading down to the catacombs, unused since 1783. Contrary to what is often asserted, the consecration did not take place at the Chapel of the Cross inside the cathedral; because the victor over the Turks, Prince Eugene of Savoy, had been interred there, public access to it had been withdrawn. That "the burial ceremonies in the parish church come to an end with the consecration by the priest" is confirmed by Johann Schwerdling in his 1791 compilation of legal ordinances. Following the consecration, the coffin was "laid to rest"—as the saying went—in a mortuary at St. Stephen's to await transportation to St. Mark's cemetery.

Transfer "during the winter [is never to occur] before 6 o'clock in the evening," according to an imperial decree of 17 July 1790, whose conscientious observance by the parish churches in and around the city was the subject, six days later, of a circular issued by the Archbishop's consistory. According to the entry in the St. Stephen's parish register of funeral fees, a hired hearse drawn by two horses was provided at a cost of three gulden to spare Mozart in his last journey the customary and usually gratis conveyance with the caskets of other deceased persons.

No indisputable source tells us exactly when the burial took place. Given the widespread fear of contagion from *hietziges Frieselfieber* (acute military fever), the burial could have taken place even in the late hours of 6 December, although it seems more likely that it occurred some time in the course of the next day. To go by the burial regulations promulgated for Vienna and its environs on 13 December 1784, the mass burial of several persons in a single trench appears not to have been the custom: for one, the corresponding passage from the imperial court decree is not found in these regulations, and, for another, the city council of Vienna had levied a strong protest to the Lower Austrian authorities against such a burial practice, citing aesthetic considerations.

Mozart was buried in a "common individual grave" (allgemeines einfaches Grab), whereby the word "common" (allgemein), in keeping with the usage in the Josephine era, cannot be equated with "joint" or "communal" (gemeinschaftlich). It was not a pauper's grave in the sense of a potter's field. Rather, it was a simple gravesite, which, as opposed to a vault, had no right of ownership and could be

cleared and reoccupied after ten years' time. Moreover, none of the relevant cemetery regulations forbade the placing of a gravestone or a cross. The imperial decree of 12 August 1788 stated that "each person is allowed . . . to have the symbol appropriate to his religion placed at his gravesite." Mozart's contemporaries would undoubtedly have found it appropriate to place a gravestone for him. That certainly is the implication of the following insert found in the *Wiener Zeitung* of 31 December 1791 (also published in the *Grazer Bürgerzeitung* of 3 January 1792), in which an epitaph signed simply "K" (Leopold Kozeluch?) appeared:

MOZARDI  
TUMULO INSCRIBENDUM.  
Qui jacet hic, Chordis Infans Miracula  
Mundi  
Auxit; et Orpheum Vir superavit. Abi!  
Et animæ ejus bene precare!

[TO MOZART  
AN INSCRIPTION FOR HIS GRAVE.  
Who rests here, as a child, swelled the world's  
wonders with the strings of his lyre;  
as a man, he surpassed Orpheus himself.  
Go hence! and pray earnestly for his soul!]

Mozart's funeral and burial can be regarded as a faithful reflection of interment practices in the late Josephine period. A third-class funeral had nothing to do with an *Armenbegräbnis* but was rather the ceremonial category customary among the middle class, one that Gottfried van Swieten, himself deeply rooted in the court etiquette of the day, also found fitting for Mozart. It was not reasons of money that primarily determined Mozart's funeral arrangements, but still deep-seated societal prejudices toward those who lived artist's lives. Even in death Mozart was consigned to those ranks of imperial lackeys which he thought he had escaped by leaving Salzburg for Vienna ten years before.

The 1782 schedule of church fees not only set forth the amounts for the burial ceremonies but also those for the exequies, that is, for the funeral rites. In the city parishes one could choose between two classes of exequies; in the suburbs only one plain celebratory mass was available. The most expensive category, with prolonged tolling of the church bells and the celebration led by an ordained priest as well as the installation of a catafalque, cost 45 gulden

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## Exequies for Mozart

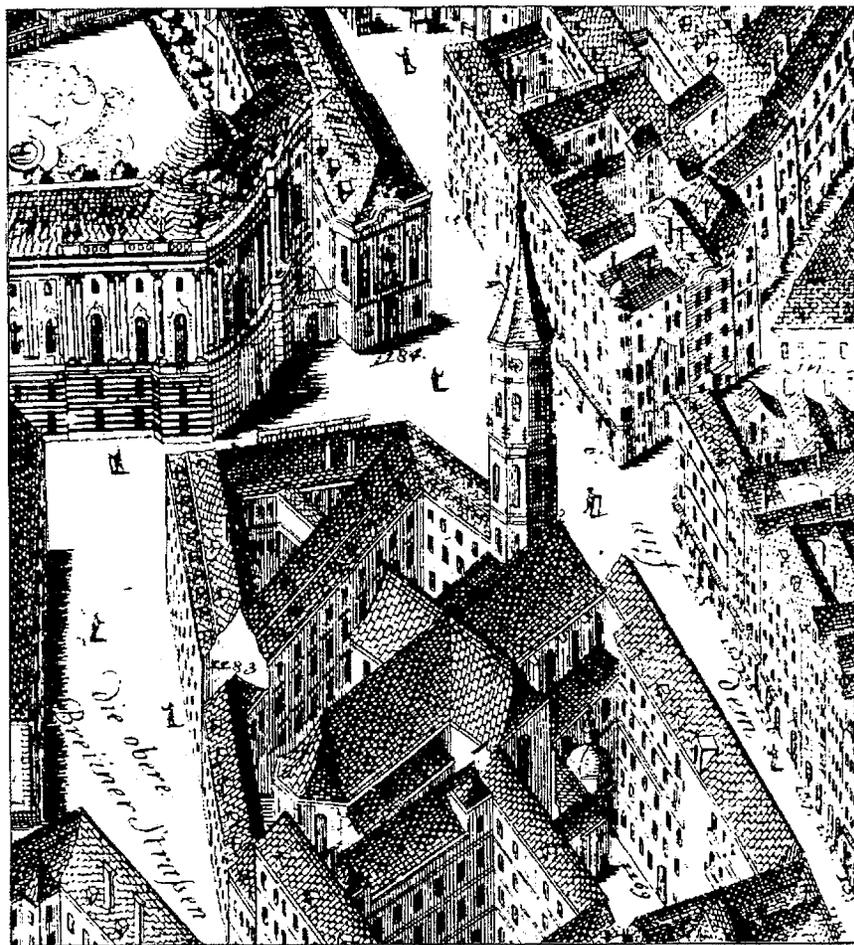
continued from page 5

48 kreuzer, of which 20 gulden went “for a complete orchestra including trumpets.” A requiem mass of the second class cost 30 gulden 33 kreuzer, including 15 gulden “for a less-than-complete orchestra.” In the outlying suburbs, one paid 16 gulden 57 kreuzer for the exequies, with 8 gulden charged “for a vocal ensemble.”

It can now be confirmed that a requiem mass was in fact held for Wolfgang Mozart, something that Mozart research has previously only surmised. According to a recently discovered entry in the books of accounts of the Viennese Barnabite religious order (see illustration on page 7), the Mozart exequies were held on 10 December 1791 in St. Michael's imperial parish church next to the Hofburg. The expenses for the church service amounted to 12 gulden 9 kreuzer and correspond to the second class of the fee schedule. According to a previously unpublished report in the 13 December 1791 issue of the Viennese journal *Auszug aus aller europäischen Zeitungen*, the expenses were paid by the two theater directors Emanuel Schikaneder and Joseph von Bauernfeld. Looking at the itemized costs listed in the account book from St. Michael's, one is struck by the absence of any outlay for music. This almost certainly means that the musicians of St. Michael's, which was the former seat of the Cæcilian association of court musicians founded in 1725, provided their services without charge and wished in this way to do last honors to the departed Mozart, who had been appointed Kammermusikus to the court in 1787 and reimbursed as Hofkompositor since 1790.

The obvious question of interest—what music was performed on this special occasion?—can be answered only with some reserve. We can, however, infer from reports contained in the local Viennese newspaper *Der heimliche Botschafter* of 16 December 1791 and in the Berlin journal *Musikalisches Wochenblatt* of 31 December 1791 that parts

of Mozart's Requiem were performed. *Der heimliche Botschafter* reports that “in this connection the Requiem he had composed during his final illness was performed as part of the service” (Otto Erich Deutsch, ed., *Mozart: Die Dokumente seines Lebens* [Kassel: Bärenreiter, 1961], 374; trans. by Eric Blom et al. as *Mozart: A Documentary Biography* [Stanford: Stanford University Press, 1966], 425). And the *Musikalisches Wochenblatt* reads: “One of his last compositions is said to have been a mass for the dead, which was performed at his last rites” [Deutsch, *Dokumente*, 380; *Biography*, 432]. This is also referred to in a report printed in the *Salzburger Intelligenzblatt* of



St. Michael's Imperial Parish Church  
(J. D. Huber, 1776; detail)

7 January 1792 (and repeated verbatim in the 18 January 1792 issue of *Zeitung für Damen und andere Frauenzimmer* in Graz), even though the event was long since past when the report first appeared, and until now the report has usually been thought to refer to the St. Michael's church in Salzburg: “When it [Mozart's Requiem] has been copied, it is going to be performed at a memorial service for him in St. Michael's church” (Deutsch, *Dokumente*, 526; *Biography*, 439).

At the time of Mozart's death, the compos-

ing of the Requiem had reached as far as the close of the Hostias. In his characteristic particella format, Mozart had composed ninety-nine pages altogether, although he had completed instrumentation only for those containing the Requiem æternam. Freystädler completed the instrumentation of the Kyrie with the exception of the trumpets and drums, which clearly show the hand of Süssmayr. The remaining pages contain only the vocal parts and the basso continuo part in Mozart's handwriting. So far as instrumental parts are concerned, Mozart's compositional intentions are mostly only hinted at with brief transitional passages. In this connection, it is worth noting

that Mozart abruptly broke off composing the *Lacrimosa* after eight measures in order to go ahead with the *Offertory*, as if he did not want to waste precious time in writing down what was for him (and perhaps for Süssmayr as well) a perfectly straight-forward compositional task.

If Mozart's friend Benedikt Schack can be believed, the dying man had the score of the Requiem brought to his bed on that last evening so that he and Schack could go through it once again, together with Franz Hofer and Franz Xaver Gerl: “He [Mozart] sang the alto part; Schack, a close friend of the family, sang the soprano part as he was used to doing before; Hofer, Mozart's brother-in-law, the tenor part; and Gerl, later bass at the Mannheim theater, the bass part. They had reached the first measures of the *Lacrimosa* when Mozart began to sob bitterly, laid the score aside, and eleven hours later at one in the morning passed away” (Deutsch,

*Dokumente*, 460; *Biography*, 536-37).

Contrary to the contemporary newspaper accounts cited above, it was not the whole Requiem but only those parts that had been completed by Mozart—specifically, the Requiem æternam and the Kyrie—that could have been heard in St. Michael's church in Vienna on 10 December 1791. Although the time available was short, copying out the parts would have been no more of a problem than rehearsing the church musicians under their choir director, Johann Michael Spangler. A

short organ part (which begins with the soprano solo "Te decet hymnus" and goes to the end of the Kyrie) has been preserved among the papers of Süssmayr held in the Széchény National Library in Budapest and is perhaps connected with this performance.

Karl Pfannhauser has pointed out that, in this period, there was nothing unusual in performing incomplete or fragmentary church works; for example, the uncompleted Requiem of Florian Leopold Gassmann, with additions from Joseph Krottendorfer as well as Father Joseph Kaintz, remained in the repertory of the Hofburg chapel well into the first half of the nineteenth century. And Abbé Maximilian Stadler fitted out this work with movements of his own composition for the Benedictine abbey at Kremsmünster (see "Epilegomena Mozartiana," *Mozart-Jahrbuch* 1971/72 [1973]: 292–93).

Mozart's sister-in-law, Sophie Haibel, must have carried the memory of the requiem mass at St. Michael's deep in her subconscious. When she was writing a letter to Constanze's second husband, Georg Nissen, in April 1825, recalling for him those last hours at the bedside of the dying Mozart, she spoke of her hunt for a priest. Her sister had asked her "to go to those priests at St. Peter's church" (Letter of 7 April 1825, ll. 70–73; see also Deutsch, *Biography*, 525). But in this passage in her letter, there is a correction in Sophie's own hand, as shown by a comparison of it with the original held in the archives of the Gesellschaft der Musikfreunde in Vienna. For originally it had read that she intended "to go to those [priests] at St. Michael's church."

—Walther Brauneis

*This article originally appeared in Singende Kirche 38/1 (1991): 8–11.*

*The translation is by Bruce Cooper Clarke.*

Tag	Exequien	Translat.	Ru- brica	Clas- sis
10. für den (titl) Herrn Wolfgang Amadäus Mozart		113.52		
Geläut		14.2		
Seelenamt		6.--		
Ornat bey dem Seelenamt		1.30		
Kreuztuch		.45		
den 2 Leuchterträgern		.18		
				12.9

Funeralspezifikation zum Dezember 1791 im Kolleg-Archiv St. Michael in Wien

Tag	Exequien	Translat.	Ru- brica	Clas- sis
10. für den (titl) Herrn Wolfgang Amadäus Mozart		113.52		
Geläut		14.2		
Seelenamt		6.--		
Ornat bey dem Seelenamt		1.30		
Kreuztuch		.45		
den 2 Leuchterträgern		.18		
				12.9

(Transcription: Rudolf Krippel-Redlich)

Day	Exequies	Bal.fwd.	Sub- ject	Clas- sis
10. for the (titles) Herr Wolfgang Amadeus Mozart		113.52		
Tolling of the bells		14.2		
Requiem mass		3.36		
Vestaments for requiem mass		6.--		
Pall		1.30		
for 2 pallbearers		.45		
		.18		
				12.9

Itemized funeral accounts for December 1791 in the archives at St. Michael's in Vienna

### Mozart Society Session at 1999 ASECS Annual Meeting

As an affiliate member of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one session at the annual meeting. The 1999 meeting will be in Milwaukee, 24–28 March 1999. A committee is being formed to organize this session. Please send proposals for a session or for independent papers to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154–5025; emerson@cfpa.nevada.edu; fax: (702) 895–4239.

## Recording Review

*Mozart-Raritäten für Kammermusik*  
[Mozart rarities for chamber music].

1. W. A. Mozart: Symphony in C major K. 425, arr. f. piano, flute, violin, and cello by J. N. Hummel.
2. Mozart [attr.]: Romance for piano in A-flat major, K. Anh. 205 (C 27.04).
3. J. Rheinberger: Improvisations on Themes from *Die Zauberflöte*, op. 51, for piano.
4. F. Danzi: String Quartet op. 6, no. 5 "Aus *Figaro*." Musica Bavarica MB 75 106.

A purist might dismiss arrangements of Mozart's music on principle alone. Why tamper with Mozart's inspired musical ideas and clothe them in different timbres and configurations? There is a practical answer. During the end of the eighteenth and into the early nineteenth centuries performances of large orchestral works were often inaccessible to the general public. For a composer to popularize his works and to make them commercial successes, the works had to be issued for combinations of single instruments playable at home as parlor music. Beethoven himself, for example, arranged his Second Symphony as a piano trio. Likewise, Mozart transcribed his Serenade for eight wind instruments K. 388 (384a) for string quintet (as K. 406 [516b]) purely for "business reasons," according to Einstein (*Mozart: His Character, His Work*, trans. Arthur Mendel and Nathan Broder [New York: Oxford University Press, 1945], 194). The numerous and varied arrangements of Mozart's works, which occupy some thirty pages of the Köchel catalog in Anhang B, bear testimony to the marketability by international publishers of foreign arrangements of his compositions.

Johann Nepomuk Hummel (1778–1837) who, as a child of eight years, moved in with the Mozarts as Wolfgang's pupil, held fond recollections of Mozart throughout his life. Hummel eventually realized the potential that Mozart saw in him by establishing a reputation as a virtuoso pianist and as an eminent composer with some 130 original compositions to his name. In addition, Hummel seems to have had an excellent business sense. After an interim of withdrawal from public performances and various disappointments in conducting posi-

tions, Hummel became Kapellmeister in Weimar in 1819, where he found ample time to teach privately and to compose. Weimar also gave him the leisure to pursue interests in foreign publication, especially in Britain. His contact in London was one J[ohann] R[einhold] Schultz, an entrepreneur of German or Austrian origin who may himself have been a musician, and who sold compositions of Central European masters to publishers at his own risk. (On Schultz's identity, see Alan Tyson, "J. R. Schultz and His Visit to Beethoven," *Musical Times* 113 [May 1972]:



Johann Nepomuk Hummel: engraving by F. Sröber after Ehregott Gröner (Robin Langley, London)

450–51.) Schultz commissioned numerous works from Hummel, including chamber music arrangements of orchestral works by Haydn, Mozart, and Beethoven. The Mozart works included overtures, symphonies, and piano concertos. As with the disc under review, the combination of instruments always remained piano, flute, violin, and cello. It was a lucrative enterprise, but—as Joel Sachs, an expert on Hummel, points out—one that “required at least as much of Hummel’s energy as

did his commissions for original works” (Joel Sachs, “Authentic English and French Editions of J. N. Hummel,” *Journal of the American Musicological Society* 25 [1972]: 208). Nonetheless, a sign of Hummel’s financial success in these enterprises is found in his estate, which was valued in excess of 20,000 British pounds at his death.

A typical example of Hummel’s ingenuity and facility as an arranger is found on the first selection of this recording, issued by Musica Bavarica of Munich. More than thirty years after Mozart’s death, in about 1823, Hummel wrote this delightful reduced version of the “Linz” Symphony for Schultz. The piano has the dominant part while the accompanying flute and two strings blend in perfectly into an aggregated, sensitive ensemble playing. The well-known themes are cleverly divided up among the group. The presto finale in particular tries to duplicate the enthusiasm and excitement originally found in the orchestral version, yet the whole adds up to a most attractive piano quartet experience “sponsored” by Mozart.

It is also worth noting that the same arrangement, as well as one of the “Haffner” Symphony, K. 385, is now available domestically with original instruments on the Boston Skyline label (BS D 144). Although the arrangements are played adequately by Mark Kroll and the Parlor Philharmonic, they are not my preferred versions. The fortepiano sound is heavy and thumping, the classical flute too prominent, and the tempos often too slow to evoke the charm and grace of the piece. They are billed as “World Premiere Recordings,” which, for at least one of them, is obviously not the case.

A true first recording might be found, however, on the intriguing second selection of *Mozart-Raritäten*.

It is the largely unknown Romance in A-flat major for piano, a charming piece that is “vegetating in a lamentable Anhang-existence,” according to the late Mozart expert Wolfgang Plath, who wrote an extensive analysis of the work and included the entire score (see Wolfgang Plath, “Überliefert die dubiose Klavier-Romanze in As KV Anh. 205, das verschollene Quintett-Fragment KV Anh. 54 [452a]?” *Mozart Jahrbuch* 1965–66 [1967]: 71–86). The work has been assigned to the

Anhang in the Köchel catalog because, as we lack an autograph, Mozart's authorship has been doubted. It was first printed by the Viennese publisher Mollo in 1802, and Breitkopf & Härtel's first complete Mozart edition issued starting in 1877 omits the Romance. At the time of his article, Plath conjectured that the Romance was an anonymous arrangement of a Mozart chamber work scored originally for piano and winds, and in that connection he linked it with the fragment K. 452a, which was lost at that time. Since then, however, the manuscript reappeared at an auction in 1990 and has been recorded by Mitsuko Uchida and four outstanding wind players for Philips in its complete Mozart edition (volume 45, "Rarities and Surprises"). Subsequently, Plath admitted that his hypothesis about K. 452a was in error but still maintained, in a private communication, that the Romance for piano may well be a piano arrangement of an original Mozart fragment.

The third selection on the recording is by Joseph Rheinberger (1839–1901), a German composer who was equally respected as a teacher, Engelbert Humperdinck and Ermanno Wolf-Ferrari being two of his more famous pupils. Of all of his numerous compositions, his organ works have been most frequently recorded and continue to hold interest today. An entirely different composition is the highly virtuosic piano piece on this recording. Entitled "Improvisations on Themes from *Die Zauberflöte*," op. 51, it bears resemblance to Liszt's concert fantasies. It certainly exhibits

brilliant bravura execution as it weaves its course through the opera's highlight motives, and the pianist, Sylvia Hewig-Tröscher, is fully



Title page of Hummel's Variations op. 1 (1791)  
(Richard Macnutt, Tunbridge Wells)

up to it. Incidentally, the annotator shares a charming little anecdote of a diary entry, according to which Rheinberger's wife warned her husband after publication of the "Improvi-

sations" that the critics would justly beat him up for the way he had treated the Pamina theme ["Ach, ich fühl's"]. The composer answered tearfully, "Why could you not have told me that before?"

Finally, the last selection is more on the familiar side and is performed today with some frequency. Franz Danzi (1763–1826) met Mozart in 1777 in Mannheim and remained a life-long admirer of his works. He, too, liked to use Mozart's operatic arias in various arrangements. After seeing themes from *Die Zauberflöte* arranged for string quartet, we now have on this recording Danzi's Quartet op. 6, no. 5, a two-movement work based exclusively on arias from *Figaro*. The first movement gives "Voi che sapete" with three variations, and the second, final, movement is a transcription of "Non più andrai," which has irresistible charm and is delightfully played. Danzi was an expert cellist himself and knew how to make the most of the Mozart themes he loved.

The artists, who provide able and imaginative performances on this recording, are Margarita Höhenrieder and Sylvia Hewig-Tröscher, piano; Konrad Hampe, flute; Paul Roczek, violin; Julius Berger, cello; and the Sinnhoffer Quartet. Note: The CD reviewed is not yet available in this country. Musica Bavarica is presently working on USA representation, and this disc can be obtained by writing to Musica Bavarica, Stephansplatz 3, 80337 Munich, Germany.

—Eric Offenbacher

## Barry S. Brook, 1918–1997

Barry Shelley Brook, distinguished educator and musicologist, died on Sunday, 7 December 1997, at the Memorial Sloan-Kettering Cancer Center in Manhattan. Dr. Brook, an honorary board member of the Mozart Society of America, contributed immeasurably to musicological scholarship in this country and abroad. He was one of the very first to recognize the capacity of visual images to document and date musical events; his work with musical iconography was one of the first efforts in this field. His study on the eighteenth-century French symphony (*La symphonie française dans la seconde moitié du XVIII<sup>e</sup> siècle*) was published in France in 1962. Perhaps his most significant and lasting contribution to musical scholarship, however, was the establishment in 1966 at the City University of New York of the first international bibliography of writings of music, *Répertoire International de Littérature Musicale*, known to grateful students and scholars throughout the world as *RILM*. His career was also marked by achievement in the educational arena: the doctoral program in music at CUNY Graduate School, which he founded in 1967; the doctoral program at the Juilliard School, which he headed from 1977 to 1987; and the new doctoral program in musicology at the Paris École Normale Supérieure, which he established in 1983. Throughout his career, too, he enjoyed the support of several grants: two Guggenheim Foundation grants, two Fulbright Scholarships, and a Ford Foundation fellowship. At the time of his death he was editor-in-chief of *The Universe of Music: A History*, a proposed seventeen-volume compilation of information and articles by scholars from around the world; the Smithsonian Institution will soon publish the first volume, which deals with the music of Latin and South America. Born in New York City on 1 November 1918, Brook graduated from the City College of New York in 1939, held a Master of Arts degree from Columbia University (1942), and received his doctorate in music from the Sorbonne in 1959. His graduate work was interrupted by service as a lead navigator in the United States Air Force during World War II; he received the Distinguished Flying Cross. He died on Pearl Harbor Day. He is survived by his wife, Claire, by two children of an earlier marriage, two stepchildren, and six grandchildren.

—IE

## Book Review

Stanley Sadie, ed. *Wolfgang Amade Mozart: Essays on His Life and His Music*. New York: Oxford University Press, 1996. xvii, 512 pp. \$95.

Centennials and their multiples often satisfy the desire to commemorate and take stock of great events and people. The bicentennial of Mozart's death was no exception to this practice, with celebrations in 1991 running the gamut from commercial recording projects to festivities aimed at the more idolatrous among Mozart enthusiasts. The year also provided a forum for scholarly presentations and colloquia, as is demonstrated in the present volume, a product of the 1991 Mozart Bicentenary Conference sponsored by the Royal Musical Association. Representing the work of twenty-five scholars from North America and Europe, *Wolfgang Amade Mozart: Essays on His Life and His Music* is remarkable for its range and depth. Taken as a whole, it offers the opportunity to take stock of both the present state of Mozart studies and the advances made in the field during the several decades since the last great commemoration in 1956.

The volume's three-fold division into "composer and context," "instrumental music," and "Mozart and the theater" (itself comprising two subdivisions entitled the "Da Ponte operas" and, casually, "other issues") is an ex post facto imposition of order on an expansive set of contributions. A more pervasive thread weaving together this collection is difficult to detect. In the preface, however, Stanley Sadie discerns a common reticence to see the musical work as a complete, autonomous whole and to evaluate the autograph as a fixed, definitive representation of a work.

This skepticism stems less from ideology than from the very practical experience gained from studying Mozart's compositional procedures and the supporting documents, an area well represented in the volume. There is László Somfai's essay on the sketches, John Arthur's on ink studies (or "melanology") and their implications for chronology, as well as essays dealing with fragmentary works or revised sections of complete ones: Andrew Dell'Antonio and Neal Zaslaw writing separately on the fragmentary *Lo sposo deluso* or Daniel Hertz on the revisions to Guglielmo's second-act aria in *Così fan tutte*. Reassessing the status of the work has tended to shift the focus of recent scholarship away from studies of individual pieces and onto entire repertoires or communities. Thus, Federico Pirani examines operatic life in

Rome, especially at the Teatro Valle, and the inspiration it provided the Viennese repertory through librettos and singers; John Platoff's study of the subtype of the catalog aria gives a background against which we see Leporello's well-known aria as a subtle and original reworking of a long-standing tradition. The Enlightenment author Christoph Martin Wieland once affirmed that the true source of originality is adaptation ("Die Bearbeitung ist die wahre Erfindung"). Intended as a description of the creative process, Wieland's aphorism also reminds us how intimately a work is bound up with its context and, by extension, how much we have to gain from looking at the sources of Mozart's inspiration.

Yet not all the essays here dismiss the autonomous in art. Some are rightly cast in an exegetical mode that seeks to illuminate the many mysteries with which great works challenge us. (We don't "interrogate" works; rather, they confront us with questions). Wye Allanbrook's essay on the private character of the string quartets and Elaine Sisman's on the sublime mode and the "Jupiter" Symphony take up this hermeneutical position. At the same time, their studies by no means wrap these complex works into neat little packages. One is left having to live with the willful eccentricity and incongruity of the first movement of the E-flat Quartet K. 428, for example; likewise, the sublime mode of the finale of the "Jupiter" does not so much take measure of the unfathomable complexity of the development and coda as it explains why reason fails us in these incalculable, overwhelming passages.

The essays in this volume may not be of a mind about the status of the artwork, but one can still argue for a different premise likely shared by all of the essayists here and which reveals much about the character of present-day Mozart studies: in almost all cases, critical, interpretive activity is inseparable from engagement with the sources themselves, be they archival record, sketch, or completed work. Here the reader will find no division between lower-order fact-finding and higher-order criticism. There is none, because the interpretive questions arise directly out of this study of the sources. So, Dexter Edge's archival research on box-office receipts at the Burgtheater from 1787–1791 gives us another tool for assessing Mozart's popularity, one that fortifies the growing evidence that Mozart was neither neglected nor out of fashion in the last half of the Josephine decade. Or, dealing with the other side of Mozart's career, Cliff Eisen's study of the Salzburg symphonic repertory from about

1740–1780 suggests that Mozart might not have had an entirely blameless part in the famous and protracted quarrel with Archbishop Colloredo: symphonic music was not highly cultivated at his court, and so Mozart's unusually great attention to it can be read as an act of negligence toward his official duties of composing church music, if not of outright rebellion. These are just two of numerous examples that could have been cited from this volume, and they typify the way in which a learned but imaginative engagement with the documentary evidence refines and refashions our image of Mozart.

Not that this volume captures quite all of Mozart studies within its net. Church music and German opera are conspicuously if not intentionally absent from these pages. And only two non-musicologists are represented here. Derek Beales, in the introductory essay of this compilation, examines court life in Vienna during the reign of Joseph II, with several fascinating consequences for our understanding of Mozart's Vienna. It was possible, for example, to be both a Mason and Catholic without contradiction in Vienna. Beales also examines Mozart's patriotism, in part through a look at some of Mozart's songs, such as "Ich möchte wohl der Kaiser sein," K. 539. And he argues persuasively that *La clemenza di Tito* was not a paean to Enlightened absolutism, clemency being a virtue before and after, but not *during*, Joseph's reign, which instead adopted the motto "strict fairness for all." Essays like this show how much specialists from other disciplines have to contribute to our understanding of Mozart.

Stanley Sadie observed in his preface that the 1991 conference was the first meeting of the Royal Musical Association to be open to the public. The published product bears something of that character. Attractively set and very readable, this book will appeal to the Mozart Liebhaber without sacrificing its scholarly rigor (although there is a regrettable editorial caprice with foreign-language passages: some articles provide translations, others don't). Dealing with a musician from an era whose greatest artists generally sought the classical ideal of accommodation with rather than self-imposed exile from society, this volume itself strikes a fine balance between the learned and accessible—a fitting way of taking stock of and commemorating Mozart and his music.

—Edmund Goehring  
University of Notre Dame

## Annual National Meeting of the American Society for Eighteenth-Century Studies

The University of Notre Dame will host this year's annual ASECS meeting, which takes place from 1–5 April 1998. With over 730 participants, the meeting promises to serve up a rich and varied menu that should appeal to almost every taste. Music is well represented in the program, which includes a plenary address by Daniel Hertz on Haydn's *Creation* (followed by a performance of the oratorio later that day in celebration of the bicentennial of its premiere in April 1789), a major address on Haydn's aesthetics by James Webster, and several sessions on opera. The conference has special meaning for the Mozart Society of America, as the MSA will be sponsoring its first session at an ASECS meeting. All MSA members are encouraged to attend and may obtain further information about registration from Notre Dame's Center for Continuing Education, Notre Dame, IN 46556; tel: (219) 631-6691; e-mail: ccc.1@nd.edu; fax (219) 631-8083.

Below is a tentative schedule of music-related activities at the conference:

### Wednesday, 1 April, 1:15–2:45 P.M.

Mozart Society of America: "Mozart and Representation"

Chair: Edmund J. Goehring, University of Notre Dame

1. Wye J. Allanbrook, University of California at Berkeley, "Mozartian Narratives"
2. Jane R. Stevens, University of California at San Diego, "The *Galant* as Musical Representation of Social Behavior"
3. Harold S. Powers, Princeton University, "Mozart Reads Da Ponte"  
Respondent: John Platoff, Trinity College, Connecticut

### Wednesday, 1 April, 4:45–6:15 P.M.

Performance Session. "The Sacred and the Profane in the Vocal Chamber Music of Mozart and Haydn"

Chair: Daniel Stowe, University of Notre Dame

Performers: The Notre Dame Collegium Musicum and Members of the Notre Dame Symphony Orchestra

### Thursday, 2 April, 11:15 A.M.–12:45 P.M.

"Opera and Vocal Music in Enlightenment Contexts"

Chair: Thomas Christensen, University of Iowa

1. Kathryn Jane Pratt, Vanderbilt University, "Pastoral Greens and Baroque Machines: Handel's *Acis and Galatea*"
2. Cynthia Verba, Harvard University, "What Recitatives Owe to the Airs: A Look at Dialogue Scenes in Rameau's *Hippolyte and Aricie*"
3. Thomas Downing, University of Iowa, "Voice and Ecstasy in Eighteenth-Century France"
4. Günter Zöllner, University of Iowa, "*Zukunftsmusik*: Beethoven's Cantata on the Death of Joseph II (1790) and the Electoral Bonn of the Late Eighteenth Century"

"Words and Music: Sacred Texts, Libretti, Settings"

Chair: Alvaro Ribeiro, Georgetown University

1. Nancy A. Mace, U.S. Naval Academy, "'To Render Their Music Compleat': Legal Disputes over Words and Music"

2. Carole S. Fungaroli, Georgetown University, "Unanesthetized Realism in Marin Marais's *Le Tableau de l'Opération de la taille* (1725)"
3. Richard G. Williams, Lewis Walpole Library, Yale University, "'Celestial Concerts': The Eighteenth-Century English Anthem"

### Thursday, 2 April, 1:45–3:15 P.M.

"Music, Opera, and Culture"

Chair: Linda Austern, Folger Shakespeare Library

1. David Buch, University of Northern Iowa: "Masonic Opera and Other Fairy Tales: Implications of New Mozart Discoveries"
2. John Platoff, Trinity College, Connecticut, "A Context for Mozart's Da Ponte Operas: Salieri's *La grotta di Trofonio* and Paisiello's *Il re Teodoro in Venezia*"
3. Greta Olson, Chinese University of Hong Kong, "Music, Ritual, and the Ceremonial of Teodosio Herrera y Bonilla"

### Thursday, 2 April, 5:00 P.M.

Plenary Address

Daniel Hertz, University of California, Berkeley

"Haydn, Mozart, and Freemasonry: In Celebration of the *Creation*"

Chair: Ethan Haimo, University of Notre Dame

### Thursday, 2 April, 8:45 P.M.

Performance: Haydn's *Creation*

Notre Dame Chorale, Alexander Blachly, director

N.B. This performance will be repeated on Friday, 3 April, at 8:00 P.M.

### Friday, 3 April, 11:15 A.M.–12:45 P.M.

"Haydn and His Music"

Chair: Ethan Haimo, University of Notre Dame

1. Nicholas Temperley, University of Illinois, Champaign-Urbana, "Haydn and the English Language"
2. A. Peter Brown, Indiana University, Bloomington, "The Reception of Haydn's Keyboard Music"
3. Thomas Bauman, Northwestern University, "Perspectives on Haydn's Symphonies"

### Friday, 3 April, 4:00–5:30 P.M.

Major Address

James Webster, Cornell University: "Haydn's Aesthetics"

## Calls for Papers

The **Southeastern American Society for Eighteenth-Century Studies (SEASECS)** invites proposals for papers and full sessions on all aspects of the "long eighteenth century" for its 25th-anniversary meeting in Knoxville, Tennessee, 4–6 March 1999. The theme of the Conference will be **Reunions, Celebrations, and Anniversaries**. For graduate students we will offer prizes of \$500, \$300, and \$100 for the best papers presented at the Conference. Please send all proposals for papers and sessions together with a curriculum vitae for each participant to Dr. Barbara Schnorrenberg, 3824 Eleventh Avenue South, Birmingham, AL 35222 (fax: 205 595–2191), by 15 September 1998. To be added to the mailing list or for questions about local arrangements write or e-mail Dr. Peter Höyng, Department of Germanic Languages, University of Tennessee, Knoxville, TN 37996; hoeyng@utk.edu.

The **Midwestern American Society for Eighteenth-Century Studies (MWASECS)** invites submissions for panels and papers on all aspects of the "long eighteenth century" for its 1998 conference to be held 8–10 October 1998 in Mackinaw City, Michigan. The theme of the 1998 conference is **Cultural Crossroads**. Particularly welcome are panel/paper topics which relate to the following: Cultural exchanges between Native people and the French/British in the western Great Lakes and Canada; European literary interest in Native people of the Americas; European imperial rivalries, especially their involvement with North America in eighteenth-century literature and historical writing; European travelers' accounts of North America; Cultural exchange in Europe; Captivity accounts; The impact of economic changes in Europe upon Native Americans; Comparative studies of French-British relations in North America with French-British relations in Europe. Deadline for submission of paper proposals is 1 April

1998. Send proposals to Cinda May, Lilly Library, Indiana University, Bloomington, IN 47405; cindamay@indiana.edu; fax (812) 855–3143. For additional information see the MWASECS web site located at [www.otus.oakland.edu/english/mwasecs/index.htm](http://www.otus.oakland.edu/english/mwasecs/index.htm).

The **Tenth International Congress on the Enlightenment** will take place at University College, Dublin, 25–31 July 1999. Though almost all aspects of eighteenth-century life will be considered at the congress, the main themes are **Life at the Margins** and **Revolution**. The organizing committee invites all members of ISECS-affiliated societies to submit papers for the Dublin congress. Papers should be in English, French, or Irish, and designed to take not more than 20 minutes to deliver. They may be on any aspect of eighteenth-century studies, in any discipline. They will be arranged in Sessions or Round Tables according to theme. Information about the sessions and round tables may be obtained from the congress office in Dublin (Professor Andrew Carpenter, Congress organizer, English Department, University College, Dublin 4, Ireland; e-mail: [andrew.carpenter@ucd.ie](mailto:andrew.carpenter@ucd.ie); fax: +353-1-706-1174). The following sessions should be of particular interest to members of the Mozart Society of America; proposals for papers should be sent before 31 March to the chair at the address given:

### **Diderot and Music**

Professor Mary Hunter, chair. Department of Music, Bowdoin College, Brunswick, ME 04011; e-mail: [mhunter@abacus.bates.edu](mailto:mhunter@abacus.bates.edu). In conjunction with Professor Wye J. Allbrook. Department of Music, University of California, Berkeley, CA 94720; e-mail: [wyeja@socrates.berkeley.edu](mailto:wyeja@socrates.berkeley.edu)

**Myth, Ritual and Music in Liturgies of the Late Eighteenth-Century Public Sphere**  
Professor Conrad L. Donakowski, chair. School of Music, Michigan State University, East Lansing, MI 48824–1043. Tel.: (office): (517) 353–5340; (home): (517) 349–1005; fax: (517) 432–2880; e-mail: [donakows@pilot.msu.edu](mailto:donakows@pilot.msu.edu)

**Opera, Inside and Outside the Theatre**  
Professor Downing A. Thomas, chair. Department of French & Italian, 555 Phillips Hall, University of Iowa, Iowa City, IA 52242–1409. Tel.: (319) 335–2270; e-mail: [downing-thomas@uiowa.edu](mailto:downing-thomas@uiowa.edu)

### **Publishing Music—Reading Music**

Dr. Dörte Schmidt, chair. Musikwissenschaftliches Institut der Ruhr-Universität Bochum, GA 04/49, D-44780 Bochum, Germany. Tel.: +49–234–7003155; fax: +49–234–7094675

### **Recreating Mythology in the Later Eighteenth Century: Art, Music, Literature**

Professor Walter E. Rex, chair. Department of French, University of California, Berkeley, CA 94720–2580

### **Representation in Eighteenth-Century Music**

Professor Edmund Goehring, chair. Program of Liberal Studies, University of Notre Dame, Notre Dame, IN 46556. Tel.: (219) 631–3847; e-mail: [goehring.1@nd.edu](mailto:goehring.1@nd.edu); fax: (219) 631–4268

### **Unveiling Mozart**

Professor Isabelle Emerson, chair. Department of Music, College of Fine Arts, University of Nevada, Las Vegas, 4505 Maryland Parkway, P.O. Box 455025, Las Vegas, NV 89154–5025. Tel.: (702) 895–3114; fax: (702) 895–4239; e-mail: [emerson@cfpa.nevada.edu](mailto:emerson@cfpa.nevada.edu)

### **A Newsworthy Item . . .**

From the *Las Vegas Review-Journal*, 19 February 1997

#### **Stallone makes \$1 million donation**

Yo, Adrian! Looks like Rocky has broadened his horizons. Sylvester Stallone is donating a \$1 million, 12-foot-tall sculpture of Mozart from his art collection to Miami's Center for the Performing Arts. The announcement was made by Esther Jackson of Media Design during a weekend party thrown by Stallone at Leah's Gallery in Miami.

## Mozart in London: “The New Köchel” at the International Musicological Society August 1997

As announced last January in the inaugural issue of this *Newsletter*, the International Musicological Society meeting held in London on 14–20 August included a study session devoted to *The New Köchel* (Der neue Köchel), which is being prepared for Breitkopf and Härtel by Neal Zaslaw and two Associate Editors, Cliff Eisen and Ulrich Konrad. On a warm, humid day in London, in a large recital hall at the Royal College of Music, the three editors were joined onstage by Stanley Sadie (IMS President as well as Mozart specialist), Dexter Edge, and Gertraut Haberkamp in a lively and informative panel discussion.

Zaslaw outlined for the London audience, as he had for *Newsletter* readers last winter, what he views as the chief problems faced by *NK*'s editors. These begin with the simple fact that the most recent Köchel revision (1964) is seriously out of date and has been so for a long time. Since 1964, scholarship and especially scholarly technology have profoundly deepened our knowledge of the composer; above all, they have radically altered our understanding of his compositional methods. To bring all this knowledge—and methodology—to bear on the new catalog while at the same time hewing to the traditional system of Köchel numbers is a formidable and daunting task. Zaslaw, Eisen, and Konrad have devised a scheme that will not only allow us to keep those familiar numbers but will free us as well from digital pile-up (Zaslaw cited as one example K. 182/166c/173dA) caused by chronological revision. In *The New Köchel* all drafts, sketches, and fragments will be relegated to appendices, as will compositions now regarded as spurious or doubtful. In such instances, the catalog will refer users to the appropriate appendix, where they will find a very brief, usually one-line, explanation. Works whose Köchel numbers are chronologically erroneous will be marked by an asterisk. This last decision prompted Sadie to wonder how people outside the small world of

Mozart scholars—at a concert, say—will know what the asterisks mean, since asterisks normally refer to footnotes at the bottom of the page, and in this case there won't be any. Probably we will all gradually accustom ourselves to the new scheme.

Cliff Eisen, in trying to ascertain whether a work is or is not by Mozart, relies upon “a complex of sources.” Eisen's system ranks the authenticity of a given composition from 1 (definitely by Mozart) to 4 (extremely doubtful), with 2 and 3 lying somewhere in between. Category 1 is given to autograph manuscripts from Leopold or Wolfgang Mozart, items listed in Leopold's catalog of 1768 or in Mozart's *Verzeichnüss aller meiner Werke*, manuscripts from the pen of copyists supervised by father or son, manuscripts from copyists they used regularly, and works identified unequivocally as Mozart's in letters or documents. Category 2 includes, for example, unsigned autographs, generic Salzburg or Viennese copies, and works referred to in posthumous letters. Most items in this category will be included in the *NK*, as will some of those in Category 3, which consists of works in Breitkopf and Härtel's catalog. Almost none of those from Category 4 will find their way into the *NK*, however. This group comprises three types of material: Viennese copies dated after 1791; copies made before 1791, but not in Vienna; and copies, printed editions, or works alluded to from periods outside Mozart's lifetime or outside his circle. Eisen's fellow panelist Gertraut Haberkamp voiced skepticism about the exclusion of so many works whose sources are post-1791, yet whose authenticity is considered beyond question. Eisen responded that his criterion of a “complex of sources” will ensure that some such works will be listed—for example, the Divertimento in D major, K. 334/320d. During the discussion period, James Webster sounded an important note of caution about how slippery our notions of “authenticity” can be, and referred us to the lessons to be

learned in this regard from recent Haydn scholarship.

Ulrich Konrad is the *NK* editor in charge of evaluating and cataloguing the composer's incomplete works, which include sketches, fragments, and drafts. Mozart, Konrad said, left more such works than any other composer, with sketches accounting for about a tenth and fragments about a quarter of his total output. A special category is represented by works that remained fragments for a long period, then were taken up again and finished. Sizable, too, is the number of compositions reworked for new circumstances, as, for example, *Idomeneo*. The research of Konrad, Alan Tyson, Cliff Eisen, Dexter Edge, and others has enabled us to probe much more deeply into Mozart's compositional process than was possible before. In addition, manuscripts and copies can now be dated with a degree of accuracy well beyond that achievable by our scholarly forebears, as is attested by Eisen's studies of the Salzburg copyists and Edge's of the Viennese ones. Gertraut Haberkamp, in reminding us that only about a quarter of Mozart's oeuvre was published during his lifetime, expressed her concern over the editorial decision to consign a large number of unpublished and incomplete works to appendices. In order to find information about such compositions, as she points out, we will have to rely on older editions of Köchel.

Zaslaw asserts with certainty that this will be the last revision of Köchel. Whenever a new, post-*NK* catalog appears, he believes, it will be wholly unlike its predecessors (including the *NK*): thoroughly modern in conception and format and also online, making it both accessible to scholars everywhere and easily amenable to editorial correction. Zaslaw predicts that this future catalog will no longer even carry Köchel's name. *The New Köchel*, according to Zaslaw, will very likely be the last of its kind.

—Royce Wates  
Boston University

### Meeting of the Society/Study Session

The Mozart Society of America will once again meet at the Annual National Meeting of the American Musicological Society in Boston in the fall of 1998. As we did in Phoenix, we will begin with a very short business meeting but move quickly on to scholarly discussion. This section will, however, have a somewhat different format from that of our inaugural 1997 meeting. We now invite proposals for twenty-minute papers for presentation at this study session; we are especially seeking proposals from younger scholars. Presenters need not be members of the Society (though of course we hope that they will correct that unfortunate situation). Please send your one-page abstract to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to jrsteven@ucsd.edu; deadline 1 July 1998. For further information contact Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, NV 89154–5025; emerson@cfpa.nevada.edu.

**MINUTES**  
**The Mozart Society of America**  
**31 October 1997**  
**Room 36, Phoenix Civic Plaza Convention Center**  
**Phoenix, Arizona**

**(Meeting in conjunction with the Annual Meeting of The American Musicological Society)**

The Annual Meeting of the Mozart Society of America (MSA or the Society hereafter) was held on 31 October 1997, in Room 36, Phoenix (Arizona) Civic Plaza Convention Center. The meeting was held in conjunction with the Annual Meeting of the American Musicological Society.

President pro tempore Isabelle Emerson called the Business Meeting to order at 12:10 P.M. After calling for a show of hands to identify MSA members in attendance, she noted that a quorum was present. Vice-President Jane Stevens was asked to circulate both a page for all present to indicate their attendance (a list of those attending is appended, page 15) and a pad for signatures of committee volunteers (e.g., Membership Committee, Committee to Promote Assistance to Young Scholars, Web Site Committee). President Emerson also asked for volunteers willing to submit reviews to the MSA *Newsletter*.

The Minutes of the Founding Meeting on 8 November 1996 were approved without dissent.

President Emerson announced a change in the MSA By-laws: the Society is to be incorporated in Nevada rather than in California as originally conceived. The change was made to conform to legal advice pertaining to MSA's incorporation. No objections were raised to this change; it was accepted without dissent and without formal motion from the floor. President Emerson indicated that, with this change from California to Nevada, the paperwork to implement the Society's non-tax status would be submitted to the Internal Revenue Service very shortly.

President Emerson further announced that it is impossible for the Society to accept credit-card payments for dues; dues must be submitted in U.S. funds. President Emerson then announced that the Mozart Society of America is now officially an affiliate of the American Society for Eighteenth-Century Studies (ASECS); she acknowledged Jane Perry-Camp's assistance

in bringing about this affiliation. As an affiliate of ASECS, the Society will have a session, headed by Edmund Goehring, within the ASECS Annual Meeting to be held 1–5 April 1998, at Notre Dame (Indiana). In addition, President Emerson's proposal for a session, entitled "Unveiling Mozart," has been accepted for the Summer 1999 Meeting in Dublin of the International Society for Eighteenth-Century Studies (ISECS). Persons interested in reading a paper at that meeting should contact Isabelle Emerson.

Edmund Goehring, editor of the MSA *Newsletter*, then reported to the membership. He first thanked contributors to the *Newsletter*. Thereafter, he announced the continuing practice of incorporating, within the *Newsletter*, catalogs of Mozart manuscripts found in various libraries (e.g., the Pierpont Morgan Library catalog [see Vol. I, No. 2, pp. 4–9, contributed with annotations by Rigbie Turner of the Pierpont Morgan Library] and the forthcoming publication of the holdings in the Offenbacher Collection [Harvard University]). Editor Goehring asked for suggestions of other catalogs from which to draw for similar publications in the *Newsletter*.

In the absence of Treasurer Daniel Leeson, President Emerson presented the Treasurer's Report. The Report consisted of several separate items.

1. The Budget Report from the Treasurer dated 21 October 1997 and representing the actual accounting of the Society as of that date was introduced. Its approval was moved, seconded, and passed without dissent.
2. The Actual Budget for 1996–1997 and the Proposed Budget for 1996–1997 were presented for information; they required no action.
3. The Proposed Budget for 1997–1998 was presented to the members present for action. After the call for discussion, its approval was moved, seconded, and passed without dissent.

President Emerson announced that the membership in the Society had grown from its original 34 (8 November 1996) to a current membership (as of the start of the Business Meeting) of 122. The present membership is distributed as follows:

- 93 Regular Members
- 11 Sustaining Members
- 5 Patron Members
- 1 Life Member
- 3 Emeritus Members
- 9 Student Members

President Emerson brought before the assembly the question of publishing the membership list (with geographical and e-mail addresses, as well as phone and fax numbers—with the members' permissions). Discussion followed in which it was stipulated that individual members review and grant permission for their names to be published and that members likewise approve the inclusion for publication of specific personal information to aid communication among members: mailing addresses, e-mail addresses, telephone and fax numbers, etc. It was then moved and seconded in favor of publishing the membership list as per the stipulated permissions to publish. The motion passed without dissent.

No other business was brought before the membership. At 12:21 P.M. President Emerson adjourned the Business Meeting and turned the program over to Vice-President Jane Stevens, who introduced the Study Session that followed.

Respectfully submitted,

Jane Perry-Camp  
Acting Secretary pro tempore

**Nominations for Officers and Board Members of the Mozart Society of America**

Thomas Bauman has agreed to serve as chair of a nominating committee that will prepare a slate of candidates for the offices of President, Vice President, Secretary, and Treasurer and for two positions on the Board of Directors. Ballots will be sent in August to members of the Society and must be returned two weeks before the second annual meeting of the Society, which will take place during the national meeting of the American Musicological Society in Boston at the end of October 1998.

Mozart Society of America  
 Business Meeting and Study Session  
 31 October 1997  
 List of attendees

Adams, Sarah  
 Al-Tae, Nasser  
 Allanbrook, Wendy  
 Arshagouni, Michael  
 Baker, Evan  
 Bauman, Thomas  
 Brown, Bruce Alan  
 Brown, Jennifer  
 Brown-Montesano, Kristi  
 Buch, David  
 Butler, Gregory  
 Chen, Jen Yen  
 Cole, Cathy  
 Comini, Alessandra  
 Desler, Amim  
 Edge, Dexter  
 Emerson, Isabelle  
 Epstein, David  
 Goehring, Edmund J.  
 Gray, Harry L.  
 Hertz, Daniel  
 Horsley, Paul  
 Hunter, Mary  
 Keefe, Simon  
 Lipton, Kay  
 MacIntyre, Bruce C.  
 McClymonds, Marita  
 McLamore, Alyson  
 Mikulska, Margaret  
 Morrow, Mary Sue  
 Painter, Karen  
 Penney, Diane  
 Perry-Camp, Jane  
 Rabin, Ronald  
 Riggs, Robert  
 Sadie, Stanley  
 Schiffman, Harold  
 Schwartz, Judith L.  
 Solomon, Maynard  
 Steblin, Rita  
 Stevens, Jane  
 Taranto, Cheryl  
 Waldoff, Jessica  
 Wates, Roye  
 Will, Richard  
 Wolff, Christoph  
 Zeiss, Laurel E.  
 Zohn, Steven  
 Zwiebach, Michael

FINANCIAL REPORT  
 Mozart Society of America  
 10/21/97

The following represents the financial state of the Mozart Society of America as of 10/21/97 with expectations for payment of due bills to take place on 11/1/97.

Total income to 7/1/97	\$2,097.50	
Total interest to 6/30/97, approximation	+\$20.60	
Balance as of 7/1/97		=\$2,118.10
Total income 7/1/97 to 10/21/97	+\$2,052.00	
Total interest 7/1/97 to 10/1/97	+\$11.79	
Total balance to date (10/21/97):		=\$4,181.89

Bills to be paid on 11/1/97

1. Music Department, University of Nevada, Las Vegas:  
 Graphic design and printing 2,750 copies of  
*Newsletter*, Vol. I, No. 1 - \$2,129.30
2. Isabelle Emerson  
 Personally paid expenses (graphic design of  
*Newsletter*, Vol. I, No. 2, \$400.00);  
 secretarial assistance, \$60.00; FedEx, \$14.25) - \$464.25

Balance expectation on 10/31/97 = \$1,578.34

Daniel N. Leeson  
 Treasurer

Note the actual balance on 11/1/97 will be higher than the amount specified due to interest payment on that date and not included in this report.

**Addendum** (from Isabelle Emerson)

Note also that cost of printing Vol. I, No. 2 (\$746.70) and mailing (\$275.00) will be deducted.

Contributions for specific needs of Society:

Mailing of <i>Newsletter</i> , paid by Department of Music, UNLV Vol. I, No. 1	\$454.66	
	Total contribution:	\$ 454.66
Business manager for Society, paid by The Graduate College, UNLV		\$ 750.00
	Total contributions:	\$1,204.66

**MOZART SOCIETY OF AMERICA**  
**Proposed Budget, 1997–1998**  
**(Fiscal year, 1 July–30 June)**  
**Approved at Annual Meeting, 31 October 1997**

	<b>Estimated Expenses</b>	Contingency	\$ 100.00
<b>Newsletter</b>			<b>TOTAL EXPENSES:</b>
Printing of 1,000 copies	\$577.50		\$2,598.50
Graphics	425.00		
Mailing of 500 copies	275.00		
<b>Total Cost, Vol. I, No.2:</b>	<b>\$1,277.50</b>		
			<b>Estimated Income</b>
Printing of 500 copies	\$292.50	University of Nevada, College of Fine Arts	500.00
Graphics	300.00	Membership Dues and Contributions	
Mailing of 250 copies	138.50	Anticipated (150 @ \$25)	3,750.00
<b>Total Cost, Vol. II, No.1:</b>	<b>\$ 731.00</b>		
<b>Total Cost of Newsletter:</b>	<b>\$2,008.50</b>		<b>TOTAL INCOME:</b>
			\$4,250.00
<b>Secretarial Expenses</b>			
No costs; all done on volunteer basis			
<b>Total Secretarial:</b>	<b>\$ 0</b>		
<b>Business Manager</b>			
100 hours @ \$7.00	\$490.00		
<b>Total Business Manager:</b>	<b>\$ 490.00</b>		

**Proposed Budget, 1998–1999**  
**(Fiscal year, 1 July–30 June)**  
**To be presented at Annual Meeting, 1998**

<b>Estimated Expenses</b>			
<b>Newsletter</b>		<b>Business Manager</b>	
Printing of 500 copies	\$ 325.00	100 hours @ \$7.00	\$ 490.00
Graphics	400.00		
Mailing of 300 copies	150.00		
<b>Total Cost, Vol. II, No.2:</b>	<b>\$ 875.00</b>	<b>Total Business Manager:</b>	<b>\$ 490.00</b>
Printing of 500 copies	\$ 325.00	<b>Contingency</b>	<b>\$ 100.00</b>
Graphics	400.00		
Mailing of 300 copies	150.00		
<b>Total Cost, Vol. III, No.1:</b>	<b>\$ 875.00</b>	<b>TOTAL EXPENSES:</b>	<b>\$4,515.00</b>
<b>Total Cost of Newsletter:</b>	<b>\$1,750.00</b>		
			<b>Estimated Income</b>
<b>Grants</b>		University of Nevada, College of Fine Arts	
Assistance of Graduate Student		Donation	500.00
Research Projects	\$3,000.00	Membership Dues and Contributions	
<b>Total Grants:</b>	<b>\$3,000.00</b>	Dues (200 @ \$25)	5,000.00
		Contributions	1,000.00
<b>Secretarial Expenses</b>		<b>TOTAL INCOME:</b>	<b>\$6,500.00</b>
Stationery	\$ 100.00		
Copying	50.00		
Miscellaneous	25.00		
<b>Total Secretarial:</b>	<b>\$ 175.00</b>		

## Calendar

### CONFERENCES

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

**Western Society for Eighteenth-Century Studies**, 13–14 February 1998, Northern Arizona University, Flagstaff, Arizona. Address: Dr. James Fitzmaurice, WSECS, Dept. of English, Northern Arizona University, Flagstaff, AZ 86011–6032; tel.: (520) 523–6270; e-mail: jim.fitzmaurice@nau.edu. Information will be posted at <http://jan.ucc.nau.edu/~jbf/>.

**DeBartolo Conference on Eighteenth-Century Studies**, 19–21 February 1998, Tampa, Florida. Topic: "Eighteenth-Century Heresies."

**Southeast American Society for Eighteenth-Century Studies**, 5–8 March 1998, Atlanta, Georgia. Address: J. Patrick Lee, Academic Affairs, Barry University, 11300 N.E. Second Avenue, Miami, FL 33161–6628; tel.: (305) 899–3020; e-mail: jplee@jeanne.barry.edu; fax: (305) 899–3026.

**American Society for Eighteenth-Century Studies, Annual Meeting**, 1–5 April 1998, University of Notre Dame, Notre Dame, Indiana. Mozart Society of America: "Representation in Eighteenth-Century Music." Address: Edmund Goehring, Program of Liberal Studies, University of Notre Dame, Notre Dame, IN 46556; e-mail: goehring.1@nd.edu; fax: (219) 631–4268.

**Institute for Advanced Studies in the Humanities**, 11–14 August 1998, University of Edinburgh, Scotland. Theme: "Medicine, Science, and Enlightenment, 1685–1789."

**Northeast American Society for Eighteenth-Century Studies**, 17–20 September 1998, Williams College, Williamstown, Massachusetts. Address: Susan Kohut, NEASECS Conference Coordinator, P.O. Box 429, Williamstown, MA 01267; e-mail: susan.kohut@williams.edu; fax: (413) 597–4015.

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

**American Musicological Society**, 29 October–1 November, Boston, Massachusetts.

**American Society for Eighteenth-Century Studies**, 24–28 March 1999, Milwaukee.

**Tenth International Congress on the Enlightenment**, July 1999. Address: Andrew Carpenter, Dept. of English, University College, Dublin 4, Ireland.

### 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. 28 January, 8 P.M.: Willsonia Boyer, soprano, Marijo Newman, pianist, all-Mozart vocal recital, CAMI Hall, 165 W. 57th St., New York City. 8 April, 8 P.M.: Claring Chamber Players, Quartets for flute and strings, Duo K.423 for Violin and Viola, CAMI Hall. 30 May, 2:30 P.M.: David Oei, pianist, and Claring Chamber Players, Trios for piano and strings, Sonata for piano and violin, Donnell Library Center, 20 W. 53d St., New York City. Admission free for all events.

**Mozart Society of California.** Carmel, CA. P.O. Box 221351 Carmel, CA 93922; tel.: (408) 625–36376. Clifton Hart, President. 20 February: Mendelssohn String Quartet, Mayflower Presbyterian Church, Pacific Grove. 20 March: Preethi De Silva, Mayflower Presbyterian Church. 22 May: Janet Williams, Sunset Center, Carmel. All concerts begin at 8 P.M. Admission for non-members \$15. 8 March at 4 P.M.: Joshua Rifkin, lecture on Mass in C minor, K. 427, at Monterey Peninsula College, free and open to the public.

**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. 26 April 1998: Haydn, Symphony No. 1; Mozart, Concert Arias for Soprano (Deborah Golembiski, soloist); Mozart, Symphony No. 34, K.338. All concerts begin at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free.

**Mozart Society.** Toronto, Ontario. 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada. Peter Sandor, Chairman. 18 March: Daniel Gariépy with strings and

cembalo, "La Belle Danse," ballet from Lully to Mozart, Timothy Eaton Memorial Church, Toronto. 18 May: Members of the University of Toronto Music faculty with Peter Stoll, Wind ensemble (Harmoniemusik). September: Colin Tilney, fortepiano, and friends.

**San Luis Obispo Mozart Festival.** San Luis Obispo, California. P.O. Box 311, San Luis Obispo, CA 93406; tel.: (805) 781–3008. Clifton Swanson, Music Director and Conductor. 24 July–9 August 1998. Details of programs to be announced; *Le Nozze di Figaro* and Haydn's *Creation* will be performed, and guest artists will include Dennis James, Jeffrey Kahane, and Musica Pacifica.

### CONCERTS AND LECTURES

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

**Mainly Mozart Festival.** Arizona State University. Jeffrey Siegel, Music Director. Ticket information: Fine Arts Box Office: (602) 965–6447.

**Midsummer Mozart Festival.** 26 June–21 July 1997. San Francisco; tel: (415) 954–0850; fax: (415) 954–0852. George Cleve, Music Director and Conductor.

**Mostly Mozart.** July and August, 1998. New York City: Lincoln Center.

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

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

**Woodstock Mozart Festival.** Woodstock, Illinois.

## Gift for 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 in summer 1996. 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, K. 365a (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.



## Discounts for MSA Members

These 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, 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 Complete Mozart*, 1991. \$24.50 (\$35).

Please send your order with payment by credit card (specify Visa or Mastercard, number plus expiration date) or by check(s) made out to the appropriate publisher(s), to MSA, Department of Music, University of Nevada, Las Vegas, NV 89154–5025. Your membership will be verified and your order and check then forwarded to the appropriate publisher(s), who will send the items directly to you. Order form is included on membership application in this *Newsletter*.

# The Mozart Society of America

## Board of Directors

Isabelle Emerson (University of Nevada, Las Vegas), President  
Jane Stevens (University of California, San Diego), Vice President  
Daniel Leeson (Los Altos, California), Treasurer  
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Edmund Goehring (University of Notre Dame)  
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Jane Perry-Camp (Robbinsville, North Carolina; Tallahassee, Florida)  
Elaine Sisman (Columbia University)  
Neal Zaslaw (Cornell University)

## Honorary Directors

Alessandra Comini (Southern Methodist University)  
Daniel Hertz (University of California, Berkeley)  
Jan LaRue (New York University)  
Christoph Wolff (Harvard University)

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

- I would like to become a member of the Mozart Society of America.  
 I would like to renew my membership in the Mozart Society of America.

Dues to be applied to:

- Present Year -  Next Membership Year

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

E-mail: \_\_\_\_\_

Phone (optional): \_\_\_\_\_

Fax: \_\_\_\_\_

Institutional affiliation: \_\_\_\_\_  
\_\_\_\_\_

Research interests: \_\_\_\_\_  
\_\_\_\_\_

## Annual Dues

Regular member (\$25)

Student member (\$15)

Other classification (see below, please indicate)

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

The Mozart Society of America  
is applying for tax-exempt status.

Dues: Emeritus, \$7; Sustaining, \$50; Patron, \$125; Life, \$500; Institution, \$25. Membership year 1 July through 30 June  
Unless otherwise noted, above information may be included in membership list distributed to members.

## Book Orders

I am enclosing my check(s) in the amounts of \_\_\_\_\_.

My credit card number is (Visa/MC) \_\_\_\_\_, expires \_\_\_\_\_,

in payment for the following books: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## The Mozart Society of America

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

It is with great pleasure that we express our gratitude to all who helped make this issue possible: the 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.

Edmund Goehring, Editor  
*Newsletter*

Isabelle Emerson, President  
Mozart Society of America