2009 MSA Study Session
The annual business meeting and study session of the Mozart Society of America will take place at 12:15 P.M. on Friday, 13 November 2009, during this year’s meeting of the American Musicological Society in Philadelphia. The brief business meeting will be immediately followed by the study session in which two papers on the topic “Mozart and Haydn” will be presented. The topic was chosen in honor of the Haydn bicentennial. For more information on the study session please contact Jessica Waldoff at jwaldoff@holycross.edu.

Special Reception
City Tavern
Friday, 13 November 2009
5:30 – 7:30 P.M.
Please join us at this special reception sponsored by the Society for Eighteenth-Century Music, the Mozart Society of America, the Haydn Society of America, the Bach Society, the Handel Society, and the Beethoven Society.

Da Ponte in Philadelphia
On Saturday, 14 November, at 2:00 P.M., Dorothea Link and John Rice will lead a walking tour, "Lorenzo da Ponte's Philadelphia." Meeting place for the tour will be announced at the business meeting on Friday.

A Rediscovered Autograph of Wolfgang Amadè Mozart
The “Nantes Sketch”

On 18 September 2008 the world learned of the discovery of a long unknown music autograph of Wolfgang Amadè Mozart. The sensational announcement spread like wildfire on the internet and in the press. “German researchers in Nantes are thought to have discovered a leaf with two previously unknown Mozart scores,” reported Der Tagesspiegel, citing a story in the French newspaper La Presse Océane. In a press conference, a speaker, practically breathless from excitement, used a color copy of the manuscript to illustrate the supposed insights to be gained from its contents.

Given that this sort of publicity-oriented hip-shooting is about as accurate as that achieved with a shot gun—many pellets are fired, but few hit the target—the yield of serious information, once the smoke had cleared, was rather meager. Even publications that had treated the news with less excitement and waited a few days to make the announcement, as did the Frankfurter Allgemeine Zeitung, ended up printing errors that a calmer approach could have avoided.

Without going further into the story of the discovery and its setting (which follows the media’s own rules!), a few facts about the subject itself should be set forth with respect to the traditions that have been handed down and to the musical records based on them.

To begin with basic facts: the discovery in the Bibliothèque municipale of the western France city of Nantes (Département Loire-Atlantique) involved a leaf in oblong format, folded in the middle, trimmed on all sides, and a bit spotted, i.e., foxed; at one time it had been fastened in a protective cover, as evidenced by a clear trace of glue on the left edge of the front side. As is usual with paper stocks from Mozart’s Vienna period, it was ruled originally with twelve systems, the upper three, however, having been detached. The detached upper staves had been written on, or at least that holds for the lowest one, for on what is now the upper edge of the leaf one can see fragmentary note beams and stems. Part of a water mark was also probably located on the removed quarter of the leaf—the absence of this mark is a serious loss of an important aid for a more precise dating of the manuscript. Of the remaining nine systems on the recto side, the first through the fourth as well as the sixth and seventh are filled with entries by Mozart; the remaining systems are empty. Both of the two independent sketches continue from line to line, that is, we have here continuous one-voice notations, and not, as was asserted in press reports, one or two scores. The verso of the leaf was left blank by Mozart. Traces of others’ hands are apparent to the observer; most prominent among these is that of the Vienna musician and autograph collector Aloys Fuchs (1799–1833) at the bottom of the recto side, with a certification in a form

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The “Nantes Sketch”  
continued from page 1

often to be found on manuscripts he had authenticated: “Die Aechtheit der vorliegenden Handschrift W. A. Mozarts bestätigt hiermit / Wien am 18. August 1839. Aloys Fuchs mpr” (The genuineness of this as the hand of W. A. Mozart is hereby attested / Vienna, 18 August 1839. Aloys Fuchs mpr). Blue property stamps of the library appear on both sides of the leaf (the kind of markings, which today are not customary but were routine in the nineteenth century); on the verso is the print of a round stamp in red: “FONDS LABOUCHERE / Nantes B.M.”

With respect to the provenance of the autograph, we may say briefly that it travelled from the estate of the composer, perhaps via Mozart’s widow or his sons, to Aloys Fuchs. From him it moved, directly, or more likely via other owners, finally to the French painter Pierre-Antoine Labouchère (1807–1873). Labouchère came from a prosperous Huguenot family that had settled in Nantes; he was educated to be his father’s successor in the banking and merchant trades, but decided quite early to dedicate his life to painting, with a pronounced preference for the presentation of scenes from Reformation history. Labouchère, who is a noteworthy figure in the history of French Protestantism, left his books and autograph collection (among these our sketch leaf) to the library of his home town. Its holdings were recorded in a national catalog, which registered manuscripts preserved in public libraries of France at the end of the nineteenth century. In the volume for the region Nantes, Quimper, and Brest, which appeared in 1893, supervised by the prominent historian and archivist Auguste Molinier (1851–1904), the Mozart autograph is registered; thus it was bibliographically documented 115 years ago. Yet manuscripts as well as books are subject to the vagaries of fate: during this period of more than a century, neither the editors of the Köchel Verzeichnis nor the collaborators on the Old or the New Mozart Editions, nor the many international Mozart scholars, nor the specialists in the realm of Mozart philology came across this catalogue entry. Until this past year even the Bibliothèque in Nantes was unaware of what a treasure they were guarding on their bookshelves. Only in 2007 was it accidentally discovered; it was then carefully transcribed and prepared for a critical edition with commentary under the auspices of the New Mozart Edition. Not surprisingly, these facts of appearance and provenance played no role in the press reporting.

My concluding remarks address the musical content of the autograph. Both passages are one-voice continuity sketches of vocal works. Characteristic of this type, seen mainly with Mozart in the context of aria compositions, is that voice part and instrumental section—whether introductory or connecting—are carried out in a one-voice format from the beginning of the composition to a formal break. The second sketch adheres to this type, although (fairly unusual in such writings) Mozart gives it a heading—“Credo.” He notates the violin clef as well as the key signature (D major) but omits the sign for 4/4 meter; the passage begins with a seven-bar introduction in an instrumental lead voice, which would seem to be for (first) violin.

Over bar 7 the composer again writes “Credo”—although clearly more hastily—and indicates the onset of a high singing voice, probably intended to be choral. This part, untexted in the sketch, continues for six bars, then apparently breaks off at the end of the system. As far as can be seen at present, it looks as though the continuation in the following lines has no direct connection, but rather is a new start in a somewhat later place; this conclusion, however, remains to be proved. In any case, it is certain that this sketch is the beginning of a Credo movement for a Mass in D, of a work plan that seems not to have been further developed with the ideas notated here.

Musical example 1

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From the President

Kathryn Libin’s letters in previous issues of the Newsletter contain many gracious expressions of thanks to the Society’s officers, board members, committee members, and members at large. It is thus fitting that in my first letter as president I should thank Kathryn for her unceasing work for the Society during her eventful and fruitful term—a term that will forever be associated in our memories with the delightful conference in Prague last June. Sponsored jointly by the MSA and the Society for Eighteenth-Century Music, this conference was organized almost single-handedly by Kathryn. I hope I won’t embarrass her if I express my suspicion that it was a labor of love: love for the city of Prague, for Mozart and his music, and for our Society. I know I speak for other members of the MSA when I say that the conference in Prague has strengthened my faith in the usefulness of our Society and has given me new reasons to be optimistic about its future. It is with those feelings of gratitude and optimism that I look forward to seeing you at our business meeting and study session during the meeting of the American Musicological Society in Philadelphia next November.

—John A. Rice

Call for Papers

“Teaching Mozart”

Mozart Society of America Session during the Annual Meeting of the American Society for Eighteenth-Century Studies

Albuquerque, New Mexico, 18–21 March 2010

The Mozart Society of America invites proposals for its roundtable session at the 2010 meeting of the American Society for Eighteenth-Century Studies, to be held in Albuquerque, New Mexico, 18–21 March. The session, entitled “Teaching Mozart,” will focus on discussion of effective and innovative classroom approaches to Mozart’s life and works within the broad context of the Enlightenment. Interdisciplinary perspectives are especially welcome, and we encourage the participation of teachers from diverse types of institutions and various educational levels. Abstracts of 250 words should be submitted by 15 September 2009 to Kathryn Libin, kalibin@vassar.edu.

Mozart Society of America
Object and Goals

Object

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

Goals

1. Provide a forum for communication among scholars (mostly but not exclusively American); encourage new ideas about research concerning Mozart and the late eighteenth century.

2. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.

3. Support educational projects dealing with Mozart and the eighteenth-century context.

4. Announce events—symposia, festivals, concerts—local, regional, and national.

5. Report on work and activities in other parts of the world.

6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.

7. Serve as a central clearing house for information about Mozart materials in the Americas.
Less clear are the relationships in the first sketch, which is 32 bars in four-four meter.

Musical example 2

This sketch is in D minor and is written throughout in soprano clef. Whether there is any connection between this and the following Credo is as uncertain as is its assignment to any other movement of the mass. It has so far not been possible to provide text underlay (missing in the original) that might affirm the thesis that it had to do with a Kyrie, although further consideration may lead to this conclusion. We must also consider the possibility that a further record of the D minor sketch may exist, which could also be related to the possibly planned mass. Above all, the idea that the two surviving sketches have to do with projects independent of one another should by no means be ignored. We see often enough on leaves containing Mozart’s sketches examples of notes related to entirely different compositions. It is certain, however, that the musical material here does not appear in any other known work.

Regarding the idea, inspired by the second sketch, of assigning the notes to a mass, the question of dating the leaf then becomes exceptionally interesting indeed. While earlier views held that Mozart’s composition of masses terminated with his breaking off work on the C minor mass in 1783, the conviction now prevails, supported by an entire series of mass movement fragments, that from the late 1780s the composer again occupied himself intensively with liturgical works (perhaps with an eye toward the position as Kapellmeister of the Stephansdom). The re-discovered sketch leaf in Nantes fits well into this context and invites the speculation that both sketches may be material for a projected D minor mass, of which only the introductory Kyrie, K. 341(368a), was completed—this D minor Kyrie was in fact placed by Otto Jahn in the period between November 1780 and March 1781, and has been known since then as the “Munich Kyrie.” Yet a good deal—above all the idea of possible occasions for performance of such compositions and the musical language and conventions of late Viennese style—speaks for a dating after 1787. Since no autograph for K. 341 (the Kyrie movement) is extant, this question must remain open; little support is provided by the sketch leaf, which also cannot be given a fixed date of origin. Its dating must remain vague for lack, as already noted, of a recognizable watermark. No even halfway secure chronology exists for Mozart’s handwriting during the Vienna years, so nothing further can be stated beyond the impression based on long years of dealing with Mozart autographs that the writing here is from the late 1780s. (It should be added that Mozart’s sketch writing with its rushed and graphically changeable characteristics often convincingly corresponds to the chronology established for his usual normal writing.)

In light of these brief and often indefinite statements, the September 2008 media euphoria almost turns into disappointment. The music world has neither gained a new composition by Mozart nor realized from the sketch leaf spectacular new insights. Nevertheless this highly welcome re-discovery provides a valuable piece in the mosaic of our understanding, objectively and carefully arrived at, of Mozart’s compositional process—one often veiled in a fog of trivial mythic images. Calmly and thoughtfully to establish the place of the Nantes fragment in the complex picture of Mozart’s compositional ways remains the task of research.

—Ulrich Konrad
University of Würzburg
(Translated by Isabelle Emerson, with thanks to Joanna Biermann and Bruce Cooper Clarke)
A Problem Solved: The Identity of Georg Friedrich Richter, Virtuoso “Claviermeister” from Holland, Mozart’s Friend and Partner in the Trattnerhof Subscription Concerts of 1784

Before describing the problem involving Mozart’s partner in the Trattnerhof concert series and how I solved it, I would like to explain how I became interested in the topic since this also has a Mozart connection. In March 2007, in the course of a two-year research project entitled “Viennese music instrument makers of the Mozart era,” I discovered a cache of unknown documents in the Vienna City Archive which deals with the petitions of various eighteenth-century music instrument makers requesting government permission to pursue their craft without interference from the antiquated guilds. Among the petitioners was Anton Walter (1752–1826), the maker of Mozart’s concert fortepiano. This instrument, undated and unsigned, which the composer acquired ca. 1782, is on display in Salzburg and has been the subject of much intensive scrutiny.2

The newly discovered documents reveal that the German-born Walter was already living in Vienna by May 1772—much earlier than hitherto suspected—and was working for the organ builder Johann Michael Panzner. By the fall of 1776, after periods of employment with Franz Xaver Christoph, Gottfried Mallek and Johann Friedrich Ferstl, Walter had become engaged in black-market work, building instruments illegally with a young assistant. In his petition (submitted on 7 July 1778), Walter called his keyboard instruments Flieg (Flügel)—a nebulous term meaning merely wing-shaped. Richard Maunder has adamantly argued that at this time in Vienna Flügel should be translated solely as harpsichord.3 However, two testimonials written on Walter’s behalf by professors at the prestigious k. k. Ingenieur Akademie (Imperial Royal Engineering Academy) praised his instruments for their new mechanical aspects of sound production—suggesting that he was already building fortepianos. Walter’s instruments were also recommended in glowing terms by the Claviermeister Friederich Zabizer (otherwise unknown) and by Count Wenzel Johann Joseph von Paar, who along with his father, Prince Wenzel Johann Joseph von Paar, would later subscribe to Mozart’s 1784 concert series. After much opposition by members of the guild of organ makers, Walter was finally granted on 5 March 1779 the title of schutzverwandter Orgel- und Instrumentmacher.

Walter may have been encouraged to submit his petition by the successful outcome one week earlier, on 30 June 1778, of a similar request for government protection by a little-known maker of keyboard instruments, German-born Johann Georg Volkert (1747–1818). The documents involving Volkert (which I discovered in March 2007) reveal that in early 1778 this instrument maker—who had already worked in Vienna for many years with his father-in-law, the Protestant organ builder Theodor Wilhelm Weißmann (ca.1700–1775)—had requested official permission to demonstrate two inventions as proof of his skill: a Flügel having six octaves and a Doppelflügel at which two persons could perform (probably a type of vis-à-vis instrument). These were most exceptional innovations to be taking place at this early date in Vienna (or in all of Europe, for that matter). The normal range of keyboard instruments at that time was five octaves; instruments with six octaves generally began to be constructed around 1805.

Concerning the double Flügel, one such instrument combining a harpsichord and fortepiano for two players facing each other4 was produced in Augsburg by the famous keyboard maker Johann Andreas Stein (1728–1792), whose fortepianos were highly praised by Mozart in October 1777. Stein brought his combination instrument to Vienna in the spring of 1777 and reportedly displayed it to great acclaim at the Imperial Court.5 Thus, it is of great significance that in early 1778 Volkert presented a testimonial, written on his behalf by the German-born nobleman Carl Adolph Freiherr von Braun (1716–1795), about a “Flügel with six full octaves” that he had purchased from Volkert two years earlier. Braun praises this instrument for the strength and delicacy (“Stärcke und Zärtlichkeit”) of its tone (I interpret these words as being the German-language equivalents of “forte” and “piano” before these Italian terms became the standard means of identifying the fortepiano). Braun then writes that he summoned the “Instrument-maker Stein of Augsburg” to inspect this Flügel—this must have taken place during the famous maker’s visit to the Hapsburg capital in early 1777—and Stein reported “that it would be difficult to find something like it in accuracy, durability, and superiority of tone in Vienna; furthermore, that he himself would not be in a position to deliver something of the kind for under 100 ducats.”6 Both Freiherr von Braun and Volkert’s other testifier, the German-born Baron von Ditmar (who likewise praised several of Volkert’s “so-called Flügel” for their good tone quality), would become subscribers to Mozart’s 1784 concert series.

On 11 January 1783 Volkert placed an advertisement in the Wiener Zeitung for six keyboard instruments (called Flügel),7 most of which had devices for expressive mutations. Ingrid Fuchs published in 2000 in the volume of the Mozarteum Mitteilungen devoted to Walter4 several letters from early 1783 written by Johann Samuel Liedemann, a Viennese agent who had been engaged to purchase a fortepiano for the Hungarian nobleman Emerich Horváth-Stansith, then living at his castle in Nehre, in what is now eastern Slovakia. The following passage which mentions both Volkert and Richter led me to question the latter’s identity.

I have in the meantime taken a look at the “fortepiano” that has been finished by [Franz Xaver] Christoph, with flute and cymbal stops and six other mutations. It is beautiful, constructed with care, and has a good flute tone, with a mutation for crescendo and decrescendo. But, it costs 150# [ducats], and the one that is ready belongs to a nobleman who ordered it for himself. – Walter has many fortepianos in stock that are beautiful. – And what Volkert has ready, Your Honour will find specified on the enclosed sheet. The third one is not finished yet, and can be had only in about 6 weeks. I have had the other two instruments examined by

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Mr. Kraus, Kapellmeister for the King of Sweden, and the pianist [Clavierspieler] Richter, and they praise the workmanship and good tone of each one.9

The identity of Joseph Martin Kraus (1756–1792), known as the Swedish Mozart, is no problem. Fuchs identifies the Clavierspieler as Georg Friedrich Richter—the virtuoso musician from Holland who would share the subscription concerts in the Trattnerhof with Mozart in March 1784—but she gives him no dates. Wanting to supply these, I stumbled on the problem that led me to write this article.

It is useful here to summarize what the Mozart literature has to say about Richter. On 3 March 1784 Mozart wrote to his father that he would be giving three concerts in the Trattner Hall, on the last Wednesdays in Lent, and that the “claviermeister” Richter was giving six concerts in the same hall on Saturdays, with Mozart playing in three of them because his participation had been demanded by the noble subscribers.10 In his letter of 20 March 1784, containing the long list of these subscribers, Mozart proudly reported to his father that he already had thirty more names than Richter and another performer, Fischer, combined. On 28 April 1784 Mozart wrote again to his father as follows:

I must write in a hurry! – Herr Richter, the pianist, is going on a tour that will take him back to Holland, his native country. – I have given him a letter of introduction to the Countess Thun at Linz. – He also wishes to visit Salzbourg, so I gave him a 4-line note for you, my dearest father. – I’m letting you know that he will be there shortly after you receive this letter. – He plays as well as execution is concerned, – however – as you will hear – his playing is too coarse – too belabored – without any taste and feeling. – Apart from that he is the best fellow in the world – and not a bit conceited. – When I played for him, his eyes were totally fixed on my fingers – then he burst out: Good God! – how hard I have to work, until I sweat, and – still I get no applause – and you, my friend, your playing is so playful. – Yes, I said, but I too had to work hard so that I don’t now have to work so hard anymore – aplus – he is a man who will always be counted among the good clavier players and – he is a good and honest person – I hope that the Archbishop will want to hear him – because he is a Clavierist – en depit de Moi [in spite of me] – although I’m rather happy about the “depit” part of it.11

In his edition of Mozart documents (1961) Otto Erich Deutsch (1883–1967) comments that the revelation of Richter’s first names, Georg Friedrich, was given in the Trattnerhof Zinsbuch (a documentary record of rents paid to the hall owner, Johann Thomas von Trattner, which is now apparently missing; it was last seen by Hermine Cloeter in 1952).12 Deutsch also identifies Richter as a pianist from Holland, but does not give him any dates. As far as I can tell, Richter was first supplied with dates—ca.1759–1789—by Joseph Eibl in the commentary volume to Mozart’s letters published in 1971, after Deutsch had died.13 As we shall see, these dates belong to an unrelated Austrian Musikus named Johann Georg Richter, not to the Dutch virtuoso pianist Georg Friedrich Richter!

This mix-up probably occurred as follows: The Zettelkatalog (handwritten card catalogue) by Max von Portheim (1857–1937), which records data about Austrian personalities from the late eighteenth century, has the following entry: “Georg Richter, Musik, geb. [blank] um 1759, gest. Wien 16/4 1789. Wr. Ztg. 1789. S. 1034.” Portheim had taken this information from the death column in Vienna’s newspaper, the Wiener Zeitung (1789), which lists on p. 1034: “Verstorbene zu Wien. Den 16. April […] Vor der Stadt […] Georg Richter, Musikus, alt 30 J. […] im allg. Krankenh.” From the age (30 years old) given for this musician, who died in the General Hospital on 16 April 1789, Portheim then calculated the approximate birth year as ca. 1759. These are the dates that are now repeated everywhere in the Mozart literature for Georg Friedrich Richter. For example, the recent edition (2007) by Cliff Eisen of Hermann Abert’s W. A. Mozart has in the index: “Richter, Georg Friedrich (c1759–89),”14 The entry for Richter published in the new Oesterreichisches Musiklexikon (2005) also gives these dates. It reads:

Richter, Georg Friedrich. Born c. 1759 (place?)/Netherlands, died 16 April 1789 Vienna. Pianist, teacher, composer. In 1784 he probably appeared together with W. A. Mozart in the Trattnerhof on the Graben (Vienna 1st district). Afterwards he went via Salzburg (where he visited Leopold and Nannerl Mozart) on a tour to Holland. He was apparently the teacher of Josepha Auernhammer. Works: Sonatas for Piano (Harpsichord) and Violin; Piano Concerto. Bibliography […]15

Among the items cited in this bibliography is the death protocol (Totenbeschauprotokoll) located in the Vienna City Archive (WSL), which gives more information than was published in the Wiener Zeitung:

16 April 1789. Richter Georg, single musician, resident at No. 319 in the Leopoldstadt, died at the General Hospital of ?lymph disease, aged 30.16

Apparently no one investigated the settlement of Richter’s estate. Why not? Surely there would be some interesting information here about this supposed friend of Mozart. In fact, just a glance at these documents made it quite clear to me that the Richter who died in Vienna in 1789 was not Mozart’s pianist friend. For one thing, his first names were Johann Georg, not Georg Friedrich. (Richter is a common family name; it would not be unusual for more than one musician in Vienna at this time to have this name.) The estate probate also reveals that Johann Georg was employed by the Marinelli Theater, a playhouse in the suburb of Leopoldstadt, famous for its farces. Thus, he was probably an orchestral musician. In fact, there is nothing in the estate document to identify him as a piano virtuoso. He left his modest estate of 83 fl. 7 xr. to his next of kin: a brother Viktorin Richter, an unmarried bank official in the Lower Austrian town of Fischamend, and his sister Polexina Richter, a maidservant in Vienna.17 No connection with Holland here!

So who was the real Richter? Further clues to his identity are found in the Regensburger Diarium, a newspaper published weekly between 1760 and 1810 which records the arrivals and
Haberl relies on this important source in his recent article (2006) about Beethoven’s first journey to Vienna. Haberl overturns the long-held view that Beethoven’s stay in Vienna only lasted two weeks in April 1787 (which had given the young composer hardly any time for the planned lessons with Mozart) and shows by means of an entry in this Regensburg newspaper that “on 5 January 1787 Mr. Beethoven, organist from Bonn, arrived at 10 a.m. by post coach via Nuremberg and lodged at the Spiegel.”

Haberl then demonstrates by means of further entries that Beethoven could have stayed in Vienna for as long as ten and one-half weeks (which gave him plenty of time to meet with Mozart). I asked Haberl if Richter’s name appeared in this newspaper. He replied that it did not, but he supplied me with the following two entries from his forthcoming book:

DREYZEHENDER JAHRGANG 1774. Num. XXIX.

This entry shows that on 19 July 1774 Mr. Richter, a virtuoso from Amsterdam, arrived in Regensburg via Nuremberg, that is, coming from the north. Thus, he could already at this early date have been on his way to Vienna. The second entry, ten years later, reads:

DREY UND ZWANZIGSTER JAHRGANG 1784. Num. XXI.
Dienstags, den 25 May 1784. S. 164, Zum Weyh St. Peter Thor herein: [18.5.] Per Posta, Hr. Richter, Musicus von Wien, log. in schwarzen Bärn.21

Mr. Richter is now identified as a musician from Vienna, coming into Regensburg from a southern direction. The date in late May 1784 fits in exactly with Mozart’s letters to his father about Richter’s plan to return via Salzburg to his homeland of Holland.

Obviously this concert pianist and admirer of Volker’s instruments who was described in 1774 as a “virtuoso from Amsterdam” must have been born long before 1759. A web search, using Google, for “Georg Friedrich Richter” and “Amsterdam” found him appearing several times in an online book, Muziek in de Republiek, by Rudolf Rasch (Professor of Musicology at Utrecht University). This book, which Rasch put online in 1999–2001, contains thirteen chapters of historical information about music-making in Holland.22 In Chapter 7, in the section Stadsorganisten, Rasch discusses how organists were hired by civic governments.23 As an example of such a procedure, he gives the election of a new organist in 1768 for the Grote Kerk (great church) in Hoorn (a little town in the western part of the Netherlands, in the province of Noord-Holland). The vacancy was announced by an advertisement placed in the Amsterdamsche Courant on 4, 11, and 18 October 1768. Among the fifteen candidates was “Georg Frederik Richter,” aged eighteen, a Lutheran from Breda (a medium-sized town in the southern part of the Netherlands, in the province of Noord-Brabant). He played the organ, carillon, violin, and flute, had composed music, and was the son of Johan Frederik Richter, organist and carillonneur of the Lutheran church in Breda. Richter’s audition took place on 17 October 1768 and, although he was the youngest to try out for the position, he was the successful candidate, appointed on 27 June 1769. However, he must have had higher ambitions, since he left the post two years later, forcing Hoorn to search for another organist. The new vacancy was again advertised in the Amsterdamsche Courant, on 6, 8, and 19 August 1771: “Someone willing and capable to become organist and clockplayer of the main parish church in the city of Hoorn, for an annual payment of 500 Gulden, address himself to the mayor and governors of the honorable city of Hoorn.”24

Through a personal communication from Professor Rasch, I learned that more information about the Richter family can be gleaned from a webpage on the Breda archives.25 Georg Friedrich’s father, Johan Frederik Richter, was originally a soldier from Merseburg, Saxony. On 16 October 1735 he married Hester Middelaar in the Lutheran Church of her birthplace, Breda. At the christening of his second daughter, Johanna Barbara, on 22 September 1737, the father is identified as the organist at the Lutheran Church. In 1744 he was appointed carillonneur for the town of Breda, a position he held until his death in 1785. “Georg Friederic Regter” was christened on 4 November 1749.26 Thus, the young Richter was twenty-four when he passed through Regensburg in 1774 and thirty-four when he performed with Mozart. The Breda archives also document that in August 1769 George Frederick Richter, aged nineteen and now living in Hoorn, asked for permission to marry Catharina Broekhuizen, resident of Hoorn.

Rasch also provided me with information about Richter’s activities after he gave up his organist’s post in Hoorn. Of great interest, considering Mozart’s later connection with freemasonry, is the news that in March 1773 “Georg Friedrich Richter, Musiek Meester en Componist” was made an honorary member of the masonic lodge, “La Bien Aimee,” in Amsterdam.27

Chapter 13, Het concertwezen (Concert Life), of Rasch’s online book, states that Richter took part in several concerts in Amsterdam and Utrecht in 1773. Dates for these concerts, as given in newspaper announcements, are presented here in chronological order:

1773: 9 Nov. ’t Wapen van Amsterdam: Mlle Bayer (viool), Richter (klavecimbel).
1773: 19 Nov. ’t Wapen van Amsterdam: Georg Friedrich Richter (klavecimbel), G.A. Kreusser, Casaer (zang), Raimondi (viool), Benozzi (cello), Zaniboni (mandoline). Aria, concerten en symfonieën (Kreusser).
1773: 23 Nov. ’t Wapen van Amsterdam: Zaniboni (mandoline), Raimondi (viool), Richter (klavecimbel). Eigen werk (Zaniboni).

Richter played the harpsichord in these concerts, two of which (6 April and 16 December 1773) featured his own compositions: “clavecin concertos” and a trio for oboe, violin, and harpsichord. He probably switched to using the fortepiano in Vienna, as did

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The Identity of Georg Friedrich Richter
continued from page 7

Mozart. Richter’s partner in the concert on 9 November 1773 in Amsterdam and on 16 December 1773 in Utrecht was a Mademoiselle Bayer (Beyer), a violinist from Vienna.30 And now for some speculation: assuming that Richter’s wife died young, leaving him free to travel, might this as yet unidentified female violinist from Vienna have convinced him to pursue his career in the Hapsburg capital?

We know little of Richter’s activities after he left Austria in May 1784. Gerber’s Neues historisch-biographisches Lexikon der Tonkünstler (1813) includes the following list of six works with keyboard by “G. Fr. Richter,” compiled from Johann Traeg’s Verzeichnis (1799) of items that were offered for sale as manuscript copies in Vienna:

1) Concert p. 2 Clav. av. Orch. [Concerto for 2 Pianos with Orchestra]
2) XII Concerts p. le Clav. av. Orch. [12 Concertos for Piano with Orchestra]
3) VI Sonate p. le Clav. av. Violon. [6 Sonatas for Piano with Violin]
4) Sonate p. 2 Clav. [Sonata for 2 Pianos]
5) Sonata, Fantaisia e Fermate p. il Cemb. [Sonata, Fantasy and Fermata for Harpsichord]

The Gesellschaft der Musikfreunde in Vienna contains two of his works in manuscript copies (perhaps from Traeg’s shop): Concerto No 3 [E-flat major] per Cembalo, 2 Violini, 2 Corni, 2 Oboe, Viola & Basso, and Sonata II [G major] per Cembalo. The sonata was once owned by the famous Jewish patroness Fanny Arnstein (1758–1818).

Gerber also remarks that a Westphalischer Verzeichnis lists a printed work by G. F. Richter: 3 Sonatas for Piano with obbligato Violin, Op. 7, Paris, 1792.32 This would seem to indicate that Richter was still alive in 1792, and perhaps living in Paris. RISM includes four printed works by “Richter, Georg Friedrich” that have survived in various libraries in Berlin, Dresden, Stockholm, Kroměříž, Moscow, and Weimar:

– Quatre sonates [F, Es, C, E] pour le clavecin avec l’accompagnement d’un violon ad libitum ... oeuvre première.
– Amsterdam, Johann Julius Hummel, No. 303. – St[immen].
– Concerto pour le clavecin ou forte-piano avec accompagnement de 2 violons, alto et basse, 2 hautbois et 2 cors ad libitum ... opera IIe – Lyon, Guera, No. 87 – St[immen].
– Deux sonates [B, Es] et un duo [F] à quatre mains pour le clavecin ou le forte piano ... op. VI – Paris, s. n. D-ddr WRtl.

This list shows that Richter’s Op. 1 was printed in Amsterdam (advertised in 1773),34 his Op. 2 in Lyon, and his Opp. 6 and 7 in Paris. Further research is necessary to date his later works, although we have already seen that his Op. 7 appeared in 1792. Thus, he must have continued composing after he left Vienna in 1784. A study of his surviving works would surely be of interest to Mozart scholars.

Now that we know that Richter did not die in Vienna in 1789, it would be useful to find out where he did in fact die and if he left an estate. Did he keep a diary? Did he write letters to his family in Holland, reporting about his musical activities in Vienna? If so, what a rich new source of information about Mozart this would be!

—Rita Steblin
Vienna

2 See in particular the entire volume of the Mitteilungen der Internationalen Stiftung Mozarteum 48 (June 2000), which was devoted to Anton Walter.
6 See my forthcoming article on Volkert.
7 This advertisement was first published by Mauder in his book Keyboard Instruments in Eighteenth-Century Vienna, pp. 152–53. Mauder describes these instruments as harpsichords, whereas I believe that they were transitional, expressive types of keyboard instruments. See my forthcoming article on Volkert.
– Amsterdam, Johann Julius Hummel, No. 303. – St[immen].
– Concerto pour le clavecin ou forte-piano avec accompagnement de 2 violons, alto et basse, 2 hautbois et 2 cors ad libitum ... opera IIe – Lyon, Guera, No. 87 – St[immen].
– Deux sonates [B, Es] et un duo [F] à quatre mains pour le clavecin ou le forte piano ... op. VI – Paris, s. n. D-ddr WRtl.

—8—
Marjorie Weston Emerson Award

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

The selection will be made by a committee of Mozart scholars appointed by the President of the Mozart Society of America, with approval from the Board of Directors. Nominations must be submitted by 30 September 2009 and should be sent, via mail or e-mail to:

Bruce Brown, Chair, Emerson Award Committee
School of Music, University of Southern California, Los Angeles, California 90089–0851
(brucebro@usc.edu)

The award for 2008 will be presented at the Society’s annual business meeting in the fall of 2009 and announced in the Society’s Newsletter the following January.
Book Review


*Mozart, Haydn, and Early Beethoven, 1781–1802* completes a trilogy begun with *Haydn, Mozart, and the Viennese School, 1740–1780* (1995) and continued with *Music in European Capitals: The Galant Style, 1720–1780* (2004). The three volumes represent the author’s magnum opus, an impressive accomplishment that more than fulfills the specifications of the original contract for a history of “Music in the Classic Era.” (For his personal account of the project, written before the third volume was finished, see Daniel Heartz, “A Pilgrim’s Progress Report Concerning ‘Music in the Classic Era,’” in *Music, Libraries, and the Academy: Essays in Honor of Lenore Coral*, ed. James P. Cassaro [Middleton, Wisconsin: A-R Editions, 2007], 21–29.) Naturally, Mozart is one of the stars of the era, and between the first book and the third book, Heartz covers Mozart’s life and works. Indeed, without too much editing the publisher could reprint the following chapters as a biography of the composer (included are the chapter headings with inclusive page numbers in parentheses, to give some idea of the scope and content of coverage):

**Haydn, Mozart, and the Viennese School, 1740–1780**

Mozart, Apprentice (485–563; covering the years 1756–1773)
Mozart, Journeyman (563–642; 1773–1778)
Mozart, Master Craftsman (643–716; 1779–1780, the Salzburg masses and *Idomeneo*)

**Mozart, Haydn, and Early Beethoven, 1781–1802**

Mozart, 1781–1785 (3–120)
Mozart, 1786–1788 (121–216)
Mozart, 1789–1791 (217–306)

I have a feeling the author would disavow such a cobbled-together biography, but this outline demonstrates the comprehensiveness of Heartz’s treatment of Mozart. He divides Mozart’s life and works at the same point (*Idomeneo*) as the late Stanley Sadie in his intended two-volume biography, of which only the first volume was completed, *Mozart, the Early Years, 1756–1781* (New York: W.W. Norton, 2006).

Heartz gives close readings of the music: “what to listen for in eighteenth-century music.” He makes connections between works, not in search of “influence” but rather to suggest how ideas and themes resonated among composers. His approach is largely chronological and catholic, treating the lofty and lowly alike. Reprimanding an important Beethoven scholar, Heartz reminds us: “The serious genre is not necessarily at a ‘higher level’ than the comic one, nor is excellence in a lighter genre any less difficult to achieve” (page 730). His example is Beethoven’s Serenade, Op. 8, a work often ignored or dismissed in favor of Beethoven’s string quartets and trios. While it is understandable that scholars have concentrated on landmark works such as Op. 18, Beethoven like his predecessors Haydn and Mozart devoted a fair amount of time and effort to “popular” music, which not only helped pay the bills, but also gave him a chance to practice a wider variety of styles.

What does Heartz teach us to listen for? First of all, keys and their expressive potential, especially harmonic relationships within a piece and between movements. He also brings to our attention the way composers reuse similar musical ideas in different works. One example among many is the gagovette melody in Belmonte’s aria, “Wenn der Freude Tränen fließen,” the Romance in *Eine kleine Nachtmusik* (K. 525), and the Andante of the String Quintet in E-flat (K. 614). Heartz also emphasizes the primacy of singers in Mozart’s operas—a topic he has explored for almost forty years—as well as of other musicians such as Anton Stadler, a friend for whom Mozart wrote music for the basset horn and clarinet, including a quartet (K. 581), a concerto (K. 622), obbligato parts in arias (Sesto’s “Parto, ma tu ben mio” and Vittelia’s “Non più di fiori” in *La clemenza di Tito*), and presumably also the “Kegelstatt” Trio (K. 498).

Relatively few works are ignored, although Heartz has little to say—one short paragraph (pages 55–56)—about Mozart’s Mass in C Minor (K. 427). I asked the author about this, since he devoted so much attention to the earlier Salzburg masses, and here is his reply:

I do admire the beginning of the Credo, the part with an ostinato, but not the “Et incarnatus est,” the extreme length of which was perhaps ruinous to any hopes of finishing the whole. Also some of the Gloria is pretty mediocre by Mozart’s own Mass standards, I mean the works for Salzburg cathedral. I made my extreme love of those works pretty clear in Vol. 1 [Haydn, Mozart, and the Viennese School] I suppose. Mozart too obviously loved them even late in his short life. When you compare K. 427 to the late Masses of Haydn, Beethoven’s Mass in C, or a masterpiece such as Schubert’s Mass No. 6 in E flat, it seems so uneven. It would take many pages to explain why I have this reaction. And many pages on the subject would have been out of place in a general volume that I was trying to keep under 800 pages. There are so many great works by Mozart that were completed the preference went to them. Ditto for the over-rated Requiem.

While I do not fault him for not writing about music he does not admire, I for one would certainly enjoy hearing why he thinks K. 427 “seems so uneven.” Heartz actually does say more about Davide penitente (K. 469), the oratorio that Mozart arranged for the Tonkünstler Societät in Lent 1785, which is based on the Kyrie and Gloria of K. 427 with two additional arias written for Caterina Cavalieri and Valentín Adamburger.
At first I thought the illustration for the dust jacket, depicting “Passage du Pont de Lodi” by Louis Albert Guillian Bacler D’Albe, was a curious choice. But in reading about Haydn and Beethoven in the 1790s and early 1800s you realize how powerfully the French Revolution and Napoleonic wars dominated the political and cultural climate. Perhaps Heartz should have gone another year or so further and ended the book with a discussion of the “Eroica” Symphony, which owes at least part of its inspiration to Napoleon. It seems a little rude to complain about the lack of color plates when the first two books of the trilogy were so generously illustrated, but, as Heartz points out, most of the best paintings of Mozart, Haydn, and Beethoven have been frequently reproduced in color elsewhere. The end papers and figure 1.1 reproduce Reilly’s 1789 map of Vienna, which Heartz refers to throughout the book to orient the reader to addresses of patrons and concert venues.

Few books qualify as definitive, but Heartz’s trilogy is an example of a work that richly satisfies the requirements—“authoritative and apparently exhaustive” (Merriam-Webster’s Collegiate Dictionary, 11th ed.)—of that term. What I appreciate most is his writing, which is never hackneyed whether he is discussing such familiar works as Le nozze di Figaro and Don Giovanni or virtually unknown works by Mozart’s contemporaries. It would be tempting to call this the “crowning achievement” of a long and distinguished career, but we hope that there will be more to come. Several of Heartz’s students at Berkeley—Marita P. McClymonds, Thomas Bauman, Kathleen Hansell, John A. Rice, and Bruce Alan Brown (to whom this latest book is dedicated)—have embarked on distinguished careers themselves. But all of us who study eighteenth-century music, and in particular the music of Mozart, are students of Dan Heartz, who has given us a model of scholarship to aspire to and prose full of insight and delight.

—Paul Corneilson
Packard Humanities Institute
About Our Contributors

Paul Corneilson is managing editor of C. P. E. Bach: The Complete Works, and his edition of the Passion according to St. John (1776) has just been published. He is currently working on a book about Mozart’s singers and a catalogue of Count von Sickingen’s music collection.

Ulrich Konrad, Chair of Musicology, University of Würzburg, has published widely on a variety of subjects relating to music from the seventeenth to the twentieth centuries; a major focus of his research has been on the works of Wolfgang Amadé Mozart. The recipient of numerous grants and awards (e.g., the Dent Medal, the Leibniz Prize), he serves on the boards of many national and international research associations. Recent publications include Wolfgang Amadé Mozart: Leben, Musik, Werkbestand (2005, 2006); Wolfgang Amadeus Mozart: Briefe und Aufzeichnungen. Gesamtausgabe. Band VIII: Einführung und Ergänzungen Mozart (2005); Wolfgang Amadeus Mozart: Sinfonie in C, K. 551 “Jupiter” Facsimile of the autograph score and commentary (2006); and Mozart: Catalogue of His Works (2006).

Edna Landau, the third of Eric Offenbacher’s four daughters, has a B.A. in music and a Master’s degree in musicology. During her more than thirty years of experience in artist management and as co-founder and Managing Director of IMG Artists, she worked with numerous world-renowned artists, including Itzhak Perlman, Murray Perahia, Evgeny Kissin, Lang Lang, Hilary Hahn, Ivan Fischer, and Franz Welser-Most. The International Sociey of the Performing Arts awarded Ms. Landau their International Citation of Merit in January 2008 in recognition of her Lifetime Achievement in the performing arts. She is currently Director of Career Development at the Colburn School in Los Angeles.

Rita Steblin earned degrees in musicology at the Universities of British Columbia (B.Mus. 1973), Toronto (M.A. 1974), and Illinois at Urbana-Champaign (Ph.D. 1981). Since 1991 she has lived in Vienna, working as an independent scholar in East European archives, researching mainly Beethoven and Schubert iconography and biography.

Call for Papers

The Society for Eighteenth-Century Music will hold its Fourth Biennial Conference 8–11 April 2010 at St. Francis College in Brooklyn, New York.

We seek to incorporate a wide variety of presentation types, including papers, lecture recitals, panels, considerations of a specific work from different points of view by several speakers, and reports on ongoing projects. Proposals for papers or other activities on any topic relating to music of the eighteenth century are welcome. The SECM Student Paper Award will be given to a student member for the outstanding paper at the conference. Student members of the society who have not received the doctorate before the date of the conference are eligible for the award.

The conference will include a special “dissertations in progress” session for students working on dissertations on eighteenth-century topics who would like to receive feedback from members of the society. Students wishing to participate in this portion of the conference should submit the following items:

- a 250-word dissertation abstract that clarifies the thesis, nature of source material, format, methodology, and scope of the project. The abstract must also include a specific statement of one particular aspect/problem/challenge the author is currently confronting as a focus for feedback.
- a table of contents

Abstracts of 250 words for all other proposals must be submitted by 15 October 2009 to Margaret Butler, Program Committee Chair, by e-mail at: butlermr@ufl.edu. This date supersedes others previously announced. Only one submission per author will be considered, with preference given to authors who did not present at the 2008 conference in Claremont. Please provide a cover sheet and proposal in separate documents, in MS Word format. The cover sheet should include your name, address, e-mail address, phone number, and proposal title. The proposal should include only the title, abstract, and audio-visual needs. Membership in SECM is encouraged of all participants.

Additional information on the conference will be available soon at: www.secm.org.
DR. ERIC OFFENBACHER (1912–2009)

On 5 January 2009 a most remarkable man departed this world after a lifetime of professional accomplishment and great personal fulfillment. Dr. Eric Offenbacher’s profession was dentistry, but he was equally preoccupied by a fascination for Wolfgang Amadeus Mozart which increasingly took center stage during the course of his life. Despite the fact that he never formally studied music, he achieved recognition as a Mozart scholar of international renown and esteem. He corresponded with the leading eighteenth-century music scholars of our time and counted a good number of them as his friends. He wrote erudite and original articles for publications such as the Mozart Jahrbuch of the Salzburg Mozarteum, “Linkage to Mozart: The Life Story of Johann Heinrich Feuerstein” (1993) and for our own Mozart Society, “Carl Cannabich and his Cantata ‘Mozarts Gedaechnis Feyer’” (2003).

He hosted a series of radio shows in Tacoma and Seattle entitled “Musical Notes and Quotes” and was often asked to review recordings. Dabbling as a concert impresario, for twelve years he managed a series of concerts in New York for the benefit of the American Friends of Shaare Zedek Hospital in Jerusalem; this series presented such distinguished artists as Pinchas Zukerman and Murray Perahia in the early days of their careers.

In his young years, often exploring repertoire with his brother, a pianist. He began his dental studies in Germany but completed his degree at the University of Pennsylvania. He volunteered for the U.S. Army and served in the Philippines during World War II. After launching his dental practice in New York City, he became his practice to frequent antiquarian bookshops in Greenwich Village on Friday afternoons. During one such visit, he was shown a manuscript fragment that the dealer believed to be by Mozart. He purchased the fragment and established later that it was part of an unfinished horn concerto, which Mozart’s son, Carl, had cut into pieces to send to various dignitaries who wanted a keepsake of his father in the centennial year of his birth. An inexact sleuth, Dr. Offenbacher set out to establish the locations of all of the fragments. When he decided in his eighth decade to donate some of his most prized Mozart possessions to the Harvard College Library, in hopes that they would inspire and inform future Mozart scholars, the College honored him with a specially printed four-color facsimile of the reassembled fragments, edited by John Howard with introductory commentary by Christoph Wolff and Robert Levin. The facsimile re-united the fragments. K. 370b, with the concert rondo, K. 371, which Wolff and Levin demonstrated to have originally been part of the work. The premiere at Harvard of the work as completed by Robert Levin was performed by natural horn soloist, Lowell Greer, and members of Boston’s Handel and Haydn Society. The occasion marked the official dedication in 1997 of the Biblioteca Mozartiana Eric Offenbacher at Harvard, a collection amassed with passion and dedication that also includes one of two surviving autograph leaves of Mozart’s “Sinfonia Concertante” (K. 364) and more than 100 first and early editions of Mozart’s music.

A thirty-year resident of Seattle, Dr. Offenbacher had earlier donated a sizable collection of rare early recordings of Mozart’s vocal music, dating back to about 1900, to the University of Washington. The University has since added to the collection and curated it with great dedication and devotion. The collection now numbers over 1500 recordings, which are accessible via the University’s Listening Center.

Dr. Offenbacher often said that what motivated him to build his valuable Mozart collection was not a hope for financial gain but simply “to hold in his hands something that Mozart had held in his.” He was as fascinated by Mozart’s human qualities as he was by his genius. His devoted wife of 68 years, Gertrude, who predeceased him, stood behind him throughout his Mozart journeys, and he is lovingly remembered and admired by his four daughters, twelve grandchildren, and thirty-eight great grandchildren.

—Edna Offenbacher Landau

Editor’s Note: Dr. Offenbacher, a founding member of the Mozart Society whose membership continued to the end of his life, contributed richly and often to the pages of the Newsletter.


Recording Review: Der Stein der Weisen oder Die Zauberinsel. World-Premiere Recording. 3 CDs. TELARC DSD 80508. IV, 1 (January 2000): 11–12.


The final item in this list is not by Dr. Offenbacher but about him and his gift to the Harvard College Library:

Articles


**Books**


**Reviews**


continued on page 16
Works in English continued from page 15


Dissertations and Theses


Carlisle, Benjamin W. “Who is the Leader of This Band? Orchestral Leadership in the Late Eighteenth Century as Witnessed in the Writings of Dr. Charles Burney.” D.M.A. diss., University of Nebraska, Lincoln, 2008.


Dissertations and theses are available full text online through the database Dissertations and Theses (formerly Digital Dissertations). To access full text in this database, do a basic search on the author (e.g., Cook, Richard Earl) and limit to 2006. When the citation appears, click on “Full Text — PDF.” The full text of the dissertation or thesis will come up as a PDF file.

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.

Defoe Society, 25–26 September 2009, Oklahoma State University. Although the call for papers has closed details can be found at www.defoesociety.org/conferences.html.


Burney Society and East Central Society for Eighteenth-Century Studies, 8 October 2009, Bethlehem, Pennsylvania. Dinner with Devoney Looser as the guest speaker followed by a reading of Burney’s play The Writings. For further information, see: http://dept.dawsoncollege.qc.ca/burney; www.udel.edu/fllt/faculty/branum/ECASECS.


Midwestern American Society for Eighteenth-Century Studies, 8–11 October 2009, Fargo, North Dakota, annual meeting. Theme: “Expanding Borders.” For further information contact jeanne.hageman@ndsu.edu (please include “MWASECS” in subject line), or: Jeanne Hageman, Department of Modern Languages, North Dakota State University, Dept. 2345, P.O. Box 6050, Fargo 58010-6050.

Sacred Music in the Habsburg Empire 1619–1740 and Its Contexts, 5–8 November 2009, University of Utrecht. For further information, see the website: www.roac.nl/roac/habsburgmusic.phtml.

Mozart Society of America, 13 November 2009, during annual meeting of American Musicological Society, 12–15 November 2009, Philadelphia. Theme: “Mozart and Haydn.” For further information, contact Jessica Waldoff, e-mail: jwaldoff@holycross.edu.

Society for Eighteenth-Century Music, 13 November 2009, during annual meeting of American Musicological Society, 12–15

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Society for Eighteenth-Century Music, during annual meeting, 18–21 March 2010, of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. Theme: “Improvisation in the Eighteenth Century.” Interdisciplinary perspectives and proposals that feature live or recorded performances are welcome. Abstracts of 250 words should be submitted by 1 October 2009 to Margaret Butler by e-mail at: butlermr@ufl.edu. For further information, see the website: www.secm.org.

Burney Society, UK Branch, 10–11 June 2010, Paris. Theme: “Women under Napoleon.” Plenary speakers include Frederic Ogée of the Université-Paris Diderot and Peter Sabor of the University of McGill. For further information, see the website: http://dept.dawsoncollege.qc.ca/burney/


dates and locations


Samuel Johnson Society of Southern California (SJSSC), 22 November 2009, Huntington Library, San Marino, California. Annual dinner meeting, celebrating tercentenary of Johnson’s birth with John W. Byrne delivering the Daniel G. Blum lecture. As part of the tercentenary celebration, the Huntington Library is hosting through 21 September an exhibition “Samuel Johnson: Literary Giant of the Eighteenth Century.” For additional information, membership, or reservations for the November dinner meeting, please contact Myron Yeager, recording secretary, e-mail: yeager@chapman.edu.

South Central Society for Eighteenth Century Studies, 27 February 2010, Salt Lake City, Utah, annual meeting. Theme: “Solitude and Sociability.” Plenary speakers: Felicity Nussbaum, UCLA and Kevin Cope, Louisiana State University. Deadline for submission of papers to panel leaders: 1 November. For further information contact Brett McInelly, e-mail: brett_mcinelly@byu.edu, English Department, 4110C JFSB, Brigham Young University, Provo, Utah 84602.

Mozart Society of America, during annual meeting, 18–21 March 2010, of American Society for Eighteenth-Century Studies, Albuquerque, New Mexico. Roundtable session, “Teaching Mozart.” Discussion of effective and innovative classroom approaches to Mozart’s life and works within the broad context of the Enlightenment. Interdisciplinary perspectives are welcome, as is participation of teachers from diverse types of institutions and various educational levels. Send abstracts of 250 words by 15 September 2009 to Kathryn Libin, e-mail: kalibin@vassar.edu. See also ASECS website: http://asecs.press.jhu.edu.

Friends of Mozart, Inc., New York City, P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mario Mercado, President; Mrs. Erna Schwerin, Founding President. Friends of Mozart also publishes newsletters and informative essays for its members. Programs to be announced. Admission free to all events.

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

FESTIVALS


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

Mainly Mozart Festival, San Diego. P.O. Box 124705, San Diego, CA 92112–4705. Tel: (619) 239–0100. David Atherton, Artistic Director. Performances by the Mainly Mozart Festival orchestra, chamber music, recitals, educational concerts, and lectures. Call for information about other series offered by Mainly Mozart.


Vermont Mozart Festival, Burlington. Summer festival, winter series. 125 College Street, Burlington, VT. Tel: (802) 862–7352. Website: vtmozart.com.
Correspondence

To the Editor

Thank you for reviewing (January 2009) my film/DVD *In Search of Mozart*. I am delighted that your reviewer found much to admire in the film, not least "a constant flow of beautiful music from first-rate performers."

But . . . as a fan of your journal and concerned that a reviewer should display the same standards of accuracy as a film-maker, I need to correct a few mistakes your reviewer makes.

First of all, the "myth" of *Amadeus* as she calls it does not "annoy" me. *Amadeus* is a brilliant work of art that I have watched dozens of times and not once have I been "annoyed." My job as the writer/director of *In Search of Mozart* was, however, to find out who Mozart really was—and, along the way, it became clear that, for example, he doesn’t die a pauper, he isn’t poisoned by Salieri, and so on. These things I put in the film.

Your reviewer seems to quote me as writing the "miracle that was born in Salzburg"—I don’t and never would. And the idea that I am suggesting (by using a snowy Salzburg location shot) that there is a connection to "a birth in Bethlehem" is beyond ridiculous. Any sensible reader would quit there.

She then suggests that because Ronald Brautigam and Lada Valesova don’t smile when they talk about the young Mozart that they have no sense of humour—this is just silly and indeed is bending the facts to fit a pre-decided thesis—which is exactly what I do not do. I go on a search and honestly reflect my findings. Your reviewer has an opinion—an odd one—and distorts the facts to suit. This is perhaps best reflected in the absolute nonsense she writes concerning minor keys. NOWHERE in the film do I say "he writes in minor keys because he was troubled by a particular misfortune." For example, your reviewer says I do so for the Piano Sonata in A Minor, K. 310. Actually—and I repeat that accuracy is vital—I would never say so because we don’t know the exact date he wrote that piece and so trying to associate it with a specific biographical moment would be fatuous.

One more thing: There is no discrimination against American artists—it just depends who was available. The film that I have just finished—*In Search of Beethoven*—has, among many great performances, those of Emanuel Ax and Jonathan Biss.

So, come on, I can take criticism on the chin but, in fairness to your discerning readers, the film deserved a more considered review. Check out www.insearchofmozart.com to see what the Los Angeles Times, New York Times, Chicago Tribune, and many more said . . . Or come see for yourself later this year (Fall in the United States) when we release *In Search of Beethoven* and re-release *In Search of Mozart*.

Sincerely,

Phil Grabsky
Writer and Director
www.seventh-art.com

Roye Wates replies

I am sorry that Phil Grabsky feels my review of *In Search of Mozart* was unjustified. As he knows, other reviewers have also understood it to be a reaction to *Amadeus*—which is surely no criticism. But because this is the first significant film about the composer since Shaffer and Forman’s, its portrayal of Mozart is naturally seen against that of its notorious predecessor, though I apologize for erroneously assuming that Grabsky specifically aimed at that target. I very much admire *Amadeus* despite its extraordinarily inaccurate portrayal of the composer, I think it’s a brilliant piece of work, an opinion Mr. Grabsky and I appear to share. What viewers encounter in *In Search of Mozart* is a deep and consistent seriousness beginning with its gentle, snow-filled opening, adulatory voice-overs, and minor-key musical soundtrack—all of it strikingly, if unintentionally, anti-*Amadeus* (which begins in snow used to very different ends). In citing “the miracle that God allowed to be born in Salzburg,” I was quoting, not Mr. Grabsky, but Leopold Mozart, whose words were to become, willy-nilly, grist for the myth-making that gradually turned his son into an icon of Western culture. The DVD’s association of minor keys with unfolding tragedy is made several times, through a combination of commentary and soundtrack; what we fail to hear is that, in fact, Mozart in every case brings us back to major keys, often with quite a jolt. As for the excellent pianists we see during the course of *In Search of Mozart*, I still regret the absence of Americans, because they are not only superb pianists but brilliant improvisers, and the film needs to include this absolutely central aspect of the composer’s musical life. I was unaware of Mr. Grabsky’s goal of assembling an international cast but am very happy to take note of that now, along with praising once again the vast scope of his film and the radiantly beautiful music to which he treats us from start to finish.
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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 Department of Music and the University of Nevada, Las Vegas, for serving as host institution; and Jonathan Good, Chair, Department of Music, and Jeff Koep, Dean of the College of Fine Arts, for their generous and unfailing support of the Mozart Society of America.

Isabelle Emerson, Editor

John A. Rice, President

*Newsletter*

Mozart Society of America
We have all experienced it: a conference is planned in a fascinating city, we sign on, eager to enjoy the sights as well as the conference, only to depart at the end, having seen nothing but the inside of the conference center! The superbly organized joint meeting of the Mozart Society of America and the Society for Eighteenth-Century Music held in Prague, 9–13 June 2009, provided a brilliant exception to this unfortunate rule, and afforded the participants not only the opportunity to learn about numerous new, important contributions to Mozart research, but also a chance to see multiple important sites associated with the composer, to hear specially-arranged concerts in several of these venues, and—last but not least—to be wined (beered?) and dined on great Bohemian food.

On the first afternoon we toured the exhibition in the Lobkowicz Palace (part of the Hradcany which looms over the city on the left bank of the Vltava (aka Moldau), led by Kathryn Libin, President of the Mozart Society of America and the organizer of the conference. We were met here by William and Alexandra Lobkowicz, the current local “ruling heads” of this ancient noble family which left such a mark on music history. In the evening we enjoyed a festive dinner (our first taste of the culinary joys of Bohemia) at the Letná Castle, perched above the city in the middle of a park and gardens, offering magnificent views of Prague by night.

Wednesday, the first full day of the conference, began with an excursion to Nelahozeves, a town doubly significant for musicologists as the birthplace of Dvořák and as the location of the Roudnice Lobkowicz Library now housed in a beautiful Renaissance castle overlooking the Vltava. We first toured the Dvořák museum, located in the building in which Dvořák’s father ran a tavern at the time of the composer’s birth, and then crossed the street to the tiny church of St. Andrew, where Dvořák was baptized and where he first played the organ. Jane Shatkin Hettrick fired up the organ there and treated us to a rendition of Ein feste Burg, perhaps a premiere of that work in that particular space!

After a tour of the Lobkowicz castle, the curator of the Roudnice Library, Soňa Černocká, gave us a very interesting introduction to this highly significant collection, which, begun in the fourteenth century and systematically developed since the seventeenth century, now contains ca. 60,000 volumes, including such musical treasures as a portion of Mozart’s arrangement of Handel’s Messiah for Baron Gottfried van Swieten’s Sunday matinees in Vienna. This introduction and the subsequent first session of the conference were held in the Knights’ Hall of the castle, a beautifully preserved Renaissance space with a stone fireplace, and wall and ceiling paintings. Todd Rober presented the first official conference paper, in which he introduced many of us to the works of Gottlob Harrer, successor to Johann Sebastian Bach as Leipzig Thomaskantor in 1750, and the most significant early symphonist in Dresden. His paper focused on Harrer’s relationship to his patron, the powerful Count Brühl.

The afternoon session took place in the nearby town of Zlonice, where Dvořák lived from the age of 12 and studied German and organ. The Dvořák memorial there, housed in what had been the hospital for the servants of the Kinsky family, was our venue. Jane Hettrick spoke about Salieri’s Requiem, composed in 1804 in preparation for use at his own funeral, and the conflicting archival evidence about questions such as why he wrote a requiem mass at this time, and its proposed use in his obsequies. He entrusted the work to the Moravian Count Haugwitz, an amateur musician with his own court Kapelle, who also translated many libretti, including (after Salieri’s death) the Latin text of Salieri’s own requiem.

Rita Steblin followed with a report on her newest archival research, a study of the diaries of the Bohemian nobleman Johann Nepomuk Chotek, a musical amateur who recorded events daily for 20 years (1804–1824). This work details Mozart reception in Bohemia, noting many private performances of Mozart’s music which are, by their nature, seldom reported in printed sources of the time.

A concert in Zlonice’s Baroque church of the Assumption of the Virgin Mary with works by Leopold and Wolfgang Amadeus Mozart, and Dvorak, performed by Prague organist Irena Chříbleková and mezzo-soprano Nadia Ladkany, concluded the formal events of the day.

Thursday morning we met at the Czech Museum of Music for a longer session, on musical practice in Bohemia. Peter Heckl compared three arrangements for Harmoniemusik of piano music by Mozart, two by the Archduke Rudolph, and one by Georg Druschetzky, all housed in the archives of the Kroměříž Palace in Moravia. Where Rudolph attempts to faithfully assign each note of Mozart’s text to a wind instrument, often making egregious mistakes in voice leading and instrumentation (marked in the source by some teacher other than Beethoven), Druschetzky takes a much freer approach, adding newly-composed passages, and generally remodeling Mozart’s music to better suit the new medium. Michaela Freemanova, in her search for traces of Mozart’s sacred music in Bohemian monasteries and parishes, concluded that, although there was great interest in Prague in Viennese music (she mentioned specifically the Haydns, Eybler, Koželuch, and Schiedermaier), there is little Mozart to be found in ecclesiastical archives, with the notable exception of La clemenza di Tito contrafacts, which are found in churches all over the country. Milada Jonášová

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reported the latest results of her large-scale study of Mozart’s Prague copyists, speaking here about the Prague workshop of the copyist Anton Grams. Universally praised for his work, his copies—especially of operatic works—are now found all over Germany and Central Europe. Tomislav Volek, the great Czech Mozart scholar, gave his very personal view of American Mozart scholarship, distributing praise and blame, and regretting, as we all do, that Czech scholarship is too often not taken into account. We would all welcome complete translations into more common languages of the many fruits of the labors of our Czech colleagues. Jean Hennier finished the long morning with a talk in which she speculated that the character of Osmin specifically, and the Entführung in general, offered the non-German audiences of Prague an object of identification as a suppressed minority, creating a situation in which the audience perceived a political implication unintended by the composer.

After lunch there was a tour of the Museum’s rich collection of musical instruments, including some striking Siamese-twin-like brass instrument with two bells, instruments popular in Russian military bands in the early twentieth century. After the tour we departed for Villa Bertramka, the Mozart museum located in the summer residence of his friends, the Duscheks, who hosted him there in 1787 when he was finishing Don Giovanni and again in 1791 when he visited Prague for the premiere of La clemenza di Tito. Tomislav Volek guided us through this exhibition, after which we were treated to a concert by the young Kinsky Trio Prague, whose lovely performances of Mozart’s K. 548 and Mendelssohn’s Op. 49 were greeted with enthusiasm. A splendid dinner followed in the gardens of the villa, below the hill with the stone table on which Mozart supposedly composed some of Don Giovanni.

Friday’s sessions were held in Prague’s Břevnov Monastery. “Mozart’s Singers” was the topic for the first three talks of the day. Bruce Alan Brown spoke “In Defense of Josepha Duschek (and Mozart),” countering Maynard Solomon’s inference of a romantic relationship between the Prague-based singer and Mozart through a new reading of the documents and a new evaluation of the social context of their relationship. Paul Cornelson followed with more discussion of Josepha Duschek, examining the arias which Mozart composed for her for evidence of her vocal qualities and speculating on which of these (if any) could be the aria he promised her in 1780. John Rice concluded “Mozart’s Singers,” presenting a lovely and unusually structured rondò composed by Koželuch as a substitute aria in his opera Moisé in Egitto for the prima donna Adriana Ferrarese, whose skills and demands had already caused Mozart, Salieri, and Weigl to compose two-tempo rondòs for her.

Luciano Tufano reported on the ambivalent Italian reception of Benda’s monodramas, in which the mixture of genres was found “unnatural” by some critics. Despite translation and adaptations, Benda’s model—unlike Rousseau’s—found no imitators in Italy. Bertil van Boer presented an overview of Mozart’s overture types and examined the apparent problems he had with finding a compromise between tradition and novelty in his operatic overtures. Martin Nedbal compared several arias and ensembles from Mozart’s Entführung and Umlauf’s Schusterin with the works on which they were modeled; he found that the later works took a more restrained attitude toward sexuality and emphasized a moral message, thus “preaching (German) morals in Vienna,” as he put it.

Pierluigi Petrobelli inaugurated the afternoon session with a paper tracing the connections between Italian comic opera in Dresden and Prague through the persons of Domenico Guardasoni, singer and Mozart’s Prague impresario for Tito, and impresario Giuseppe Bustelli, who played a great role in the dissemination of Italian comic opera in the North and of Bohemian composers in Italy (Naples). Anna Ryszka-Komarnicka’s broadly conceived treatment of Warsaw’s version of Anfossi’s Zenobia by Guardasoni’s troupe touched upon many aspects, including modifications of the figure of the Emperor for the specific Warsaw occasion (a royal birthday), and the structure of the opera itself, which shows new styles in the writing of opera serie, combined with a more traditional libretto text. Margaret Butler demonstrated with new evidence which she discovered in the archives of the Teatro Regio of Turin the influence that the production practices of theaters had upon the musical settings of operas, in this case specifically upon Galuppi’s Clemenza (1759) in Turin.

The Saturday session, devoted to Don Giovanni, was held in the Academy of Music, which is located in the Liechtenstein Palace. Edmund Goehring began with a discussion of Anton Cremeri, a Viennese Aufklärer who wrote both pamphlets extolling the role of the theater as an exemplar of moral virtue, superior in its power to the pulpit, and theater pieces, including his 1787 Don Juan, which Goehring interprets as using the story as a cautionary tale about the intersection of religion and Enlightenment. Simon Keefe turned to Mozart’s Don Giovanni, specifically to Mozart’s linkage of specific instruments to characters in order to create sympathy for them, to allow the characters to manipulate instrumental sound for their own purposes, and to reveal the characters’ control of situations, or lack thereof. Nathan Martin demonstrated the application of William Caplin’s form-analytical approach to aria forms in Mozart’s Don Giovanni. Magnus Tessing Schneider presented new source material about Luigi Bassi, Mozart’s first Don Giovanni, which reveals a strikingly different character: Don Giovanni as a charming, basically non-violent character with no touch of the demonic, whose light-hearted treatment of the Stone Guest stems from his assumption that it is Masetto in disguise (an assumption which the Prague audience might well have shared, since both roles were taken by the same singer). Ian Woodfield closed the conference with a diplomatic study of the Prague Conservatory Don Giovanni score, traditionally assumed to be Mozart’s own conducting score, which Woodfield has now identified as the earliest copy.

The afternoon afforded a tour of the Estates Theater, and the evening a final taste of Bohemian cuisine at an outdoor terrace restaurant offering splendid views of Prague in the valley below: a lovely finale to an extraordinary conference.

The next morning we all departed, fatter, happier, and more informed than we had been upon arrival!

Thanks are due to the hardworking program committee (Kathryn Libin, Isabelle Emerson, Jane Hettrick, and Steven Zohn). Kathryn Libin deserves to be singled out for the highest praise for her superb organization of every aspect of this splendid conference. I’m looking forward to her next conference!

—Joanna Cobb Biermann
University of Alabama

A full report on the 2009 conference in Prague, with abstracts of papers and photos, will be sent out with the January issue of the Newsletter.