Despite the disruptions caused by Hurricane Sandy, which prevented a number of our most valued members from attending, those of us who made it to New Orleans for the AMS/SMT/SEM meeting on November 1-4 found it an intellectually and gastronomically rewarding experience.

Our Study Session was held Friday afternoon from 12:15 to 1:45. After a brief business meeting that featured the presentation of this year’s Marjorie Weston Emerson Award (announced elsewhere on this page), we launched into a discussion of Christoph Wolff’s Mozart at the Gateway to his Fortune: Serving the Emperor, 1788-1791, which was published this summer by Norton. In a program arranged by MSA Vice-President Paul Corneilson and hosted by John Rice (whose review of the book appears elsewhere in this issue), Professor Wolff introduced his book, responded to presentations by Dorothea Link and myself, and fielded comments and questions.

There was a joint reception on Friday evening sponsored by the Mozart Society of America, the Society for Eighteenth-Century Music, the American Bach Society, and the Haydn Society of North America, in the wonderful setting of the Counting House, The Historic New Orleans Collection, 533 Royal Street. The Counting House dates back to the 1790s, and was used during the nineteenth century by a banking firm—hence its name (and elegant appearance).

Once again, the four eighteenth-century societies hosted a table in the Exhibition Hall, providing an opportunity to meet with other MSA members, as well as our colleagues in our sister societies.

The MSA has a number of big projects in the works, including an invitation from Lincoln Center to participate in the 2013 Mostly Mozart Festival. We have been asked to organize a large afternoon session on the big issues in Mozart scholarship on Saturday, August 17, 2013. In conjunction with this, the MSA will hold its biennial conference at that time (August 15 to 17) in New York City. Details are still being finalized (more will soon appear on our website and in the January newsletter), but this promises to be a stimulating way to close out the summer.

Finally, the MSA board has been discussing several issues related to our publications, including some exciting new prospects. We wish to reassure our members on one point: though both issues of the newsletter for 2012 were seriously delayed (for entirely different reasons), we plan to be back on schedule as of January 2013. This is an appropriate time to remind all our members that we welcome contributions from them, short articles and reviews (of books, scores, audio and video recordings, or performances) being particularly desirable, and that they should feel free submit items or to contact the editor if they have any questions.

—Peter A. Hoyt, President
Mozart at ASECS 2013

The Mozart Society of America is again sponsoring two sessions at the annual meeting of the American Society for Eighteenth-Century Studies, which will take place in Cleveland, OH, April 4-7, 2013. Details will appear in the January issue of this newsletter. For more information on the conference, including a complete list of sessions, see the ASECS website, asecs.press.jhu.edu.

“Mozart and His Contemporaries”
Isabelle Emerson, U. of Nevada, Las Vegas and Peter A. Hoyt, 520 Cabin Dr., Irmo, SC 29063; E-mail: isabelle.emerson@unlv.edu AND peterahoyt@gmail.com

This session will provide a forum for recent research on the music of the late eighteenth century. Although papers addressing the life and legacy of Wolfgang Amadeus Mozart are particularly encouraged, proposals concerning all aspects of musical life in Mozart’s Europe will be received with great interest.

“Mozart and the Concept of Genius”
Edmund J. Goehring, 30-624 William St, London ON N6B 3G2 CANADA; E-mail: egoehrin@uwo.ca

The topic of genius has a rich history in Mozart reception, and it continues to occupy a prominent place in present-day Mozart scholarship extending from biography and intellectual history to musical analysis. The kinds of modern responses to genius are equally varied, from genius as an integral way of understanding the creative process and its products, to genius as a cultish, Romantic imposition on a rational evaluation of the historical Mozart.

Given how the concept of genius touches on disciplines like philosophy, science, history, art, and biography, this panel invites proposals from these and other disciplines as a way of clarifying the uses of this category of thought in the eighteenth century.

Other sessions of particular interest to MSA members:

“Vernacular Opera and Popular Culture in the Eighteenth Century” (Society for Eighteenth Century Music) Martin Nedbal, Dept. of Music, U. of Arkansas; E-mail: nedbal.martincz@gmail.com

The world of European opera in the eighteenth century was dominated by works based on libretti in the Italian language. Outside of this cosmopolitan mainstream, librettists and composers created works in the languages of the regions where these works were originally

2012 Marjorie Weston Emerson Award
continued from front page

demonstrate a self-conscious compositional method. Ivanovitch challenges the conventional reading of such contrapuntal passages as mechanical, faceless artifice; instead he shows us the very human and very expressive process behind Mozart’s retransitions—something consciously “worked on.” Discerning the bridge between craft and meaning—surely the highest goal of musical analysis—“Mozart’s Art of Retransition” is the very worthy recipient of this year’s Marjorie Weston Emerson Award.

—Kristi Brown
for the Emerson Award Committee

Correction

The announcement of the 2011 Marjorie Weston Emerson Award in the previous issue misstated the name of the award. The editor regrets the error.
produced (these included, but were not limited to German-language Singspiele, French opéras comiques, Danish, Swedish, Spanish, Russian, Czech and many other types of vernacular opera). Within their locales of origin such works were accessible to much wider audiences than the Italian operas and often made use of local traditions of popular culture. This session seeks to explore the ways in which vernacular operas throughout the eighteenth century tapped into the rich resources of regional popular cultures. The papers in this session should address the literary, theatrical, and musical traditions authors of opera used in order to make their works appealing to local audiences and also to make them stand out from the more cosmopolitan repertoire. The session participants could also consider the ways in which the vernacular operas attempted to construct a sense of regional, national, or any other kind of local identity. The session also seeks to address the relevance of conceptual dichotomies such as art vs. entertainment, high vs. low culture, or national vs. cosmopolitan for our understanding of eighteenth-century theater and opera.

“Eighteenth-Century Opera in Production” Karen Hiles, Muhlenberg College, Dept. of Music, 2400 Chew Street, Allentown, PA 18104; Tel: (917) 592-8406; Fax: (484) 664-3633; E-mail: khiles@muhlenberg.edu

With the recent advent of high-definition broadcasts of performances from the Metropolitan Opera and other companies, the opera world has witnessed unprecedented growth of its audience. This new visibility has affected operas dating from all periods in the genre’s history, and opera, such exposure lends new meaning to Joseph Roach’s idea of a “deep” eighteenth century—an eighteenth century that persists—as dramaturges, directors, and performers reinterpret eighteenth-century works for twenty-first-century audiences around the globe. This session seeks to explore eighteenth-century opera in production, whether enjoyed live in a theater or filmed for broadcast. Ideally, session participants will address the genre from multiple disciplinary perspectives, and if there is enough interest, this could become a double session. Papers could explore performance practice, present close readings of productions, discuss the revival of the Baroque pasticcio genre, engage with David J. Levin’s notion of “unsettled” opera, chart the adaptation of repertory works for new audiences (especially for children), or analyze the effects of new broadcast and filming technologies on the genre and its performance.

“Music and Material Culture” Laurel E. Zeiss, Baylor U., School of Music, One Bear Place #97408, Waco, TX 76798; Tel: (254) 710-4820-office; (254) 741-9716-home; Fax: (254) 710-1191; E-mail: Laurel_Zeiss@baylor.edu

In many respects, music is the most ephemeral of the arts. Yet music also involves, in fact in many cases even requires, objects such as instruments, scores, and music stands. This panel will examine the intersections between eighteenth-century music and material culture in both the past and the present. What do musical objects such as scores, manuscripts, and instruments reveal about eighteenth-century culture? How did musical objects respond to other objects in the spaces in which they were used and material goods in wider society? How are music, musical activities, and musical instruments represented in the visual arts? How do these representations comment on the objects and activities themselves? The panel also could include case studies about how the advent of a canon of works and sound recordings influence perceptions of music as an object versus an expression of sociability. The converse could also be addressed: What do newer musical objects such as recordings reveal about perceptions of eighteenth-music?

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 Amadeus 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.
Virtually all modern biographies of Mozart contrast the exuberance of his messages to Maria Anna Thekla Mozart with the apparent restraint of his single surviving letter to Aloysia Weber. Although most of the letters to “das Bäsle” were written between 31 October 1777 and 10 May 1779 and the epistle to Aloysia is dated 24 June 1778, these writings seem to share little except temporal proximity. Whereas the communications to his cousin famously revel in scatological wordplay, Mozart in addressing Aloysia seems at pains to be proper: employing a slightly formulaic Italian, he apologizes for not sending some requested music, discusses some vocal compositions, inquires into her health, mentions mutual friends, and repeatedly anticipates the happy day when he might again receive some word from her. In a somewhat didactic section addressing musical matters, Mozart expresses his admiration for Aloysia’s singing and expounds upon the proper interpretation of “Ah, lo previdi” (K. 272), a concert aria using a text from Vittorio Amedeo Cigna-Santi’s 1755 libretto for Andromeda. Because it is abundantly clear from other sources that Mozart felt deeply about Aloysia, the tone here is somewhat peculiar: it is easy to regard this letter—and its pedagogic excursus in particular—as decidedly off message.

The so-called Bäsle-Briefe, on the other hand, have never been considered to suffer from a lack of immediacy, and their seemingly unreserved manner makes the epistle to Aloysia appear all the more inhibited. Introducing the letter to Aloysia in his selection of Mozart’s correspondence, Robert Spaethling gives a glimpse into some of the various issues that it raises:

Mozart’s Paris correspondence contains his only surviving letter to Aloysia Weber. Given the fact that he was deeply in love with her, it seems strange that the letter is completely devoid of any熟悉ities; it is a model of courtesy, tact, and respectfulness. The language has nothing of the clownishness that Mozart loved to exhibit to other women, especially his sister, cousin, and even his mother. His instructions on how to perform the Andromeda scene (“Ah, lo previdi”) indicates that, apart from his personal affection, he also wanted to be Aloysia’s teacher. Why he wrote the letter in Italian is not clear; Italian was the language of musicians, and perhaps he wanted to approach her on a professional basis.3

Here respectfulness contrasts with familiarity, propriety with clownishness, professorial formalities with familial freedoms, and the professional’s Italian with a cousin’s coarse vernacular.

Spaethling correctly affirms that the potty humor in the Bäsle-Briefe cannot be cited as evidence of sexual intimacy, because such joking also flavors Mozart’s writings to other female relations. Indeed, the prevalence of such repartee in the Mozart family circle undermines any assumption that Wolfgang’s personality was disordered by a cloacal obsession, a conclusion reached by Stephan Zweig, who believed that Mozart’s erotic nature contained “elements of infantilism and coprophilia.” It may be, however, that the importance Zweig attached to the cruder elements of the Bäsle-Briefe simply reflected post-Victorian preoccupations, and certainly a more balanced appraisal would also consider the composer’s wordplay, his nonsense rhymes, the citation of proverbs, and the long story that grinds to a halt as eleven thousand sheep cross a bridge.

But even such innocuous fooling is absent from the letter to Aloysia, and Mozart’s contrasting styles seem to portend some psychological significance, and many authors have attempted to use these letters for insights into the composer’s personality. This tradition encompasses not only Stephan Zweig, but also Alfred Einstein, who began the first chapter of his influential 1945 monograph with the assertion that Mozart exemplifies the “eternal struggle between body and soul, animal and god,” citing as evidence “the obscene ‘Bäsle’ letters.” Three decades later Wolfgang Hildesheimer, delving into Mozart’s sexuality, cast Aloysia at “one end of his erotic scale” and placed “at the opposite end of the scale, his cousin Bäsle.” Maynard Solomon’s 1995 biography extends this tradition with some extraordinarily nuanced readings, asserting that Mozart eventually abandoned Maria Anna Thekla because “in Aloysia Weber he found the ideal instrument of denial.” Solomon goes on to say that

Turning from the accessible Bäsle, Mozart cleaved to the untouchable Aloysia, whose virtue was assured and with whom he might safely repress his own troubling sexuality and neutralize his disconcerting erotic stirrings, with their incestuous implications. […] In the Bäsle / Aloysia dichotomy, Aloysia served to demonstrate Mozart’s purity of intention to control the unruly sexual hunger that his relationship with the Bäsle had unleashed.6

Each of these interpreters uses the letters addressed to Aloysia and the Bäsle as evidence of unresolved opposing tendencies in Mozart’s psyche. In what has become a recurring trope in modern biographies of Mozart, the composer is seen as deeply conflicted, especially in the sexual domain.

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Such interpretations, however, overlook the surprising extent to which correspondence—particularly the correspondence of young women—was open to inspection during the eighteenth century. Modern assumptions concerning an individual's right to privacy have obscured the fact that, in the past, civil authorities everywhere felt empowered to scrutinize any written message. England pioneered the possibilities of a state-run postal system during the Tudor period, and the monopoly that the government gave to its mail service was designed to permit monitoring the avenues of communication. Herbert Joyce's *History of the Post Office* states that “it is a fact beyond all question that the posts in their infancy were regarded and largely employed as an instrument of police.” By the middle of the eighteenth century most European nations had not only inaugurated a postal system, but had also imitated England's surveillance methods. Austria under Kaunitz was thought to have developed a *cabinet noir*—a secret bureau devoted to gathering information transmitted through the mail—and in France, during the Napoleonic era, “it was well-known that those who did not want their letters to be read, did not send them by post.” It was believed that the mails were routinely inspected, and individuals considered this possibility when writing of sensitive matters.

The Mozart family was aware of these practices, as is evident by their frequent encryption of information they wished to hide from the Salzburg authorities. Although the use of such surveillance might seem emblematic of Archbishop Colleredo's oppression of the Mozarts, inspection of the mails was so common in Europe that they could not have felt singled out for persecution. As a consequence, publishers in both Europe and the American colonies sought to meet the popular demand for books on ciphers, and secret writing. Benjamin Franklin printed such a book in 1748, and a letter from 1764 shows that Thomas Jefferson was familiar with Thomas Shelton's 1647 *Tachygraphia*. In the 1790s, he would design a wheel cipher that was used by U.S. Armed Forces, largely unchanged, until the brink of the Second World War. When John Adams was in Paris in 1782, his wife proposed that they use a cipher in order to ensure that the intimate portions of their letters remained confidential. These methods were often rather crude, for the sudden appearance of a garbled passage—as often found in the Mozart family letters—plainly signaled that the writer was using a code. More sophisticated techniques could mask the presence of encrypted information.

The monitoring of correspondence by the state was mirrored on all levels of society: abbots and abbesses read mail sent to their novitiates, employers opened the letters of their servants, husbands inspected the correspondence of their wives, and hostesses unsealed letters sent to their guests. Such imitations of police authority reinforced the hierarchical structures that characterized the eighteenth-century, and it is not to be expected that Mozart—one extremely conscious of these structures—would be immune from the impulse to exercise such powers. Thus, as he relates to his father in a letter of 26 May 1784, Mozart opened a note written by his Salzburgean maid, Liserl Schwemmer. Although this action may be considered “a black mark on Mozart's own record,” such behavior would have been sanctioned, to a degree, by a prevailing view that it might ensure proper domestic order.

Indeed, such an intrusion into a servant's correspondence might have been seen as an obligation, for the young woman was under Mozart's supervision, and as the head of the household he could accord himself a patriarchal function. This self-positioning emerges in Mozart's own account, which begins by infantilizing Schwemmer, who had addressed a letter to her mother in so childish a manner that (according to Mozart) the post might not have accepted it. Mozart explains that, having offered to address it properly, he broke open the letter “from inquisitiveness and more to read further in this pretty essay than to come across secrets.” To his surprise and irritation, he found that Schwemmer had complaints about her employers, for she felt that she was getting neither enough food nor sleep. In his account of the maid's faults, Mozart emphasizes her immaturity (not being accustomed to wine, overindulgence has made her befuddled and sick) and her lack of decorum (she has received visits from men). From the modern perspective, it seems ironic that Mozart twice complains of Schwemmer’s impertinence, but is only fleetingly conscious of his own insolence in opening her mail. The ease with which Mozart submerges any self-consciousness on this point reflects, to a great extent, the freedoms that society then conferred upon those in authority.

Within the domestic sphere, parents felt particularly empowered to monitor the correspondence of their marriageable daughters. To a considerable extent, this reflected the belief—now largely discarded in the West—that marriage represented an alliance of families rather than of individuals. This assumption, in turn, worked to deprive a young female of the ability to choose her own spouse, for in disposing of herself she might form an unacceptable or disadvantageous alliance. Moreover, a marriageable daughter was to maintain the appearance of strict propriety, for any doubts as to her virtue served to limit her marital possibilities, and this in turn impinged upon her parents' prerogatives by interfering with their ability to select a partner for her. To ensure a daughter’s integrity, parents could specify that any contact with a prospective husband would be conducted under their observation. In theory, this prohibited any respectable young woman from engaging in unsupervised modes of communication, and in some cases parental consent for conducting a correspondence hinged upon the couple’s engagement. Even then, letters could be subject to inspection, for it would be assumed that the correspondents had nothing to hide. A young woman who insisted upon a right to privacy would be suggesting, in effect, that the exchange involved some impropriety or imprudence—that it was, in essence, transgressive.

Of course, what is transgressive may also be seen as provocative, and this possibility helps explain the numerous eighteenth-century engravings that depict the writing, transmission, and reading of letters. Some of these prints represent the moment in which a parent discovers a secret correspondence. These scenes characteristically involve young women, whose...
participation in these activities may, from the modern perspective, seem relatively humorous, harmless, or romantic, as when a young couple surreptitiously passes a billet (see Figure 1). Other pictures of a woman reading a letter may be outwardly tranquil (see Figure 2). Despite this apparent serenity, however, the woman’s activity implies a venture into a relationship unsanctioned by society, and therefore these seemingly innocuous scenes can be imagined as freighted with erotic implications. Obviously, if a woman was willing to defy strictures concerning the sending and receiving of correspondence, she might be capable of violating other constraints on her behavior.

Many of these prints include a confidant—often a maidservant—who facilitates the private correspondence. The need for such assistance demonstrates the difficulty of transmitting letters, even when only short distances were involved. These difficulties became more complex the farther a letter had to travel, for it would need to negotiate a haphazard variety of formal and informal postal services, each demanding fees, gratuities, or social obligations that could draw attention to the arrival of a letter. Casanova, while in Paris in 1759, encountered a young Venetian woman whose lover, still in Italy, had scarcely been able to communicate (“I have received only one letter,” the woman explains, “but it is not his fault. I am kept under constraint, and I can neither receive letters from him nor write to him.”). The logistical difficulties of carrying on a clandestine correspondence are explored in Jane Austen’s *Emma*, where Jane Fairfax secretly receives letters from Frank Churchill. To keep her relatives from discovering the exchange, the delicate Jane must always retrieve the mail from the post station, even on rainy days when it would be more customary to send a servant on the errand.

Moreover, prior to the invention of the adhesive stamp in the nineteenth century, it was common for postage to be paid by the recipient of a letter. Gathering money for this payment could draw attention to the delivery, for the amounts involved were not inconsiderable. To lessen these expenses, mail was often sent by unregulated means. The drivers of stagecoaches were often willing to carry mail and packages for a smaller fee than the regular post; Mozart used this channel numerous times to send packages from Vienna to Salzburg. A traveling acquaintance might be asked to carry a letter, though this technique had its own hazards. Mozart sent a letter to his father by means of Nancy Storace’s entourage, but the message was forgotten when the soprano passed through Salzburg. Furthermore, such methods were rarely discreet, because such a delivery could demand a formal visit with its own protocols. Toward the end of Jane Austen’s *Pride and Prejudice*, the Bennet family receives an unexpected and awkward visit from the formidable Lady Catherine de Bourgh, with whom only Elizabeth Bennet was acquainted. Elizabeth, observing Her Ladyship’s disdainful manner, is initially incapable of comprehending the purpose of the visit; she can only hypothesize that Lady Catherine has been tasked with delivering a letter from one of their mutual acquaintances.

The conspicuousness of these delivery methods posed nearly insurmountable barriers to a private correspondence. Therefore, when a young man wished to write to an unmarried woman living with her parents (or to a married woman living with her husband), one of the few possible avenues for communication involved a lettre ostensible. This term implies, according to an 1816 dictionary, a “letter written on purpose to be shewn” that could be read publicly without casting suspicion on either the sender or recipient. The possibilities of this strategy are documented by Giorlama Piccolomini, a married Siennese woman with whom James Boswell had an affair while he was on his grand tour. They wrote each other after Boswell left Sienna in 1765, and one of Giorlama’s letters indicates that their correspondence would not be monitored by her husband:

> I forgot to tell you that you can spare yourself the trouble of writing ostensible letters, for I have announced freely that I have received a letter from you. So write rather with complete intimacy, since it is unnecessary to show any letter.

It must be observed that Giorlama needed to submit to a specific protocol to ensure that her mail would not be inspected: she received this assurance only after she had “announced freely” that she had received mail from Boswell. This apparently voluntary acknowledgement must have led her husband to make continued on page 8
some statement, however informal, that he was uninterested in reading Boswell’s pages. Ironically, by having implied that the letter contained nothing that she wished to keep confidential, she received an assurance that her mail would remain private. All this seems tortuous, but it clearly demonstrates that, in Mozart’s time, any mail sent to a dependent female was in danger of becoming a public document.

This understanding of eighteenth-century correspondence encourages a re-examination of the letters to the Bäsle and Alosia Weber, for it seems anachronistic to expect that Mozart would have written to either woman in a manner that openly expressed strong feelings or passionate desires. This does not mean that Mozart did not feel, or wish to communicate, such emotions, but rather that his letters had to be constructed so as to pass unimpeded through the hands of someone other than their intended recipient. That is, the contents of his letters may have been determined to some extent by the need to create lettres ostensibles.

Although the letters to his cousin might seem entirely uninhibited, it is striking that they offer no intelligible narrative that suggests a history—or imagined future—of reciprocal erotic experiences. If one assumes such acts were indeed shared or contemplated, Mozart’s emphasis on nonsensical humor shows an awareness of the need to avoid certain types of impropriety. It must be noted that, if these letters do actually contain allusions to sex, his manner contrasts sharply with his writings to his wife while on the subsequent trip to Berlin: the letters of 19 and 23 May 1789 contain forthright references to their shared bed, to the eager state of his own anthropomorphized genitalia, and to Constanza’s küßenswürdigen Aerschgen.

In writing to the Bäsle, on the other hand, Mozart can perhaps be seen as mindful that she might not be their only reader, for he avoids implicating her in any actual compromising behavior. Even the passages that have been invoked to illustrate the carnivalesque nature of the cousins’ relationship—to show that Mozart’s letters “indulge in every imaginable subversion” fail to cross into specificity. As an example of the “sexually explicit,” David Schroeder cites a letter of 13 November 1777, which Mozart closes with an extended version of a conventional concluding formula, writing “Je vous baise vos mains, votre visage, vos genoux et votre —.” Schroeder breaks off here, where Mozart (in a move that actually seems designed to avoid being sexually explicit) had also interrupted himself. Mozart’s continuation, however, reveals that all possibility of physical contact is predicated upon the Bäsle’s permission, for he invokes the constraints she may impose: following the dash he writes, “afin, tout ce que vous me permettrez de baiser.” In Spaethling this entire passage is rendered as “Farewell. I kiss your hands, your face, your knees and your—at any rate, all that you permit me to kiss.” Spaethling’s translation captures an ambiguity embedded in Mozart’s use of the French subjunctive, in which the present and future tenses can only be distinguished by the sense. The phrase “all that you permit” may imply either “all that you currently permit” or “all that you will then permit,” and so nothing clearly indicates that the Bäsle’s consent has actually been obtained. Moreover, should her family examine Mozart’s letter for signs of serious impropriety, the sexually suggestive possibilities of this passage have been cloaked, at least in part, by the use of the French language.

Other passages that have been considered to exhibit sexual implications are similarly oblique: some that suggest bodily contact prove to be components of nonsense rhymes and therefore difficult to regard as serious. Some concern Mozart’s own behavior without involving the Bäsle, as when he reveals in the letter of 3 December 1777 that “since I left Augsburg, I have not taken off my pants, except at night before I go to bed.” Hildesheimer imaginatively interpreted this as “A kind of declaration of faithfulness,” though nothing connects the Bäsle with a prior removal of his trousers. One must also be imaginative to detect some sexual impropriety in Mozart’s discussion of his handwriting in the same letter. Mozart seems here to allude to an Aristotelian mean in penmanship, stating that “ich hab kein Mittel, schön oder wild, grad oder krumm, ernsthaft oder lustig, die 3 ersten Wörter oder die 3 letzen” (which Spaethling translates as “I have nothing in between, it can only be beautiful or wild, straight or crooked, serious or jolly; the first three words or the last three”). Another interpretation that makes significant demands on the imagination involves the letter of 5 November 1777, in which Hildesheimer points to the repeated use of phrases such as “Why should I not send it?— Why should I not dispatch it?— Why not?”. For Hildesheimer, “The sense of this letter becomes clearer if we substitute for the word ‘send’ (schicken) another that rhymes with it (ficken—‘fuck’).” In this interpretation, the phrase “Why not?” recapitulates a question that “must have occurred to the cousins often enough at the beginning of their relationship, until they came to see that there was no reason why they should not ‘do it.’”

The point here is not to determine whether interpretations such as Hildesheimer’s are plausible, but to note that these passages only seem sexual in nature after a great deal of interpretative speculation. Even when Mozart seems to address clearly affectionate words to his cousin, the surrounding discourse tends to belong to the realm of nonsense. In ending the letter of 3 December 1777, for example, he asks the Bäsle to “haben Sie mich immer lieb” (“hold me forever dear”), but this tender sentiment is immediately followed by several phrases employing doggerel rhymes. His letter of 10 May 1780 closes poignantly with three statements of “Adieu—Adieu—Engel” crowded around a rather degrading caricature of the addressee.

Such sharp juxtapositions are scattered throughout the correspondence with the Bäsle, and it is unclear whether she would have given weight to certain phrases—considering them continued on page 10


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to represent Mozart’s true feelings—while ignoring the inanity that generally prevails. This is, of course, precisely how these letters are read by musicologists, who seek to uncover the nature of the cousins’ relationship by examining the correspondence. But unlike the Bäsle, who already had insights into the nature of this relationship, historians must labor with a severe disadvantage: a basic premise of a lettre ostensible is that it does not permit an accurate appraisal of the situation. It does not reveal the truth, which was to be found outside of the document itself. According to contemporaneous accounts, the ostensible was understood in relation to the confidential; instructions ostensibles, for example, were paired with an opposing set of instructions secrètes. A correspondence between lovers, however, could typically only employ ostensible letters—all other forms of written communication were impossible—and therefore interpreting the hidden intentions of the author hinged upon the addressee possessing a secret knowledge. Put another way, extracting Mozart’s meaning from these letters would require the Bäsle (and the musicologist) to approach them with a prior understanding—or at least a theory—concerning Mozart’s relationship with her. His letters, if successfully designed and executed, could never be a source of such an understanding.

This is not to say that the Bäsle-Briefe may not conceal expressions of affection or desire, only that these expressions will not appear without initially assuming what subsequently will be discovered. The letter to Aloysia Weber may exhibit a similar quality, for it also can be seen to conceal a significant inappropriety. The public nature of all correspondence, however, would have required Mozart, if he intended to communicate passionate sentiments or suggest erotic imagery, to do so covertly. In turn, Aloysia would have needed to understand, however imperfectly, that Mozart might write ostensible letters to her.

Here Mozart’s instructions concerning “Ah, lo previdi” appear surprisingly important: in what seems to be straightforward musical advice, he strongly urges Weber to place herself “nello stato e nella situazione d’Andromeda” (“in the state and situation of Andromeda”). Although this counsel apparently refers to her psychological orientation when singing the scena, his words recall the suggestive iconography associated with the ancient legend, in which Andromeda’s condition is characteristically rendered in a provocative manner (see Figure 3). Examples of this tradition encompass innumerable works by artists such as Vasari, Titian, Rembrandt, Rubens, Delacroix, Ingres, and Sir Edward Poynter. Andromeda is virtually always represented as chained, nude, and defenseless against either Poseidon’s monster or the gaze of Perseus. Artists often relegate both the creature and hero to the margins, emphasizing instead some voluptuous arrangement of Andromeda’s undraped body. The state and situation of Andromeda is inflammatory indeed, and Mozart’s seemingly didactic remarks, interpreted within this pictorial tradition, bluntly invite Weber to imagine herself as an analogously sexualized object.

This reading, however, defies the common assumption that the letters to Aloysia and the Bäsle represent Mozart addressing women at opposite ends of his erotic spectrum. This prevalent view hinges almost exclusively upon the letters, overlooking evidence that Mozart conducted himself among the Webers in much the same manner as among his Augsburg relations. Writing on 4 February 1778 Mozart tells his father that he and the Webers spent five days at Worms, and “da waren wir lustig” (“there we were jolly”). Here Mozart employs a word he repeatedly used in connection with the Bäsle, whom he described on 17 October 1777 as “schön, vernuftig, lieb, geschickt und lustig” (“pretty, reasonable, charming, capable, and jolly”). Similarly, on 19 February 1778, Mozart refers to “meiner lustigen unterhaltung mit ihres bruders tochter” (“my jolly amusement with your brother’s daughter”). Although lustig is a term in common use, in Mozart’s usage it never implies self-restraint. In his discussion of his handwriting (3 December 1777), for example, he had directly opposed it to the serious (“ernsthaft”) and, in turn, related his serious style to being in bad humor (“übel Humor”). Mozart’s good humor among the Webers, on the other hand, caused Leopold Mozart “astonishment and alarm.” This he expressed in his severe letter of 11-12 February 1778, in which he sternly commanded his son to be off to Paris. Furthermore, while on the Worms trip with the Webers, Mozart sent to his mother an extended poem replete with references to Dreck and Fürze. This rhymed epistle (tentatively dated 31 January 1778) includes a homage of sorts to Aloysia’s father, and it was certainly shared with the Webers prior to posting. The lustig aspect of Mozart’s personality was therefore certainly known to Aloysia prior to their final rupture, when he sat at the keyboard singing “Let the wench who doesn’t want me kiss my ass.” Indeed, it is hard to believe that Mozart would have chosen this sensitive moment to introduce her to his command of the scatological.

Thus the differences in tone between the letters to Maria Anna Thekla Mozart and to Aloysia may not arise from some deep conflict in Mozart’s personality: rather, these dissimilarities may reflect the different audiences that his letters might encounter. Considered this way, the use of Italian in Aloysia’s letter is at once respectful—it suggests, as Spaethling notes, that Mozart is approaching the singer “as a professional musician”—but it is also intimate, for the language limits widespread access to the contents of the letter. It might not have excluded everyone in the Weber circle: as seen in the letter of 24 March 1778, Fridolin Weber used Italian to inscribe a set of Molière’s plays when the Mozarts left Mannheim. Nevertheless, for many the need for a translation, as with Mozart’s use of French in his letter to the Bäsle, would have obscured subtle nuances. The movement across languages can destabilize meaning, as demonstrated by the wildly divergent readings of the letter to Aloysia. Thus Jane Glover can interpret Mozart’s concluding formulas (“I embrace you with all my heart,” etc.) as expressing “unbridled passion,” whereas Stanley Sadie felt that the letter “makes it clear that the relationship between them had never been very close.” The possibility of extracting such completely different interpretations suggests a reason why Mozart begged Aloysia to reread his letters from time to time.

All this brings us to a methodological crisis, for there is no
way to prove that, in the letter to Aloysia, Mozart was concealing a covert erotic message. There is no way to be certain that, in invoking Andromeda’s state and situation, he was attempting to have Aloysia recall the imagery commonly encountered in eighteenth-century visual culture. But in reaching this irresolvable position, we are duplicating the problems that would have been encountered by anybody attempting to monitor Aloysia’s correspondence. That is, we become involved with interpretative possibilities that Mozart may have sought to insinuate, but—needing to be ambiguous—he deliberately left undecidable. In struggling to interpret these artifacts of Mozart’s life, however, we can take consolation in one certainty: by being unable to ascertain Mozart’s intentions, we validate a strategy (perhaps his strategy) that would have allowed any impropriety to be denied: our sustained uncertainty may be a sign of his success.

Exploring these neglected possibilities, however, undermines the perceived opposition between Mozart’s letter to Aloysia Weber and those directed to his cousin: the messages sent to both women may have been shaped by Mozart’s awareness that his letters might not be treated as private communications. This in itself is consequential: for almost a century biographers have assumed that the different styles of these letters implied a troubling bifurcation in the composer’s persona. These disparities of manner, however, may have originated in the culture that surrounded the eighteenth-century post.

1. Letters will be cited by date in the body of the text. The correspondence in its original languages is given in Wilhelm Bauer, Otto Erich Deutsch, and Joseph Heinz Eibl, eds, Wolfgang Amadeus Mozart: Briefe und Aufzeichnungen, 7 vols (Kassel: Barenreiter, 1962-75). Unless otherwise noted, the translations here are my own, though they have doubtlessly been influenced by the insights offered by generations of translators.


5. Hildesheimer, Mozart, 105.


7. Herbert Joyce, The History of the Post Office from its Establishment Down to 1836 (London: Richard Bentley & Son, 1893), 7. Joyce’s volume was long a foundational reference on the British postal system. Additional information (particularly on postal rates) can be gathered from Joseph Clarence Hemmone, The History of the British Post Office (Cambridge: Harvard University Press, 1912). See also the following note.


9. An extensive survey of eighteenth-century uses of encryption (with bibliography) is found in John A. Fraser, III, “The Use of Encrypted, Coded and Secret Communications is an ‘Ancient Liberty’ Protected by the United States Constitution,” Virginia Journal of Law and Technology (Fall 1997); http://www.vjolt.net/vol2/issue/vol2_art2.html. Accessed 1 August 2012.


11. It was marked, “Dieser brief zueku=men meiner vilgeliebtesten frau Mutter in Salzburg barbarüschbemerin abzugeben in der Jüdengasen in kauf man eberl haus in dritten Stock.” M. M. Bozman attempts to capture this quality in his English translation: “This letter bee-ongs to my derest Mother at Salzburg, Mrs. barbara schbemer, to be delivered at Jew Street at Merchant eberl’s house, the third floor” (Hans Mersmann, ed., Letters of Wolfgang Amadeus Mozart , trans. M. M. Bozman, [New York: Dover, 1972], 222).

12. This is apparent in a number of Jane Austen’s novels, where (as in Sense and Sensibility) a correspondence is considered a sign of a couple’s engagement.


17. Mozart’s verb form here is now obsolete and was becoming so in the eighteenth century (more modern French would have permitted instead of permettés). It is to be wondered whether such an increasingly archaic usage might point to Mozart’s models for written French.

18. Spaethling, Mozart’s Letters, 94.


This book reminds me a little of a piece of music discussed and illustrated in it: Mozart's Gigue in G major, K. 574. Like the gigue, the book is short, beautifully crafted, quirky, thought-provoking, and deserving of careful study. Christoph Wolff “offers neither a biography of Mozart’s last four years nor a general analytical study of his music from this period.” Instead, he presents six brief essays, ranging from 25 to 36 pages in length, that examine various aspects of Mozart’s late life and music “in an unaccustomed way” (pp. 5–6).

Wolff points out that Mozart’s early death has caused many biographers to view his late works as somehow “autumnal”—as if Mozart, in composing them, was aware that his life was coming to an end. This book, largely a product of the thoughtful synthesis of secondary sources, drawing on the extensive research on Mozart and his contemporaries published in the last few decades by Otto Biba, Walther Brauneis, Dexter Edge, Ulrich Konrad, Robert Levin, Dorothea Link, and others, replaces the image of the “autumnal” years with another, more persuasive way of thinking about the last phase of Mozart’s life and works: as a period in which Mozart’s appointment by Emperor Joseph II to the post of court composer in late 1787 revived his confidence and inspired him to new heights of artistic ambition and creativity.

Chapter 1, “Imperial Appointments: Mozart and Salieri,” deals with Joseph’s reorganization of the court musical establishment in 1787 that led to Mozart’s receiving a position of “chamber musician” with a salary of 800 Gulden per annum, and carefully discusses what the position meant for Mozart financially, professionally, and emotionally. Wolff describes the political and economic conditions that prevailed during the last years of Joseph’s reign (without any reference, strangely, to Derek Beales’s recently completed biography of Joseph II), arguing that Mozart’s appointment inspired his musical productivity despite the economic downturn caused by Austria’s war with the Ottoman Empire.

Wolff downplays the significance of the loans that Mozart received from his friend Michael Puchberg: “the total sum Mozart borrowed… really doesn’t add up to much (p. 29).” (But that sum, estimated by Brauneis at 1,415 Gulden, was almost twice the annual salary that Mozart received from the court!) More significant for Wolff than Mozart’s financial difficulties is his gift to Puchberg of Mainwaring’s biography of Handel: “This book was not a meaningless gift. It describes the life of a famous man Mozart would ultimately want to be compared with and judged against—a keyboard virtuoso, composer of operas and oratorios, who worked in the service of the king in a major European capital, an exemplary musician with a full life of seventy-four years, and one who died as a wealthy man” (p. 7). Handel emerges gradually as a Leitmotiv in this book, his music inspiring Mozart in the composition of both the Gigue in G major and the Requiem.

In Chapter 2, “Explorations Outside of Vienna,” Wolff argues that Mozart’s imperial appointment aroused in him “a genuine need to reconnect directly and personally with the wider European scene” (p. 46)—a need that led to the trips to Leipzig and Berlin (1789) and to Frankfurt (1790), and to plans for a visit to London. Mozart’s contacts in northern Germany with admirers of the music of J. S. Bach leads Wolff to an excursus on “Bach Circles at Home and Abroad”—and this is the context in which he introduces the contrapuntal Gigue in G major.

Chapter 3 is in some ways the heart of the book, characterizing the music that Mozart wrote in the year following his appointment as imperial chamber musician—and in particular the last three symphonies—as a response to the appointment and a manifestation of what he coins “imperial style.” Both David Wyn Jones (“Why did Mozart Compose His Last Three Symphonies? Some New Hypotheses” in Music Review 51 [1990], pp. 280–89) and Daniel Heartz (Mozart, Haydn, and Early Beethoven, 1781–1802, New York: Norton, 2009, p. 202) have suggested the possibility that Artaria’s publication in 1787 of Haydn’s first three Paris Symphonies (in C, E flat, and G minor) inspired Mozart to make a set of symphonies in the same three keys. Wolff, without citing Jones or Heartz, emphasizes the differences between Haydn’s three symphonies and Mozart’s; and he also emphasizes the major differences between Mozart’s symphonies, which he believes the composer intended to be published separately, not as a single œuvre.

Although the first two words in the title of chapter 4, “Vera
Opera’ and The Magic Flute,” refer to La clemenza di Tito, this chapter is mostly about Die Zauberflöte. This seems to run counter to the theme of the book. If any single work by Mozart could be described as “serving the emperor” it would be the coronation opera he wrote for Joseph’s brother and successor, Emperor Leopold II. Die Zauberflöte, in contrast, was written for a suburban theater only very loosely connected with the court and its Italian opera troupe. It could reasonably be interpreted as an indication that Mozart, in the last year of his life, was distancing himself from the imperial court and from an emperor whose operatic tastes were quite different from those of Joseph II. I wish Wolff had taken more time in this chapter (at 27 pages, one of the shorter ones) to explore these apparent contradictions. His analysis of Die Zauberflöte tacitly (and correctly, in my view) downplays the opera’s Masonic content, which has been so frequently exaggerated by writers whose imaginations have been inflamed by Masonic or pseudo-Masonic lore.

Chapter 5 deals with church music, and views the commissioning of the Requiem within the context of a revival of Viennese church music under Leopold II. Wolff hears the Requiem persuasively as an extension and development of “a new kind of sacred music” exemplified in the Ave verum corpus of June 1791.

Chapter 6, “Composed, Just Not Yet Written”—Music Never to Be Heard,” is a melancholy study of the unfinished compositions of Mozart’s last years. Illustrated with photographs of manuscripts that will require a powerful magnifying glass to see clearly, this chapter deals with music that Mozart had not finished notating when he died. Much of this music, Wolff argues, does not constitute false starts—that is, music that Mozart decided for one reason or another was not worth completing. Instead, these are pieces that Mozart worked out fully in his head but did not find the time to get down on paper.

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“Mozart always composed music in his head,” writes Wolff at the beginning of this chapter. This way of putting it, I think, is an oversimplification, and needlessly diminishes the importance to Mozart’s compositional process of the keyboard and sketches. Mozart’s letters repeatedly document his desire to have a keyboard available when composing; and Ulrich Konrad’s work makes clear that Mozart frequently used sketches of various kinds to refine his music. But none of this is to deny Wolff’s basic point that the unfinished manuscripts left by Mozart at his death constitute priceless evidence of a vigorous and fertile musical mind. There is nothing “autumnal” at all about these manuscripts. On the contrary: they are full of springtime promise.

(Fortunately, one may hear them for oneself. Professor Wolff has put digitized facsimiles of the autographs of four substantial fragments of chamber music (K. Anh. 66, 74, 84, and 79) along with fine recordings of them by the Chiara Quartet on his website, www.people.fas.harvard.edu/~cwolff.)

I wish Norton had been more generous with the size of the book and the quality and size of the illustrations. With its many endorsements by distinguished professional musicians, Wolff’s book is obviously meant to appeal to potential readers outside the academy. Those potential readers will unfortunately be discouraged by the pictures they find here. When I think of the beautifully illustrated Mozart books that Thames and Hudson produced for H. C. Robbins Landon and his wide audience of music lovers (Mozart and the Masons, Mozart and Vienna, 1791: Mozart’s Last Year, and Mozart: The Golden Years, 1781–1791), I can only regret the small, dull, gray images—some hardly bigger than large postage stamps—with which Norton has illustrated Wolff’s book. This book is a pleasure to read. Norton wasted an opportunity to make it a pleasure to look at.

News in Brief

Mirjam Kraft of the Internationale Stiftung Mozarteum traveled to the United States in the late spring to contact likely partner organizations in this country to explore the possibility of future joint endeavors. MSA Vice-president Paul Corneilson met with her and discussed several proposals for 2013 and after. A fuller report will appear in the next issue of this newsletter.

Michael Lorenz has published on his new blog (essential reading for anyone following Mozart scholarship) a reinterpretation of the familiar unfinished portrait of Mozart by Joseph Lange. Without stealing Michael’s thunder, it can be said that we will probably never look at the portrait in quite the same way again. The URL is http://michaelorenz.blogspot.com/2012/09/joseph-langes-mozart-portrait.html.

Sotheby’s auctioned several items related to Mozart in London on 29 May 2012 (sale L 12402). These included the well-known autograph letter to Michael Puchberg of June 1788 (lot 76, sold for £241,250) and a leaf from Thomas Attwood’s papers (lot 80, sold for £121,250) containing a fugal exercise by Attwood with Mozart’s corrections and a three-voice fugue in C major by Mozart himself (K. deest). Digital images of pages from these items appear on Sotheby’s website, www.sothebys.com.

The Journal of Music Research Online (JMRO), published by the Music Council of Australia, is a freely accessible, peer-reviewed English-language journal for publication of scholarly research in music. It offers short submission to publication time; publication of articles when ready; no page limits; and the inclusion of audio and video samples, high-quality images, and musical examples. For more information and to see the papers published so far, see their website, www.jmro.org.au/index.php/mca2.
The world of Classic music has lost one of its greatest and most original scholars and analysts, Professor Leonard G. Ratner, who died on 2 September 2011 at the age of ninety-five. Born in Minneapolis on 30 July 1916, Ratner spent most of his life on the West Coast. He studied at the University of California at Berkeley, where he earned an M.A. in 1939 and the Ph.D. in 1947 as Manfred Bukofzer’s first Ph.D. He then taught at Stanford University, continuing some years after retirement. A brilliant and inspiring teacher, he nurtured many outstanding musicologists, among them the late Janet M. Levy, the late Wye J. Allanbrook, and V. Kofi Agawu. Ratner’s visits to Bar-Ilan University in Israel in 1976, 1982, and 1984 were memorable for both students and faculty. For the Ratners, it was a high point in their life.

Besides his work in musicology, Ratner was a fine composer. After study mainly with Frederick Jacoby and Arnold Schoenberg, he wrote 27 chamber and orchestral works, including a chamber opera, until 1961. An offshoot of his compositional activity, perhaps, is his harmony book, Harmony: Structure and Style (1962). The book, translated into Italian and widely used in Italy, goes beyond the chordal subject to cover aspects of rhythm, melodic structure, types of texture, and two-reprise form.


Two books stand out as compendia of analyses and extraordinary insight, Ratner’s Classic Music and The Beethoven String Quartets. Classic Music is so rich that we can never totally master its remarkable content. Organized in twenty-four chapters, the coverage is vast. We find here for the first time an extensive discussion of “Ideas of Expression” and “Topics,” which have given rise to the development of topic theory. Reference to topics first occurred in Music: The Listener’s Art. Part II entitled “Rhetoric,” covers significant aspects of periodicity, harmony, rhythm, melody, texture, and performance. The discussion of melody includes melodic rhetoric, with key examples, and the section on rhythm presents scansions of rhythmic patterns and measure groups, a favorite Ratner device. Part III, “Form,” contains the richest discussion of sonata form I know, and Part IV, “Stylistic Perspectives,” ends with detailed analyses of Mozart’s Don Giovanni, Haydn’s last Piano Sonata in E-flat, and the first movement of Beethoven’s String Quartet, Op. 59, No. 1. The Mozart analysis can be viewed as background to the later extensive treatment by Wye Allanbrook. We can find throughout the book typical harmonic and melodic reductions. The book presents a valuable list of theoretical sources. Though there are numerous examples by a host of composers, the examples from Mozart outnumber all composers, including Haydn and Beethoven.

We may add the crucial role played by Ratner’s wife Ingeborg in assisting Ratner and in making translations from German theorists that are so important for establishing the theoretical basis for Ratner’s harmonic and periodic emphases. It was to Ingeborg that Ratner dedicated his books on Classic music, Romantic music, and the Beethoven quartets.

In his last years, Ratner worked on an article tracing the history of the tritone, but the fate of the article is presently unknown. His last published article is his only long article on Mozart, “Mozart’s Parting Gifts,” published in my Festschrift, Journal of Musicology 18 (Winter 2001): 189-211. As Ratner stated, “At . . . times an afterthought rounds out the movement--a coda, an epilogue, or a peroration. These afterthoughts are the concern of this study.” The fifteen works discussed include an array of genres: piano sonata and single movement, trio, quartet, quintet, piano concerto, aria, and opera.

In his book, The Musical Topic: Hunt, Military, and Pastoral (2006), the late Raymond Monelle expressed the admiration for Ratner felt by musicologists today. He wrote in his Preface, p. x: “Ratner has been one of the most intuitive and inspired writers on music of the last half century. I only regret that living on the other side of the world from Stanford I never had the opportunity to be his student.”

During my last telephone conversation with Leonard Ratner, he said, “I have had a wonderful life,” a statement that sums up his feeling and ours of a life full of meaning, influence, and high achievement.

—Bathia Churgin, Bar-Ilan University
Literature on Mozart Published in English in 2011

Books


Electronic Books/Internet Resources


Articles in Festschriften/Book Chapters/Symposia


Harlow, Martin. “Interpreting Articulations Marks in Mozart’s Viennese Harmoniemusik.” In *Zur Aufführungspraxis von Musik* continued on page 16
Literature on Mozart
continued from page 15


Journal/Magazine/Newsletter Articles


Majno, Maria. “‘Prima la musica, o le parole?’: A Web of Words to Surround Mozart’s Music.” Fontes artis musicae 58 (Jan.-March 2011): 16-23.


**Dissertations**


**Reviews**


Conferences

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


Society of Early Americanists, 28 February – 2 March 2013, Savannah, Georgia. Biennial conference; for further information see the website www.cla.auburn.edu/sea, or the main SEA website: www.societyofearlyamericans.org.


Mozart Society of America, during annual meeting, 2–7 April 2013, of American Society for Eighteenth-Century Studies, Cleveland, Ohio. Website: www.mozartsocietyofamerica.org.


The Burney Society, July 2013, Christ College, University of Cambridge. Website: www.theburneysociety-uk.net/about-us.


Activities of City and Regional Organizations


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Festivals


Long Beach Mozart Festival, 5450 Atherton Street, Long Beach, CA 90815. 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.


Salzburg Festival Website: www.salzburgerfestspiele.at


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