President's Message

I am honored to be the sixth president of the Mozart Society of America. Having served two terms as vice president under two past presidents, Peter Hoyt (2011–13) and Jessica Waldoff (2013–15), I have have gotten to know the members of the Board and the other officers. These are a great group of people to work with, dedicated to the Society and furthering its mission to promote the study and performance of Mozart’s music. I think the Society is now on solid footing, and we have much to celebrate as we approach our 20th anniversary next year.

Why are you a member of MSA? What do you get from this small, focused group that you cannot get from other organizations? What would you like to contribute to MSA? What is the Society doing well? What might be improved to encourage more participation in the Society?

These are some of the questions we will address at this year’s business meeting and study session in Louisville on Friday, 13 November, from 12:15 to 1:45. I have invited four members of the Society—Bruce Alan Brown, Jessica Waldoff, Edmund Goehring, and Adeline Mueller—to tell us why they joined the Society, and then I hope we can hear from many others as well. (If you are not able to attend the meeting, you will have the opportunity to submit a short statement in advance to be shared with the attendees.) I realize this is a departure from our usual guest speakers or “poster sessions” of the past, but I hope this will establish a dialogue between the members and the Board to discern what steps we can take to build on our success and make the Society stronger. You will receive a questionnaire in late September or early October, and I hope everyone will take a few minutes and send us your feedback.

We are in the process of establishing a new Publications Committee, and Bruce Brown will be the first chair. We have another book in production, Anti-Da Ponte with an English translation and commentary by Lisa de Alwis. (Members who renew this fall will receive a copy of the book as a benefit.) We hope to develop other publications for the Society, as well as support the newsletter editor.

Elsewhere in the Newsletter you will read about the MSA session at the Mostly Mozart Festival at Lincoln Center on Saturday, 15 August. This is the third year in a row that MSA has co-sponsored a forum at the Festival, and it is giving us exposure to an enthusiastic crowd of people who love Mozart’s music. We hope that next summer, marking the 50th anniversary of Mostly Mozart, that we can put on a mini-conference at Lincoln Center.

In early September we will hold our sixth biennial meeting at Tufts University, in Medford, Massachusetts (the conference schedule and the abstracts of the papers are on pages 7–15 in this Newsletter). I want to thank Jessica Waldoff and the program committee for putting together what promises to be a memorable meeting. While I am thanking people, let me thank several who have served the Society in various capacities. Three Directors on the Board are stepping down after serving two
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President's Message
continued from front page

terms each: Roye Wates, Pierpaolo Polzonetti, and Edmund Goehring. Roye Wates and Jane Stevens served on the Nominating Committee on short notice. Alyson McLamore has been website coordinator for umpteen years and will be stepping down this fall; she has put in countless hours behind the scenes, checking content and links to make sure the website is working well. Dwight Newton continues to do an excellent job as webmaster.

This is Stephen Fisher’s last issue as newsletter editor, after serving in this position for almost five years, and he deserves our thanks for a thankless job. I also want to thank the designer, Aniko Doman, who has been doing the layout for many years. Christopher Lynch will be taking over as editor with the next issue (spring 2016). If you want to share any news, write reviews of concerts or recordings or books, or contribute short articles or essays to the Newsletter, please get in touch with Christopher.

I want to single out our treasurer, Suzanne Forsberg, and secretary, Jane Schatkin Hettrick, who have been serving in their positions for five years now. Our new vice president, Ed Goehring, has served MSA since its founding as secretary; he was the first newsletter editor; and he has been a member of the Board, and served on various committees (most recently Nominating). Ed has agreed to succeed Jessica Waldoff as the next chair of the Program Committee, and is already starting to plan the 2017 meeting.

For the past year now, Megan Ross, a doctoral student at the University of North Carolina at Chapel Hill, has been acting as our business manager, and she will be winding down her term toward the end of 2015. That means that our mailing address will be changing later this year, and you will be notified when the new address is in place. But we all owe a debt of gratitude to Megan for her cheerful and efficient work.

Most of all, I want to thank Jessica Waldoff for her time and achievements as president the past two years. As you have heard from her, these were difficult times for the Society, and among dozens of other issues she had to sever ties with our former business office, update membership records, create a new email list, set up PayPal accounts, appoint committee chairs, and try to keep as many people as happy as possible. And I already mentioned the Tufts conference, which she organized. I hope she will look back at her tenure with pride. Please take time to thank Jessica for her hard work for MSA the next time you see her.

I hope to see many of you at Tufts in September and in Louisville in November. We have openings on many committees, and I am always happy to hear from members. The best way to reach me is by email: pcorneilson61@verizon.net. I am not as happy to hear complaints, but I will listen and do my best to address any concerns you might have. I am especially eager to hear your ideas and suggestions to improve the Society as we prepare to celebrate our 20th anniversary and plan for future programs.

Paul Corneilson

The Mozart Society of America mourns the death of

George Cleve
1936–2015
Daniel Heartz Makes a Gift to MSA

The MSA Board is pleased to announce that one of our honorary members, Daniel Heartz, has donated $10,000 to the Society. This is the largest gift the Society has ever received, and it will be used to help build an endowment for the future.

Heartz is professor emeritus at the University of California, Berkeley. He is the author of numerous books on eighteenth-century music, including Haydn, Mozart and the Viennese School, 1740–1780 (W.W. Norton, 1995) and Mozart, Haydn and Early Beethoven, 1781–1802 (W.W. Norton, 2009), and his collection of essays, Mozart’s Operas (with Thomas Bauman; University of California Press, 1992), is still in print. One of the focuses of his career is Idomeneo, which he edited for the Neue Mozart-Ausgabe in the early 1970s. He is a founding member of MSA and has been an honorary member of the Society since 2010.

The Board hopes to make an announcement about what it plans to do with Heartz’s gift at the annual business meeting on Friday, 13 November, during the American Musicological Society’s annual meeting in Louisville.

News in Brief

This is a double-sized issue containing not only a large helping of news and articles, but the Mozart bibliographies for both 2013 and 2014, bringing that important topic up to date. As Paul Corneilson reports in his President’s Message, this is also the last issue that I will be editing. Christopher Lynch, who is serving as Associate Editor for this issue, will be taking over the helm in 2016. Chris is Visiting Assistant Professor of Music at Franklin & Marshall College in Lancaster, PA. His research concerns the production of musical theater and opera in America in the twentieth century. Since completing his dissertation, Chris’s research has focused on the production of Mozart’s operas at the Metropolitan Opera House. You may have seen his article in the previous newsletter, which concerned the influence of Broadway techniques and marketing strategies on the productions of Mozart’s operas in the 1940s. A longer version of this essay is currently under review and will hopefully appear soon, and “Mozart at the Met” is the focus of Chris’s first book, tentatively titled The Mozart Revival at the Metropolitan Opera House: How Broadway Shaped the Operatic Canon. In addition to his work on Mozart, Chris is also interested in Broadway opera. His essay “Cheryl Crawford’s Porgy and Bess: Navigating the Cultural Hierarchy in 1941” will soon appear in the Journal of the Society for American Music.

continued on page 4
Anton Eberl at 250

13 June 2015 was the 250th anniversary of the birth of one of the more significant members of Mozart’s circle, Anton Eberl (1765–1807), pianist, conductor, and composer. While Eberl began his career somewhat in Mozart’s shadow—several of his early works circulated widely with misattributions to Mozart, including the C minor piano sonata, op. 1, which was in print as Mozart in some English-speaking areas past the midpoint of the twentieth century—he achieved considerable success as performer and composer in Vienna and elsewhere in the early 1800s. Though there was no major celebration of the anniversary, performers have been finding their way to his music and the majority of his instrumental works are now available in good recordings. If there are gaps in Eberl’s compositional technique, the harmonic daring and rhythmic drive of his music keep it involving to the listener and explain how Eberl could be seen as a serious rival to Beethoven up to the time of his death.

Donald J. Kenneweg

Long-time MSA member Donald J. Kenneweg, M.D., died on 16 August. A distinguished radiologist, he was a passionate lover of music, especially of Mozart, and a generous supporter of the performing arts in the Fredericksburg, Virginia, area. He also served on one occasion as a referee for an article for this newsletter. A memorial concert featuring music of Mozart is planned for the spring.
Mozart’s early biographer Franz Xaver Niemetschek pointed out that “…one must always know the singers for whom he wrote, in order to be able to form a correct judgment about his dramatic works.” Of course it is not possible for us to hear the original singers for whom Mozart wrote his arias, but we can gain an impression of what their voices were like by comparing musical settings of the same texts. In this paper, I discuss two pairs of arias—“Non so d’onde viene” (K. 294 and 512) and “Non temer, amato bene” (K. 490 and 505)—to show how Mozart shaped arias for individual singers.

K. 294 was written for the soprano Aloysia Weber, while Mozart was visiting Mannheim in February 1778; it is modeled closely on an aria that Johann Christian Bach had written for the tenor Anton Raaff. Several years later, Mozart wrote K. 512 for Raaff’s pupil, the bass Ludwig Fischer, in a completely different setting. The second pair of arias was written less than a year apart, the first (K. 490) as a replacement aria for Francesco Pollini, the tenor who sang the role of Idamante in the Viennese performance of Idomeneo in March 1786; in December 1786 Mozart rewrote it for the soprano Nancy Storace (K. 505). Both are described as “Scena con Rondò” in Mozart’s thematic catalogue, though K. 490 features a violin solo (for August Clemens Count Hatzfeldt) and K. 505 a keyboard solo (played by Mozart himself). The similarities between these arias are as striking as the differences. Although we cannot hear singers such as Aloysia Weber or Nancy Storace today, we can listen for how Mozart composed for their voices, and how his singers in turn gave his dramatic works their unique character.

A taste for the coherent plot in imaginative works has a long and reputable past. Aristotle devoted much of the Poetics to exploring the possibilities found along the horizontal axis of fiction, and today we often laud Mozart for his unparalleled talent in giving a musical dimension to dramatic probability.

But then there are those Mozartean episodes, those moments, whose eeriness or superabundance or generosity transfix the listener. The senses quicken and the mind becomes more alert; past and future fall away. Time itself seems to slow down, as some sight from above distracts it from its inexorable forward march. This talk, in looking at a few such incursions along the vertical axes of The Marriage of Figaro and The Magic Flute, suggests that there is something instructive in this stufepaction.

Whether it is the cusp of the Trial of Fire and Water, where Tamino and Pamina sing a hymn to the power of music, or the third-act sextet of Figaro, where the dramatis personae, beguiled that things have turned out so well, also break out in a hymn, or the closing solemnities of the same opera, where, in an instant, disarray turns to contentment—these and other moments look like odes to improbability that Mozart muscles into the plot. Beauty defeats logic, or at least the laws of human psychology and of respectable plot construction.

I will propose that there is a delicate logic governing these episodes, a conclusion also reached by some of Mozart’s contemporaries. In discovering for themselves new treasures upon repeated listening, an early generation of Mozart enthusiasts bore witness to the idea that, when it comes to the best art, composers such as Mozart taught them, and continue to teach us, how to listen to them.
The Mozart Society of America will sponsor a session titled “Mozart and the Promise of the Enlightened Stage” during the 2016 annual national meeting of the American Society for Eighteenth-Century Studies, which will take place in Pittsburgh from 31 March to 3 April 2016.

The later eighteenth century witnessed a significant reconception of what was thought possible for the stage. Previously regarded as, at best, a source of diversion or, at worst, of corruption, the stage came to be seen as a source of instruction, a sensuous medium for forming the morals of a nation.

How to understand Mozart’s operas against this legacy is a complicated matter. Do his dramas belong to this tradition or, in fact, a different one altogether, one oriented more toward pleasure than instruction? Do they subvert the confidence that pleasure can so easily be harnessed to the cause of virtue? Or, in light of a modernist poetics skeptical of the viability of convention, do we reject or revise the very idea of theater and opera as representational arts?

This session welcomes papers, from any discipline, that may contribute to these debates. They might address theories of the stage, of sensuality, of mimesis, or specific repertories. Alternatively, papers might pursue these questions through exploring contemporary or modern performance traditions, or from the perspective of individual works, or via social-political developments, as in those concerning public piety and the persistence of a ceremonial culture in Counter-Reformation Austria.

Please send proposals (200–250 words) to the session coordinator, Edmund Goehring (egoehrin@uwo.ca) by 10 September 2015.

For more information about ASECS and its annual meeting, please visit their website: http://asecs.press.jhu.edu/. Other sessions announced for the meeting that may be of interest include “Music, Art, Literature” (sponsored by SECM); “Eighteenth-Century Freemasonry and the Arts;” “Italian Celebrity Culture;” and “Music and Politics in Eighteenth-Century Europe and Northern America.” The deadline for most proposal submissions is 15 September.

The Society for Eighteenth-Century Music will hold its seventh biennial conference at the Butler School of Music at the University of Texas, Austin, on 25–28 February 2016. We invite proposals for papers and other presentations on any aspect of eighteenth-century music. Presentations may be traditional papers of 25 minutes (35-minute slot), work-in-progress presentations of 10 minutes (20-minute slot), panels (45 minutes) or lecture-recitals (up to 45 minutes). Preference will be given to those who did not present at the 2014 meeting. All presenters must be members of SECM.

Submit your proposal (250 words) as an e-mail attachment to the chair of the program committee, Dianne Lehmann Goldman, at secm2016@gmail.com. The deadline for proposals is 15 September 2015. Only one submission per author will be considered. Please provide a cover sheet and proposal in separate documents. The cover sheet should contain your name, e-mail address, phone number, and proposal title. The proposal should contain only the title, abstract, and audio-visual requirements. The committee’s decision will be announced in mid-October. Several period keyboard instruments will be available. For information, please contact local arrangements chair Guido Olivieri at olivieri@austin.utexas.edu. Students are encouraged to apply for the Sterling E. Murray Award for Student Travel; the application form and information may be found below. The application deadline is 1 November 2015. The SECM Student Paper Award will be given to a student member for an outstanding paper presented at the conference.

Monnet, Anthologie, v. 1 (see the article by Enrique Oliver on page 19): Thibault, Count of Champagne and King of Navarre, listening to a song sung to him by a foreign poet who has just arrived in court. The title: Thibault was king, gallant and brave, his great acts and high rank did nothing for his glory; but he was a singer and his joyous couplets have preserved him in our memory.
Mozart and His Contemporaries

Sixth Biennial Meeting of the Mozart Society of America
Granoff Music Center, Tufts University
11-13 September 2015

Schedule of Papers and Events

Friday 11 September

10:00 am: Visit to the Boston Museum of Fine Arts
   An opportunity to view the instruments collection with Darcy Kuronen, Head and Pappalardo Curator of Musical Instruments.

2:00–5:00 pm: Mozart in Context(s)
   Jessica Waldoff, Chair (College of the Holy Cross)
   Neal Zaslaw (Cornell University): Mozart at Home in Vienna
   Joseph Fort (Harvard University): The Danced Minuet in 1790s Vienna
   Matthew Leone (Indiana University): Mozart as “The Pride of His Fatherland:” The German Polemic of Albert Lortzing’s Szenen aus Mozarts Leben

8:00 pm: A Viennese Redoute
   An evening of contredanses, minuets, and Deutsche. Dances taught and led by Ken Pierce of the Ken Pierce Baroque Dance Company, organized and introduced by Joseph Fort and Adeline Mueller. Renowned dance historian Ken Pierce will lead us in reconstructions of several choreographies found in German-language treatises and collections from Lange (1763) to Mädel (1805). With live accompaniment from the dance music of Mozart and Haydn.

Saturday 12 September

9:00–12:00 am: Mozart and His Contemporaries at the Opera
   Jane Bernstein, Chair (Tufts University)
   Daniel R. Melamed (Indiana University): Madama Brillante and Le nozze di Figaro
   John Platoff (Trinity College): Nancy Storace as Susanna: What Mozart Learned at the Opera
   Olga Sánchez-Kisielewska (Northwestern University): Intertextual vignettes from L’arbore di Diana: Listening to Mozart after Martín y Soler
   Julia Hamilton (Columbia University): Pamela as the “Pretend Garden-Girl:” Masquerade Costumes in Piccinni/Goldoni’s La buona figliuola (1760) and Edward G. Toms’s The Accomplish’d Maid (1766)
1:30–4:30 pm: Music as Discourse: Four Studies in Chamber Music

**Kathryn L. Libin, Chair** (Vassar College)

**Eloise Boisjoli** (University of Texas at Austin): The Sentimental Character in Haydn’s String Quartets

**Amy Holbrook** (Arizona State University): Mozart, Pleyel, and *A Musical Joke*

**Gabriel Lubell** (Knox College): Sulzer’s Sublime, Beauty, and Surprise Through a Lens of Thirteen Winds


5:00 pm: A Mozart Legacy (Concert)

Matthew Hall, fortepiano (Cornell University); Elizabeth Lyon, cello (Cornell University); James Lyon, violin (Pennsylvania State University). A concert of chamber music from the Mozart lineage, including a piano trio by Leopold Mozart, the great late piano trio in B-flat of Wolfgang Amadeus Mozart K. 502, and the grand duo for cello and piano by Joseph Wölfl, another student of Leopold Mozart and a rival of Beethoven’s. This program also features a new completion of the Andantino fragment for cello and piano, K. 374g (Anh. 46).

Sunday 13 September

9:30 am–1:00 pm: Vocal Comparisons: Secular and Sacred

**Bruce Alan Brown, Chair** (University of Southern California)

**Laurel E. Zeiss** (Baylor University): What Makes Mozart Mozart? Comparing Two Duets

**Martin Nedbal** (University of Arkansas): Censoring the Harem: “Handkerchief” Moments in Eighteenth-Century Viennese Operas

**Emily Wuchner** (University of Illinois): The Wiener Tonkünstler-Societät, Emperor Joseph II, and the Moses Oratorios

**Christoph Riedo** (Harvard University and University of Fribourg, Switzerland) and **John A. Rice** (Rochester, Minnesota): Andrea Bernasconi’s *Miserere* in D Minor: A Sacred Masterpiece from Mozart’s Munich

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**Abstracts of the Papers**

(alphabetically by author)

**Eloise Boisjoli** (University of Texas at Austin)

The Sentimental Character in Haydn’s String Quartets

She bluses. Her eyes are lowered. A soft sigh escapes her lips. These are gestures of sensibility that were taught through moralizing novels, influencing European aesthetics in the later eighteenth century. Parallels exist between expression in the stories and expression in the music of the period. In this paper I expand Leonard Ratner’s 1980 definition of the musical topic of sensibility by first exploring the gestural code of the sentimental character in eighteenth-century literature and then connecting this character to the slow movements of Haydn’s op. 33, nos. 2 and 5 (1781).

Literary sensibility offers insight into the concepts associated with Haydn’s sentimental style. Although there is little direct mapping between the gestures of literary and the musical mediums, I argue that the literary can inform the musical. I present profiles of sentimental characters in eighteenth-century novels, focusing especially on Samuel Richardson’s *Pamela* (1741) and, more contemporary to the op. 33 quartets, Frances Burney’s *Evelina* (1778). I then connect these literary characters and their “symptomology of sensibility” to “Pamela” characters in sentimental opera, especially Haydn’s *La vera costanza*.

I define the musical topic of sensibility differently than Ratner’s *Empfindsamkeit*, which was largely based
on the style of expression found in C.P.E. Bach’s keyboard music. Instead, I examine the individual *figurae* that articulate the musical mimetic, representational, and gestural expressions of sensibility in opera that are more closely related to sentimental characters in eighteenth-century novels. Through this topical association, I argue that it is possible to view the expression in these instrumental movements of op. 33 as the expression of an eighteenth-century sentimental character.

**Joseph Fort** (Harvard University)
**The Danced Minuet in 1790s Vienna**

Although the extent to which dance suffused social life in eighteenth- and nineteenth-century Vienna has long been acknowledged, little is known about the occasions and practices that shaped this dance culture. Even for a dance as established as the minuet, confusion still abounds: David Wyn Jones, for instance, claims that “it was the most common social dance in Austria, at all levels of society” (2002), while Melanie Lowe holds that the minuet’s “courtly status and association with nobility was affirmed at every public ball by the effective exclusion of all but those dancers…Only after the minuets were danced would the ballroom become crowded with middle-class dancers” (2007).

In this paper I demonstrate that by the final decade of the eighteenth century a large portion of the bourgeoisie embraced the minuet, knew the steps for the dance, and performed it frequently. I examine contemporaneous accounts that attest to group dancing of the minuet at the public balls in Vienna. Drawing on dance treatises from the 1790s, music-theoretical writings from the 1780s–90s, and several sets of minuets written over 1792–1801 specifically for the annual balls of the Gesellschaft bildender Künstler (most of which are preserved only in the original instrumental parts held in the Österreichische Nationalbibliothek), I reconstruct the minuet of 1790s Vienna. I focus on the logistics of the minuet as a group dance, performed simultaneously by multiple couples. As the sources show, the danced minuet enjoyed such ubiquity in this period that it—not the ‘art’ minuet of the quartets and symphonies—was considered to set the norms for the minuet genre.

**Julia Hamilton** (Columbia University)
**Pamela as the “Pretend Garden-Girl:” Masquerade Costumes in Piccinni/Goldoni’s *La buona figliuola* (1760) and Edward G. Toms’s *The Accomplish’d Maid* (1766)**

The eighteenth-century operatic stage saw countless versions of Samuel Richardson’s famous sentimental novel, *Pamela; or, Virtue Rewarded* (1740). Though the virtuous maidservant was recast variously as a shepherdess, fishmonger, and villager, her most famous reincarnation was Cecchina, the garden-girl in Piccinni/Goldoni’s *La buona figliuola* (1760).

This paper examines the costumes worn in two London productions of *La buona figliuola*: the incredibly popular Italian version that opened at the King’s Theatre in 1766 and its less successful English translation by Edward G. Toms playing at Covent Garden in the same year, *The Accomplish’d Maid*. I argue that the costumes worn in theatrical portraits from these productions depict the garden-girl not as a true member of the servant class but rather as a wealthy woman masquerading as a garden-girl. Drawing on a wide range of visual sources, I connect these stage costumes to the trend among wealthy women to dress as the “pretend garden-girl” for masquerade balls and fancy dress portraits.

In focusing on the costumes worn in *The Accomplish’d Maid* and *La buona figliuola*, my paper brings previously unexplored visual sources into conversation with the single other article devoted to *The Accomplish’d Maid* (Degott, 2006) as well as with the existing body of scholarship on *La buona figliuola* and the wider sentimental opera trend. Significantly, and perhaps most interesting to Mozart scholars, my iconographical study of the “pretend garden-girl” in masquerade culture and on the operatic stage provides a new visual framework in which to understand Mozart’s only contribution to the sentimental opera tradition, *La finta giardiniera* (1775).
In a letter dated 24 April 1784, Mozart urges his father, Leopold, to get hold of “some quartets by a certain Pleyel”—Ignaz Joseph Pleyel. Mozart praises highly these six op. 1 quartets, which had been published in November 1783. Although many take Mozart’s endorsement at face value, and it is often quoted in discussions of Pleyel, others treat it with skepticism, questioning Mozart’s sincerity and seeking ulterior motives. In his analysis of this letter, Mark Evan Bonds concludes that Mozart viewed Pleyel as a rival and resented his status as a protégé of Haydn. Bonds builds a case that Mozart in his own ‘Haydn’ quartets, especially K. 464 and K. 465, invited comparison by using some of the same models from Haydn’s op. 33 quartets as did Pleyel.

This paper explores the darker side of Mozart’s feelings toward Pleyel. Specifically, it argues that Pleyel was the inspiration if not an outright target of Mozart’s Ein musikalischer Spaß, K. 522. Although Mozart did not enter A Musical Joke into his catalogue of compositions until 1787, Alan Tyson determined that violin and basso parts of the first movement were notated on a type of paper that Mozart used in 1784 and the latter half of 1785. Thus it appears that the composition of A Musical Joke was begun around the time of events that pitted Mozart against Pleyel and intensified the rivalry: the publication in December 1784 of Pleyel’s op. 2 quartets, which were dedicated to Haydn; Leopold’s visit to Vienna in early 1785 and the performance on February 12th of three of Mozart’s quartets before both Leopold and Haydn; and the printing in September 1785 of the six ‘Haydn’ quartets with Mozart’s flowery dedication to the master composer. Mozart must have felt highly pressured to claim through his quartets his superiority to Pleyel. These stresses would have been aggravated by the enormous popularity of Pleyel’s music in Vienna at the time. Pleyel’s success can be attributed to the simplicity and accessibility of his music, which is in a popular style that Leopold had urged Mozart to adopt in order to appeal to a wider audience; thus Mozart’s relationship with his father is an added complication.

Although the serenade instrumentation of A Musical Joke disguises the parody, this paper asserts that Mozart initially undertook the work as a satirical outlet through which to exaggerate and expose the musical weaknesses of Pleyel’s quartets. Every discussion of A Musical Joke refers to a phantom composer who must have been responsible for such a musical travesty. That Mozart intended this pretentious, bumbling composer to be Pleyel is supported by the music itself, which displays the general shortcomings and many of the compositional blunders of Pleyel’s op. 1 quartets. Examples of musical correspondences, taken from the first movement of A Musical Joke and the first movements of the op. 1 quartets, support this explanation of the genesis of A Musical Joke. Although the work as completed later, in 1787, may have served a broader purpose by poking fun at inept country musicians and hack composers generally, perhaps even at the music of Salzburg, the evidence presented here points to Pleyel as the original butt of the Joke.

By the early nineteenth century, a large corpus of biographies, music publications, and criticism had helped perpetuate various tropes about the life, personality, and musical genius of Wolfgang Amadeus Mozart. Albert Lortzing’s 1832 Singspiel, Szenen aus Mozarts Leben, contributes to this longer reception history, borrowing numerous biographical tropes to reiterate the tale of Mozart’s rivalry with Antonio Salieri. Lortzing reinforces this (largely fictional) narrative through the Singspiel’s musical numbers, which are mostly large-scale adaptations of various Mozart compositions, including the Requiem, K. 626, the piano sonatas K. 284 and K. 311, and La clemenza di Tito, K. 621.

Szenen aus Mozarts Leben has rarely been discussed in modern literature on Mozart and Lortzing, and many of these discussions have not explored the work in great detail. A closer examination of this Singspiel within the context of early nineteenth-century German criticism, however, reveals a more complex treatment of Mozart’s life and music than has been generally accepted. Reflecting broader German nationalist movements of the time, Lortzing characterizes Mozart as a distinctly German composer who embodies a superior German
musical style. Additionally, by portraying the Mozart/Salieri conflict as a rivalry between German and Italian opera factions, Lortzing’s Singspiel reflects fierce contemporary debates over the formation of a German opera tradition in opposition to the dominant Rossinian style. Far from a simple adaptation of Mozart’s biography, Lortzing’s Szenen aus Mozarts Leben represents a compelling case study of Mozart’s early reception, as it illustrates how the composer and his music could be re-appropriated to serve a nationalist agenda during the rise of German musical consciousness in the early nineteenth century.

Gabriel Lubell (Knox College)

Sulzer’s Sublime, Beauty, and Surprise Through a Lens of Thirteen Winds

Through his unique use of thirteen winds in the “Gran Partita” serenade in B-flat, K. 361/370a, Mozart produced a score that is exceptionally rich in unusual orchestral and dramatic devices. Calculated instances of timbral, harmonic, and textural contrast yield moments of revelatory insight. By focusing on the aurally indulgent properties of the ensemble, these episodes invoke the aesthetic concepts of the sublime, beauty, and surprise, which were very much in circulation throughout the 18th century. Johann Georg Sulzer, in his Allgemeine Theorie der schönen Künste of 1771–74, famously dealt with these ideas in detail, often through the use of detailed visual metaphors drawn from the natural world. His poetic language in many ways bears a resemblance to Mozart’s approach to the “Gran Partita:” both juxtapose and fixate upon strongly sensual information in the service of uplifting the human spirit. Attempting to apply Sulzer’s definitions to Mozart’s music, however, quickly becomes problematic. While Sulzer treats his aesthetic concepts as related but exclusive, the unusual aural and orchestral properties of the serenade render distinctions between moments of surprise, beauty, and sublimity difficult to disentangle from one another. This apparent incompatibility between Sulzer’s thinking and Mozart’s execution would thus seem to indicate a philosophical mismatch at best. But in fact, the fine distinctions of Sulzer’s logic allow for an enhanced understanding of the serenade’s most arresting moments. In making sense of these innovative musical features, the resultant conceptual dialog exposes ideas about compositional craft and creative insight that are profound in their own right while also prescient of the musical and aesthetic developments of Mozart’s later career and the 19th century.

Daniel R. Melamed (Indiana University)

Madama Brillante and Le nozze di Figaro

When Marcellina addresses Susanna as “Madama brillante” in the duet “Via resti servita” in Le nozze di Figaro, this was no random insult. The “brilliant servant” was a frequent subject of humor in Italian comic theater, and the jibe probably invokes this topic. More importantly, the character Madama Brillante was also one of the female roles in Domenico Cimarosa’s L’italiana in Londra, performed in Vienna in 1783 and again in 1786, when it shared the boards with Figaro. In the first and possibly the second of these seasons its two women’s roles were sung by Nancy Storace (the first Susanna) and Maria Mandini (the first Marcellina). In the Figaro duet, Marcellina—or rather Mandini—names her own character from L’italiana in Londra and applies it to the performer who had played opposite her. The fictional Marcellina names an equally fictional character from another show, reaching outside the world of Figaro and pointing to the singers themselves. Operas in Vienna clearly spoke to each other by musical and textual allusion but they also interacted through their performers.

This reference in the Figaro libretto was Da Ponte’s invention but Mozart was capable of similar things. In Don Giovanni he contrived to have Leporello/Felice Ponziani/Francesco Benucci point to themselves and to an earlier role in a reference that is still funny today but probably not for the same reason it was in Mozart’s time. It has also been claimed that Mozart referred to other performers on stage and in the pit in his musical setting of the text.

The topicality and connection to particular singers may help explain why the Figaro duet was replaced in Prague, where audiences would not have understood the references to the Vienna performers. We face the same problem today but can still hear the allusion to the older opera—and the voices of the original singers—if we listen carefully.
Adeline Mueller (Mount Holyoke College)
The Business of Charity: Music, Child Welfare, and Public Relations in Mozart’s Vienna

At the age of twelve, Mozart was the featured composer in a ceremony consecrating the new church at Vienna’s Waisenhaus (Orphanage), which had recently come under Imperial control and expansion. Mozart conducted the renowned Waisenhaus choir and orchestra in works he had composed for the occasion, and even joined the choirboys in the singing of the motets. The Waisenhaus was known for eliding musical with military discipline; Mozart’s appearance was thus part of a wider effort to refashion Austrian orphansages from privately run factory-worker training facilities into public charities aimed at the molding of ideal Imperial subjects. Twenty years later, Mozart contributed several Lieder to a periodical benefiting Vienna’s Taubstummeninstitut (Deaf-Mute Institute). In both of these cases, Mozart and his music helped to promote the Habsburg reform of child welfare according to centralizing, utilitarian developments in both pedagogy and philanthropy.

This paper examines Mozart’s role in the Austrian Enlightenment’s reconfiguration of music and state-sponsored child welfare. The strategic linking of these two spheres of activity dates back to the orphan choirs of Byzantium; but in late eighteenth-century Vienna, the tradition also looked forward, to music as a branch of “Industrial-Unterricht” (industrial education) and as a promotional tool for Maria Theresa and Joseph’s reform policies. Meanwhile, for musicians such as Mozart who were increasingly beholden to commercial patronage, benefit concerts and publications were a fail-safe way to appeal to a broad public—career advancement cloaked as beneficence. Leopold had already recognized this opportunity in London, where Wolfgang’s boyhood appearance at the Lying-In Hospital affirmed his status as an “English patriot...winning the affection of this very exceptional nation.” The same could be said of Mozart’s later charitable endeavors in Vienna. This dual public-relations function of music and the new child welfare initiatives—mediating between courts and publics, and between composers and new kinds of patrons—marks a period of transition in the role of music as an agent of political spectacle: from a model of power and continuity to one of service and progress.

Martin Nedbal (University of Arkansas)
Censoring the Harem: “Handkerchief” Moments in Eighteenth-Century Viennese Operas

The image of a sultan throwing a handkerchief to a concubine whom he has selected for the night is a common trope in Western accounts of the harem. The image also appears in numerous eighteenth-century French musical plays set in the Eastern Mediterranean. Several French works with “handkerchief” moments were adapted for the Viennese court theater throughout the 1700s, most notably Favart’s Soliman second, first presented there in the French original (1765), then in a German translation (1770), and finally in a Singspiel adaptation by Süssmayr (1799). Viennese operatic adaptations of French works, however, reduced the suggestiveness of the sultan’s nocturnal selection. In some cases, Viennese adapters ostentatiously replaced “handkerchief” scenes with more “savory” plot situations furnished with appropriate music. In Süssmayr’s opera, for example, the sultan throws a ring, not a handkerchief, and sings about eternal fidelity. Similar revisions were particularly common in the German adaptations of French exotic operas.

This paper argues that the treatment of “handkerchief” moments in the works by Mozart’s Viennese contemporaries (such as Umlauf, Süssmayr, and Schenk) reflected the idea, advocated by eighteenth-century German aestheticians, that only morally upright theater should be a means of national representation. The prefaces to Viennese adaptations of French librettos together with a critique of the 1770 Vienna production of Favart’s Soliman by Gotthold Ephraim Lessing show that German intellectuals understood “handkerchief” moments as reflecting inferior characteristics of the French, especially their lasciviousness. Thus whereas for French audiences a “handkerchief” moment mainly represented the eroticism of the Orient, for the Viennese it also mirrored the alien, and “immoral,” sensibilities of a European culture from which they sought to distance themselves. In their adaptations of harem scenes, Viennese composers and librettists expressed superiority to both an Eastern and a Western “Other.”
Jérôme-Joseph de Momigny’s *Cours complet d’harmonie et de composition* (1803) was one of the earliest modern treatises to rely primarily on the analysis of existing musical examples, claiming to inaugurate a music theory based not only on acoustics, but also “reinforced by the reason and authority of the greatest masters.” Chief among those masters was Mozart; Momigny fills more than one hundred pages with a detailed account of the first movement of the string quartet in D minor, K. 421 (1783), famously and controversially adding words to the quartet as an analytical conceit. Invoking the tragic tale of Dido and Aeneas as an appropriate expression of the “noble and pathetic [pathétique]” character of the piece, Momigny composed his own poetic text depicting Dido’s lament, and rewrote the quartet as an aria for soprano.

Although Momigny’s analysis begins by dissecting his own poetry and reflecting upon the challenges of his reverse text setting, the separation between the original music and the added text quickly dissolves as the analysis begins in earnest. Momigny describes moments late in the exposition as if Mozart himself were responding to the prosodic challenges of setting French poetry to music, and he parses the quartet’s phrase structure in terms of poetic, rather than musical, verses. But far from being a solipsistic or misguided exercise, as Momigny’s textual recompositions were sometimes regarded by his early readers, these theoretical parapraxes reveal how deeply Momigny’s conception of musical form is bound up with his idea of music as language. Re-examining Momigny’s work through recent studies of musical discourse and metaphor by Mark Evan Bonds, Michael Spitzer, and Lawrence Zbikowski, I argue that Momigny’s contrafacta are not merely concerned with expressive qualities, but actually model the quasi-linguistic processes by which he believes musical forms take shape.

Nancy Storace as Susanna: What Mozart Learned at the Opera

Nancy Storace’s role of Susanna in *Le nozze di Figaro* (1786) is notable for its lack of prima donna firepower: there is no rondo, and no other grand or elaborate solo aria. Instead there are two arias whose style better fits the character’s status as a chambermaid: “Venite, inginocchiatevi” and “Deh vieni non tardar.” But Mozart’s reflection of Susanna’s social standing in her music, and his composition of light-hearted, playful arias for Storace, were not typical of Viennese opera buffa. In both Sarti’s *Fra i due litiganti* (Milan, 1782; Vienna, 1783) and Paisiello’s *Il Re Teodoro in Venezia* (1784), Storace played lower-class characters (a chambermaid and an innkeeper’s daughter, respectively) who express themselves in grand, elaborate and formal arias that seem far better suited to an aristocrat. Standard practice apparently held that the sense of “what a principal singer would sing” trumped any sense of “what a servant would sing.”

However, an aria substituted into *Fra i due litiganti* early in its Viennese run gave Storace the perfect opportunity to show how a playful, “servant-style” piece could both depict her chambermaid’s character and play to Storace’s own strengths. While she was certainly capable of high-style singing and difficult coloratura, her beauty, charm, and ability as a comic actress made her irresistible to Viennese audiences in more down-to-earth music. In his *Il burbero di buon cuore* (1786) Martin y Soler also wrote simpler and more lyrical numbers for Storace as the shy young Angelica, though the role still included the apparently-obligatory rondo. There is no doubt that Mozart perceived Storace’s audience appeal in such roles, and realized how well her strengths suited her for the direct, charming, playful Susanna he created in *Figaro.*

Andrea Bernasconi’s *Miserere* in D Minor: A Sacred Masterpiece from Mozart’s Munich

Most Mozartians, when they hear the name Bernasconi, will first think of the soprano Antonia Bernasconi, who created the roles of Alceste in Gluck’s *Alceste* and Aspasia in Mozart’s *Mitridate re di Ponto.* But another Bernasconi also contributed to Mozart’s musical milieu. Antonia’s stepfather Andrea Bernasconi (1706–1784)
served from 1755 as *maestro di cappella* at the electoral court of Munich, a musical center that exerted considerable influence on Salzburg. Mozart, on his many visits to Munich (1762, 1763, 1766, 1774–75, 1777, 1778, 1779, 1780–81, 1790) almost certainly heard Bernasconi’s music.

In addition to composing *opere serie* for Carnival performances in Munich’s splendid Cuvilliés-Theater (where *Idomeneo* was first performed in 1781), Bernasconi also wrote much sacred music: the court chapel’s inventory lists 34 Masses, 35 Vespers, 9 settings of the *Miserere*, and many other works. Most of this music was lost in the destruction of the Allerheiligen-Hofkirche in 1944.

Only one of Bernasconi’s Munich *Misereres* survives, in copies made for churches outside of Munich: a fifteen-movement work in D minor for chorus, soloists, and orchestra. Christoph Riedo’s recently published edition and a performance by I Barocchisti under Diego Fasolis (https://www.youtube.com/watch?v=8SOJaqtKEjw) have introduced to historians of eighteenth-century music a large-scale sacred work of outstanding quality.

This paper will begin with a discussion of the origins of the *Miserere* within the context of liturgical practices at the Munich court, its transmission in sources in Passau and Beromünster, and its publication in the series “Music from the Monasteries in Switzerland.” It will continue with an analysis, illustrated with musical examples, of the *Miserere*. Demonstrating the effectiveness of Bernasconi’s tonal plan, his choice of meters and tempos, his alternation of learned and galant styles, and his use of galant voice-leading schemata, it will place the *Miserere* within a tradition of tragic sacred music that extends from Pergolesi’s *Stabat mater* to Mozart’s *Requiem*.

**Olga Sánchez-Kisielewska** (Northwestern University)

*Intertextual vignettes from L’arbore di Diana:
Listening to Mozart after Martín y Soler*

With sixty-five performances between 1787 and 1791, *L’arbore di Diana*—the last of three collaborations between Vicente Martín y Soler and Lorenzo da Ponte—was arguably the most successful opera in late-eighteenth-century Vienna. Its tremendous popularity makes it a fundamental reference point for Mozart’s subsequent operas *Cosi fan tutte* and *Die Zauberflöte*. Link (1996) and Waisman (2007) have respectively investigated the literary parallelisms between each of these works and *L’arbore*, and this paper further explores these similarities through music analysis. I will argue that Mozart established an overt dialogue with Martín, drawing on opera-goers’ familiarity with his music for expressive purposes.

Following the approach of reader-response theory (Iser 1976), I attempt to recreate the experiences of Mozart’s audiences using *L’arbore di Diana* as crucial background that enables communication between the composer and his public. Through a series of analytical vignettes, I use textual and musical correspondences to reconstruct meanings available to historical listeners familiar with Martín’s opera. Not only do intertextual references afford the pleasurable experience of cross-identification (Hunter 1999), but they also contribute to the construction of character and provide interpretive cues in specific moments of Mozart’s operas. First I examine the interventions of the three nymphs/ladies at the beginning of *L’arbore* and *Die Zauberflöte* and the appearance of the three genies/boys in the respective Act I Finales, in which Mozart follows Martin’s musical setting in great detail. Turning to *Cosi fan tutte*, the last vignette compares the arias of Diana and Fiordiligi, focusing on Martín’s and Mozart’s strategic uses of form and musical *topoi* to express the initial resistance and final capitulation of their heroines. This analogy will define a moral arena that invites a fresh interpretation of *Cosi* as the triumph, instead of the demise, of love.

**Emily Wuchner** (University of Illinois)

*The Wiener Tonkünstler-Societät, Emperor Joseph II, and the Moses Oratorios*

Emperor Joseph II’s decade-long reign (1780–90) over the Habsburg lands is often characterized by his roles as liberator, reformer, and lawmaker—qualities he shared with the Biblical figure Moses. While these links are clear in retrospect, did the emperor’s contemporaries perceive such connections? Clues arise through study of Vienna’s Tonkünstler-Societät, the city’s primary concert-sponsoring organization during the late eighteenth century. The Society organized extravagant biennial academies, many featuring newly-composed oratorios by
Vienna’s best-known composers. Two such innovative works composed between 1779 and 1790 focus on the legend of Moses, yet embody disparate musical styles and political/cultural contexts. Maximilian Ulbrich’s Die Israeliten in der Wüste (1779, 1783), one of the few works the society performed in the vernacular, was written just after the Emperor-to-be founded the German National Theater (1776). The text setting of Leopold Kozeluch’s Moisé in Egitto (1787, 1790) reflects the mid-1780s popularity of the opera buffa tradition during Joseph’s reign. Despite their considerable popularity at the time, neither oratorio has received significant scholarly study.

Using primary sources procured during archival research in Vienna, this paper examines how the music and texts of these oratorios were adapted to correspond with the changing performance contexts of the Viennese theater. Audio examples of these little-known works further support this notion and provide a glimpse of the oratorio at the height of its popularity. Following clues in the oratorio texts and the writings of Lorenz Hüber and his contemporaries, moreover, I weigh possible allegorical connections between the legendary Moses and Emperor Joseph II. Since Joseph II regularly donated to the Tonkünstler-Societät and attended performances, it appears that the Society paid homage to its benefactor through the repertoire it performed. These previously unrecognized intersections between the music commissioned by the Tonkünstler-Societät and Viennese cultural politics offer fresh perspectives on eighteenth-century concert life.

Neal Zaslaw (Cornell University)
Mozart at Home in Vienna

In the Mozart literature’s hierarchies of prestige, music for public concerts, for theaters, and for Catholic worship traditionally have had priority over music for the home. And among the types of music that were intended primarily for domestic consumption, genres retrospectively considered “abstract” by later generations (solo and duo sonatas, trios, quartets and quintets) have usually been valued over all else. In this context “all else” includes keyboard variations, lieder, canons, pedagogical materials, scatological texts, and “novelty” instrumental and vocal works.

This presentation suggests ways of talking about and understanding that part of Mozart’s music in the realm of “all else.” My method is to identify markers in their sources, music, words, and relevant anecdotes that tag them as intended for private use—as distinguished from markers associated with his public music or his musica reservata.

Laurel E. Zeiss (Baylor University)
What Makes Mozart Mozart? Comparing Two Duets

What makes Mozart Mozart? How do our perceptions of the composer differ from those of his contemporaries? Comparing two duets, one by Mozart and one by his rival Vicente Martín y Soler, can be an effective teaching tool for exploring these questions. Martín y Soler and librettist Lorenzo da Ponte penned the operatic hit of 1786: the opera buffa Una cosa rara. That work includes a duet titled “Pace, caro mio sposo,” which shares a number of musical similarities with the “Letter” duet in Mozart and da Ponte’s Le nozze di Figaro. Unlike most arias and duets from the late 1700s, neither duet changes key. Both employ antecedent-consequent phrases and rejoinders by the woodwinds. However, close analysis reveals that Mozart’s number includes many subtle variations in rhythms, phrase lengths, chord inversions, and tone colors—nuances that the Martin y Soler lacks.

Because traditional analytical methods emphasize harmony and form, having students study these two duets helps them grasp that Mozart’s distinctive sound relies on additional musical parameters. The exercise also can demonstrate why and how modern perceptions of Mozart and his music differ from those of his contemporaries. While Mozart’s music was often criticized as too “detailed” and complex, Martin y Soler’s was praised for its “sweetness” and immediate appeal. Additionally, eighteenth-century reviews of Martín y Soler’s opera show that audiences found “Pace, caro mio sposo” to be very sensuous, almost scandalously so. Thus the assignment can lead to discussions of the status of opera buffa in Vienna, depictions of sexuality, the role of performers and performance in the reception of works, and changes in listening practices, among other questions.
Gluck at 300—and Mozart

Bruce Alan Brown

The celebrations during 2014 of the 300th anniversary of Gluck’s birth, through performances, conferences, and exhibitions, were fairly modest, compared to the amount of attention devoted to Carl Philipp Emanuel Bach—this despite Gluck’s still very important presence on the operatic stage. Much as I love Bach’s music, as a scholar who has devoted much of my career to Gluck, I cannot help feeling a twinge of envy, while reading the excellent C.P.E. Bach special issue of Early Music, for instance, or while scanning lists of commemorative events for the composer. In July, even RISM devoted a blog post to the neglect of Gluck’s anniversary, with a title asking “Does Christoph Willibald Gluck deserve better?” Yes, probably—though the people at RISM had evidently not heard about the excellent Gluck conference in October 2014 at Western Illinois University.

But my topic here is Gluck and Mozart, not Gluck and Bach. In considering Gluck and Mozart, two pairs of works immediately spring to mind: Don Juan and Don Giovanni, on the one hand, and La Rencontre imprévue and Die Entführung aus dem Serail, on the other. I will return to these works below, but first, I would like to call attention to a couple of similarities in the biographies of Gluck and Mozart. Both men were non-native composers attracted to the Habsburg capital largely on account of the brilliant opera on the other. I will return to these works below, but first, I

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The addition to the schedule of a third Gluck opera, a German version of La Rencontre imprévue, only exacerbated the situation, as Mozart was starting work on a German Singspiel of his own. But there was a happy conclusion to the story, as during the production of Die Entführung the following year, as complaints were being uttered about the younger composer’s overreliance on the model opera by his elder, Gluck used his prestige as a Hofcompositer to request a performance of Entführung, and to silence the protests by appearing alongside Mozart in his box and publicly applauding the work.13

On the subject of comic operas: I find it intriguing that the only works of Gluck’s listed in the inventory of Mozart’s possessions after his death are manuscript scores of the opéras-comiques Le Diable à Quatre and L’Arbre enchanté (coincidentally, both works that I have edited for the Gluck-Gesamtausgabe).14 Presumably these scores represent above all Mozart’s curiosity about a (by then) neglected side of Gluck’s œuvre, and were likely opportunistic acquisitions. Mozart’s close acquaintance with the older composer’s music dramas is plainly evident in his own operas, and he would hardly have needed to own scores of those works in order to study them. As Paul Cornelson has recently demonstrated in the case of Count Sickingen, Mozart would have been able to peruse both published and manuscript scores of Gluck’s better-known works in the libraries of his well-to-do patrons.15

Turning now to the works themselves: More even than Don Giovanni, Mozart’s sacrifice opera Idomeneo bears the imprint of Gluck’s musical language and dramaturgy. Early in the last century, for instance, Hermann Abert wrote of the Gluckian “conscient asperités” in the harmonic writing of the first-act chorus “Piét! Numi, piét!” and of the “récurrence heroic rhythm – a Gluckian mode of expression” in the chorus “Qual nuovo terrore” in the following act.16 More recently, Daniel Heartz has pointed to “musical reminiscences” of Alceste “in the high priest’s monologue, the F-major march [in Act III], and the Oracle’s speech.”17 This latter resemblance is especially significant. Though Gluck’s Alceste merits scarcely a mention in Leopold Mozart’s letters from Vienna in 1767-68, the work evidently made a lasting impression on him, since as Wolfgang neared the end of his compositional work on his Munich opera, Leopold wrote with detailed advice concerning La Voce’s pronouncement in the dénouement, asking, no doubt with the oracle scene in Alceste in mind,

How would it be if after the slight subterranean rumble the instruments sustained, or rather began to sustain, their notes piano and then made a crescendo such as might almost inspire terror, while after this and during the decrescendo the voice would begin to sing?...18

For his part, Wolfgang was urging cuts in La Voce’s speech, writing “Picture yourself in the theatre, and remember that the voice must be terrifying—must penetrate—that the audience must believe that it really exists. Well, how can this effect be produced if the speech is too long...?”.19 Such concern for verisimilitude and forward momentum is reminiscent of Gluck’s famous letter to Du Roulet, the librettist of Iphigénie en Tauride. Yet Idomeneo was far from being an opera entirely Gluckian in its aesthetic: Mozart’s justification to his father of his melismatic treatment of the word “minacciar”—“to menace”—in Idomeneo’s showpiece aria “Fuor del mar” is as thoroughly Metastasian as was the aria’s text itself.20

The echoes of Gluck’s La Rencontre imprévue in Mozart’s Die Entführung aus dem Sereil are too well known for me to need to rehearse them here. Suffice it to say that the convergences of subject matter and musical treatment owe as much to long-standing trends in Viennese theatrical life as they do to intentional modeling. Just as Gluckian as the Turkish-style numbers in Entführung, though, was Mozart’s decisive involvement in the work of Stephanie the Younger, the Viennese adaptor of the original Berlin libretto by Bretzner. But this was a sort of intervention that Gluck undertook only in his mature music dramas, never (that we know of) in his comic works.

The relative claims of tragedy and comedy are still in doubt with regard to both Gluck’s ballet Don Juan of 1761 and Mozart’s operatic version of a quarter century later, in part because we are not entirely sure just how much of each work was actually performed. Most early sources for the ballet are in the so-called Kurzfassung (short version), which omits most of the comic music, while the Viennese (and some other) performances of Don Giovanni apparently lacked Da Ponte’s epilogue. The latter case especially may represent a simple miscalculation by the composer, Mozart not realizing until the opera was performed that the overwhelming effect on spectators of the scene of the Don’s descent into hell would render nearly impossible a return to everyday reality afterward.

It is tempting to speculate as to the circumstances by which Mozart could have encountered the earlier work. There was no revival of Don Juan on the stage during the Mozarts’ 1762 stay in Vienna, but Count Zinzendorf reports a concert performance of it on 12 November of that year in the residence of the French ambassador, Florent-Louis-Marie, Comte du Châtelet-Lomont, whom the Mozarts had visited a month earlier.21 Wolfgang could also have encountered the ballet in revivals by various of its choreographer Angiolini’s imitators, or through Gluck’s reuse of portions of it in the Parisian Orphée et Euridice. Our most tangible evidence on the question is a score in the hand of Leopold Mozart, now at the Bayerische Staatsbibliothek in Munich,22 which contains several numbers from Don Juan—though neither the fugues scene nor the fandango, which last many scholars have proposed as the model for the fandango in the Act-III finale of Le nozze di Figaro.

Could it be that the differences between Gluck and Mozart are mainly generational? The younger composer’s more efficacious exploitation of the possibilities of sonata form is certainly a sign pointing in that direction. But Hermann Abert went further, asserting that the two composers had “completely different conceptions of the relations between art and nature.”23 In an article published posthumously in Music & Letters, Abert wrote that any music historian sufficiently armed with the facts would have to conclude that “Gluck and Mozart were really poles asunder,” and that “There is never anything more than purely musical reminiscences, or at the most the utilisation of particular types of dramatic scena favoured by Gluck.”24 Put another way, Mozart was happy to use any style or technique that suited the situation at a given moment in an opera, and unlike Gluck, not given to public pronouncements that his subsequent works would be expected to live up to. In my estimation, that was a good thing.

continued on page 18
A company of troubadours and minstrels present themselves to the Count and Countess of Provence. The title: Kings and Troubadours are in correspondence, and Glory establishes their society. To give to Talent brilliance and reward, Kings have interest in immortality.
On 23 September 1777 W.A. Mozart, accompanied by his mother Maria Anna, began the long trip that took them from Salzburg to Munich, Mannheim and finally Paris. His father Leopold was obliged to stay in Salzburg. Mozart was looking for fame and fortune in the form of a permanent, suitable position in a court. His first expectations had been directed to Munich but he failed to find employment or receive a commission of an opera. From 30 October 1777 to 14 March 1778 Mozart sought employment in the court of Prince Elector Carl Theodor in Mannheim, also without success. It was during this sojourn, however, that he wrote two ariettes, K. 307/284d and 308/295b—the only French songs he ever wrote—to texts by Antoine Ferrand (1678–1719) and Antoine Houdar de la Motte (1672–1731).

Here are some facts surrounding Mozart’s life at the time he wrote the songs and an account of the way in which the source of the texts was rediscovered by the German-American musicologist Alfred Einstein in 1940.1

Social context in Mannheim

It appears from two letters from Wolfgang and his mother to Leopold (dated 7 and 28 February 1778) that the songs in question were written for the soprano Elisabeth Augusta (“Gustl”) Wendling (1752–94), daughter of court flutist Johann Baptist Wendling (1723–97) and the soprano Dorothea (1736–1811). Mozart wrote the scena “Basta vincesti—Ah, non lasciarmi” (K. 486a/295a) for Dorothea during this time as well. The couple’s sister-in-law, Elisabeth Augusta (“Lisl”) Wendling née Sarselli (1746–86) was also a singer. Dorothea and Lisl were later to sing at the premiere of Idomeneo in Munich in 1781, the former as Ilia and the latter as Elettra.2

Mother and son frequently took part in social activities with the Wendling family. The first of the ariettes, presumably “Oiseaux, si tous les ans,” to a text by Ferrand, was much admired and frequently
sung by Gustl. We know less of the reception of the second song, apparently “Dans un bois solitaire,” with words by Houdar de la Motte. (Unfortunately, no early manuscript of either song survives; the songs were transmitted to posterity by editions that appeared after Mozart’s death. The source of the discrepancies in the texts between the earlier sources and Mozart’s settings—the La Motte text originally began “Dans un lieu solitaire”—cannot be determined.)

In a letter of 7 February 1778 Mozart refers to the first song. This letter is also in response to his father’s suggestion that he should travel to Paris with Wendling to seek employment. Mozart feels discouraged at the prospect of giving clavier-playing lessons for a living. Rather than have pupils, he wants to compose music: [I] also told him [Wendling] about my refusal to have pupils and begged him to procure something interesting for me like the commission of an opera. In that case I should be very pleased to join him in Paris. My only aspiration now is to be able to write an opera; but they must be French rather than German, and Italian rather than German or French. The Wendlings are convinced that my composition would be extremely popular in Paris. I have no fears on that score, for, as you know, I can assimilate and imitate nearly all kind of compositions. Immediately after my arrival, I wrote for Miss Gustl (the daughter) a French song for which she provided me the verses. She sings it incomparably well. I have the honor to present it to you enclosed in this letter. At the Wendlings’ they sing it every day, they completely dote on it.³

He mentions that the copy of the song had been made by Franz Fridolin Weber. Leopold answered:

I received your letter of February 7, and the French ariette which was enclosed…The song allowed me to breathe more easily as I was receiving something from my beloved Wolfgang. Something so impressive convinced me that I must persuade him to prefer a life in a city of great renown and advantageous for his talent [referring to Paris, which became the final destination of the trip].

Leopold added:

…by publishing pieces for clavier, violin quartets, etc.: symphonies, and also a collection of good French songs with clavier accompaniment, such as you sent me, and finally by operas, you may gain money and renown. What obstacle do you see?⁴

Leopold was aware of Wolfgang’s infatuation with Fridolin Weber’s fifteen-year-old daughter Aloysia and of his unrealistic plans to promote Aloysia as an opera singer in Italy. In another letter he commands his son: “Off with you to Paris! And that soon! Find your place among great people…”⁵

On 28 February, Mozart writes to his father again about the ariettes: “Yesterday at Wendling’s, I sketched the aria which I had promised his wife, with a short recitative…[I] have promised the daughter [Gustl] some more French ariettes and I began one today. When they are ready I will send them to you like the first one, on small format paper.”⁶

Though Mozart refers to a group of ariettes, only two works of that sort are known, so he probably only completed one more before departing for Paris two weeks later.

**Mozart’s selection of texts and a musicologist’s rediscovery**

When composing a song, Mozart had a number of options for the selection of a text. He looked at individual volumes from a number of poets. For instance, we know that he set to music (K. 472–74 and 518) four poems by Christian Felix Weisse from his *Kleine lyrische Gedichte* (1772, 3 volumes), a book Mozart had in his own library.⁷ As another example, we know that he set to music (K. 529 and 596–98) four poems from a book called *Kleine Kinderbibliothek* (1783), an anthology of prose and poetry compiled by Joachim Heinrich Campe, another work he had in his library (vols. 1, 2, 4, 5).⁸ Alternatively, Mozart had access to poems published each year in different “Musenalmanache” (literary yearbooks), as well as in literary journals and periodicals.

In the case of the two ariettes, the source is not specifically mentioned in the letters. For many years it was unknown, but today it is accepted that it is Jean Monnet’s *Anthologie Française ou Chansons Choisies, depuis le 13e Siècle jusqu’à présent* (3 vols., Paris, 1765). As the title indicates, it is a collection of songs with melodies rather than merely verbal texts.
The author of “Oiseaux, si tous les ans,” long regarded as unknown, was rediscovered through deduction and perseverance by the musicologist Alfred Einstein (1880–1952) sometime after publishing his extensive revision of the Köchel catalogue of Mozart’s music in 1937. At that time the poet’s name was not stated, as we can see on page 354 of this work:

Ariette “Oiseaux, si tous les ans” “Wohl tauscht ihr Vögelein” for voice and piano accompaniment. Text by?...Note: Auguste Wendling, the daughter of the flutist Johann Baptist and the singer Dorothea Wendling probably took the text from the same Anthology that contains the poem by Houdart de la Motte… but I did not succeed in finding the Anthology in question.\(^9\)

He regards the existence of that anthology containing both poems as probable. A mild disappointment might also be implied in his words, but his search was ultimately rewarded.

Three years later, in 1940, Einstein included, in a supplement to his third edition of Köchel’s thematic catalogue of Mozart’s works, the name of Antoine Ferrand as the previously unknown poet. On page 326 of the supplement, Einstein writes:

Page 354, 284b (307). Title. Text by Antoine Ferrand. Note: Line 8. This text is taken from the same anthology which contains the poem by Houdart de la Motte. [cf. 295b (308)]. It is an anthology of songs, of which a copy is held at the Istituto Musicale di Firenze (B. 2949/I). Antoine Ferrand (1678–1719) has never organized a separate collection of his poems. Pierre Louis Couperin also set music to other poems by A. Ferrand.\(^10\)

We can imagine how satisfying it was for him when he rediscovered this unknown information and his efforts bore fruit. Further, Einstein not only discovered Ferrand’s poem in the Anthology, but also saw that both poems were there. Curiously enough, Einstein does not mention the name of the compiler, Jean Monnet.

Antoine Ferrand never published a collection of all his poems. Rather, his work was published in different anthologies, such as Poésies ingénieuses et légères (1737). Others include, for example, Épigrammes bien fait, mais un peu fort d’épices; Pièces continued on page 22


5. “Fort mit Dir nach Paris! und das bald; setze dich grossen Leuten an die

6. "Gestern habe ich beym wendling die aria die ich ihr versprochen scizirt; mit einem kurzen Recitativ... der tochter habe ich noch einige französische ariettes versprochen, wovon ich heut eins angefangen habe. wen sie fertig sind, so werde ich sie, wie die erste, auf klein Papiere schicken." Wolfgang and Maria Anna Mozart to Leopold, 28 (?) February 1778, Bauer-Deutsch no. 431; the date was supplied by Georg Nikolaus Nissen in the 1820s; translation after Anderson.


Mozart and C.P.E. Bach

Paul Corneilson

Carl Philipp Emanuel Bach owned one of the largest portrait collections of his day: almost 400 portraits of composers, musicians, singers, poets, writers, and theologians, spanning ancient Greek mythology up to his present day.1 Among the works he owned were an engraving of Jean-Baptiste Delafosse after Carmontelle’s portrait of Leopold Mozart with his young son and daughter Nannerl (figure 1), the engraving of Gluck by Simon Charles Miger after Duplessis (figure 2), and the engraved caricature of Jommelli by Matthias Oesterreich after Pier Leone Ghezzi (figure 3). One of Bach’s latest acquisitions was a collection of twelve silhouettes published in a volume by Heinrich Philipp Bossler in 1784 as Schattenrisse berühmter Tonsetzer, which contained a silhouette of Wolfgang. Indeed, in spite of their being more than 40 years apart in age, through his portrait collection, C.P.E. Bach would have known many of the same musicians Mozart did, including Haydn, Georg Joseph Vogler, Anton Schweitzer, the Duscheks, and the soprano Gertrud Elisabeth Mara. Since C.P.E. Bach also had an engraving of Mme Lange, Mozart’s sister-in-law, and her husband Joseph Lange by Daniel Berger, this could mean that Bach was able to see the couple perform at the Hamburg opera in an opéra-comique like Le Déserteur by Monsigny in 1784.2 (The Duscheks served as a dealer for C.P.E. Bach in Prague, and he owned their silhouettes and also a pastel portrait of Josefa Dušková by Ernst Heinrich Abel, unfortunately now lost.)

C.P.E. Bach apparently did not own any music by Mozart; at least nothing is listed in the auction catalogues of 1789 or 1805.3 On the other hand, the Mozarts owned quite a lot of Bach’s keyboard music, including manuscript copies of the “Württemberg” Sonatas (Wq 49), the “Probestücke” Sonatas (Wq 63), the “Leichte” Sonatas (Wq 53), and the three sets of “Reprisen” Sonatas (Wq 50–52).4 In a letter of 6 October 1775 to the Leipzig music publisher Breitkopf, Leopold Mozart asked whether he “would like to print clavier sonatas in the same style as those of

Figure 1. Engraving by Jean-Baptiste Delafosse after Carmontelle’s portrait of Leopold Mozart with Wolfgang and Nannerl.
C.P.E. Bach with varied reprises,” adding that “this type of sonatas is very popular.” This was presumably a speculative inquiry, meaning that Wolfgang was prepared to write “sonatas with varied reprises” if Breitkopf agreed to publish a set. Alas, nothing came of it, but Leopold also asked for a “list of all the works of C.P.E. Bach which you can supply.”

Mozart based the third movement of one of his early concertos in D major (K. 40) on “La Böhmer” a character piece by C.P.E. Bach. Soon after his arrival in Vienna, Mozart began collecting fugues by J.S. Bach, and his two eldest sons Wilhelm Friedemann and Carl Philipp Emanuel. In 1782 Mozart arranged six fugues of the father for string quartet (K. 405, one K. deest), and wrote several fugues for keyboard (K. 375f, 385k) and an incomplete Suite in C major (K. 399). The G-major Gigue, dating from Leipzig in May 1789, probably owes more inspiration from J.S. Bach than C.P.E. Bach, but the C-minor Fantasy (K. 475) from 1785 and the Rondos in D major (K. 485), F major (K. 494), and A minor (K. 511) are much akin to C.P.E. Bach’s late Rondos, published in the “Kenner und Liebhaber” collections.

Baron van Swieten received the dedication of Bach’s third collection of “Kenner und Liebhaber” Sonatas, Wq 55 (figure 4), and he was a faithful subscriber to many of Bach’s other publications, often ordering a dozen or more copies to distribute in Vienna. From the list of subscribers to the double-choir Heilig, Wq 217, for instance, it appears that Artaria ordered 12 copies, and van Swieten 25 copies. (The latter received Bach’s autograph score of the piece, which is now in Vienna, in the Österreichische Nationalbibliothek, Musiksammlung, 15517.) In 1786 van Swieten organized the Society of Associated Nobility (Gesellschaft der Associierten Cavaliere), which gave performances of Handel’s Judas Maccabaeus and Hasse’s La conversione di Sant’ Agostino directed by Josef Starzer in the first season. But after Starzer’s death in April 1787 Mozart took over, preparing arrangements of Handel’s Acis and Galatea (K. 566), Messiah (K. 572), Alexander’s Feast (K. 591), and the Ode for St. Cecilia’s Day (K. 592). But shortly after the full score was published, Mozart arranged and conducted C.P.E. Bach’s Die Auferstehung und Himmelfahrt Jesu in Vienna in Lent 1788.7

The latter event was reported in the Hamburgischen unpartheyischen Correspondenten, later reprinted in the Musikalisches Alamanach für Deutschland (1789):

Vienna, 26 February 1788. On this day and on 4 March [Karl Wilhelm] Ramler’s cantata Die Auferstehung und Himmelfahrt Jesu, in the excellent setting of the incomparable Bach in Hamburg, was performed at Count Johann Esterházy’s by an orchestra of 86 persons in the presence...
and under the aegis of that great connoisseur of music, Baron van Swieten, with the unanimous admiration of all the nobility present. The Imperial and Royal Kapellmeister Herr Mozart conducted from the score, and the Imperial and Royal Kapellmeister Herr [Ignaz] Umlauf played the keyboard. The performance was even more excellent because it had been preceded by two rehearsals. At the performance on 4 March the Count circulated Bach’s portrait engraving in the hall. The princesses and countesses present as well as the whole assembly of nobility admired the great composer, and there occurred a hearty vivat and a threefold, loud round of applause. The singers included Mme [Aloysia] Lange, the tenor [Valentin] Adamberger, the bass [Ignaz] Saale, along with 30 choristers [probably from the court chapel, the Burgtheater, and city churches]. On 7 March the piece was performed in the Burgtheater.

Although we cannot be certain which engraving was passed around and admired, the most recent at the time would have been Stöttrup’s from c. 1780 (figure 5).

Unlike some of the Handel arrangements, Mozart made relatively few changes to Bach’s oratorio, and Mozart did not bother to mention his work on the Auferstehung in his own thematic catalogue. Most of the Viennese performing material survives today in the Gesellschaft der Musikfreunde. One of the most significant changes was Mozart’s revisions to the trumpet part in the tenor aria “Ich folge dir.” The autograph leaf is held in the Kulukundis Sammlung, now on deposit at the Bach-Archiv Leipzig (figure 6). Alfred Einstein thought it was meant for an opera aria and assigned the fragment Anh. 109g, no. 19 in the third edition of Köchel, while the sixth edition assigned it K. 626b/19 under sketches and fragments, and correctly identified the piece under a separate entry K. 537d. (The page number 55 refers to the beginning of the aria in the printed score.) Apparently the trumpet player in Vienna could not play Bach’s solo, so Mozart simplified it and distributed the line to the flutes.

When we use the name “Bach” today, we generally mean Johann Sebastian. But in Mozart’s day it more likely would have meant either Carl Philipp Emanuel or Johann Christian. Although Mozart and C.P.E. Bach never met, Mozart certainly knew C.P.E. Bach’s music, as well as some of his father’s and brothers’. J. C. Bach has long been recognized as a significant influence on Mozart’s music, in particular the keyboard concertos, but we should also consider how C.P.E. Bach, especially his solo keyboard music and fugues, fantasias and rondos, had an impact on Mozart’s music. For instance, the concept of “double variation” is in effect the same as C.P.E. Bach’s “varied reprises.”

Friedrich Rochlitz reported that Mozart said of C.P.E. Bach: “He is the father, we are the kids.” Whether or not Mozart really said this to Johann Adam Hiller while he was in Leipzig in 1789 is debatable, but we can be sure that Mozart admired the elder composer.

2. In Hamburg sah ich mich sogar gezwungen, einige Rollen in der Oper, z.B. den Deserteur von Monsigny, zu übernehmen, weil dort kein Sänger war, welcher diesen Charakter, der ein feines und reiches Spiel erfordert, ausführen könnte, und meine Frau doch darin singen sollte. Oft macht eine Oper durch ein gutes Spiel mehr Glück als durch Gesang, welches aus Mangel guter Sänger und neuer singbaren Composition wenigstens bey den ältern französischen Opern oft der Fall war, die durch die Wahrheit des Spieles dennoch gefiel.” Biographie des Joseph Lange, k.k. Hofspieler (Vienna, 1808), 126.

9. Mozart’s arrangement of C.P.E. Bach’s oratorio was performed in 2014 in Salzburg at the Mozartwoche, conducted by Renée Jacobs.

10. Writers on the music of Haydn, Mozart, and Beethoven have used the term “double variations” but the technique is clearly related to C.P.E. Bach’s written-out varied reprises. His “Reprisen Sonaten” (Wq 50–52) are the most obvious examples of this kind of writing, but Bach also employed “varied reprises” in his chamber music (Wq 91/4) and in his sonatinas for keyboard and orchestra (Wq 101, 104, 105).

11. “Der Meister, nach seiner wienerisch-unumwundenen, treuherzigen Weise, antwortete: Er ist der Vater; wir sind die Bub’n. Wer uns ‘was Rechts kann, hat von ihm gelernt; und wer das nicht eingesteht, der ist ein ... (Er schien Letztes mit Beziehung zu sagen, die ich aber nicht verstand.)” Quoted in Johann Friedrich Rochlitz, “Karl Philipp Emanuel Bach,” Für Freunde der Tonkunst (Leipzig, 1832).
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