



Volume III, Number 1 27 January 1999

## 1999 MSA Study Session

The annual meeting of the Mozart Society of America will once again take place at the fall American Musicological Society meeting, this year in Kansas City. The Program Committee now solicits proposals for presentations at the study session, which will follow the brief business meeting. We welcome abstracts dealing with any aspect of Mozart's life and work, or with a later-eighteenth-century context that can illuminate that work. Presenters need not be members of the Society.

A leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another's work. As a way of addressing this goal, we plan in the 1999 session to reduce the number of formal papers in order to make time for more, and more informal, discussions about topics of interest to our members. From the abstracts submitted we will select one for formal presentation, partly on the basis of its potential to stimulate discussion. In addition we will print and distribute all submitted abstracts, dependent on the permission of the authors. The study session itself will break into two parts, the first for presentation and extended discussion of the presented paper, and the second for individual discussions between authors of distributed abstracts and others interested in their work. Please send your one-page abstracts, either by electronic mail to [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu), or by regular mail to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; deadline 10 June 1999.

## Guest Column: Robert L. Marshall

### *Réminiscences de Don Juan* and other Mozartiana

In Nannerl Mozart's memoirs one of the anecdotes about her brother's early activities as a composer involves his relationship to the horn. She writes: "In London, where our father lay dangerously ill, we were forbidden to touch a piano. And so, in order to occupy himself, Mozart composed his first symphony for all the instruments of the orchestra, but especially for trumpets and kettledrums. . . . While he composed and I copied, he said to me: 'remind me to give the horn something worthwhile to do.'" The reference to Leopold's illness in London reveals that the work in question was composed during the four-week period beginning 8 July 1764. Whether the remark refers to K. 16, Mozart's first known symphony (in E-flat), is, however, not clear, as the E-flat symphony has no trumpets or drums in its present form. But the work does have a good horn part, especially in the Andante.

I've always been fond of this anecdote because it reveals Mozart's early enthusiasm for the horn and reminds me that one of my earliest encounters with the music of Mozart involved the horn. The first LP I ever bought—in October of 1952 (I remember precisely the month and year because I made the purchase with money I received that same month for my bar mitzvah)—was of the Mozart Horn Concertos nos. 2 and 4, K. 417 and 495, played by Dennis Brain. This was a reissue of recordings made in the 1940s and predated the best-seller by Dennis Brain of all four concertos with Herbert von Karajan and the Philharmonia Orchestra.

One year later, in the fall of 1953, I enrolled in New York's High School of

Music and Art as a piano major and chose the horn as my obligatory second instrument. I soon arranged to take private horn lessons with a young man named Gunther Schuller, who played first horn at the Metropolitan Opera. I was serious enough to want to get my own instrument—rather than have to cope with the battered government-issue items put at my disposal by the City of New York—and agreed to purchase a horn from my teacher. I took possession of the instrument on an evening in the spring of 1954, backstage at the Met just before a performance of *Don Giovanni*. As I was about to leave, Schuller remarked: "Would you like to see some of the opera? If you do, and if you keep your head down, I'll sneak you into the pit; you can sit behind me in the trombone section. The trombones don't show up until the second act." Needless to say, I took him up on the offer.

It was, of course, a thrilling moment for this fifteen-year old. I'm afraid, though, that I didn't pay very close attention to the performance. (In fact, I don't recall any of the performers. A bit of research indicates that the conductor was probably Max Rudolf, with George London playing the Don.) In any event, I could see little of the stage from my position in the pit and was more keen to watch the conductor and follow the horn part. I remember that Schuller pointed out to me that the conductor was giving two different beats, one with each hand, during the ballroom scene.

My own modest career as an instrumentalist reached its apex in the summer of 1958 when, during my second (and last) season in the semi-professional New Hampshire Music Festival Orchestra, I was

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# Newsletter of the Mozart Society of America

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

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## Guest Column

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the horn soloist in K. 447 on opening night. Later that same season I appeared as piano soloist in the A-major Concerto K. 488. Those auspicious appearances more than forty years ago marked the high point and, effectively, the conclusion of my public career as a performer. By then I was an undergraduate at Columbia, and my musical interests had begun to turn decidedly toward the academic.

During the 1950s William J. Mitchell directed the theory and analysis program at Columbia and, like my comrades, I was inducted into the mysteries of Schenkerian thought—more precisely, owing to Mitchell's more flexible take on the matter, into what may be described as Schenker with a human face. At the same time, through extracurricular explorations of my own, I had become infatuated with the theories of the thematic process propounded by Rudolph Reti—an enthusiasm of mine that amused my instructors in analysis: Mitchell and the newly hired theorist/composer Peter Westergaard.

I once tried, in an analysis seminar, to win Westergaard over to Reti by presenting a thematic analysis of the "Prague" Symphony in which I argued that the most important thematic material in the symphony, especially in the first movement, could be derived from an underlying contour consisting of a rising (or falling) leap (usually a fourth) followed by a returning second. To this day I remain enamored of the insight, although I have

never had the courage to put it into final form and try to publish it. (Indeed, this is the first time I have ever mentioned it in public in any forum at all.) At all events, I believe it remains one of the great challenges for Mozart analysis, as well as for music analysis and criticism generally, to account adequately for the compelling unity that informs the major works of Mozart's, which—in marked contrast to the compositions of Haydn and Beethoven, with their famous economy of thematic material—display an equally famous (and for the seekers of unity, often baffling) profusion of thematic ideas.

To demonstrate that Mozart, on at least one occasion, created a clearly audible, unifying thematic connection between separate movements of a multi-movement work, let me turn once again to the horn concertos, specifically, to K. 447. Not enough, perhaps, has been made of the fact that the main theme of the slow movement, the Romance, appears, slightly disguised but unmistakably, as an episode in the concluding rondo (cf. mm. 97-101). This surely should be recognized as one of the earliest examples of deliberate thematic transformation in the instrumental repertoire.

As a graduate student at Princeton in the early '60s I had little to do with Mozart, other than acquainting myself with the literature in preparing for the general exam. In my doctoral dissertation, however, on *The Compositional Process of J. S. Bach*, my decision to represent the layers of corrections in the autograph scores with different colors was inspired by the approach adopted by the editors of the Attwood Studies in the

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## Mozart Society of America: "Mozart and Eighteenth-Century Musical Dialect"

Isabelle Emerson and Edmund Goehring, co-chairs  
Session at American Society for Eighteenth-Century Studies  
Annual Meeting, 24-28 March 1999, Milwaukee

As an affiliate of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one ninety-minute session during the annual meeting. The session this year will be on Sunday, 28 March, from 10:15 to 11:45 A.M. The speakers are:

Kathryn Shanks Libin: "Notation and Musical Eloquence in Mozart's Keyboard Concertos"

Jessica Waldoff: "*La finta giardiniera*, Mozart, and the Sentimental Heroine"

Laurel Zeiss: "The Noble, the Sentimental, and the Supernatural: Uses of Accompanato in Mozart's Operas"

The next annual meeting of ASECS will take place 12-16 April 2000 in Philadelphia. Please send proposals for papers or sessions before 1 July 1999 to Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, Nevada 89154-5025 (e-mail: msa@nevada.edu).

## From the President

It's a pleasure to report once again on the good health of the Mozart Society of America. Membership continues to grow steadily, proposals are coming in about raising funds for the MSA grant to young scholars program, the MSA study session that took place during the annual meeting in Boston was well attended and the papers thoughtful and provocative (see the minutes of the general meeting on page 14 and the abstracts of papers from the study session on page 15).

The event that has given me personally the greatest gratification, however, was the receipt of a letter from the Internal Revenue Service defining the status of the Mozart Society as "an organization described in section 501 (c) (3)" and therefore "exempt from federal income tax under section 501(a) of the Internal Revenue Code." This marks the end of an effort that began in November 1996 and would undoubtedly still be in progress were it not for the help of Las Vegas C.P.A. Herb Gilkey. The Society is now officially a non-profit organization, and dues are tax-deductible to the extent provided by law.

The Society now has two regular meetings per year—the business meeting with study session during the annual American Musicological Society meeting in the fall and a ninety-minute session at the annual meeting of the American Society for Eighteenth-Century Studies, of which the MSA is an affiliate member. At the board meeting in Boston, the possibility of having biennial conferences separate from the academic settings was discussed. Such conferences would feature special concerts and lectures as well as a session devoted to special research problems and perhaps an open forum for discussion of recent findings and publications. These meetings would probably take place on a university campus where facilities for meetings and presentations are readily (and fairly inexpensively) available. We are pursuing the idea with the hope

of having the first such conference in late February 2001.

What could we all do to further the goals of the Society?

First and foremost, we should strive to increase the number of library subscriptions to the *Society Newsletter*. For \$25 per year, this is a bargain periodical, and the information it provides is valuable and indeed often impossible to find elsewhere (for instance, the descriptions and catalogs of Mozart holdings in various American collections, the annual bibliography of writings in English about Mozart, the calendar of meetings and doings of Mozart Societies in America). Ask your library to subscribe.

We still have only a few graduate-student members, even though student memberships are just \$15 per year. We should all encourage our graduate students to join the Society and especially to participate in the study session at the annual meeting. A call for papers for the next annual meeting at the AMS in Kansas City appears on page 1—be sure that your students are aware of this opportunity to present their work and to exchange ideas with their peers.

The next MSA meeting is on 28 March during the ASECS meeting in Milwaukee (details are given in the notice on page 2). I look forward to seeing many of you there, and in the meantime send to all my heartiest best wishes for the new year together with my renewed thanks on behalf of the Mozart Society of America for your continued support.

—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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*Neue Mozart-Ausgabe* (a pathbreaking project begun by Erich Hertzmann and Cecil B. Oldman and ultimately completed by Daniel Hertz and Alfred Mann) to distinguish the handwritings of Mozart and his pupil Thomas Attwood. In fact, when the dissertation was being published, I arranged to have the musical examples prepared by the same Wiesbaden-based firm that had done the Attwood volume. (This proved to be a nightmare, which in the end delayed publication of my book by some three years. But that is another story—a tale more appropriate perhaps for telling in a J. S. Bach newsletter some day.)

My involvement with Mozart grew considerably once I joined the faculty of the University of Chicago and, although hired as a Bach scholar, became responsible altogether for the graduate offerings in eighteenth-century music. A number of *moments Mozartiens* from this period spring to mind. One of the most fateful—though one destined not to get very far—involved Hermann Abert's monumental Mozart biography. At some time in the mid-1970s the Abert biography was mentioned in an article in the *New York Review of Books*, with an expression of regret that this (in the author's opinion) most significant study of Mozart ever written had never been translated into English. Whether the NYR article was by Charles Rosen, Joseph Kerman, Robert Craft, or someone else I no longer recall. At all events, it caught the attention of the then-editor-in-chief of the University of Chicago Press, who contacted the Music Department and asked to know who was responsible for Mozart. He was put in touch with me as the next best thing.

I was soon tempted into agreeing to prepare an updated, annotated English translation of the complete, unabridged Abert, which would include the hundreds of pages of appendices of the 1923/24 edition mindlessly omitted from the 1955 East German reprint. (The mindlessness of the omission is attested to by footnotes in the main text that frequently refer the reader to the non-existent appendices.) After a few years of on-again, off-again involvement with the project, the immensity of the task—including not only the translation of the 2,000-page text but also the creation of annotations and appendices to account for more than fifty years of further research bearing not only on Mozart's life and works but on virtually the

entire history of the principal genres of early eighteenth-century opera and instrumental music—came home to me, and I ultimately abandoned the endeavor. An English translation of the original, classic, 1923/24 Abert, however, would still be a welcomed contribution—as perpetually useful, and enlightening, as, say, the English version of Spitta's Bach. (Perhaps such a project is already underway. Rumors about it have circulated from time to time in the years since I let it go.)

My work on the Abert project, despite its ultimate fate, induced me to keep up with developments in Mozart research. Among other things, I learned from an article by Wolfgang Plath in the 1971 *Mozart-Jahrbuch* that the familiar form of the finale of the Horn Concerto in D-major, K. 412/514, was not authentic. (We now know, thanks to Alan Tyson, that it is actually the work of Süssmayr, who made use of Mozart's unfinished fragment, which Tyson has been able to date to 1791.) And I became aware of the 1980 publication of the authentic version of the finale, as reconstructed by Karl Marguerre. Fortunately, the solo part was not difficult, and, after unpacking my horn for the first time in over twenty years, I arranged for a read-through of the movement, in its putative original form, with students from my graduate seminar soon after Marguerre's edition was published. I like to fancy that this was an American premiere of a late work by Wolfgang Amadè Mozart. The fragmentary score for the concerto, incidentally, awakened my interest in Mozart's drafts and sketches generally, and eventually led me to publish a couple of modest articles on aspects of Mozart's compositional process. (My hopes, however, that one of my graduate students would undertake a full-scale dissertation on the Mozart sketches and fragments were in vain. In the meantime, of course, Tyson's invaluable studies of the drafts and fragments and Ulrich Konrad's impressive volume, *Mozarts Schaffensweise*, have appeared, as has, most recently, Konrad's comprehensive edition of the complete sketch material in a supplemental volume of the NMA.)

Another likely American Mozart "premiere" featuring graduate music students of the University of Chicago and taking place in my living room was of the long-lost *Marcia* for wind instruments and drums from *Die Entführung aus dem Serail*. The march was discovered by Gerhard Croll during the course of his research for

the *Neue Mozart-Ausgabe* and published separately, in 1980, by Bärenreiter. My students and I played it shortly thereafter—well before its 1982 appearance (as No. 5a) in the NMA edition of the complete Singspiel.

One day, a "for sale" poster on the bulletin board in the Brandeis University Music Department (where I have been employed since 1983) offered a "fortepiano after Johann Andreas Stein." The instrument, built in 1952, was an early example of the work of Hugh Gough, a much-admired pioneer in the modern revival of historical harpsichords and fortepianos. Gough (who died in April 1997) had provided this model with a handsome English walnut case with inlay trim and a reverse ebony/ivory keyboard. I determined to acquire it.

In the meantime, to buttress my determination, I went off to re-read Mozart's famous encomium to the Stein piano and was peeved that it took longer than I had expected to locate the passage. Would it not be helpful, I thought, to have a substantial compilation of passages from the letters (and elsewhere) organized by topic to enable the reader to find directly what Mozart had to say about—virtually anything: Stein's pianos, tempo rubato, the representation of Osmin's rage, issues of performance practice and musical aesthetics, generally, or, for that matter, love, death, fugue, symphony, the French, the Viennese, or individual musicians from Bach and Handel to Beethoven and Clementi? And, for good measure, why not illustrate the discussions of specific musical passages in the letters with the actual notation? A project had clearly begun to take shape.

About a year or two later my *Mozart Speaks* was published by Schirmer Books. The title, I had unhappily realized soon after the book had gone into production (but already too late to change), was altogether too redolent of Hollywood tell-alls such as *Harpo Speaks* and *Garbo Speaks*; and the date of publication, 5 December 1991—two hundred years, to the day, after Mozart's death—while richly symbolic, came well after the bicentennial fever had crested. But I hope the volume has managed nonetheless to find its intended readership and to be of some use to *Kenner* and the source of some enlightenment (and perhaps even some amusement) to *Liebhaber*. After all, that is why we play and ponder and write about Mozart, isn't it?

— Brandeis University

## Mozart Manuscripts in the Library of Congress: A Checklist

The Music Division of the Library of Congress in Washington, D.C., boasts over six million musical compositions and more than 400,000 volumes on music literature and theory. Located in the Performing Arts Reading Room in the Madison Building, the Division's holdings span more than 800 years of Western music and are represented by manuscripts and published scores; books about music history, theory, and pedagogy; periodicals and microform sources; and instrument collections.

Although some of the autographs and facsimiles in the Music Division were purchased by the Library, many were contributed by donors such as Gertrude Clarke Whittall (1867–1965), John Davis Batchelder (1872–1958), and Hans Moldenhauer (1906–1987). The Whittall Collection, begun in 1935, contains the majority of the library's Mozart autographs, as well as those of Haydn, Beethoven, Brahms, and Schoenberg. Among the Mozart autographs in the Whittall Collection are the Violin Concerto in A major, K. 219; the Sonata for Violin and Piano K. 373a/379; and the Serenade "Gran Partitta" for Winds and Horn, K. 370a/361. A recent Mozart discovery is a sketch of the soprano rondó "Al desio, di chi t'adora," K. 577, found in the Batchelder Collection, established in 1936. The Moldenhauer Archives, donated in 1988, is a collection jointly held by the Library of Congress and nine other institutions and is considered the Library's greatest composite gift of musical materials, including autographs, letters, and documents spanning the twelfth to the twentieth centuries. Mozart autographs in that collection include a fragment of a fugue in C minor, K. 626b/27; two cadenzas (K. 626aII/624A and K. 626aII/624B) for the Piano Concerto K. 107, no. 1; and the first two of six minuets for orchestra, K. 130a/164.

Many of the Mozart autographs and facsimiles have been microfilmed in an attempt to preserve rare items; therefore, in some cases readers may be asked to look at the microfilm. The original manuscript may always be requested. One benefit of using a microfilm is that it can be photocopied in most cases, unless the original manuscript was a gift with restrictions placed on its use.

In addition to the musical manuscripts catalogued below, the Library of Congress owns some non-musical autographs. The Moldenhauer collection contains an autograph leaf (three lines on the recto and three on the verso) from the diary of Nannerl and Wolfgang [Moldenhauer, Box 99]. The entry, dated 24 May 1780, was authenticated in Salzburg in 1829 by Constanze Mozart. On microfilm in the Whittall Collection [MUSIC 1193] is an autograph letter from Mozart to his sister, Nannerl, dated 3 March 1770 [(Bauer/Deutsch, vol. 1, letter 164; Anderson, letter 82a).

Before making a visit to the Library of Congress, readers are encouraged to contact the Music Division in advance to insure that the Mozart materials, most of which are vault or case items, can be made available when requested. Readers also are advised that they must first register and obtain a Reader's Card at the Jefferson Building before they will be allowed to call up items from any of the Library's collections.

The following information is given for each manuscript: a filing title in brackets; a transcription, in quotation marks, of the title of the work; the number of pages, followed by the dimensions (height by width); a brief description, including watermark information (based on Alan Tyson's Wasserzeichen-Katalog); bibliographic references; provenance; and call number. Call numbers that begin with MUSIC are microfilm copies. Except where noted, all manuscripts are in Wolfgang Amadeus Mozart's hand. The full names of

the collections to which some of the manuscripts belong are:

Batchelder	The John Davis Batchelder Collection
Moldenhauer	The Hans Moldenhauer Archives
Whittall	The Gertrude Clarke Whittall Foundation Collection.

The following bibliographical abbreviations are used:

Albrecht	Otto E. Albrecht. <i>A Census of Autograph Music Manuscripts of European Composers in American Libraries</i> . Philadelphia: University of Pennsylvania Press, 1953. (References are to a manuscript's item number.)
Anderson	Emily Anderson. <i>The Letters of Mozart and His Family</i> . 3d ed. New York: W.W. Norton, 1989.
Bauer/Deutsch	Wilhelm A. Bauer and Otto E. Deutsch, eds. <i>Mozart: Briefe und Aufzeichnungen</i> . 7 vols. Kassel: Bärenreiter, 1962–75.
KonradMS	Ulrich Konrad. <i>Mozarts Schaffenweise: Studien zu den Werkautographen, Skizzen und Entwürfen</i> . Göttingen: Vandenhoeck & Ruprecht, 1992.
NMA	Skizzen. <i>Neue Mozart-Ausgabe</i> . Series X, Werkgruppe 30, Band 3: Skizzen. Foreword by Ulrich Konrad. Kassel: Bärenreiter, 1998.
Plath	Wolfgang Plath. "Beiträge zur Mozart-Autographie II: Schriftchronologie 1770–1780," <i>Mozart Jahrbuch 1976–77</i> (1978): 131–73.
Tyson	Alan Tyson. <i>Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke</i> . Series X; Supplement, Werkgruppe 33, Abteilung 2: Wasserzeichen-Katalog. Kassel: Bärenreiter, 1992. (References are to the catalog number of the watermark.)

[Aria, Soprano, fragment, K. 383h/440.]

"In te spero, o sposo amato"

2 p. 23 x 29 cm.

Vocal line and continuo. Original writing at the top of the score is heavily crossed out. Text from Act I, scene 2 of *Metastasio's Demofonte*. On the verso, in Carl Mozart's hand: "Manoscritto / di / Wolfgango Amadeo Mozart / offerto / dal di lui figlio Carlo Mozart / in attestato di Singolare Stima / ed amicizia / All'esia Virtuosa di Canto / la Signora Natalia Frassini Eschborn / Milano 27 Marzo 1857" [Manuscript of Wolfgang Amadeus Mozart, offered by his son Carl Mozart as witness of singular esteem and friendship to the distinguished virtuosa of song, Signora Natalia Frassini Eschborn, Milan, 27 March 1857]. Watermark 58. Provenance: Natalia Frassini Eschborn; C. V. Werschinger; Thomas F. Madigan.

Albrecht 1283

ML30.8b.M8 K.383h Whittall

MUSIC 1192

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## Mozart Manuscripts

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[Cadenze per il Clavicembalo, K. 626aII/624A, D major, and K. 626aII/624B, G major.]

2 p. 17 x 23 cm.

“Two cadenzas for Clavier Concerto in D major K. 21b/107, no. 1, based on Johann Christian Bach’s Clavier Sonata Op. 5, no. 2.” In Leopold Mozart’s hand. K. 626aII/624A is for the first movement, and K. 626aII/624B is for the second. On the recto in Constanze Mozart’s hand: “Handschrift von Mozart” [Mozart’s handwriting]. On the verso in her hand: “Zum Andenken dem grossen Verehrer Mozarts Herrn Ober-Organist Adolph Hesse von der Frau Constanze Etatsrätin von Nissen gewidmet. / Salzburg, am 24. Juli 1835 Wittwe Mozart” [A remembrance for the great admirer of Mozart, Head Organist Adolph Hesse, presented by Frau Constanze, wife of State’s Counsellor von Nissen. Salzburg, 24 July 1835. The Widow Mozart]. With a letter from Alfred Einstein to Ernest E. Gottlieb (17 November 1950) regarding the manuscript. Originally thought to be in Mozart’s hand; see Hans Moldenhauer, “Ein neu entdecktes Mozart-Autograph,” *Mozart Jahrbuch* 1953 (1954): 143–49. Mozart’s autograph of these cadenzas is in the Biblioteka Jagiellonska, Crakow. Einstein placed the date of composition as either 1766 or 1767. Wolfgang Plath gives 1772 as the date of K. 107 (see Plath, p. 154). Watermark 42. Provenance: Ernest E. Gottlieb; Hans Moldenhauer.

Albrecht 1266

Moldenhauer, Box 99

[Concerto, piano, K. 238, B-flat major.]

80 p. 16.5 x 22 cm.

Full score. “Concerto di Cembalo / del Sgr. Cav: Amadeo / Wolfg. Mozart / nel gennaio 1776 à Salisburgo” [Concerto for Cembalo by Signor Cavaliere Amadeus Wolfgang Mozart, in January 1776 at Salzburg]. Watermark 35. See “Discovery of a Portion of *Mitridate* and Fragments of Pianoforte Concertos in Manchester,” *Musical Times* (1 July 1890): 428–29. Provenance: Johann Anton André; Jean Baptiste André; Messrs. Cornish & Co.; Wittgenstein Family.

Albrecht 1268

ML30.8b.M8 K.238 Case Whittall

MUSIC 1061

[Concerto, violin, K. 219, A major.]

92 p. 16.5 x 22.5 cm.

Full score. “Concerto di Violino / di Wolfgang Amadeo Mozart / Salisburgo li 20 di dicembre / 1775” [Concerto for violin by Wolfgang Amadeus Mozart, Salzburg, the 20th of December, 1775]. Watermarks 35 and 38. Provenance: Johann Anton André; Jean Baptiste André; F. A. Grassnick; Joseph Joachim; Wittgenstein Family.

Albrecht 1272

ML30.8b.M8 K.219 Case Whittall

MUSIC 1059

[Fugue, K. 626b/27, C minor.]

1 p. 11.5 x 27.5 cm.

“Anfang einer Fuge” [Beginning of a Fugue]. Twenty-seven measures. Inscribed by Georg Nissen “von Mozart und seine Handschrift” [By Mozart and in his hand]. See KonradMS,

p. 208, where he dates the manuscript in the late 1780s.

Watermark 58. Provenance: Carl Herz von Hertenreid; Carl Geibel; C. G. Boerner; Hans Moldenhauer.

Moldenhauer, Box 99

[Minuets, orchestra, K. 130a/164, D Major.]

2 p. 23 x 30 cm.

Full score. First two in set of six. “6 Menuetti di Wolfgang Amadeo Mozart / à Salisburgo nel mese di giugno / 1772” [6 Minuets by Wolfgang Amadeus Mozart, at Salzburg in the month of June, 1772]. Minuet No. 1 in D major is on the recto; Minuet No. 2 in D major is on the verso. The autograph of Minuets 3 and 4 is in the Bibliothek der Gesellschaft der Musikfreunde in Vienna; the autograph of 5 and 6 is in a private collection in Switzerland.

Watermark 28. Provenance: S. Morgenroth; Hans Moldenhauer. Moldenhauer, Box 99

[Minuets, K. 448a/461, F major and D major.]

2 p. 22.5 x 30.5 cm.

Full Score. On recto, the fifth minuet, in F major, in a set of five composed in Vienna in 1784. On verso, the first eight measures of an unfinished sixth minuet in D major. With a letter of authentication. Authenticated by Julius André on recto. Carl August André offered the manuscript as a lottery prize for the relief of the “oppressed Schleswig-Holstein” in 1864. Facsimile in *NMA Skizzen: Skizzenblatt* 1783e, 2. The autograph of the first four minuets, which was also owned by Carl August André, is now in the Staatsbibliothek in Berlin; a sketch of the sixth minuet is in the Österreichische Nationalbibliothek, Vienna. See KonradMS, pp. 161, 249, and 311. Watermark 66. Provenance: Johann Anton André; Julius André; Carl August André. Purchased in 1929 by the Friends of Music of the Library of Congress.

Albrecht 1287

ML96.M97 Case

MUSIC 1257

[Phantasie für eine Orgelwalze, mechanical organ, K. 608, F minor.]

6 p. 22 x 29 cm.

Copyist’s manuscript; Mozart’s autograph is lost. Allegro and Andante in a two-staff version, most likely transcribed for a single keyboard player or perhaps as a study score. Bifolium with an additional sheet. With accompanying documents from Robert Haas, and a letter to Paul Netti from Albert Einstein (19 Oct. 1951) regarding the manuscript. Originally thought to be in the hand of Maximilian Stadler or Franz Xaver Süssmayr; the copyist, however, who also made corrections in the score, has not been identified. See Neal Zaslaw, “Wolfgang Amadé Mozart’s Allegro and Andante (‘Fantasy’) in F Minor for Mechanical Organ, K. 608,” in *The Rosaleen Moldenhauer Memorial: “Music History from Primary Sources,” A Guide to the Moldenhauer Archives* (Washington, D.C.: The Library of Congress, forthcoming). Provenance: Johannes Wolf; H. Hinterberger; Otto Hass; Paul Netti; Hans Moldenhauer. Moldenhauer, Box 99

[Recitative and Aria for Soprano, K. 73a/143.]

“Ergo interest” and “Quaere superna”

7 p. 23 x 29.5 cm.

Full score. Written on the manuscript in an unidentified hand: “Nr. 2 Aria für ein Soprano” [No. 2 Aria for male soprano]. The manuscript, accompanied by a letter of authentication from Max

Cohen and Son (1871), is unsigned and undated. Köchel<sup>1</sup> gave the date as 1772, which was revised in Köchel<sup>3</sup> to 1770; it has been suggested that this is the second of two Latin motets for castrati which Mozart was composing at that time, first mentioned in Leopold Mozart's letter from Milan dated 3 Feb. 1770 (Bauer/Deutsch, I, 159; Anderson, 78); Plath, however, noting the NMA dating of c. 1772–74, places K. 73a/143 at the end of 1773 (see Plath, p. 138). Tyson's identification of the watermark [his No. 30] as Italian from 1772 substantiates this later date.

The manuscript was acquired at the auction of the estate of Samuel P. Warren in October of 1916. Provenance: Otto Jahn; H. Lempertz; G. Schirmer; Samuel P. Warren.

Albrecht 1279  
ML96.M97 Case  
MUSIC 1256

[Rondò for Soprano, K. 577, F Major.]

"Al desio, di chi t'adora"

1 p. 22.5 x 29 cm.

Sketch of vocal line and connecting wind passages for the Larghetto of a replacement aria for Susanna's "Deh vieni non tardar," in *Le nozze di Figaro*. Composed in the middle of 1789 for Adriana Ferrarese del Bene, who performed in the Viennese revival.

Thirty-five measures, with corrections and substitution markings. Note on top in Georg Nissen's hand: "Mozarts Handschrift"

[Mozart's handwriting]. Note on the bottom right: "Der Schreiben oben 'Mozarts Handschrift' ist nach Sage / von Heinrich Henkel Statsrath Niessen / der zweite Gemahl von / Constanze Mozart / Adolf André [The writer of "Mozart's handwriting" is, according to a statement by Heinrich Henkel, State Counsellor Niessen, Constanze Mozart's second husband. {signed} Adolf André]. See Janet K. Page and Dexter Edge, "A Newly Uncovered Autograph Sketch for Mozart's 'Al desio di chi t'adora,' K. 577," *Musical Times* 132 (December 1991): 601–5; also KonradMS, 189. Facsimile in NMA Skizzen: Skizzenblatt 1789alpha. Part of the autograph is in The British Library. Watermark: unidentified. Provenance: Adolf André (?); Gabriel Wells; John Davis Batchelder.

Batchelder  
ML31 .B4

[Quintet, 2 violins, 2 violas and cello, K. 515, C major.]

47 p. 23.5 x 32 cm.

Full score. "No. 29 Quintetto." In Georg Nissen's hand: "von Mozart und sein Handschrift" [by Mozart and in his hand]. Although the folios are now unbound, the manuscript appears to have once been stitched together at the top and bottom of the fold.

Watermarks 55, 66, and 82. Provenance: Johann Anton André; Julius André; Jenny Lind; J. B. Streicher; Jerome Stoneborough.

Albrecht 1293  
ML30.8b.M8 K.515 Whittall  
MUSIC 1062

[Serenade, "Gran Partitta," winds and horn, K. 370a/361, B-flat major.]

"Serenade von W. A. Mozart, Partitur"

91 p. 22 x 32 cm.

Full score. Written at the top in red crayon (Rötel) in an unidentified hand: "gran Partitta / del Sig. Wolfgang / Mozart, 1780" [Gran Partita by Signor Wolfgang Mozart, 1780]. The date, however, has been tampered with; see Daniel N. Leeson, "A Revisit: Mozart's Serenade for Thirteen Instruments K. 361

(370a), The 'Gran Partitta,'" *Mozart Jahrbuch* 1997 (1997): 181–223. Facsimile by The Library of Congress, Washington, D.C., 1976, with introduction by Alfred Einstein (translated by Jon Newsom). See also Daniel Leeson and David Whittall's "Concerning Mozart's Serenade in B-flat for Thirteen Instruments," *Mozart Jahrbuch* 1976–77 (1978): 97–130. Watermarks 56 and 57. Provenance: Johann Anton André; Ludwig I of Hesse-Darmstadt; the widow of Hofkapellmeister Appold of Hesse; Konzertmeister Schmitt; Philipp Schmitt; Princess Marie Schönburg-Erbach von Battenberg; Jerome Stoneborough.

Albrecht 1297  
ML30.8b.M8 K.370a Case Whittall  
MUSIC 0429; MUSIC 1060

[Sonata, Violin and Piano, K. 373a/379, G Major.]

"//Sonata//"

10 p. 23.5 x 32 cm.

Full score. The date 1781 is written at the top right of the score.

"No. 9" written at the top in an unidentified hand. Some measures crossed out in the score; in other places, corrections have been written atop original notation. Probably the sonata which Mozart mentioned in his letter of 8 April 1781 (Bauer/Deutsch, III, 587; Anderson, 379); Watermarks 56 and 57.

Provenance: Johann Anton André; Mr. Augener; André Erben; Oscar Bondy.

Albrecht 1301  
ML30.8b.M8. K.373a/379 Case Whittall  
MUSIC 0612, Item 5

—Denise P. Gallo

Loyola University, New Orleans

(Author's note: I wish to express my thanks to Prof. Neal Zaslaw for his encouragement and advice, and to Messrs. Charles Sens and William Parsons of Music Division of the Library of Congress for their invaluable assistance in locating and retrieving manuscripts.)

## MSA helps to locate a Mozart Autograph

On 21 May 1998, Sotheby's in London sold a leaf (m. 1–22) and a quarter leaf (m. 118–24 and m. 125–32) of the autograph of the Concert Rondo in A, K. 386. The leaf sold for £80,000 and the 1/4 leaf for £20,000. The buyer was unknown.

Faye Ferguson of the Mozarteum asked me to inquire in the United States, because information she had indicated that the purchaser of the manuscripts was an American. I asked Isabelle Emerson, President of the MSA, if she would object to my making an inquiry via electronic mail to those MSA members whose addresses I had. Professor Emerson agreed, and I sent out fifty-eight messages. Within two days, Dick Mackey and Bob Levin, both of Boston, advised me of an advertisement in the *New York Times* of 8 November 1998 stating that the Kenneth W. Rendell Gallery of New York was selling a Mozart autograph. The advertisement in the *Times* was for the quarter leaf of K. 386 (at \$125,000). With the help of the MSA I was therefore able to report a partial success back to Ferguson. The location of the full leaf is still not known to me.

I think that the exercise proved to be very informative and certainly successful. My thanks to all who helped.

—Dan Leeson, Los Altos, California

## Recording Review

*Ersteinspielungen* [First Recordings].

1. W. A. Mozart: Solo motet "Exsultate, jubilate," K. 158a/165 (Second version for the Holy Trinity Church in Salzburg, 1779).
2. Leopold Mozart: Cantata "Surgite, mortui" (for the Abbey St. Peter in Salzburg, 1755).
3. J. Michael Haydn: Herrenchiemsee Festival Cantata (for the enthronement of the prince bishop of Chiemsee, Sigmund Christoph Count of Zeil and Trauchburg, 1797). *Musica Bavarica* MB 75 119.

This intriguing CD contains as its first selection what appears to be Mozart's familiar motet "Exsultate jubilate," K. 158a/165. On closer examination, however, one discovers certain deviations in the score which will be treated in detail

below and that can justify the album's claim of offering first recordings. But first a brief history of the original composition.

Veranzio Rauzzini (1746–1810) was an Italian soprano castrato favored by the Mozarts: Leopold praised him for "singing like an angel" (letter of 28 November 1772 to his wife in Salzburg), and Rauzzini sang the role of Cecilio in *Lucio Silla* at its premiere in Milan on 26 December 1772. During this third Italian journey (24 October 1772–13 March 1773) the nearly seventeen-year-old Mozart also composed the solo motet "Exsultate, jubilate," which, like the role of Cecilio, was also designed especially for Rauzzini. Mozart himself reported to his sister (in deliberately jumbled words) that he had composed a motet for the "primo uomo" [Rauzzini] (postscript under Leopold's letter of 16 January 1773), and a day later, on 17 January, the first performance took place in Milan's Theatiner Church. The autograph of the motet, originally in the

Prussian State Library, was missing during World War II and is presently located in the Biblioteka Jagiellonska in Krakow.

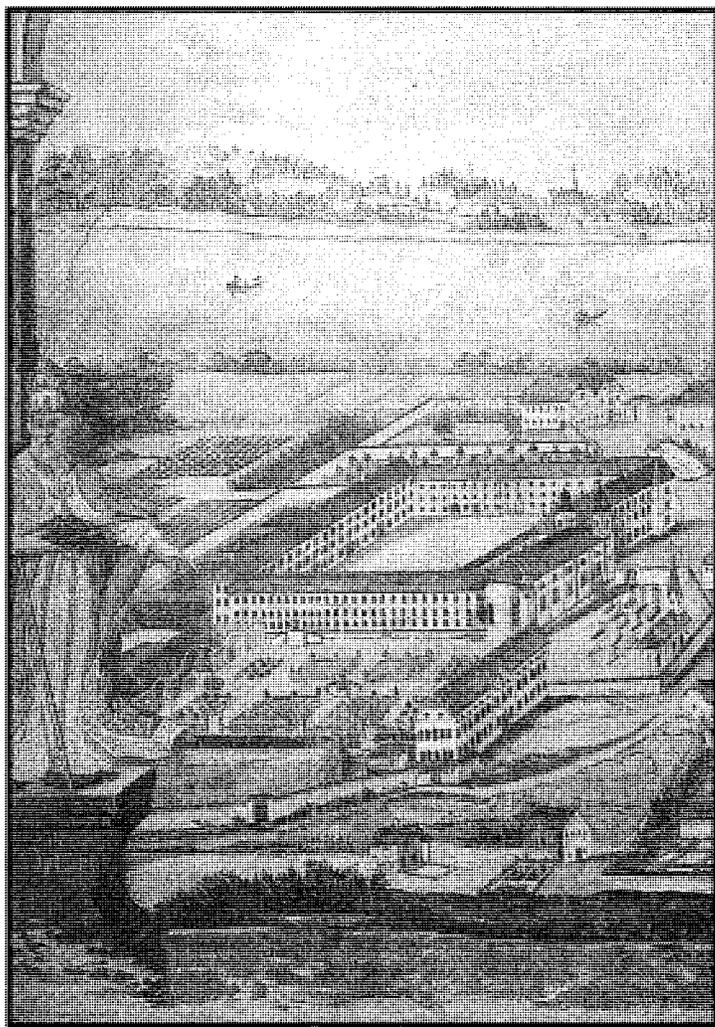
Among a collection of old music manuscripts at St. Jacob, the city church of the Bavarian town of Wasserburg am Inn, a second, hitherto unknown, version of the motet came to light. The manuscript is in the hand of the Salzburg court musician and Mozart copyist Joseph Richard Estlinger (ca. 1720–1791) with entries by Leopold Mozart. The latter was well acquainted with Estlinger, whose name appears frequently in Leopold's correspondence and who was

the Mozarts' preferred copyist (see Cliff Eisen, "Sources for Mozart's Life and Works," in *The Mozart Compendium*, ed. H. C. Robbins Landon [New York: Schirmer, 1990], 177). An old entry by a previous owner indicates that this manuscript once belonged to the Holy Trinity Church at Salzburg, where Leopold used to conduct ecclesiastical music on holidays. It is assumed, therefore, that this alternative motet version was first performed in that church at the feast of the Holy Trinity in 1779. The soloist most likely was the castrato Francesco Ceccarelli (ca. 1752–1841), a friend of the Mozart family, for whom Mozart later composed the concert aria "Or che il cielo," K. 374.

The version of the motet on our CD differs from the original mainly in the replacement of the oboes with flutes, by changes in the text of the first aria, and by new words for the recitative. This performance keeps, however, the customary high C [c'] that closes the "Alleluja" (bar 153), an ending authorized by neither the autograph nor the *Neue Mozart-Ausgabe* (NMA), both of which conclude with an unobtrusive  $g^1-c^2-f^1$ ,



a fact that remains widely unnoticed. Christian Rudolf Riedel, in his 1990 edition of the motet, speculates that Rauzzini's vocal range apparently did not extend to the high C and that this might "explain the strange downward leap of a seventh in the melodic line at the close of the 'Alleluja.'" Indeed, hardly any soprano resists the temptation of concluding on high C—including Hildegard Heichele, the soprano on the CD under review—even though the Salzburg version also does not call for it (see Carus-Bärenreiter edition BA 4897a). Only Emma Kirkby, accompanied by The Academy of Ancient Music under Christopher Hogwood (*L'Oiseau-Lyre* CD [411 832–2]), sings our Salzburg version with the authentic low ending of the "Alleluja," and she deserves credit for it. Surprisingly, Stanley Sadie, who wrote the liner notes for that recording, does not address the unfamiliar ending. And, incidentally, Alfred Einstein points to the striking affinity between the last melodic phrase in the "Alleluja" and the melodic



The Herrenchiemsee Convent (1779)

close of Haydn's "Emperor" Hymn (Eulenburg edition 1980).

The second item on our Bavarian CD is a work by Leopold Mozart which is almost completely unavailable in recording (it had been previously issued by the same company on LP, *Entdeckungen in Oberbayern*, MB 307). Leopold was a respected musician and composer who became overshadowed by a famous son. The trifles that one hears from time to time—his "Musical Sleigh Ride," the "Peasant Wedding," the Cassation in G known as the "Toy Symphony"—do not represent his ability well. His church music is a different matter, although it unfortunately still remains mostly in manuscript. The younger Mozart, at any rate, esteemed his father's work and was influenced by it. For example, he once asked his father to "make a search in the attic under the roof and send us some of your own church music; you have no reason whatever to be ashamed of it" (letter of 12 April 1783). Very few of these works, which also show Leopold's skill in writing for the voice, have been recorded; ones that have include his beautiful *Missa solennis* in C (available on CD, Koch Schwann SCH 313028) and his equally outstanding *Lauretanische Litanei* in E-flat (formerly on Schwann LP AMS 3539). The selection on our CD—"Surgite, mortui" (Arise, you mortals)—reveals Leopold's ecclesiastical output in miniature. Only seven minutes long, this cantata is a pleasant work missing in Max Seiffert's list (*Denkmäler der Tonkunst in Bayern*, [Leipzig, 1908]). It is recorded here for the first time, and the recording is based on a copyist's manuscript with

entries in Leopold's hand.

Leopold most likely composed this brief church cantata in 1755, one year before Wolfgang's birth. It is scored for solo tenor, two boy soloists, a bass, four-part chorus, two horns, two trumpets, strings, and organ. The recitative begins with the soloist announcing the impelling initial words alongside a fanfare of trumpets. Heinrich Weber (tenor) sings the main aria capably, if with some strain, and the corni da caccia in the background and echo effects that one hears in this cantata are typical trademarks of Leopold Mozart. The Tölz Boys Choir renders the final chorus with vibrant enthusiasm. Regrettably, however, no text accompanies the liner notes.

The third and major selection on the CD is Johann Michael Haydn's *Herrenchiemsee Festival Cantata*, an elaborate, imposing work of five movements with introductory recitatives: two choruses and three arias, two for soprano and one for bass. The sixty-year-old Haydn composed the work on commission from the Herrenchiemsee convent for the enthronement of Sigmund Christoph, Count of Zeil and Trauchburg, as Prince Bishop of Chiemsee on 4 October 1797. The Hungarian National Library, Budapest, holds the original and unpublished manuscript score of 122 pages, and the recording here is based on a microfilm provided by the library. The highlight of the performance is the sensational voice of the boy soprano Matthias Ritter. The tremendous range required—especially in difficult high passages, which he negotiates in excellent intonation—mark the young man a suitable interpreter of this

kind of hymnal music. As was the practice in eighteenth-century performances, "Singknaben" (literally singing boys) were used both in choruses and as soloists. Of Ritter's two arias, the second one, a vocal rondo, extols the new bishop with these words: "wisdom and religion always stood by your side, like a sister, to accompany you already in your early years." With a contrast in voices, the single bass aria bestows similar praises on the bishop and, in a lively melody, wishes him a life as pleasurable as a spring day. The rest of the German text is overflowing with encomiums to the new bishop's merits. As a whole, the production is a fine accomplishment (although the bass, Ulrich Wand, sounds to me more like a baritone, with weakness in the low register), and one is grateful to become acquainted with one of Michael Haydn's little-known secular cantatas. Joining the two soloists and the Tölz Boys Choir is the *Capella Istropolitana*, under the direction of Gerhard Schmidt-Gaden. A final word about boys choirs in general: They may be well trained, and these youngsters of the city of Tölz in Bavaria certainly are. But their voices often emit a high-pitched piercing tone quality that comes dangerously close to shouting.

MUSICA BAVARICA can now be accessed on the internet at: <http://pages.vossnet.de/rmuenster/index.html>. A browser that supports frames is required for catalog and order information.

Mailing address: Musica Bavarica, Stephansplatz 3, 80337 Munich, Germany.

## International Society for Eighteenth-Century Studies Congress on the Enlightenment

**The Tenth International Congress on the Enlightenment** will take place at University College, Dublin, 25–31 July 1999. The following sessions should be of particular interest to members of the Mozart Society of America:

**Diderot and Music.** Mary Hunter, chair, in conjunction with Wye J. Allanbrook. Tuesday, 27 July, 8:45–10:30 A.M.

**Myth, Ritual, and Music in Liturgies of the Late Eighteenth-Century Public Sphere.** Conrad L. Donakowski, chair. Tuesday, 27 July, 4:00–5:45 P.M.

**Opera Inside and Outside the Theatre.** Downing A. Thomas, chair. Double session: Friday, 30 July, 1:45–5:45 P.M.

**Publishing Music—Reading Music.** Dörte Schmidt, chair. Monday, 26 July, 8:45–10:30 A.M.

**Representation in Eighteenth-Century Music.** Edmund Goehring, chair. Tuesday, 27 July, 1:45–3:30 P.M.

**Unveiling Mozart.** Isabelle Emerson, chair. Tuesday, 27 July, 8:45–10:30 A.M.

## Book Review

Dorothea Link. *The National Court Theatre in Mozart's Vienna: Sources and Documents, 1783–1792*. Oxford: Clarendon Press, 1998. 560 pp., 5 illustrations. \$125.

After his arrival in Vienna, Mozart plunged himself into the world of the theater by attending as many performances as he could afford at the Burgtheater, Theater in der Leopoldstadt, and elsewhere. Vienna was an ideal setting for Mozart to fill his appetite for theater, as he volunteered in a letter to his sister, Nannerl, of 4 July 1781: “My single entertainment is still the theater. I wish that you could see a tragedy acted here! I do not know of any theater where all kinds of plays are *really well* performed; but here every part—even the smallest, worst role—is good, and double cast.”

The Burgtheater was at that time the primary venue in Vienna for both plays and musical entertainment. This is a well-known fact in Mozart scholarship, and we have numerous studies of Mozart's works for the Burgtheater, such as Daniel Heartz's recent, magisterial *Mozart's Operas* (Berkeley: University of California Press, 1990). When it comes to the theaters in which these works were performed, however, matters are different: we lack detailed and reliable information in English about the Viennese theaters of Mozart's time, especially private ones like the Freihaus Theater, where *Die Zauberflöte* had its premiere in 1791. To gain a fuller understanding of the theatrical conditions in which Mozart composed his operas, a number of questions must be answered. What were the public tastes of repertory, and which productions did Joseph II and his theater managers decide upon? What operas or plays were true financial successes? Which ones continued to be performed despite the empty seats in the auditoriums, and why? What were the performances at the court theaters which competed with Mozart's operas elsewhere in Vienna? For example, we can observe that Giovanni Paisiello's *I Zingari in Fiera* was on the boards at the Burgtheater on the night of the premiere of *Die Zauberflöte* at the suburban Freihaus Theater on 30 September 1791. We also can read from Count Karl Zinzendorf's diary for 6 November that he attended a performance of *Die Zauberflöte* at the Freihaus, perhaps because, as the

court theater chronology tells us, there was no performance that evening at the Burgtheater due to the indisposition of a singer. And finally, what is the detailed documentation of the court theaters: chronologies of the productions, the daily performance dates of both plays and music theater, the management of the theaters and its finances?

The previous lacuna of detailed chronologies and supporting documents—with one exception—posed enormous difficulties. That exception is the first volume of Franz Hadamowsky's *Die Wiener Hoftheater (Staatstheater). Ein Verzeichnis der aufgeführten und eingereichten Stücke mit bestandsnachweisen und Aufführungsdaten. Teil I: 1774–1810* (Vienna: Hollinek, 1966). This work also contains a chronology, but it is not easy to use, nor is the work as a whole generally available in American libraries. Researchers with no access to the primary (and much secondary) material scattered in the numerous Viennese archives (and the Keglevich archives in Budapest) could make only haphazard guesses about the extensive repertoires of the theaters and the reactions of the public to the productions of opera and plays. Although Otto Erich Deutsch's *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1965) provides much information (including dates of performances and some financial information), it is only a fraction of the available data. Bruce Alan Brown's *Gluck and the French Theatre in Vienna* (Oxford: Clarendon Press, 1991) is an authoritative study that tells us of the management of the Burgtheater in the years before Mozart's arrival, but no similar English-language monograph both examines the repertory as well as outlines in detail the chronology of performances—both operatic and spoken—in any of the court theaters *during* Mozart's residency in the city.

Now, for the first time, an excellent English publication gives the chronology of *all* performances—music and spoken theater—at all of the court theaters during Mozart's career in Vienna. Dorothea Link's *The National Court Theatre in Mozart's Vienna* investigates the Burgtheater and the Kärntnertortheater, as well as the summer residence of Emperor Joseph II in Laxenburg. Non-theatrical events such as *Akademien* also are included in the listing.

The first part of the book is the chronological listing—or “performance

calendar,” as Link names it—of all performances in the court theaters during the years 1783 until the death of Leopold II in 1792. The calendar is clearly structured and easy to follow. Following the date is the day of the week, the theater (Burgtheater or Kärntnertortheater), and the title of the performance. Link has used and listed rich sources of documentation, chief among them the daily performance posters (preserved in the Austrian Theater Museum) supplemented by additional resources of public journals (such as the *Wiener Zeitung*, *Journal des Luxus und der Moden*, and *Der Spion von Wien*), assorted theater almanacs, and private diaries, especially those of Karl Graf von Zinzendorf.

Thus, we can read that on Sunday, 30 April 1786, there was the second performance at the Burgtheater of a five-act play by Friedrich August Clemens Werthes, *Bayard oder der Ritter ohne Furcht und ohne Tadel*. At the Kärntnertortheater, Ignaz Umlauf's Singspiel *Das Irrlicht oder Endlich fand er sie* was on the boards. Monday, 1 May was the premiere of Mozart's *Le nozze di Figaro* at the Burgtheater. The day after saw performances of a version of Goldoni's comedy *I mercanti* as *Die Holländer, oder Was vermag ein vernünftiges Frauenzimmer nicht* at the Burgtheater. At the same time, another Singspiel was performed at the Kärntnertortheater, a version of Christoph Willibald von Gluck's *Les Pèlerins de la Mecque (La Rencontre imprévue)* as *Die unvermuthete Zusammenkunft, oder Die Pilgrimme von Mecca*. All of the listings are carefully noted with sources to confirm the dates or supporting evidence for the changes to the calendar. Carefully noted are the closures and their reasons (religious holidays, deaths in royal family), changes of repertory, and special notices such as benefit performances or regulations governing public behavior. Each of the listed operas, Singspiels, buffas, and plays is cross-referenced with bibliographical information—composer, librettist, and playwright—in the useful index at the close of the book. Some of the information is available in Hadamowsky, but only with effort and much cross-referencing. Link's performance calendar will save the researcher precious time.

A real bonus are the transcriptions from the diaries of Count Karl Zinzendorf relating to his attendance at the court theaters for the period 1783–1792. Earlier

music historians cited many of the entries relating directly to Mozart, especially Deutsch in his *Documents* volume. Link, however, has performed a true service by expanding the transcriptions to all of Zinzendorf's visits not only to the opera, but also to the spoken theater, private and public concerts, and comments on the political and social scenes as well. These diaries served also to confirm numerous questions of performances that may have otherwise been noted as cancelled or substituted with another opera or play. In the performance calendar, each of the relevant entries of Zinzendorf is noted for easy cross-referencing. The transcriptions alone takes up almost 200 pages.

As Link observes, Zinzendorf was an "ideal chronicler." His writings are terse and to the point. There are no great surprises here, but a wealth of observations about people, particularly singers that appealed to him. On 22 April 1783, Zinzendorf noted:

To the theatre in the box of Madames de Fekete and de Los Rios. *La Scuola de' gelosi*. Mademoiselle Storace, the *Inglesina* [little English Girl], pretty and voluptuous figure, beautiful cleavage, good as a gypsy; she and Bussani sang the duet, *Quel visino è da ritratto*, but Bussani less well than Calvesi in Trieste. The buffo Venucci very good. Bussani the *primo armoroso* less good. The audience very satisfied.

(Link observes that Zinzendorf, early on, consistently misspelled the name of the baritone Francesco Benucci—who was to be Mozart's first Figaro—as Venucci.) Two more entries, this time from 1789 may be singled out:

29 August: In the evening to the opera. *Le nozze di figaro*. Madame d'Altharin . . . came and planted herself in our box to see Madame de la Lippe, which displeased me infinitely. In order to avoid her, I went to the box of the Grand Chamberlain.

15 September: In the evening to the opera. *Una Cosa rara*. Benucci debuted in it and was received with prodigious applause. He sang two pretty arias [that didn't belong to the opera]. One in praise of women, the other with horns [Zinzendorf's comment is about the instrumental playing]. Madame Bussani

performed nicely. Stifling heat in the theater.

The third part of the book contains extensive and valuable transcriptions from the account books of the Viennese court theaters which are—with one exception of a volume in the Austrian Theater Museum—housed in the Haus-, Hof-, und Staatsarchiv. These records are extremely important, for they give the reader a greater understanding of the finances in governing the operations of theaters with its expenses and income. We can see who leased the boxes (chiefly nobility, diplomats, high government officials) and where (for its hierarchical status) and—equally important—the seats in the parterre. This last category includes information not only on the *Sperrplätze* (seats that were locked and available only to the lessees) in the *Noble Parterre*, but also on a number of cheaper seats guaranteed for each performance, which were not locked. These seats were in the same area mainly for members of various garrisons, such as Hungarian Noble Guards, the Noble Guards of Galicia, and the Noble German Guards.

The transcriptions detail the payments for singers, chorus, actors, conductors (*Kapellmeister*), orchestra members, servants, and supernumeraries. For the theater year 1783–1784 we read that Salieri received 782 florins, Da Ponte 600, the baritone Benucci 2,072 (nine months!), and Nancy Storace 3,247 florins. (In 1786, Storace received over 4000 florins.) Actors for the spoken theater ensemble received far less: Stephanie the Younger (Mozart's librettist for *Die Entführung aus dem Serail*) received only 1,600 for the year, and he was among the highest-paid actors.

The last part outlines Link's observations on the practices of the court theaters. More detailed information is given here, such as the management structures with citations from archives of Da Ponte's participation, fixed days for performances, and the political significance of performances ordered by the Imperial Court. The attempts of both Emperors Joseph II and Leopold II to reform the opera in the genres of *seria*, *buffa*, and *singspiel* are touched upon. There are several illuminating tables outlining revenues from the box-office for the diverse genres as well as from the Burgtheater and Kärntnertheater.

The book is sturdily bound and is accompanied by five illustrations, facsimiles

of the account books with three plans of the Burgtheater. One correction must be noted. All citations listed as *Theatersammlung der Österreichischen Nationalbibliothek* (Theater Collection of the Austrian National Library with its sigla *Th* after the shelf number) must be changed to *Österreichisches Theater Museum* (Austrian Theater Museum). In 1991, the *Theatersammlung's* entire holdings—books, manuscripts, music, designs, costumes, prints, and ephemera (including pieces of the old Burgtheater, which was torn down in 1888)—were transferred to a new entity, the Theater Museum. It is now located in the Palais Lobkowitz vis-à-vis the Music Collection of the National Library at the Albertinaplatz. It is also worth noting that the first performance of Beethoven's *Eroica* Symphony took place on 7 April 1805 in the same Palais.

All previous works relating to the Burgtheater and its chronology for the period under discussion now have been superseded with Link's new book. Hadamowsky's *Die Wiener Hoftheater*, however, is still valuable (and still in print), for it complements Link's own book with its rich trove of bibliographical information and listing of performance materials preserved in the Austrian Theater Museum as well as the National Library. Nonetheless, for Mozart and the Burgtheater, Link's book takes precedence.

The only fly in the soup is the price of the book, a staggering \$125, which places it out of reach for most people. In this time of limited budgets, many libraries probably will think twice before ordering this book, which would be a great shame. Nonetheless, Link's research is an extremely important contribution not only to music scholarship, but also for cultural studies and the histories of opera and theater. Link's judicious reproduction of documents and the detailed chronology will give scholars a much clearer understanding of the unique workings of eighteenth-century theater. The bureaucracy, finances, and unpredictability of opera and theatrical production will become easier to place in the context of some of Mozart's greatest achievements: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. No serious Mozart scholar should be without this excellent resource.

—Evan Baker  
Los Angeles

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## “Mozart Discoveries”: New Evidence, New Questions

If Bruno Nettl's famous ethnomusicologist from Mars—whose recent thoughts on the musical culture of the academy demonstrate that he is interested in such things—were looking to do a study on the present state of Mozart research, he would have found the Saturday morning session (31 October 1998) of the Sixty-Fourth Annual Meeting of the American Musicological Society in Boston, entitled “Mozart Discoveries,” a perfect window through which to observe the field. Four papers, all centered on discoveries of or about source materials, offered a rare opportunity to think about the way we value and interpret primary sources. And as the questions and discussions following the papers demonstrated, the implications of discoveries—such as David J. Buch's of Mozart's contributions to *Der Stein der Weisen*—are not at all obvious.

Chaired by Christoph Wolff (Harvard University), who expressed his hope at the outset that papers would be met with “skepticism and lively discussion,” the session was devoted to the recent work of four scholars: “The Non-Canonic Status of Mozart's Canons,” by Neal Zaslaw (Cornell University); “Source Evidence on the Genesis of *Die Entführung aus dem Serail*,” by Daniel R. Melamed (Yale University); “*Der Stein der Weisen*, Mozart, and Emanuel Schikaneder's Fairy-Tale Singspiels,” by David J. Buch (University of Northern Iowa); and “The Copy Shop of the Theater auf der Wieden and the Mozart Attributions in the Hamburg Score of *Der Stein der Weisen*,” by Dexter Edge (Louisiana State University). Despite its running against five other sessions, “Mozart Discoveries” was very well attended and discussion indeed lively. Because many in the audience had been to see the fine Boston Baroque performance of *Der Stein der Weisen* the previous evening, a disproportionate share of the question-and-answer period went to addressing the many questions this singular discovery has raised.

Zaslaw's paper opened with the special source problems of the canons: like other music in the “minor” genres (dance music, sketches, substitution arias, and *Hausmusik*), “Mozart's canons are incompletely and misleadingly represented in the *Köchel Catalog* and *Neue Mozart-Ausgabe*.” (Annette Richards read Zaslaw's paper in his absence.) The canons have been studied not only “less often,” but also “less well,” and suffer in addition from a variety of source-related problems. They survive in sketches and drafts rather than fair copies, and several

are of uncertain authorship or have been misattributed to Mozart. The urgency of these and other questions is readily comprehended when one remembers that Zaslaw has been hard at work for several years on the Herculean task of revising the *Köchel Catalog*. At the end of his paper, Zaslaw turned to the aesthetic questions the canons raise. As slight and occasional works (many of them boasting scatological texts!), they have embarrassed biographers and historians, who choose variously to defend their status as artworks, to apologize for them, or to ignore them entirely. Zaslaw's revisionism is one that reconciles the biographical with the critical impulse: “They are not masterpieces for posterity but artifacts from the musical daily life of a distant time and place.”

Compared to the complicated, contradictory sources for the canons, Melamed's more conventional “source”—the autograph of a famous opera—would appear to be unproblematic. But, of course, it isn't. The autograph score of *Die Entführung aus dem Serail* has not been much studied because most of it was inaccessible until very recently (Acts I and III disappeared from Berlin after the war and turned up in Cracow in the 1980s). Melamed's paper offered the first description we have had of what the complete autograph looks like and explored the question of what we can learn from it. For example, on the basis of paper evidence and foliation, both Blonde's aria “*Welche Wonne, welche Lust*” (No. 12) and Osmin's aria “*O! wie will ich triumphiren*” (No. 19) appear to be late additions to the score. The striking syncopated beginning of the Janissary Chorus (in which the upbeat is tied across the barline) was apparently a revision of an earlier version in which the march began with a simple upbeat/downbeat. On several points, however, the evidence of the autograph is inconclusive. We can learn nothing about two pressing questions—whether Mozart recomposed Osmin's Lied (No. 2) and whether he wrote the music for Belmonte's aria (No. 1) before or after composing the same melody into the overture—because the overture, and first two numbers appear to be fair copies, “hiding the exact history of composition.” In the brief discussion that followed, Melamed suggested that Mozart's “Turkish tattoo” duet has a prehistory and asked the audience if anyone knew the paper type of the private collection version of Constanze's “*Martern aller arten*.” (Anyone with information on this point is asked to contact Melamed.)

Both Buch's and Edge's papers concerned the newest Mozart discovery, the Wiednertheater score of *Der Stein der Weisen*, in which three duets are attributed to Mozart: one with a Köchel number, "Nun, liebes Weibchen, ziehst mit mir" (K. 592a/625), and two previously unknown numbers from the Act II finale. *Der Stein der Weisen*, the first of three productions based on tales from Wieland's *Dschinnistan* written expressly for the Wiednertheater by Schikaneder, was set to music by Franz Xaver Gerl (the first Sarastro), Johann Baptist Henneberg, Mozart, Benedikt Schack (the first Tamino), and Schikaneder (the first Papageno). In his paper, Buch considered *Der Stein der Weisen* (1790) and *Der wohltätige Derwisch* (1791) as the important, immediate literary and musical precursors of the third Wieland collaboration, *Die Zauberflöte*. The influence of these earlier works on Mozart's opera, written for the same cast and the same theater, now appears to be self-evident. Buch pointed to generic similarities as well as to specific lines, musical phrases, aspects of character, and even scenes in *Die Zauberflöte* that appear to be "recycled" from the earlier Wieland productions.

Edge set out to show why, "since there has been some resistance," he (and others) think the so-called Hamburg score of *Der Stein der Weisen* is Viennese. Given his extensive experience with Mozart's Viennese copyists, Edge has been able to demonstrate that the score now in the University Library in Hamburg was produced in the copy shop of the Theater auf der Wieden in the 1790s (two of the hands also copied *Don Giovanni* and *Così fan tutte*), probably under the direction of a Herr Weiss. The attributions—the Introdutione (No. 1) to Henneberg, the Chorus (No. 4) to Schack, and so on—are more problematic. Even if they are by one of the copyists, which is what we hope, we cannot be certain they are accurate. As Edge cautioned, they may be the copyist's best memory. And there are several numbers or sections of the Act II finale that bear no attribution.

To no one's surprise, the papers on *Der Stein der Weisen* were met with a host of questions from the floor. To what extent were the Wieland singspiels indebted to French comic opera? Did the Theater in der Leopoldstadt have the same or different kinds of productions? Was the duet "Nun, liebes Weibchen" composed by Mozart, or merely orchestrated by him? Since the

Hamburg score was copied several years after the first performance (though perhaps as early as 1792 or 1793), is it safe to speculate that there was a source closer to the premiere? And if there was, is it likely that the attributions themselves were copied from this source? It is interesting that the questions about the sources were the most difficult to answer. Alfred Einstein had suggested years ago that "Nun, liebes Weibchen" was either written collaboratively or was merely orchestrated by Mozart; and, indeed, as Wolff reminded us, there are two hands in the autograph (the Mozart autograph, that is, which is not to be confused with the copy of the duet in the Hamburg score), only one of which is Mozart's. The second hand, according to Buch and Edge, is that of a minor player, but not any of the usual suspects. In response to the question of authenticity, Edge suggested that, even if the melody of the duet is by someone else, "it is mainly by Mozart." The authenticity of the attributions in the Hamburg score poses a more difficult question. Apparently we can be certain that the attributions are authentic to the copy, but must realize that they may not be authentic to the facts or to the first performance.

The central question—and it was asked quite plainly, in a variety of ways—was: How much of this collaboration *might* be by Mozart? With Friday evening's performance fresh in everyone's ears, many present suggested passages that *might* be, at least in part, by Mozart. (One such passage that seemed to invite speculation was the chorus in the subterranean vault, with its trombones.) Remembering contemporary accounts of how Mozart, when visiting his friend Benedikt Schack, would occasionally compose in his friend's incomplete scores, Edge suggested that if we wished to look for further evidence of Mozart's hand, we ought to look carefully at Schack's contributions. Buch, who has already faced this question in the national press, repeated that we may never know for certain the extent of Mozart's involvement. Not that his cautionary words will halt the tide of speculation.

The dichotomy of Mozart/not Mozart was on the minds of others as well as musicologists, and was featured prominently in the national press. In his review of the Boston Baroque performance, James R. Oestreich of *The New York Times* registered surprise at the viability of this forgotten theater piece: "Listeners who had filled Jordan Hall at the New England Conserva-

tory . . . to savor newly discovered Mozart not only endured but also applauded at every opportunity a long evening of music by obscure figures like Johann Baptist Henneberg, Benedikt Schack, Franz Xaver Gerl, and Emanuel Schikaneder." Richard Dyer of *The Boston Globe* celebrated the discovery, but was careful to distinguish between Mozart and his collaborators: "while Mozart is full of musical surprises, this opera is not; predictability is not a musical virtue." *Opera News* made little effort to be "historically" correct: "The opera . . . is a pleasant enough excursion, but without the glamour of Mozart's association, it certainly would not be performed." And it is certainly true that it is Mozart's involvement, slight though it was, that has made this obscure, late eighteenth-century singspiel a blip in the national news.

But to focus on what is and is not by Mozart in *Der Stein der Weisen* may be to miss the point altogether. The importance of this discovery to our knowledge of the Wiednertheater and the events that led to the inception and composition of *Die Zauberflöte* is beyond dispute. Its significance, however, cannot be determined by questions of whether Mozart composed, collaborated on, or merely contributed to certain numbers, or of whether the attributions, which are authentic only to a copy, accurately reflect the historical events. We may never know which notes—or how many notes—are by Mozart. The more important "evidence" is surely the larger fact of Mozart's participation in such a collaboration. Like the canons, the insertion arias for pasticcios, and other works composed for friends and informal gatherings (works that did not make it into Mozart's *Verzeichnüss*), his contributions to *Der Stein der Weisen* need to be understood as something other than "great art." This is not to say how this singspiel should be understood as a whole, but rather that Mozart's contributions to it may not be understood independent of their context. What Nettl's ethnomusicologist from Mars might suggest is that our difficulties with sources arise not from the sources themselves, but from the expectations we bring to them. And if he ever does undertake a study of the present state of Mozart research, he might read the evidence of the Hamburg score of *Der Stein der Weisen* to learn about us.

—Jessica Waldoff  
The College of the Holy Cross

**MINUTES**  
**The Mozart Society of America**  
**30 October 1998**  
**Stanbro Room, Park Plaza Hotel**  
**Boston, Massachusetts**  
**(Meeting in conjunction with the Annual Meeting of The**  
**American Musicological Society)**

The meeting was called to order as soon as a quorum was present, at 12:05 P.M. The minutes for the 1997 annual meeting were presented and approved. President pro tempore Isabelle Emerson reported on the present state of the Society: membership stands at 174 members including several patrons, the bank balance is healthy, and the Society's application for non-profit tax status has been filed with the Internal Revenue Service. Emerson noted that very few libraries subscribe to the *Newsletter* and urged members to request such subscriptions. Emerson then presented to the membership the financial report for fiscal year 1997-98, and proposed budgets for fiscal year 1998-99 (published in the *Society Newsletter*, Vol. II, No. 1, page 6) and 1999-2000. All were approved by the membership.

Committee reports were presented as follows:

Membership, Roye Wates, chair. Wates reported on status of the Membership Committee and called for volunteers to work with her and for suggestions about expanding the membership.

Program, Jane Stevens, chair. Stevens and Wates have been responsible for the study sessions at the 1997 and 1998 meetings. Stevens called for volunteers to join the committee.

Nominations, Tom Bauman, chair. Bauman was unable to attend the meeting; committee member Jessica Waldoff reported in his place. The committee has run into a conflict between the requirement of the Society Bylaws that a double slate of officers be drawn from past board members and the fact that the pool of board members is not large enough to provide such a slate. Therefore the committee recommended that Article IV.C be suspended for the election of officers held in 1998. (Copies of the article in question were given each member.) This recommendation from the committee, which had been already approved by the Board of Directors, was presented as a motion to the membership and was unanimously approved.

Edmund Goehring, editor of the *Society Newsletter*, reported briefly on the status of the *Newsletter*.

There being no further business, Emerson called for a motion to adjourn, which was moved, seconded, and approved, and at 12:25 P.M. the meeting was turned over to Jane Stevens and the Study Session.

—Edmund Goehring  
*Acting Secretary*

**Mozart Society of America**  
**Business Meeting and Study**  
**Session**  
**30 October 1998**

**List of attendees**

Allanbrook, Wendy  
 Churgin, Bathia  
 Clark, Caryl  
 Comini, Alessandra  
 Corneilson, Paul  
 Emerson, Isabelle  
 Goehring, Ed  
 Hastings, Baird  
 Horsley, Paul  
 Kearns, Andrew  
 Keefe, Simon  
 Libin, Kathryn Shanks  
 Lockwood, Lewis  
 McLamore, Alyson  
 Melamed, Daniel R.  
 Mikulska, Margaret  
 Morrow, Mary Sue  
 Platoff, John  
 Portowitz, Adena  
 Rice, John  
 Solomon, Maynard  
 Spaethling, Robert  
 Stevens, Jane  
 Waldoff, Jessica  
 Wates, Roye  
 Zeiss, Laurel E.

Non-members attending:  
 Bordwig, Henrica M.  
 Buch, David  
 Chen, Jen-yen  
 MacIntyre, Bruce  
 Purcielo, Mona

**Financial Report**  
**1 July 1997 – 30 June 1998**

Expenses		Business Manager	500.00
<b>Newsletter</b>		<b>TOTAL EXPENSES:</b>	<b>\$2,348.74</b>
Printing of 500 copies	\$ 746.70		
Typesetting	400.00		
Mailing of 300 copies	275.00		
<b>Total Cost, Vol. I, No.2:</b>	<b>\$1,421.70</b>		
Typesetting, Vol. II, No. 1	300.00		
<b>Total Cost, Newsletter</b>	<b>\$1,721.70</b>		
Office Expenses	110.04		
Bank Fee	17.00		
		University of Nevada. Las Vegas, College of Fine Arts Donation (Business Manager)	500.00
		Membership Dues	\$5,929.00
		Interest	91.22
		<b>TOTAL INCOME:</b>	<b>\$6,520.22</b>

## Report on Study Session

The six abstracts submitted to the Program Committee (see below) were distributed at the Study Session, and of these, three were presented as papers. Unfortunately, time allowed for only minimal discussion of the talks and abstracts, a problem we hope to address with the revised format of the next study session.

**David J. Buch (University of Iowa):**

**“On Mozart’s Partial Autograph of the Duet ‘Nun liebes Weibchen’ (K. 592a/625) from *Der Stein der Weisen*”**

Mozart’s partial autograph of “Nun, liebes Weibchen,” K. 592a/625 (F-Pn, Ms. 247), written for Emanuel Schikaneder’s heroic-comic opera *Der Stein der Weisen oder die Zauberinsel* (Theater auf der Wieden, 11 September 1790), has not yet received the attention it deserves in the secondary literature. Scholars have been reluctant to accept Mozart’s authorship; some have suggested that Mozart merely orchestrated the duet, a suggestion that has been repeated as if it were a fact in several prominent studies. The quality of the music in the duet has also been questioned by those who believe the work to be not entirely by Mozart. This negative aesthetic judgment appears to be typical for pieces with uncertain attribution in the Mozart canon and does not necessarily reflect a fair assessment of worth for a number of reasons. The modern editions and recordings of this duet are based not on the autograph but on a flawed copy in Berlin. In addition, there is no published information available at all on the libretto of the opera. With the recent discovery of the libretto and a contemporary Viennese manuscript score of the opera in Hamburg that attributes this duet and portions of the Act II finale to Mozart, an examination of the autograph seems imperative, as does a reassessment of the music. This paper will closely examine the manuscript evidence (watermarks, paper, ink, handwriting, etc.) addressing the identity of the second hand and the general nature and the quality of the music as it relates to the context provided by the libretto. This examination, along with the analysis of the original musical material, Mozart’s changes to that material, and a review of Mozart’s later addition of wind and string parts,

sheds surprising new light on the duet and its origins.

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**Ulrich Leisinger (Bach-Archiv Leipzig):**  
**“Structural Revisions in Mozart’s *Le Nozze di Figaro*”**

A close collaboration between Mozart and Da Ponte has been taken for granted ever since the publication of the librettist’s memoirs (New York, 1823–27). Though changes in the structure of the text during the process of composition have often been postulated, no manuscript materials seemed extant to prove any of these assumptions. Now, with the autograph score and major parts of the original performing materials of Mozart’s *Le nozze di Figaro* being accessible again, far-reaching structural revisions can be observed in act 4 (this was briefly mentioned by Alan Tyson in *The Musical Times*, 1981). Figaro’s aria “Aprite un po’ quegli occhi” was apparently conceived at a late stage. At that point, Mozart had already written an extended *accompagnato* recitative, “Giunse al fin il momento,” and he had drafted Susanna’s “Deh vieni non tardar” as a *rondò* in E-flat major. Contrasting meter and key between Figaro’s and Susanna’s arias, Mozart recomposed “Deh vieni non tardar” in F major and considerably shortened the scene to compensate for the insertion of Figaro’s new aria. An analysis of key relationships within and between movements makes it clear that Mozart had planned ahead a move from C major to E-flat major as a dramatic suspension prior to the re-arrival in D major, the main key of the opera. Structural revisions maintaining harmonic relationships can also be identified in the two versions of Cherubino’s “Non so più cosa son, cosa faccio.” Tonal planning on small- and large-scale levels must therefore be regarded as an essential prerequisite for Mozart to make his mature operas coherent and musically conclusive.

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**Kathryn L. Shanks Libin (Vassar College):**  
**“‘Romance’ Style and the Narrative Voice in Mozart’s Keyboard Concertos: K. 451, 466, 467, 537, and 595”**

A feature of vital interest in the slow movement of Mozart’s Concerto in D minor, K. 466, is its evocative title: “Romance.” This alludes to a poetic and vocal style well known to Mozart, and suggests a narrative of some kind. Though it seems unlikely that any programme figured in Mozart’s conception of this movement or the others like it, one does find a special style of piano writing here that creates a vivid impression of the piano as a solo voice, unfolding a story to its rapt listeners. In particular, this arises in a lengthy passage in which the accompaniment is reduced to the bare minimum while the right hand of the soloist gives out the unadorned tune over a nearly non-existent left-hand part. Mozart’s use during this period of the Walter fortepiano, with its trenchant, triple-strung treble register, enabled him to write such exposed passages by adding strength of tone to the piano’s dynamic inflections, and thus to invent a new expressive idiom for his concertos. Such “narrative” passages lie at the heart of Mozart’s romance style for piano, since they strip away extraneous elements to focus on the traits described by Rousseau in his 1768 definition of the term: simplicity, sweetness, and a “true, clear voice that pronounces well and sings simply.” While Mozart gave the title Romance to only two of the concerto movements in question here (and one of these, K. 537, did not retain the title in Mozart’s final autograph), the romance, or narrative, style also appears in strikingly similar passages in K. 451, 467, and 595. In the slow movements of all these concertos, the piano narratives emerge as independent episodes at the same point in the piece, sharing the same texture, the same type of opening rhetorical gesture, and similar expressive content. In these movements Mozart exploits the piano’s potential for articulate utterance and thus contrives a new persona for the concerto soloist: that of a singer/story-teller whose narrative voice relies on simple eloquence to convey emotion.

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## Report on Study Session

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**Caryl Clark (University of Toronto at Scarborough): “In the Wake of the Grand Journey: *Bastien und Bastienne*”** Although *Bastien und Bastienne* (1768) may never have been performed during the composer’s lifetime, Mozart’s first singspiel is significant for what it tells us about the composer’s future as an operatic dramatist, and especially for what it communicates about the aesthetic climate in which it was created. The libretto represents a multi-layered reworking of a plot first set by Jean-Jacques Rousseau in his *intermède Le devin du village* (1752) and parodied by Madame Favart and Harney de Guerville in the *opéra comique Les amours de Bastien et Bastienne*, which was performed in Paris in 1753 and Vienna in 1755 and subsequently translated into German as *Bastienne* by Friedrich Wilhelm Weiskern and Johann Müller in 1764. Further revisions to the Weiskern/Müller libretto set by Mozart were made by the Salzburg trumpeter Johann Andreas Schachtner. Even though the Mozart family may never have attended one of the many revivals of *Le devin du village* during their extended European tour of 1763–66, they certainly would have encountered French Enlightenment thought and Rousseauvian aesthetics. And before their departure from Paris on 10 April 1764, the Mozarts could have seen the parody of Rousseau’s opera, *Les amours de Bastien et Bastienne*, revived at the Théâtre Italien on 28 March 1764. In this paper I suggest that, by setting a version of Rousseau’s famous opera, Mozart was entering into—or better still Leopold was positioning his son in—a larger intellectual and philosophical arena. Writing on this theme would immediately catapult the young Mozart onto the international scene as a composer, reconfiguring his image from that of a virtuoso performer to a creative genius who could match wits with Rousseau and also Charles Burney, whose own reworking of Rousseau’s opera, *The Cunning Man*, was begun in 1760 and performed in London in 1766. Might not the young Mozart do for German comic opera what others were attempting in their own vernacular spheres? An examination of selected arias for the shepherdess (Rousseau’s Colette)

reveals that Mozart and Burney (in their characters Bastienne and Phoebe, respectively) were more adept at writing Italianate arias than Rousseau, who claimed to write French music but was influenced by the new Italian buffo style. Moreover, it is ironic that the twelve-year-old Mozart outwitted everyone with his representation of the pseudo-philosopher.

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### **Adena Portowitz (Bar-Ilan University): “Aspects of Expression in Mozart’s Symphony No. 40 in G Minor, K. 550”**

Mozart’s symphony No. 40 in G minor, K. 550, numbers among the pillars of the Classic symphonic repertory. More than any of Mozart’s other symphonies, it has inspired numerous analyses and criticisms that recount its unique expressive intensity and complex compositional design. From the beginning, critics responded to the symphony’s difficulty, suggesting that “one must hear . . . Mozart’s deep, artful, and emotion-filled Symphony in G minor . . . several times to be able to completely understand and enjoy it” (*Allgemeine musikalische Zeitung* [1804–05], quoted in Zaslav, *Mozart’s Symphonies*, p. 530). Throughout the nineteenth and twentieth centuries, analyses of the symphony’s expressive intent provoked controversy. While most critics acknowledged the music’s pain and anguish, others promoted qualities of delicacy and grace. This paper presents a review and discussion of the main topoi found in the symphony. It also attempts to explain what may have been Mozart’s intention in eliciting such contrary reactions. Extensive recent research reveals that by drawing on conventional rhetorical figures, and familiar topoi and styles, eighteenth-century composers could relay to their audiences specific expressive ideas. Such musical discourse occurs in both vocal and instrumental settings. The treatment of topics in Symphony No. 40, however, is distinct in that it combines affects of contrasting connotations. Thus, throughout the symphony, Mozart colors dances and marches with more personal overtones, alluding simultaneously to both public and private associations. Additional compositional processes support these compound affects, as irregular phrase

structures, strong contrasts of dynamics, range, and scoring, delayed tonics, chromaticism, overlapping articulations, processes of thematic fragmentation, and hemiola, further enrich the expressive intricacy. Neal Zaslaw has suggested that this symphony was originally composed for London, then a center of Enlightenment thought. One wonders whether this kind of overemphasis on musical elements for which Mozart was particularly criticized—complexity, dissonance, and chromaticism—might relate to social aspects of the period.

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### **John A. Rice (University of Houston): “Problems of Genre and Gender in Mozart’s Scena ‘Misero! o sogno, o son desto?’ K. 431”**

Valentin Adamberger, the first Belmonte in *Die Entführung aus dem Serail*, inspired Mozart to write some of his greatest music for the tenor voice, including the aria “Aura che intorno spiri” and the orchestrally accompanied recitative that precedes it, “Misero! o sogno, o son desto?” Several questions have revolved for a long time around this splendid scena, the author of whose text has up until now remained unknown. In the opening recitative a male protagonist, imprisoned and alone, calls out to a group of women: “Aprite, indegne, / questa porta infernale, / spietate, aprite” (Open, disgraceful women, this infernal door; pitiless women, open). That women should be holding a man captive (by force rather than by love or magic) is, within the context of eighteenth-century operatic conventions, extremely odd. Who is this imprisoned man? And who are these pitiless women who ignore his plea? When and where did Adamberger perform the scena? If, as is generally supposed, he did so at Tonkünstler-Sozietät concerts in December 1783, why did Mozart refer as a “rondeaux” to an aria that in many respects does not follow the conventions of the two-tempo rondò? During the decade on which I have worked on *Antonio Salieri and Viennese Opera* (to be published at the end of the year by University of Chicago Press) I have learned much about Mozart as well as Salieri. Finding part of the text of “Misero! o sogno” in Salieri’s comic opera *Il mondo alla rovescia* (Vienna, 1795) led

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## Calendar

### CONFERENCES

Arranged chronologically; deadlines for paper/seminar proposals are given if known or not already passed. Note that abstracts of papers are frequently posted on the web sites of societies.

**Western Society for Eighteenth-Century Studies**, 19–21 February 1999, California State University, San Bernardino. Address: Ted Ruml, Dept. of English, California State University-San Bernardino, San Bernardino, CA 92407–2397; tel: (909) 880–5885; fax: (909) 880–7086; e-mail: [truml@wiley.csusb.edu](mailto:truml@wiley.csusb.edu); webpage: <http://flan.csusb.edu/wsecs/wsecs.htm>.

**South Central Society for Eighteenth-Century Studies**, 25–27 February 1999, Shreveport, LA. Address: Conference Director, Robert Leitz III, Noel Memorial Library, LSU-Shreveport, Shreveport, LA; tel: (318) 798–4161; e-mail: [rleitz@pilot.lsu.edu](mailto:rleitz@pilot.lsu.edu); or Kevin Cope, Dept. of English, LSU, Baton Rouge, LA 70803; tel: (504) 388–2864; e-mail: [72310.3204@compuserve.com](mailto:72310.3204@compuserve.com); webpage: <http://zoyd.ae.utexas.edu/curlcraig/ss/SCSECS/SCSECS.html>.

**Southeastern American Society for Eighteenth-Century Studies**, 4–6 March 1999, Knoxville, TN. Conference theme is "Reunions, Celebrations, and Anniversaries." Address: Peter Höyng, Dept. of Germanic Languages, University of Tennessee, Knoxville, TN 37996; e-mail: [hoeyng@utk.edu](mailto:hoeyng@utk.edu); or Dr. Elaine Breslaw, Dept. of History, University of Tennessee, Knoxville, TN 37996; e-mail: [ebreslaw@utcc.utk.edu](mailto:ebreslaw@utcc.utk.edu).

**American Society for Eighteenth-Century Studies, Annual Meeting**, 24–28 March 1999, University of Wisconsin, Milwaukee. Mozart Society of America: Address: Isabelle Emerson, Department of Music, University of Nevada, Las Vegas, Nevada 89154–5025; e-mail: [emerson@cfpa.nevada.edu](mailto:emerson@cfpa.nevada.edu); fax: (702) 895–4239; or Edmund Goehring, Program of Liberal Studies, University of Notre Dame, IN 46556; e-mail: [goehring.1@nd.edu](mailto:goehring.1@nd.edu).

**Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum**, Salzburg, 18–19 June 1999, Salzburg. Address: Zentralinstitut für Mozart-Forschung of the Internationale Stiftung Mozarteum, Schwarzstrasse 27, A-5020 Salzburg, Austria, ATT: Dr. Faye Ferguson, or e-mail: [office@nma.at](mailto:office@nma.at).

**Tenth International Congress on the Enlightenment**, 25–31 July 1999. Address: Andrew Carpenter, Dept. of English, University College, Dublin 4, Ireland; e-mail: [andrew.carpenter@ucd.ie](mailto:andrew.carpenter@ucd.ie); fax: +353–1–706–1174.

**Midwestern American Society for Eighteenth-Century Studies**, 7–9 October 1999, University of Missouri-Columbia and Stephens College, Columbia, Missouri. Contributions invited on theme "At the Century's End: New Directions in Eighteenth-Century Studies." Address: Tom Dillingham, Dept. of Language & Literature, Stephens College, 1200 E. Broadway, Columbia, MO 65205; tel: (573) 442–2211, ext. 4699; e-mail: [tomdill@wc.stephens.edu](mailto:tomdill@wc.stephens.edu); or Catherine Park, Dept. of English, University of Missouri-Columbia, 107 Tate Hall, Columbia, MO 65211; tel: (573) 882–0665; e-mail: [engcp@showme.missouri.edu](mailto:engcp@showme.missouri.edu).

**East-Central American Society for Eighteenth-Century Studies**, 21–23 October 1999, Washington and Jefferson College, Washington, PA.

**Northeast American Society for Eighteenth-Century Studies**, 9–12 December 1999, University of New Hampshire, Durham, NH. Call for papers on theme "Projects and Projectors: Inventions of the 'Enlightenment'" will be issued in January 1999. Address: Professor Edward Larkin, Program Chair, Dept. of Languages, Literatures and Cultures, University of New Hampshire, Murkland Hall 18, Durham, NH 03824; tel: (603) 862–3549; fax: (603) 862–4962; e-mail (preferred): [etl@christa.unh.edu](mailto:etl@christa.unh.edu).

### 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. 25 April, 2:30 P.M.: David Oei and Yuri Kim, pianists, Mozart's works for piano four-hand, Donnell Library Center, 20 W. 53d St., New York City. 19 May, 8 P.M.: Claring Chamber Players, Mozart's String Quartets, CAMI Hall, 165 W. 57th St., New York City. Admission free for all events.

**Mozart Society of California.** Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625–3637. Clifton Hart, President. 4 February 1999: Sari Gruber, soprano, Sunset Center Theater, San Carlos between 8th and 9th, Carmel. 25 March: The Vienna Piano Trio, Sunset Center Theater. 28 April: The Ying Quartet with Eli Eban, clarinet, Sunset Center Theater. All concerts begin at 8 P.M. Admission \$15.00 for non-members.

**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. 25 April: Haydn, Symphony 39; Mozart Symphony 25, other works. All concerts begin at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free and open to the public.

**Mozart Society.** Toronto, Ontario. 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada Tel: (416) 482–4173. Peter Sandor, Chairman. 17 March: Chinook Duo (piano, four hands), Sunderland Hall, First Unitarian Congregation, 175 St. Clair Ave. 14 April: performances by best students of University of Toronto Opera Division, Sunderland Hall.

### CONCERTS AND LECTURES

**Jupiter Symphony.** New York City. 155 W. 68th St., New York, NY 10023 Tel: (212) 799–1259. Jens Nygaard, Conductor. Four series of seven concerts each, 14 and 15 September 1998 through 17 and 18 May 1999. Emphasis on music of Mozart and his contemporaries, frequent performances of music from other periods. Mondays at 2 and 7 P.M., Tuesdays at 8 P.M. All concerts at Good Shepherd Church, 152 W. 66th St., New York.

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## Calendar

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**Mozart Festival.** San Diego. P.O. Box 124705, San Diego, CA 92112-4705 Tel: (619) 239-0100. David Atherton, Artistic Director. 3-20 June 1999. Twenty-concert series features orchestral music, chamber music, recitals, pre-concert lectures, and a youth concert. Call for information about other series offered by Mainly Mozart.

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

**Mainly Mozart Festival.** Arizona State University.

**Midsummer Mozart Festival.** San Francisco Tel: (415) 954-0850 Fax: (415) 954-0852 George Cleve, Music Director and Conductor.

**Mostly Mozart 1999.** New York City Lincoln Center. July and August 1999.

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

**San Luis Obispo Mozart Festival.** San Luis Obispo, CA P.O. Box 311, San Luis Obispo, CA 93406; tel: (805) 781-3008 Clifton Swanson, Music Director and Conductor. July and August 1999.

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

**Woodstock Mozart Festival.** Woodstock, IL.

## Report on Study Session

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me to identify the author of Mozart's text as Caterino Mazzolà, who reworked Metastasio's *La clemenza di Tito* for Mozart in 1791. Mozart and Salieri took the text from *L'isola capricciosa*, a comic opera libretto performed with music by Giacomo Rust in Venice in 1780. That identification has suggested answers to some of the other questions that surround Mozart's scena and raised new issues for discussion.

9711 Rathbone, Houston, Texas  
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### Discounts for MSA Members

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

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

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## The Mozart Society of America

We are proud to present this 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