MOZART & HEARTZ

The annual business meeting of the Mozart Society of America will take place at 12:15 P.M. on Friday, November 11, 2011, during this year’s meeting of the American Musicological Society in San Francisco.

The business meeting will be immediately followed by a study session assessing the contribution to Mozart studies of Daniel Heartz’s recently completed Norton trilogy, Haydn, Mozart, and the Viennese School, 1740-1780 (1995); Music in European Capitals: The Galant Style, 1720-1780 (2003); and Mozart, Haydn and Early Beethoven, 1781-1802 (2009). Chaired by Paul Cornelison, the study session will include presentations on the operas by Mary Hunter and on the instrumental music by John A. Rice. Heartz, now 83 years old, will be in attendance, and the event promises to be both festive and thought-provoking.

News in Brief

Jan LaRue’s Guidelines for Style Analysis has appeared in a second edition from Harmonie Park Press. In this new edition, a companion volume, Models for Style Analysis, long planned but not published during his lifetime, has been added on a compact disc. Edited by Marian Green LaRue, it presents fifteen pieces, running the historical gamut from Gregorian chant to 12-tone music, with accompanying analyses by LaRue. These models illustrate and clarify his style-analytic approach.

Mozart in the Twin Cities

The Mozart Society of America, in collaboration with the Center for Austrian Studies, the Schubert Club, and the University of Minnesota School of Music, will hold its fifth biennial conference, “Mozart in Our Past and in Our Present” in Minneapolis and St. Paul, Minnesota from Thursday, October 20 to Sunday, October 23, 2011. Paper sessions will take place at the U of M School of Music on Thursday and Saturday, and at the Schubert Club at the Landmark Center in downtown St. Paul on Friday. A reception sponsored by the Center for Austrian Studies on Thursday afternoon will get the meeting off to a convivial start.

The conference will begin and end with music. Minnesota-born piano prodigy and MSA member Cindy Lu, age 15, will join pianist Maria Rose for the Schubert Club’s Courtroom Concert at noon on Thursday—one of several free Courtroom Concerts in October devoted to Mozart—at the Landmark Center in St. Paul. On Sunday morning the Twin Cities Catholic Chorale under Robert Peterson will sing Mozart’s Missa longa K. 262 as part of High Mass at St. Agnes Church in St. Paul.

Other musical highlights will include lecture-recitals by Maria Rose, using the Schubert Club’s collection of eighteenth- and nineteenth-century instruments, and by organist Jane Schatkin Hettrick in the University of Minnesota’s organ studio. On Friday evening, October 21, several musicians will join pianist Lydia Artymw

continued on page 3
Mozart in the Twin Cities
continued from front page

and clarinetist Alexander Fiterstein in a recital of Mozart’s chamber music in Ted Mann Concert Hall at the University of Minnesota.

Speakers will include distinguished scholars and writers from Austria, Canada, and from around the United States. From the abstracts of their papers, published elsewhere in the Newsletter, you will see that an intellectual banquet is in store.

Our conference hotel is located just a block away from the new Guthrie Theater, making it convenient to take in a play during your visit to the Twin Cities.

Please join us for four days of music and scholarship!

For further information and a registration form please consult the MSA website: www.mozartsocietyofamerica.org

MSA Business Meeting 2010

The annual business meeting of the Society took place on 5 November 2010 at the annual meeting of the American Musicological Society in Indianapolis, Indiana. As a delectable prelude to our business matters, we were treated to a recital entitled “The Art of Nancy Storace and Francesco Benucci,” featuring Jennifer Goode Cooper, soprano, Sean Cooper, bass-baritone, and Kevin Bylsma, piano, all faculty members of Bowling Green State University. These musicians presented with exquisite artistry arias by Salieri, Sarti, S. Storace, Martín y Soler, and Mozart, selected from Dorothea Link’s editions Arias for Nancy Storace and Arias for Francesco Benucci (A-R Editions).

The meeting itself proceeded as follows: The minutes of the 2009 meeting were approved. The recently revised by-laws were read in part—there were no comments. President Rice introduced Stephen C. Fisher as the new Newsletter editor. Members are asked to send in their submissions: reviews, articles, news, abstracts of conference papers (in advance or retrospectively), suggestions for topics, e.g., teaching Mozart. The call for papers for the 2011 meeting was announced.

Pierpaolo Polzonetti announced that the winner of the 2010 Marjorie Weston Emerson Award was Dorothea Link for her essay “The Fandango Scene in Mozart’s Le Nozze di Figaro,” published in the Journal of the Royal Musical Association, 133, no. 1 (2008).

The meeting was adjourned at 12:35 p.m. Attendees were: Stefanie Anduri, Eva Badura-Skoda, Bruce Alan Brown, Margaret Butler, Maja Cerar, Bathia Churgin, Caryl Clark, Paul Corneilson, Stephen C. Fisher, Robert Green, Jane S. Hettrick, William E. Hettrick, Karen Hiles, Amy Holbrook, Peter Hoyt, Judith Schwartz Karp, Dorothea Link, Gabriel Lubell, Bruce MacIntyre, Marita McClymonds, Alyson McLamore, Daniel Melamed, Mary Sue Morrow, Adeline Mueller, Sterling Murray, Timothy Noonan, Janet Page, John Platoff, Pierpaolo Polzonetti, Mel Pyatt, Katherine Reed, Morgan Rich, Maria Rose, Nathan Schill, Amanda Sewell, Jane Stevens, Jessica Waldoff, Roye Wates, Therese Zapato, Neal Zaslaw, and Laurel Zeiss.

—Jane Schatkin Hettrick, Secretary
Mozart at ASECS 2012

The Mozart Society of America is sponsoring two sessions at the annual meeting of the American Society for Eighteenth-Century Studies. The conference will take place in San Antonio, Texas, on March 22-25, 2012. Proposals for papers for each session should be sent to the appropriate chair by 15 September 2011. They should include your name, email, and phone number and indicate the audio-visual equipment you will need. For more information on the conference, including a list of sessions, see the ASECS website, http://asecs.press.jhu.edu/.

Mozart's Chamber Music and its Contexts

This session will explore Mozart's chamber music and its eighteenth-century contexts. Possible topics might include Mozart's music vis-à-vis that of other composers of the time and the dissemination and reception of Mozart's chamber works. Where, when, and how was this music performed? What role did publications and arrangements play in its reception? In what contexts do we hear this music today? How do these differ from the eighteenth century? Papers that address the role of chamber music in eighteenth-century novels, plays, diaries, paintings and prints would also be welcome.

Please send abstracts to Laurel E. Zeiss, Baylor University: Laurel_Zeiss@baylor.edu.

Mozart and the Allegorical Stage

Surveying the theater scene in 1800, the poet Christoph Kuffner offers a brief reflection on allegory. He grants allegorical drama a place in an earlier, “unlettered” (“ungebildete”) age, but less so in the present. Allegory in his day has lost touch with its pious roots, and what’s left, says Kuffner, appeals mostly to the cruder appetites, like those for lampoonery and satire.

The conception of allegory as a superannuated form of theater predominated in Vienna’s Enlightened circles; it also carries (under a different aspect) some authority in present-day Mozart scholarship. Especially when it comes to the Da Ponte operas, Mozart’s operatic achievement is often cast in implicitly anti-allegorical language—for example, as a triumph over the fixed character, the predictable situation, or the old convention in favor of a more dynamic, interior sense of theater.

Some recent scholarship, however, has argued for a more robust presence of allegory in the latter half of the eighteenth century, a line of thought that will be the point of departure for this proposed panel. Although the focus is on Mozart, papers that explore allegory more broadly are encouraged. Topics might involve, for example, allegorical interpretations of specific dramatic works, allegory in relation to particular genres or to the visual arts, theories of allegory, political and religious contexts for allegory, or allegory in eighteenth-century reception (as critics wrestled with the works of Shakespeare, for example).

Please send abstracts to Edmund J. Goehring, University of Western Ontario: egoehrin@uwo.ca.

News in Brief

continued from front page

Dorothea Link’s article, “The Fandango Scene in Mozart’s Le nozze di Figaro”, was termed “an outstanding combination of meticulous archival research and artful interpretation” by the members of the Emerson Award committee. It had been published in the Journal of the Royal Musical Association. With the gracious approval of the JRMA, her work is now available on the invaluable Apropos Mozart website, www.aproposmozart.com.

Two new volumes of the Neue-Mozart Ausgabe have appeared, Reihe X, Werkgruppe 28, Abteilung 3-5, Band 2, Bearbeitungen und Ergänzungen von Werken verschiedener Komponisten (Arrangements of and Additions to Works of Other Composers), and Band 3, Übertragungen von Werken verschiedener Komponisten (Transcriptions of Works of Other Composers), both edited by Dietrich Berke, Anke Bödeker, Faye Ferguson, and Ulrich Leisinger.

continued on page 5

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.
The aria’s introduction became essentially a concerto exposition in anticipation of the entrance of the expected soloist, Viennese-born soprano Catarina Cavaliere (1760–1801), who, instead of looking like Marilyn Monroe, as depicted in Amadeus, was actually heavy-set and severely disfigured by smallpox, which also left her blind in one eye. Even so, she was one of the stars in Emperor Joseph’s German opera, and “her” aria lasted almost nine minutes!

This paper will present new biographical material on all four of the orchestral soloists featured in “Martern aller Arten.” While Triebensee and Weigl are occasionally mentioned in the literature, especially in the contexts of their respective families, the two bachelors Prowos and Woborzil have remained largely unknown and undocumented. Recent research in Vienna’s Haus- Hof- und Staatsarchiv, Stadt- und Landesarchiv, Stadt- und Landesbibliothek, Bibliothek of the Österreichisches Theatermuseum, as well as several church archives, will allow us (in the present) to see and almost to “hear” these soloists (from the past) as never before.

Child’s Play? The Magic Flute as Family Entertainment
Kristi Brown-Montesano, Colburn Conservatory of Music

During the latter part of the twentieth century, The Magic Flute acquired a reputation as the ideal introductory opera for children, with major companies around the world sponsoring family-friendly productions, abbreviated and in the local language, of Mozart’s perennial favorite. A parallel tradition of Magic Flute-inspired children’s products, including books, graphic novels, story-telling CDs—even a computer game—flourished as well. Selling The Magic Flute to families has intensified in the US over the past decade, with the Metropolitan Opera giving official sanction to the brand with its abridged version of Julie Taymor’s 2004 production, which, in 2006, became the first staging featured in the Metropolitan Opera Live in HD series, with select New York public schools receiving free broadcasts. This adaptation also initiated what Jennifer Fisher might call the Nutcracker-ization of The Magic Flute, launching the Met’s new holiday-season matinee series.

Since 2006 the Met holiday series has alternated between The Magic Flute and Hansel and Gretel. But Mozart’s Singspiel does not submit easily to this niche-market pairing. Humperdinck’s opera was family fare from its inception; the composer’s sister transformed the Brothers Grimm story into a libretto suitable for her own children, with positive depictions of the whole family. In contrast, The Magic Flute hinges on violent strife between a mother and a father-figure fighting over a child, set in a messy PG-13 collage of Egyptian myth, Masonic ideology, and bigoted eighteenth-century dictums on race and gender.

This paper examines the Met/Taymor production in the context of the broader “Magic Flute for kids” phenomenon, with close analyses of scenes that touch on the most problematic aspects of the original narrative: the character of Monostatos, and the relationship between mother and child as represented by the Queen of the Night and Pamina.
Mozart’s Journey to Frankfurt and the Schubert Club’s Mozart Letter
Paul Corneilson, Packard Humanities Institute

“Among biographers of famous personalities there is something like a horror vacui—a fear of gaps or empty spaces.” (Volkmann Braunbehrens, Mozart in Vienna, 1781–1791, trans. Timothy Bell [New York, 1989], 326.) Although this cautionary remark refers to Mozart’s trip to Berlin in 1789, it could also be applied to his trip to Frankfurt for the coronation of Leopold II in 1790. Nissen’s biography of Mozart (1828) mentions the trip but with very few details except to admit that Mozart had to sell some of his wife’s valuables to finance the trip. Nissen also quotes from two of Mozart’s letters to Constanze, written in Frankfurt on 28 and 30 September 1790 (the autograph of the latter is now in the Schubert Club Museum). In addition to these letters there is a poster for a concert Mozart gave on 15 October at Frankfurt and documentation that Mozart visited Mainz, Mannheim, and Munich before returning to Vienna.

Enter Gustav Nottebohm, who in 1880 published Mozartiana, a collection of mostly hitherto unpublished letters. Although many of these have been accepted as authentic, most of them survive only in copies. Curiously, the letters in Mozartiana are not presented in chronological order or any discernible order (as far as I can tell). More troubling, some of the passages are contradicted by facts. For example, in the letter of Friday, 15 October, Mozart tells Constanze his concert was so successful that he was implored “noch eine Academie künftigen Sonntag zu geben — Montag reise ich dann ab.” But Mozart left Frankfurt the following day, on Saturday, 16 October, not on Monday, and went to Mainz where he gave a concert on 20 October.

I propose that all letters available only in Mozartiana should be treated with caution, if not regarded as spurious. In this paper I demonstrate that some of the texts of these letters are corrupt, either “edited” or forged (possibly by Friedrich Rochlitz or Nottebohm himself). But I also offer a potentially exciting discovery by Karl Böhmer, who has found a portrait of a composer made by a painter active in Frankfurt that might be the last painting of Mozart!

Writing a novel from Mozart’s life
Stephanie Cowell, New York

My novel Marrying Mozart (Viking Penguin, 2004) is about the twenty-one-year-old Mozart’s encounter in Mannheim with the four enchanting daughters of the violinist Fridolin Weber. Mozart could have married any of them; after four years he chose the most unlikely. I have been a passionate Mozart lover since the age of twelve. For more than fifteen years I studied singing seriously and, as a high soprano, I sang most of the major Mozart soubrettes in many semi-professional opera houses and concert venues in the eastern United

continued on page 7

News in Brief
continued from page 3

The Library of Congress has launched a Music Consortium Treasures website that gives online access to some of the world’s most valued music manuscript and print materials from six esteemed institutions at www.loc.gov/music/treasures/.

The Music Treasures Consortium website is the creation of music libraries and archives in both the United States and the United Kingdom. Joining the Library are The Juilliard School’s Lila Acheson Wallace Library, the British Library, the Eda Kuhn Loeb Music Library at Harvard University, the Morgan Library and Museum and the New York Public Library.

Items digitized include manuscript scores and first and early editions of a work. Seminal composers such as Johann Sebastian Bach, Wolfgang Amadeus Mozart, Richard Wagner, Claude Debussy, Georges Bizet, Arnold Schoenberg and Igor Stravinsky, among others, are represented on the site through their original handwritten manuscripts and first editions. The online items range from the 16th century to the 20th century in this initial launch.

Researchers can search or browse materials, access bibliographic information about each item and view digital images of the treasure via each custodial archive’s website. The site will continue to grow as consortium members add more items.

The Internationale Stiftung Mozarteum recently placed online digital images of some 80 letters written by Leopold and Wolfgang Mozart during their Italian journeys of 1769-73. This is part of a project undertaken in connection with the Digital Mozart Edition to make all the Mozart family correspondence in the collection of the Mozarteum available online in the form of digital images and transcriptions at http://dme.mozarteum.at/DME/briefe/doclist.php.

The Mozarteum also announces the acquisition of a musical manuscript in Mozart’s hand for approximately €120,000 at an auction held by Sotheby’s in London in December 2010. The manuscript, written in the fall of 1783, is a score of the opening of the fugato finale of Michael Haydn’s symphony in D major, MH 287, composed about 1778-80; as Mozart does not identify the work, the music had once been attributed to him as K. 291.

The fragmentary (7-measure) autograph of the Magnificat in C major, K. 321a, was sold by Christie’s (sale 1004) in Paris on 11 May for a price of €115,000. A description and digital image of the page are still (as of 2 August) up on Christie’s website: www.christies.com/lotfinder/ZoomImage.aspx?image=/lotfinderimages/d54337/d5433781&IntObjectID=5433781.

As many MSA members will have heard, the Robert Owen Lehman collection of autograph manuscripts has been offered for sale. The collection is undoubtedly the finest of its kind in the possession of a private individual and includes over 1,000 pages of Mozart autographs, principally instrumental works from the 1770s (an inventory appeared in the August, 1997 issue of this newsletter). The sale of the collection is conditional upon its remaining intact and residing in an appropriate educational institution affording scholarly and public access. The collection has been on loan to the Morgan Library and Museum for many years and the Morgan has been attempting to secure funding to add the collection to its permanent holdings. It is Mr. Lehman’s intention to use the proceeds from the sale to establish a foundation to support music education, performance and related activities. The sale is being handled by the firm of J & J Lubrano Music Antiquarians; their website is www.lubranomusic.com.
The second page of the Schubert Club’s Mozart letter, written to Constanze from Frankfurt on 30 September 1790, which will be the subject of a paper by Paul Corneilson.
States. *Marrying Mozart* was my fourth published novel.

Why fictionalize Mozart? Scholars spend their lives getting every detail right, every date and cloth button or absolute length of a voyage and then a novelist or filmmaker or poet takes your hard work and fictionalizes it. I wrote *Marrying Mozart* out of my great love for him. His music guided me; I made my novel a little like *Figaro*, my favorite: with that glorious bubbling happiness that suddenly, as heart-rendering as the entry of the clarinet, is interrupted by some sadness or regret. The wrong girl is loved. The wrong person is heartbroken.

I fictionalized Mozart to bring him to immediate, vivid life, to cause people who have never heard his music fall in love with him, and people who know his music fall more deeply in love. I wanted to show music lovers that he was not simply the funny little man in a wig portrayed in *Amadeus*.

I am thrilled to be able to speak about how and why I wrote this novel and share a little of it at the conference.

**Censoring Don Juan:**

*Franz Karl Hälgen's Treatment of a Singspiel by Mozart*

Lisa de Alwis, University of Southern California

Among the estate papers of Otto Erich Deutsch is a short piece he wrote about the libretto, probably by Friedrich Karl Lippert, of an 1803 German Singspiel version of Mozart’s *Don Giovanni*. Years after Deutsch’s death, his daughter published it in a volume of essays called *Wiener Musikgeschichten*. Deutsch’s main interest lay in transcribing two scenes that had been deleted by the censor Karl Franz Hälgen, whose job it was to evaluate all works to be performed on Vienna’s stages. But the libretto is of significance beyond these cuts and is more than a simple translation of an Italian opera into a German Singspiel. This *Don Juan* deviates significantly from the Mozart/Da Ponte original, for example in its tone, its length, and in the addition of a new character.

The cuts represent the only way the piece could be performed in German in Vienna during the early nineteenth century. Works in German were more heavily censored than those in other languages for the obvious reason that their content was certain to influence a wider audience. In *Don Juan*, the texts to musical numbers are often clumsy, lacking the flow of the better-known German translations, some of which are still used today.

Aside from the consequences for Mozart’s music presented by this libretto, my paper discusses Hälgen’s role in the major shift in censorship practices that took place during the early nineteenth century, toward the end of his career. By way of comparison, I discuss a manuscript libretto of a German version of Molière’s play *Dom Juan* that was censored by Hälgen twenty years earlier. Changing political circumstances forced Hälgen to censor more strictly than he had before. He censored the *Don Juan* Singspiel twice within a few days, and approved it for performance after the necessary corrections had been made. But due to the standard censorship procedure that texts underwent, it is unlikely that that the librettist could have made these changes within this short space of time. It is therefore possible that Hälgen, who, unlike other censors, was sensitive to aesthetic issues, made the corrections himself.

**Mozart and Memes: The Flow of Content to and from a Master**

Robert Gjerdingen, Northwestern University

The term “memes” is a trendy analogue of “genes.” Just as genes transmit genetic information through natural selection, the idea is that memes transmit cultural information through various types of replication. In the art of eighteenth-century music, such packets of information may have transmitted fashionable phrases, cadences, and sequences. The replication of sanctioned models was a central part of musical apprenticeship in Mozart’s day, and the surviving manuscripts from Neapolitan conservatories document the memes or “schemata” that one needed to learn. Neapolitan schemata “went viral” and became part of the musical lingua franca. Mozart had learned them all by about age ten, and they formed the core of his compositional language. An examination of the Adagio from the so-called Grand Partita (K. 361) will reveal how pervasive were these shared patterns and how, through the sharing of videos in our own day, musical patterns can take on new or at least revised meanings.

**Two modes of Mozart historiography**

Edmund Goehring, University of Western Ontario

In one episode from *A New Mimesis* (1983, 2007), A. D. Nuttall identifies two contrasting modes of modern literary criticism. On the one side is what he terms “opaque” criticism, which is “external, formalist, operating outside the mechanisms of art and taking these mechanisms as its object.” The opaque critic sees the distance between meaning and mechanism in a text as an insuperable problem for (rather than a necessary condition of) intelligibility and sympathy. On the other side is the transparent critic, who thinks it neither intellectually suspect nor profligate to fall under the spell of art. In fact, Nuttall regards the transparent mode as the superior of the two, for it can say everything that the opaque one can, and then more.

In music scholarship, Nuttall’s categories might seem most relevant to the interpretation of musical works, especially opera, but they also have something useful to say about music historiography. In particular, I will suggest that at least some of the demythologizing character of more recent Mozart research is a cousin to criticism in the opaque mode. Here, the rough equivalents to “transparent” and “opaque” criticism are “history,” understood as thought, and “context,” understood as structure. To illustrate the distinction as well as the power of the transparent, non-mechanical type, I will compare Charles Rosen’s commentary on the eighteenth-century string quintet with later narratives that take a more objectivist tone. Rosen speaks from the “inside,” as it were—as one with a lively aesthetic interest in the music he bothers to write about. This vantage point may seem only to hobble sober appraisal, not to mention seriously undermine historical credibility, as when one reads that Boccherini’s quintets are “insipid” or of the concertante string quintet as a “lazy extension” of certain kinds of quartet writing. But Rosen’s argument about the genesis and character of some of Mozart’s quintets satisfies important criteria of music/historical writing: it is falsifiable (without claiming to be predictive), and it applies only to specific times and places. In other words, his aesthetic engagement with the music is a boon to historical understanding. In contrast, in striving to attain a
greater aesthetic distance from the work, some opaque, objectivist accounts of Mozart’s historical achievement run into their own problems, like self-contradiction, tautology, and reductionism.

**Mozart’s Orgelstück, K. 608 and Its Performance: Beyond the Spieluhr**
Jane Schatkin Hettrick, Hofstra University

Because of the limitations of their original medium, Mozart’s works for mechanical clock were destined to be transcribed for other instruments. In particular, the monumentality of K. 608 seems distinctly at odds with even the largest type of Spieluhr or Orgelwalze that it might have been written for and sounded on. Yet arrangement has been problematic because the technical requirements of this work make it physically impossible to be performed by a single player on one instrument. Thus this work has been transcribed for several combinations of instruments, beginning with a version for piano, four hands, published by Johann Traeg in 1799. For many reasons, however, the most successful and appropriate performance medium is the organ. My lecture-recital will feature a performance of K 608, and discuss the reasons—musical, historical, and practical—that the piece is right for the organ rather than any other medium.

**The New Köchel Goes Online**
Ulrich Leisinger, Mozarteum, Salzburg

In 2012 Ludwig von Köchel’s *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke* Wolfgang Amadé Mozarts will celebrate its 150th anniversary. Almost fifty years have elapsed since the publication of the last imprint, revised by Franz Giegling, Alexander Weinmann, and Gerd Sievers (Leipzig, 1964). A new revision undertaken by Neal Zaslaw is nearing completion. It will be published by Breitkopf & Härtel, the original publisher of the catalogue since 1862, in collaboration with the Internationale Stiftung Mozarteum in Salzburg in an entirely new format: besides a print publication in German an online version in English will be made available (and maintained) at the website of the Digital Mozart Edition. The online catalogue will be accessible for everyone free of charge. In this paper the concept of the online catalogue will be presented and technical problems that still await being solved will be discussed.

**New Discoveries in Mozart Iconography**
Catherine Sprague, Branchburg, NJ

Mozart iconography began in a serious vein in 1961, with the publication of supplement to the NMA entitled *Mozart und seine Welt in zeitgenössischen Bildern* (Mozart and his World in Contemporary Pictures)—work done initially by Maximilian Zenger and completed by Otto Erich Deutsch. But it is now apparent that significant gaps in the iconography of Mozart’s life have resulted in a narrowing of the biographical narrative, and that filling those gaps will open up new pathways for biographical research.

In 2005 I undertook a comprehensive search for images pertaining to Mozart’s life, hoping first and foremost to find images of individuals for whom Mozart wrote music. The search also included patrons, composers with whom Mozart interacted, singers, instrumentalists, friends, and concert sites not included in the Zenger-Deutsch supplement. More than 1,000 images have come to light, of which about 600 will appear in a series of books to be published in 2012.

In this paper I will present some major iconographical findings and comment on their significance to our understanding of Mozart and his music.

**Rome Is Burning:**
Staging Revolutionary Events in Mozart’s Day and Ours
Jessica Waldoff, College of the Holy Cross

In an extraordinary pair of scenes at the end of the first act of *La clemenza di Tito* (Sesto’s accompagnato No. 11 and the act-ending quintet No. 12), Rome is seen to be on fire and the violence of rebellion is brought to life on the stage. As John Rice and others have pointed out, these scenes do not appear in Metastasio’s original libretto of 1734, in which the rebellion happens off-stage. The addition of on-stage fire and mayhem with its representation of the potential danger of revolt against established power is entirely transformative. That Mazzolà and Mozart altered the opera in this way tells us something about how this story took on new significance as part of the coronation celebrations for Leopold II in Prague in September of 1791. These scenes must have appeared terrifying to a world shaken by the French Revolution and its aftermath.

In this paper I want to look again at the treatment of revolutionary events in *Tito* to suggest their presence as a destabilizing force in the work. But I want to locate my exploration in the work itself and in the present time. At a moment when directors and audiences are open to a view of the Mozart-Da Ponte operas as conflicted, even disturbing, works, one wonders why *Tito* has not received more productions. With its trio of tortured characters, its representation of attempted murder and betrayal, and its vision of Rome burning, surely this opera, too, holds some claim to be thought relevant to modern life. Present-day views of rebellion differ radically from those of the late-eighteenth century, of course. But the topic is still current. The threat rebellion poses, as recent events in the Middle East have shown, is as real today as it was in 1791. The fire that threatens to consume Rome is a manifestation of man’s struggle against uncontrollable forces in nature (and in human nature). In its treatment of fire and its dangers—both real and metaphoric—and especially in its staging of rebellion, *Tito* acknowledges dangerous forces that threaten the world beyond the stage both in Mozart’s day and ours.

**Zooming In, Gazing Back: Don Giovanni on Television**
Richard Will, University of Virginia

*Don Giovanni* has been appearing regularly on television for six decades, during which it has been subject to a wide range of televisual technologies and directorial styles. Based on a study of over fifty broadcasts and videos, my paper explores what the opera has become during its long history on the small screen. Television has had potent effects in the domains of time, subjectivity, and performance, the treatment of which offers some surprising insights into
this most exhaustively discussed pillar of the operatic repertory.

Filming, editing, audio mixing, and the other resources of television have made the action of Don Giovanni appear faster or slower (time), its characters deeper or more superficial (subjectivity), and its singers more “in character” or “onstage” (performance). A decided emphasis on individual figures and interior emotions—an emphasis media scholars consider typical for television as a whole—contradicts the critical commonplace that Don Giovanni lacks the psychological depth of the other Mozart-Da Ponte collaborations. On television even the title character, famously dubbed “no-man” by Allanbrook, becomes as distinctive and feeling a subject as any other Mozartean character.

At the same time, television’s affinity for the individual subject, combined with its inherent bias toward the visual, poses risks that have long been discussed in film and media theory—risks exacerbated by the opera’s preoccupation with sex and power. Watching its scenes of seduction and its characters’ struggles with desire and temptation, it is easy to feel like a voyeur, particularly when the characters are women filmed in close-up or with the zoom lens, television’s signature device for exposing subjectivity. Donna Anna pleading, Donna Elvira fretting, or Zerlina succumbing to temptation can all look like textbook examples of the “gaze,” putting passive femininity on display as if to turn viewers into Don Giovanni himself. I would argue, however, that other elements of the televised Don Giovanni militate against this kind of objectification, notably the performative realities captured by the cameras and the self-referentiality of the technology itself. The very techniques that seem to capture characters for our pleasure, like close-ups and zooms, also highlight the physical efforts of the singers, whose sweaty contortions and sheer virtuosity make them poor candidates for voyeuristic consumption.

_A Feminist Approach to Don Giovanni: Ruth Berghaus’ Staging (1984-85)_
Johanna Frances Yunker, Stanford University

Don Giovanni has lent itself to a remarkable range of interpretations by opera directors, ranging from the realism of Walter Felsenstein’s staging at the Komische Oper in 1966 to the grotesque comedy of Yuri Ljubimov’s 1982 production in Budapest. Within this rich recent history, the production by East German Ruth Berghaus stands out as the one of the first by a notable female director.

Premiered by the Welsh National Opera in 1984 and transferred to the Staatoper in East Berlin in 1985, Berghaus’s production was considered feminist above all because of its focus on the female characters. Yet Berghaus did not cast Don Giovanni in a negative light, as one might expect from a feminist interpretation. Instead she portrayed him as liberating the women from their oppressed lives in a patriarchal society dominated by stuffy

continued on page 10
asexual men like Don Ottavio. At the end of the opera, when Don Giovanni spontaneously jumps into the pit of hell, the women have to return to their miserable bourgeois lives. The tragedy is not about Don Giovanni; it is about the women. By demonstrating sympathy for the circumstances of women in patriarchal society, Berghaus provided the story of Don Giovanni with a new perspective, one that was informed by her Marxist background but to which she gave a subtle feminist twist—the latter an aspect of her work hitherto unexplored in scholarship.

Mozart Lost & Found
Neal Zaslaw, Cornell University

There are perhaps nearly as many works falsely attributed to Mozart as there are works that can be shown beyond a reasonable doubt to be his. Sorting out attributions was one of Ludwig Köchel’s important tasks, and even though now, a century and a half later, some works that he incorrectly accepted (or incorrectly rejected) as genuine are no longer problematic, attributions remain a problem. As a contribution toward resolving that problem, I decided that in “Der neue Köchel” works of questionable pedigree would no longer be given the benefit of the doubt: would no longer be considered “innocent until proven guilty,” but the opposite. Hence I originally intended to remove each doubtful work from the Catalogue’s main listing to an appendix, pending a demonstration of its genuineness. The policy proves to affect a troubling number of works, and applying my stated editorial principle proved no easier for me than it had for Köchel or for the editors of subsequent editions of his Verzeichnis. Striking advances in knowledge of Mozart and his music made during the decades since the appearance of the last edition of the Köchel-Verzeichnis (1964) have arisen (in part) from thoughtful evaluations of Abschriften and their conflicting attributions. This is a huge project, which the Neue Mozart-Ausgabe began but was unable to complete. Successful completion of the task must encompass sources for genuine and questionable works.

About Our Contributors

Irene Brandenburg received her doctorate from the University of Salzburg with a study of the castrato singer Giuseppe Millico (1737-1802) and has taken part in numerous research projects related to the history of music and dance, including the Neue Mozart-Ausgabe and the Gluck Gesamtausgabe. Since 2009 she has been a Senior Scientist in the department of musicology and dance studies at the University of Salzburg and curator of the Derra de Moroda Dance Archives. Her primary research interests include Mozart, opera seria, and 18th-century singers. She is a co-editor of Gluck-Studien and the series derra:dance:research.

Mary Robbins, DMA, was principal pianist for A. Mozart Fest concerts in Austin, Texas from 1991-2008. Since that time she has composed Twenty-six Cadenzas, Lead-ins and Embellishments in Mozart’s Style for Concertos K.466, K.467, K.482, K.491, K.503 and K.537, and is currently completing a Performance Guide to offer with the cadential elaborations for publication. An independent scholar and pianist, she is also writing about Mozart’s use of articulation markings.

Idomeneo in San José

Opera San José will be presenting Mozart’s Idomeneo September 10-25, 2011 at the California Theatre in San José, California.

This is a joint production with the Packard Humanities Institute, which recently published facsimiles of seven of Mozart’s operas. The performances will be conducted by George Cleve, noted Mozart specialist and music director of the Midsummer Mozart Festival. Opera San José is pleased to offer members of the Mozart Society of America a special rate of 20% off on tickets to the production. To order tickets, visit www.operasj.org, click on the Tickets.com, button, select an event date, and enter the coupon code: Mozart. Opera San José also has a hotel/opera package with the Sainte Claire Hotel in downtown San José for those coming from a distance.

Abstracts
continued from page 9

Idomeneo in San José

Opera San José will be presenting Mozart’s Idomeneo September 10-25, 2011 at the California Theatre in San José, California.

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The authorship of the text of Mozart’s sacred cantata Davide penitente, K. 469, has long been a subject of speculation in Mozart scholarship. Thanks to a remark of Abbé Stadler reported by Vincent Novello, Lorenzo da Ponte has been considered the leading candidate for the authorship of the text, an attribution that has been often repeated and supported with seemingly well-founded arguments. Research in connection with a performance of the work during the Salzburger Mozartwoche 2009 made possible the definitive identification of the author of the text, as will be explained in the following.

Davide penitente was first performed on 13 March 1785 in a concert of the Tonkünstler-Sozietät in the Burgtheater in Vienna. The story of the work’s origin is well-known: at the beginning of 1785 the Tonkünstler-Sozietät asked Mozart for the “preparation of new choruses, and possibly preceding arias with recitatives.” For which he used portions of the Kyrie and Gloria of Psalm for Vienna, for which about half the music is already known “Psalm von H: Mozart,” then “another entirely new Psalm for Vienna, for which about half the music is already ready,” for which he used portions of the Kyrie and Gloria of the C minor Mass, K. 427 (417a) of 1783 with a new Italian text. Besides that he added two new arias (one each for soprano and tenor) and a cadenza for the three soloists (SST) in the final chorus. The following table shows the structure of the work and the borrowings from the mass:

<table>
<thead>
<tr>
<th>K. 427 (417a)</th>
<th>K. 469</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyrie</td>
<td>No. 1 Coro „Alzai le flebili voci“</td>
</tr>
<tr>
<td>Gloria: Opening movement</td>
<td>No. 2 Coro „Cantiam le glorie“</td>
</tr>
<tr>
<td>Gloria: Laudamus te</td>
<td>No. 3 Aria „Lungi le cure ingrate“</td>
</tr>
<tr>
<td>Gloria: Gratias agimus tibi</td>
<td>No. 4 Coro „Sil pur sempre benigno“</td>
</tr>
<tr>
<td>Gloria: Domine</td>
<td>No. 5 Duetto „Sorgi, o Signore“</td>
</tr>
<tr>
<td>Gloria: Qui tollis</td>
<td>No. 6 Aria „A te, fra tanti affanni“</td>
</tr>
<tr>
<td>Gloria: Quoniam</td>
<td>No. 7 Coro „Se vuoi puniscimi“</td>
</tr>
<tr>
<td>Gloria: Jesu Christe / Cum sancto spirito</td>
<td>No. 6 Aria „Tra l’oscure ombre funeste“</td>
</tr>
<tr>
<td></td>
<td>No. 9 Terzetto „Tutte le mie speranze“</td>
</tr>
<tr>
<td></td>
<td>No. 10 Coro „Chi in Dio sol spera“</td>
</tr>
</tbody>
</table>

Until now the questions remained open as to who wrote the new Italian text, how precisely these passages were chosen, and if and how much the unknown author collaborated directly with Mozart.

The first clues to his identity came from Abbé Stadler, who in 1798 mentioned an “Italian poet” in this connection and later, according to Vincent Novello, named Lorenzo da Ponte as the author of the text. As the composition of Davide penitente falls near the beginning of the artistic collaboration between Mozart and da Ponte, this seems credible at first glance, particularly since da Ponte was also involved with the Tonkünstler-Sozietät and in addition had made rhymed Italian translations of some of the Psalms similar to those that served as the textual basis for Mozart’s composition.

Plausible as the ascription to da Ponte might seem initially, it fails to survive a closer examination. Neither da Ponte’s Psalm translations nor his later oratorio Davide contain any of the text of Davide penitente, and it has also been noted that the poetic style of da Ponte is quite different from that of the text that Mozart set. Da Ponte’s authorship has therefore been questioned by Mozart scholarship from an early date: in 1858 Otto Jahn ascribed the text to “a poet unknown to me,” and in 1924 Hermann Abert spoke of an “as yet unidentified author,” who “is probably to be found among the poets at the Viennese court.”

More recent attempts to identify the author have started from the close affinity of the text to the Psalms, without being able to assign it to a specific source. In 2003 Bruce Alan Brown reported a notable find: correctly pointing out that the text belonged to an 18th-century Italian tradition of Psalm paraphrases, he located part of the first strophe (lines 2-4) of the aria no. 3, “Lungi le cure ingrate,” in Metastasio’s stage work Il natal di Giove (1740).

Finally, in 2008, an on-line exploration of the Italian union catalog SBN (Servizio bibliografico nazionale) located the source of Mozart’s text. A search for the incipits of the texts of Davide penitente led in the case of “Lungi le cure ingrate” to several sources for a composition by Ercole Paganini, including a manuscript score entitled “L’uomo / contento quando è in grazia / di Dio / Cantata tratta dal Salmo XCIX tradotto da Save / rio Matti.” This discovery in turn permitted the identification of the source of the text in Mattei’s prominent and widely distributed publication Libri poetici della Bibbia. This was a free Italian translation of the entire Book of Psalms with commentary that Mattei first published in 1766. Mozart’s text is taken, almost word for word, from Psalms 4, 6, 7, 33, 67, 96, 99, and 119 (in the Vulgate numbering) as rendered by Mattei.

The Neapolitan jurist, theorist, and man of letters Saverio Mattei left a voluminous body of writings on a variety of subjects ranging from law, philosophy, theology, and literature to the discussion of specialized musical topics. “Amantissimo della musica,” as he describes himself, he took particular interest in music and theater, as instanced among other things by his writings on Metastasio and Jommelli. Mattei further wrote texts for musical works such as cantatas for name and birthday celebrations for the King in the Teatro di San Carlo, and he frequently took part through his letters and publications in the ongoing debate concerning the renewal of Italian opera.

Mattei’s most significant work, Libri poetici della bibbia, first appeared in Naples in 1766-74 and enjoyed many later editions, often expanded, into the second half of the nineteenth century from publishers in Naples and elsewhere in Italy. By 1785, the date of Davide penitente, at least ten editions of the work had already appeared, indicating a wide distribution, at least in Italy. Though the editions vary in contents, distribution into volumes, typography, and punctuation, the actual text of the Psalms—continued on page 12

Mozart, Davide penitente, and Saverio Mattei
Irene Brandenburg
least the ones that Mozart employed in Davide penitente—is identical in all the editions that were consulted for this study. Mattei states that these texts were produced with musical setting in mind, and as a great admirer of Metastasio, in explicit homage to the work of the Viennese court poet, in Libri poetici della Bibbia Mattei employs poetic forms and metrical patterns typical of Metastasian opera texts, as well as those of sacred and secular cantatas, componimenti, and the like. Mattei’s texts were of particular interest to composers with Neapolitan connections, as evidenced by a large number of musical settings by such composers as Johann Adolf Hasse, Giacomo Insaguine, Niccolò Jommelli, Giovanni Battista Martini, Giovanni Paisiello, Niccolò Piccinni, Salvatore Ruspoli, and Marco Santucci.19

It has yet to be determined how Mozart first encountered Mattei’s texts. Certainly Libri poetici della Bibbia was well known in Vienna, with its large community of Italian artists, musicians, litterati, and intellectuals. Mozart could easily have come into contact with the book by any of a number of routes. Possibly he even encountered it indirectly via Metastasio, who was not only an admirer of Mattei but corresponded with him from 1766 to 1781.20 Libri poetici della Bibbia plays an important role in this correspondence: Metastasio received the successive volumes of the original edition (1766-74) and of the second edition of 1773 directly from Mattei, and the letters show that he admired the texts. Not only did Hasse set part of Psalm 41 at Metastasio’s urging,21 but Metastasio’s protegée Marianna Martines composed several settings of Mattei’s Psalms.22 As he had dealings with her family, Mozart might have encountered Libri poetici della Bibbia through Martines. (She was also connected to the Tonkünstler-Sozietät, which had premiered her oratorio Isacco figura del Redentore, to Metastasio’s text, in 1782.)23

Equally likely is the possibility that it was the Tonkünstler-Sozietät itself that proposed Mattei’s text to Mozart. As early as 1847 Alexander Oulibichev had reported that the music to Davide penitente was “fitted to an Italian text that the Gesellschaft gave to [Mozart].”24 Sacred vocal works to Italian texts appeared regularly on the programs of the Tonkünstler-Sozietät, as the organization took a particular interest in promoting Italian oratorio.25 It is extremely likely that the leadership of the society was familiar with Mattei’s Libri poetici della Bibbia, even though no other text by Mattei has been identified among the works that they performed.26

Despite all the speculation, the question of how Mattei’s Neapolitan Psalms came to Mozart in Vienna cannot be definitively answered. In concluding this discussion, one may recall the earlier descriptions of the origin of the work, which perhaps may offer further clues. It has been assumed that Mozart composed Davide penitente in Vienna in collaboration with a poet who either composed the Italian text afresh or adapted his own earlier text for the work, retexting the numbers from the C minor Mass and providing words for the new arias.27 The fact that this text comes from Mattei’s Libri poetici della Bibbia places these suppositions in a new light. A collaboration between Mozart and the author of the text, that is, Mattei himself, can be ruled out on biographical grounds. Though it cannot be shown that another poet, residing in Vienna, was involved in the adaptation of Mattei’s text for Davide penitente, there is much to be said for Brown’s suggestion “that several hands—including even the composer’s—were responsible for assembling these texts.”28 And so we come back to Lorenzo da Ponte, the highly educated and many-sided poet, who certainly knew Libri poetici della Bibbia. He could have suggested Mattei’s Psalter to Mozart for Davide penitente, and could also have assisted in the choice of suitable passages and in adapting them to the music of the C minor Mass.

If the riddle of the authorship of the text of Davide penitente is solved, many questions about the work remain open. Some have been raised here, while others have only been hinted at and will require more detailed investigation. In particular it would be useful to analyze the texts Mozart used in the context of the Neapolitan Psalter to see what new light the conclusions of that examination would shed on Mozart’s composition. It is to be hoped that this study will inspire further interest in what until now has been one of Mozart’s lesser-known sacred works.

—translated by SCF

1 The present article is an abridged and revised version of my study, “Neues zum Text von Mozarts Davide penitente KV 469,” in Kleng-Quellen. Festschrift für Ernst Hintermaier zum 65. Geburtstag, ed. Lars E. Laubhold and Gerhard Walterskirchen (Munich, 2010), 209-229.
3 “...so bietet derselbe dagegen einen andern für Wien ganz neuen Psalm an, der jedennen nur noch eine Hefte der Musik auszumachen hinreichend ist.” NMA 1/4/3, xi.
4 See also NMA 1/4/3, ix.
6 A Mozart pilgrimage, being the travel diaries of Vincent & Mary Novello in the year 1829, ed. Nerina Medici di Marignano and Rosemary Hughes (London, [1955]), 158.
7 These translations appeared in Dresden in 1780. See NMA I/4/3, xv.
12 As of 28 July 2011 at www.iccu.sbn.it.
13 Napoli, Biblioteca del Conservatorio di musica S. Pietro a Majella, Cantate 208. I wish to thank Lucio Tufano for his kind assistance in my researches.
14 Mattei has been the subject of a number of studies, particularly in the areas of Italian musical and theatrical history. A good bibliography of Mattei’s writings and of the literature about him appears in Rosa Caierio, “Saverio Mattei,” Die Musik in Geschichte und Gegenwart, ed. Ludwig Finscher (29 v., Kassel 1994-2008), Personentell, v. 11 (2004), col. 1325ff. To the literature listed there should be extended.

continued on page 14
John Irving, *Understanding Mozart’s Piano Sonatas*  
(Farnham, Surrey, England; Burlington, VT: Ashgate, 2010)  
Reviewed by Mary Robbins

As may be the case with many Mozart Society of America members, John Irving’s appreciation of Mozart’s music began in childhood. In Irving’s fifth book about Mozart, *Understanding Mozart’s Piano Sonatas* (2010, Ashgate), he gives a delightful recounting of his early lessons on Mozart’s Minuet, K.2 on an upright piano with a local piano teacher in the north of England, where he realized “there was some quality...in this composer’s short piece that was lacking in everything else I had learnt up to that point (which was not very much).” Since then, Irving has devoted a distinguished career to studying the music of Mozart and his period and to performing 18th-century music on historical instruments. Irving is now Director of the Institute of Musical Research in the School of Advanced Study, University of London. In August 2011, he will be Professor of Music History and Performance Practice at Canterbury Christ Church University.

In the book’s Preface Irving gives the reader some idea of what the book is about. For example, he says that he “has not yet discovered how to reconcile studying and playing Mozart’s music.” In chapters titled Pretexts; Contexts; Horizons of Understanding; Editions; Approaching the Texts; Instruments; Embellishing Mozart’s Texts; and Epilogue: Listening to Texts, Irving touches on topics ranging from notation to ethics, from historical contexts to existentialist views. This is in keeping with Irving’s statement that he “makes no claims...for comprehensiveness” in the book and states that the focus of his writing “shifts radically and often (sometimes abruptly).” True to these statements, Irving’s writing style often tends toward that of a discontinuous meditardiscourse, with some points being followed up while others are not, a style that perhaps best accommodates his choice as stated in his Preface to introduce a “broad range of contexts within which...to understand Mozart’s piano sonatas.”

In the first chapter, Pretexts, Irving mentions important contexts but without any focus on them (for example, on the relation of the sonatas’ musical “materials, pitches and durations, articulation marks, textures, dynamics, tempo”). Another context that is represented only in mention is “analytical contexts” (which Irving states may be “assumed a priori”). He establishes a context of himself as the book’s author, and mentions contexts of “a particular text, instrument, place (or) time.” Irving discusses the context of notation in relation to “performance...as a...historical context.” Historicity of performance is a broad context in which discussion of sonata forms includes “binary-form thinking” in regards to sonatas as reflecting a context of social cause.

This review examines Irving’s book in terms of its effectiveness in establishing understanding through the approach described, and also considers the book’s contributions otherwise to scholarship concerning the sonatas. An organizing principle in the book is a consistent slant in Irving’s discussions in support of an aspect of variation involving diminutions of note values that Irving finds especially applicable to melodies in Mozart’s sonatas. The following statements would seem to serve as premises underlying Irving’s view on such embellishments, although many readers (including this reviewer) may find points of disagreement with the statements. For this reason, I have added a response to each of the statements:

- In the Preface Irving states: “Many of Mozart’s piano works began as improvisations; their notation cannot therefore be paramount.”
  
  In response: This statement runs counter to a plethora of crucially important musical considerations revealed to us through Mozart’s notation, which he took great pains to write down (“all those wearisome little notes” as he said in his letter of April 29, 1782).

- In the chapter titled Pretexts, Irving describes notation in Mozart’s music as inverted in value compared to that of Liszt, where: “(in Liszt’s music)...notation is...precisely crafted; you have not only to...play all the notes, but also to control finely graded dynamics, pedallings, legatos, staccatissimos, etc. strictly according to the notated score.”
  
  In response: This reviewer would argue that this statement more aptly describes Mozart’s notation (although all composers’ notation deserves careful scrutiny of, and appropriate responses to its directives). With all respect to Irving, his statement seems to imply that he does not perceive Mozart’s directives, especially in his articulation markings, to be crucial for understanding or performing his music.

- In the chapter titled Contexts, Irving shifts the focus from Mozart’s music to the performer (italics by the reviewer): “…a text of a Mozart sonata has meaning...in relation to...our training, experience and memory;” “certain details in the score function...as a foundation for creative interpretation” [according to the] “authority...of the reader [as]...an agent in the production of a text’s meaning.” “I would like to propose that in the realm of music performance carries that authority.”
  
  In response: Although the performer’s creativity is fully engaged in Mozart performance, it is not given carte blanche, but instead is best enjoined with Mozart’s music from an informed perspective from the inside out. In the MSA newsletter Guest Column of August, 2002, Robert Levin says such a perspective results from “extensive training in composition, syntax, rhetoric and...music theory.” The reader may also wish to refer to Éva and Paul Badura-Skoda’s extensive information on...continued on page 14
added Lucio Tufano, “Lettere di Saverio Mattei a padre Martini (con una digressione su Salvatore Rispoli),” in Napoli musicalissima. Studi in onore del 70º compleanno di Renato Di Benedetto, ed. Enrico Careri and Pier Paolo De Martino (Lucca 2005), [91]–118.


16 Most notably in Memorie per servire alla vita del Metastasio ed elogio di Niccolò Jommelli (Colle: Martini, 1785, reprint: Bologna, 1987); the Elogio del Jommelli also appears in facsimile in Marita P. McClymonds, Niccolò Jommelli: A woman composer in the Vienna of Mozart and Haydn, ed. with contributions by John A. Rice (Rochester, 2010). I wish to thank Professor Rice for making this study available to me before its publication.

18 Besides the first edition already referenced, the editions Napoli: Stamperia Simoniana, 1773; Napoli: Giuseppe Maria Porcelli, 1779-80; and Napoli and Macerata: Luigi Chiappini and Antonio Cortesi, 1779-81, were consulted for this study. 19 See Paolo Fabbrini, “Saverio Mattei: un profilo bio-bibliografico,” in Napoli e il teatro musicale tra Sette e Ottocento. Studi in onore di Friedrich Lippmann, ed. Bianca Maria Antonelli and Wolfgang Witzenmann (Firenze 1993), 121-44.

20 56 letters from Metastasio to Mattei dated from 1 April 1766 to 3 August 1781 appear in Brunelli’s edition of Metastasio’s works. See Pietro Metastasio, Tutte le opere, ed. Bruno Brunelli (5 v., [Verona], 1947-54), v. 5, p. 927. On Metastasio and Mattei see also the chapter “Saverio Mattei and the Psalm Motets” in Irving Godt, Marianna Martines: A woman composer in the Vienna of Mozart and Haydn, ed. with contributions by John A. Rice (Rochester, 2010). I wish to thank Professor Rice for making this study available to me before its publication.


25 See NMA 14/1/3, x, and Hanslick, Geschichte des Concertwesens, 19-28.

26 See Hanslick, Geschichte des Concertwesens, 30-35, and Pohl, Denkschrift, [57]-66.

27 See Flothuis, Mozarts Bearbeitungen, 29, and NMA 14/1/3, xiv, xi.

28 Brown, “Mozart, Da Ponte,” 3.

**REVIEW** continued from page 13

embellishments supplied by the performer in the second edition of their book, Interpreting Mozart, in which they stress that superfluous notes have no place in Mozart’s music, and that “in the rare cases where Mozart wanted alterations in… solo sonatas at the second hearing, [he] wrote them down” (p. 219).

Beyond the area of embellishments, Irving’s writing as a historian is noteworthy, especially in the book’s chapter on early editions which “afford us some insight into the mindset of the time… incorporating a record of deliberate choices made on several levels, all of which were nearly contemporary with the act of composition and made in the very city where the music was written.” Particularly interesting is information regarding changes found in editions by Artaria, Toricella, Potter and Cramer that depart from Mozart’s autographs. These changes perhaps reflect swiftly changing styles in Mozart’s time, and editors’ attempts to adapt his music into styles that differed from his own. Or perhaps the changes reflect editors’ attitudes that Mozart’s music had a certain provisional nature and could be thus changed according to their opinions (of “correct notation” as Potter put it in 1848).

In any case, Irving’s writings about changes in the early editions importantly pinpoint a historical ‘moment’ when Mozart’s consistent use of markings that indicated how his music should sound was first corrupted. (Irving’s assumption that Mozart might have made some of the changes is unsubstantiated). Mozart well knew the effects that would be created by his highly specific notation of articulation markings (when actualized by performers in his time who commonly knew how to respond to them as explained in historical sources such as Türk’s Klavierschule, or Anweisung zum Klavierspielen für Lehrer und Lernende). After the editions’ changes, however, no one could respond to Mozart’s intentions because they were no longer in the score.

This reviewer regards Irving’s discussion of the changes in early editions as pertinent to his search for understanding of Mozart’s sonatas because the loss of Mozart’s stylistic communication represented in his notation resulted in a loss of understanding of his music. Irving’s discussion perhaps could have been made more effective by relating how these changes and resulting loss still resonate in our time and continue to impede understanding of Mozart’s music, including his piano sonatas.

Fortunately, through the research of the Neue Mozart-Ausgabe and the Bärenreiter print edition, Mozart’s articulation markings from his autographs or earliest sources are available for today’s listeners and performers alike to study in order to cultivate and restore understanding of this specific aspect of his musical language. Unfortunately, however, the markings’ availability does not insure they are being studied, or yet understood and observed (as Levin also pointed out in his MSA Guest Column). Surely we would all wish to know and appreciate how Mozart intended his music to sound, which we can hear only through the ongoing relationships of effects indicated by his somewhat unique use of markings. In Mozart’s music, the effect of a single articulation marking gains significance in relation to other markings to create sound gestures that may communicate humor or pathos (for example), or produce a series of inflections resembling speech patterns that communicate the music’s emotional content. These relationships of sounds that Mozart indicated in his articulation markings are our closest proximity possible to his music—they show his thoughts of it as he ‘heard’ and notated it. Thus they reveal a depth of understanding of his music beyond what we can imagine (or find in other contexts), despite our separation from it by historical distance and myriad contextual differences including instruments, halls and other socially related concepts and constructs.

Irving points out an example of stylistically damaging consequences from changed articulation markings in the 1787 Artaria edition of K. 333: where in bar 56 of the Andante cantabile Mozart’s slur “highlights the downbeat dissonance,” Artaria’s changed slurs instead shift emphasis away from the downbeat, bringing focus to dissonance elsewhere in the measure. As Irving says, whereas Mozart’s use of slurs had “suggested a
degree of …relaxation” Artaria’s instead “imports a degree of accentual intervention at two points, and counterpoints this against an added harmonic prominence for the left hand on beat 2.” Irving’s example shows that changes to Mozart’s slurs nullified their intent (a violation that also, I would say, demonstrates his markings’ non-provisional nature).

Today, it is not broadly understood that each of Mozart’s articulation markings in his autographs indicates a specific action and its effect, to be created by the performer (who understands the necessary response). In this way Mozart’s markings indicate a built-in and highly specific ‘interpretation’ for his music. This interpretation is in absolute agreement with and further defines his music’s rhythmic, harmonic and dynamic workings—as the music happens. His notation of the markings is thus not a generalized concept (nor something that Mozart “overlays” onto the score as Irving puts it), but instead is an of-the-moment aspect of communication that is precisely what we can identify (both aurally and intellectually) as Mozart’s style.

This crucial aspect of communication relates to Irving’s question of “how to reconcile studying and playing Mozart’s music.” At the heart of such a reconciliation is a certain and central intent that is missing in Irving’s search for understanding Mozart’s piano sonatas: an intent to be open to what Mozart’s music is communicating. This intent compels us to the necessary (and sometimes challenging) tasks of choosing Mozart’s original sources because they contain his directives, studying those directives’ role in his systematic expression, learning their effects, and—for performers—training how to play them and then doing so with an acutely attuned ear to what these effects are expressing as the music unfolds. This intent provides focus to studying as well as to performing Mozart’s music, and is a path to its understanding.

Irving’s book contains notable descriptions of fortepianos in Mozart’s time (pp. 105-10) in which he discusses important distinctions in the sound qualities of instruments that Mozart regularly played. Irving also eloquently describes instruments by makers of Mozart’s own fortepianos, such as a Walter instrument made shortly after 1780, and the pianos by Stein that Mozart praised for their clean and immediate damping upon the release of a note. Certainly, the role of these instruments was crucial in Mozart’s sonatas, and ideally we would all enjoy a Mozart-era fortepiano on which to play them (as well as suitable performance spaces).

Does Irving’s book bring an understanding of Mozart’s sonatas? This reviewer found that his exploration of other contexts in relation to the sonatas tended instead to disclose degrees of separation between them, and that—at best—this approach could only inform an understanding as related to the sonatas (among other things, their history) rather than of the works themselves. This reviewer also found Irving’s view of embellishments (which Irving places within the context of a performer’s creative status being equal to, or above, Mozart’s) lacking in relation to a necessary focus on Mozart’s communication (described above), as well as in relation to a work’s architectural expression, a necessary larger view beyond variations in repeats that is not discussed in this book. As Irving points out, there are many types of understanding. This brings to mind Mozart’s letter of 28 December 1782 in which he acknowledged that his audience comprised listeners of different levels of understanding: “there are passages here and there that only connoisseurs can fully appreciate—yet the common listener will find them satisfying as well, although without knowing why.” For a book seeking understanding of Mozart’s piano sonatas, an in-depth exploration of their particular expression through consistent and systematic use of musical components is absolutely necessary for reaching a connoisseur level of understanding.

However, Irving brings to light the early editions’ changes to the sonatas, thereby clarifying those editions’ role in forging an unfortunate impediment to understanding Mozart’s music that has continued for far too many generations. Thus Irving has contributed to an important understanding of a different kind than stated in his Preface, the understanding that it is our privilege to study what Irving calls Mozart’s ‘composing manuscripts’ in order to appreciate his choices that define his style of communication in his piano sonatas, and indeed in all his music.

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**Marrying Mozart**

One of our speakers in Minneapolis/St. Paul will be Stephanie Cowell, author of the novel *Marrying Mozart*. The *Los Angeles Times* called *Marrying Mozart* “a charming novel, so much so that one would enjoy it even if the gentleman involved in these girls’ lives were not one of the greatest geniuses in the history of music. It also has the virtue of offering a believable and appealing portrait of Mozart himself. A perfect harmony of fact, fiction.” Participants in our conference are urged to prepare for Cowell’s presentation by reading *Marrying Mozart* before coming to Minnesota.

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**Discount for Mozart Society Members**

Cambridge University Press is offering members of the Mozart Society of America subscriptions to *Eighteenth-Century Music* at a 20 per cent discount. Thus a print subscription may be purchased for US$26 or £16. Simply state that you are a member of the Mozart Society of America and e-mail your request as follows:

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Books


Book Chapters/Articles


Journal Articles


Gingerich, John M. “Ignaz Schuppanzigh and Beethoven’s Late Quartets.” The Musical Quarterly 93 (Fall Winter 2010): 450-513.


**Reviews**


continued on page 18


CONFERENCES

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

The Burney Society, 1 October 2011, King’s College London, and 14 October, Fort Worth, Texas. Peter Sabor and Stewart Cooke: “Editing Frances Burney’s Court Journals.” For further information, contact Elaine Bander, ebander@dawsoncollege.qc.ca. Website: burneycentre.mcgill.ca/conferences.html

Mozart Society of America, 20–22 October 2011, Minneapolis-St. Paul. Fifth biennial conference, in collaboration with the Schubert Club, the University of Minnesota School of Music, and the Center for Austrian Studies. Theme: “Mozart in Our Past and in Our Present.” Further information, including abstracts of the presentations, elsewhere in this issue.

Canadian Society of Eighteenth-Century Studies, Northeast Society of Eighteenth-Century Studies, Aphra Behn Society, 27–29 October 2011, joint meeting, McMaster University, Hamilton, Ontario. Theme: “The Immortal Eighteenth Century.” For further information address: Peter Walmsley, walmsley@mcmaster.ca or immat18@mcmaster.ca. See also www.humanities.mcmaster.ca/~csecs/


Bibliographical Society of America, 27 January 2012, New York, New York


Society for Eighteenth-Century Music (SECM) and the Haydn Society of North America (HSNA), 13–15 April 2012, joint conference, Charleston, South Carolina. Conference will include a variety of presentations—papers, lecture recitals, panels, reports on ongoing projects. Students wishing to participate in a “dissertations in progress” session should submit a 250-word dissertation abstract.

Send 250-word abstracts for all proposals by 1 November 2011 to James MacKay, program committee chair, jsmackay@loyno.edu. Websites: www.secm.org and www.haydnsocietyofnorthamerica.org.


Canadian Society for Eighteenth-Century Studies annual meeting, 17–20 October 2012, Edmonton, University of Alberta

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Carmel Music Society: The Mozart Society Series. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-9938. Website: www.carmelmusic.org.

continued on page 20
Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to: Mozart Society of America, 389 Main Street, Suite 202, Malden, MA 02148.

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Calendar continued from page 19

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mario Mercado, President; Erna Schwerin, Founding President. Friends of Mozart sponsors concerts and also publishes newsletters and informative essays for its members. Admission free to all events. For further information, see the website: www.friendsofmozart.org, or contact Mario Mercado, mario.r.mercado@aexp.com.


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, 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. Website: www.mainlymozart.org.


Woodstock Mozart Festival, Woodstock, IL Website: www.mozartfest.org.

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