The first biography of Mozart by Franz Xaver Niemetschek, originally published in 1798, gives the composer’s name as “Wolfgang Gottlieb Mozart” on its title page. When the second edition was published in 1808, the name was changed to “Wolfgang Amadeus Mozart” without further comment. Why? Georg Niklaus Nissen used “W. A. Mozart” on the title page of his biography (1828), and since the biography was completed by his widow Constanze Mozart, this form of his name was authorized by someone who wanted to preserve his heritage.

Mozart’s birth certificate bears the Greek form of the name, “Theophilus,” meaning “beloved by God,” and this of course is what the German (Gottlieb) and Latin (Amadeus) names mean as well. The first letter that survives by Mozart (to an unknown girl) from 1769 is signed simply “Wolfgang Mozart” (MBA, vol. 1, 290), as are most of the letters written to his sister from Italy (e.g., Verona, January 7, 1770; MBA, vol. 1, 301). Occasionally, he uses only “Wolfgang” (e.g., MBA, vol. 1, 432). His young English friend Thomas Linley addressed him as “Amadeo Wolfgango Mozart” on April 6, 1770 (MBA, vol. 1, 332), and Wolfgang signed his name this way in his letter to Linley on September 10, 1770 (MBA, vol. 1, 389). From Rome, on April 25, 1770, he playfully wrote to his sister: “Wolfgango in germania e amadeo Mozart in italia” (MBA, vol. 1, 342), which suggests that Italians preferred Amadeo to Wolfgang (see the letter to Padre Martini of September 4, 1776; MBA, vol. 1, 533).

The first letter to his father from Wasserburg, on September 23, 1777, is signed “Wolfgang Amadé Mozart” (MBA, vol. 2, 7), which seems significant as this was the first time the two of them were separated. Many letters from Munich, Augsburg, Mannheim, and Paris in 1777–78 are signed with “Amade” as the middle name, but others use his initials “W: A: Mozart.” (Leopold also tends to address the letters to “Wolfgang Amadé Mozart.”) But there are also letters signed “Wolfgang Amadè Mozart” (e.g., MBA, vol. 2, 121) or “Wolfgang Amade Mozart” (e.g., MBA, vol. 2, 179), and a few are signed “Wolfgang gottlieb Mozart” (e.g., MBA, vol. 2, 126).

I could not find any with “Amadeus” from this period, and indeed, this would have seemed a little recherché for a young man writing mostly to his father and sister. Some of the letters written from Munich in 1780–81 have abbreviated signatures, like “Wolf Am: Mozart” (MBA, vol. 3, 21), perhaps because he was busy writing Idomeneo. My sense is that he favored “Amadè” to “Amadé” for his middle name, though I have not counted all the instances.

Soon after settling in Vienna in 1781, he seems to have settled on “W. A. Mozart” (or “W: A:”) when writing to his father, and after marrying Constanze in August 1782, he often included her initials as well. In his last years, when writing to
friends, he signed his surname only (e.g., MBA, vol. 4, 11 and 70), but to his wife he almost always included an endearment. In one of his last official letters, written to the Magistrate of the city of Vienna in May 1791 asking to be considered to replace Kapellmeister Hofmann at St. Stephen’s should he not recover from his illness, he signed his name “Wolfgang Amadé Mozart” (MBA, vol. 4, 131). (Michael Lorenz has shown that some of the official documents from Vienna use “von” to indicate his appointment as a Knight of the Golden Spur.)

Interestingly, in her appeal to Leopold II for a pension on December 11, 1791, Constanze refers to her recently deceased husband as “Wolfgang Amadeus Mozart” (MBA, vol. 4, 177). Many of his late publications, including the “Haydn” Quartets, Op. 10, are signed simply “W.A. Mozart,” and many of the early first editions also use this abbreviated form of his name. But Breitkopf & Härtel’s Oeuvres Complettes (begun ca. 1800) gives the name as “Wolfgang Amadeus Mozart” (in italic lettering), and throughout the rest of the nineteenth and twentieth centuries we have come to know him as “Wolfgang Amadeus.” The Latin form of his middle name emphasizes the classical and god-like qualities in Mozart’s music. Thus, Peter Schaffer’s play is titled Amadeus to emphasize God’s favoritism toward Mozart from the perspective of the fictional Salieri’s eyes. But Mozart himself must have preferred the Italianate form of his middle name to the German Gottlieb, which is clear even from this unscientific survey. As Shakespeare said, “A rose by any other name would smell as sweet.”

Announcements

A Note from the Editor

As many members already know, I am handing down the editorship of the Newsletter to our current reviews editor, Emily Wuchner, whose term will begin with the spring 2019 issue. This was my first experience as an editor, and these last three years have been a wonderful journey. I am especially grateful to Paul Corneilson, Bruce Brown, and all of the members of the Publications Committee for their guidance. Serving as editor has been the most meaningful experience of my early career, not only because of all I have learned, but also because of the many friends I have made. I look forward to working with the Society in new ways in the years to come.

—Christopher Lynch

MSA Business Meeting and Study Session

The annual business meeting of the Mozart Society of America will take place during the American Musicological Society conference in San Antonio, Texas, on Friday, November 2, from 8:00 to 11:00 pm in the Grand Hyatt Hotel. (The room location will be announced later when it is assigned.) The study session will include a screening of the film From Mao to Mozart, directed by Murray Lerner, which won an Academy Award in 1981 for best documentary film. After the film (84 minutes), which is about Isaac Stern’s visits to China in 1979 and his work to bring the music of Mozart to that nation (at the time much secluded from the West), there will be time for discussion. Please invite your colleagues and graduate students to join us for this beautiful film.

Renewal Reminder

If you have not already renewed your membership for 2018–19, please do so. You can find the membership form on the MSA website, along with calls for papers and information on other Mozart topics. Thank you for your continuing support.
For the sixth consecutive year, MSA held a panel discussion in association with Lincoln Center’s Mostly Mozart Festival in New York City. It took place Sunday afternoon, July 29, at the Stanley H. Kaplan Penthouse. Audience members, seated at circular tables, participated in the question-and-answer period that followed the presentations. The number of people in attendance increases yearly in size and enthusiasm.

This year’s topic was “Mozart the Maverick,” with Bruce Alan Brown ably serving as moderator. Edmund J. Goehring began with “The ‘New Rule’ of Genius: Mozart at the Boundaries of Originality and Tradition.” Edward Klorman followed with “A Sociable Virtuosity? Challenge and Complexity in Mozart’s Music of Friends.” Laurel E. Zeiss concluded with “Mozart the Maverick? Mozart the Competitor? Or Mozart Purveyor of Grace?” It was especially beneficial that participants included in their discussions works performed at the Festival, for example, Mozart’s String Quintet in G Minor, K. 516, and the composer’s Symphony in D Major, K. 504 (“Prague”). —Suzanne Forsberg

Introducing Alyson McLamore, Treasurer, and Samuel Breene, Secretary

After completing four degrees at UCLA—including a master’s thesis on Andrew Lloyd Webber and a doctoral dissertation on eighteenth-century London concert life (supported by a grant from the Fulbright Commission)—Alyson McLamore has continued to explore music of both the past and present in her research and teaching. Named a Distinguished Teacher at Cal Poly San Luis Obispo, she has designed courses in film music, women in music, and musical theater, and the second edition of her textbook *Musical Theater: An Appreciation* was published by Routledge in 2017. In addition to co-editing *Musica Franca: Essays in Honor of Frank A. D’Accone*, she has published articles concerning the concert activities of the prodigies Charles Wesley Jr. and Samuel Wesley, an overture by a Saxon princess, eighteenth-century “sea” music and its impact on British national identity, and “vision songs” in musical theater; she also has contributed entries for the *Dictionary of the History of Ideas* and *Broadway: An Encyclopedia of Theater and American Culture*. She has created several music resource guides for the US Academic Decathlon, and writes program notes for the San Luis Obispo Festival Mozaic (formerly the Mozart Festival), the San Luis Obispo Master Chorale, and the San Luis Obispo Symphony.

Violinist and historian Samuel Breene is an active recitalist and chamber musician, having studied at the Johannes Gutenberg University in Mainz, Germany, and at Duke University, where he received an AM in performance practice and a PhD in historical musicology. He has taught at New York University and the University of Pennsylvania and is currently on the faculty of Rhode Island College, where he teaches courses in music history and leads the Early Music Ensemble. In recent years he has appeared as a member of the Proteus String Quartet, the faculty ensemble at Rhode Island College, and Musicke’s Cordes, a baroque duo with lutenist Jeffrey Noonan. His scholarly work, including a recent essay in *Early Music*, focuses on Mozart’s chamber music approached from the perspective of historical performance and Enlightenment culture. His work has been supported by Javits and Mellon fellowships.
MSA member Mark Podwal always loved to draw, but rather than pursuing formal art training he became a physician. While in medical school, the tumultuous events of the 1960s compelled him to create a series of political drawings that were published in his first book. These images were brought to the attention of an art director at the *New York Times*, and in 1972 his first drawing appeared on its op-ed page. That drawing, which depicted the Munich Olympics massacre, was later exhibited at the Musée des Arts Décoratifs in the Palais du Louvre. Podwal’s art is represented in the collections of the Metropolitan Museum of Art and the Victoria and Albert Museum, among many other venues. Moreover, in 1996 the French government named Podwal an Officer of the Order of Arts and Letters.

Recently Podwal has taken an interest in Mozart’s life and music. The National Gallery in Prague is acquiring thirty-five of his Mozart drawings and paintings, and the Metropolitan Opera has commissioned six limited-edition Mozart opera posters, which can be viewed and purchased at the Met’s online store. Podwal has also created a set of ten Mozart postcards for the Czech National Theater in Prague. This set is now available for MSA members to purchase for $10, including shipping. To order, contact MSA treasurer Alyson McLamore (amclamor@calpoly.edu).
Reflections on Mozart Communities Event and the Opening of Mozartwoche, January 2018

Laurel E. Zeiss

Each year the Mozarteum in Salzburg presents Mozartwoche, a week of concerts, lectures, and other special events that celebrate Mozart and his music. The annual festival intentionally incorporates a variety of approaches to the composer’s life and music in the hopes of sparking fresh perspectives on the man and his works. Additionally, each Mozartwoche has an overarching theme. This year the focus was on works Mozart composed and encountered in 1782, stressing the cosmopolitan nature of Mozart’s music and life. During the festival’s opening days, Mozart was repeatedly referred to as a European composer rather than an Austrian one. Moreover, artistic director Maren Hofmeister, Mozarteum executive Thomas Bodmer, and director of international cooperations Franziska Förster reiterated the following message: We know that music is powerful. Therefore we must use it to bring people together, promote cooperation between groups, and create a better world. Mozart’s Singspiel Die Entführung aus dem Serail, with its message of tolerance, served as a cornerstone for the week’s activities.

I was privileged to represent the Mozart Society of America at a number of Mozartwoche events, including the opening reception and address and a working session for delegates from over thirty Mozart Societies. The week’s opening “prelude” featured a speech by novelist and journalist Eva Menasse. The author drew on the plot of Die Entführung and the story of Cain and Abel to explore the paradoxical nature of forgiveness. Renouncing revenge and retaliation, she argued, leads to power and autonomy. Forgiveness as the Pasha exercises it exemplifies the freedom and sovereignty we as individuals have. Forgiving frees both the one pardoned and, more importantly, the forgiver from the cycle of retribution and retaliation so prevalent in our culture today. Yet she acknowledged that thirst for retribution for offenses big and small is difficult to overcome. (To access her entire speech, go to: http://www.mozarteum.at/assets/files/Mozartwoche2018_Eva_Menasse_Vergebung_Vergeltung.pdf)

Her talk was framed by music from Mozart’s opera. Harmoniemusik arrangements of the overture and the act-3 finale of Die Entführung were performed on period wind instruments by the Bläser der Akademie für Alte Musik Berlin. Arias that had been arranged for string quartet in 1799 were also played. The ensemble that performed the latter included Mozart’s own violins and viola—a treat to hear. All the arrangements were delightful and left me wondering why they are not performed more frequently.

The Mozart Communities working session the next day included representatives from three continents. Ulrich Leisinger, director of the Mozarteum’s Research Institute, and Förster reminded those in attendance that the Mozarteum has three pillars: maintaining the Mozart museums, organizing concerts, and promoting research. To these they added a fourth—outreach, including fostering Mozart Communities across the globe. Over thirty organizations are now officially associated with the Mozarteum. Leisinger gave updates on the Mozarteum’s activities during the past year and its future plans. Most notably, famous tenor Rolando Villazón has been appointed ambassador and artistic director for Mozartwoche. His special remit is to create projects and programs beyond Austria. The goal is to bring two days of music from Mozartwoche 2019 to other countries.

The process of broadening the activities of the Mozarteum beyond Salzburg has already begun. Leisinger stated that the foundation gave programs and participated in cooperative projects in Ukraine, Cuba, Japan, and Columbia this past year. On the research front, the Mozart libretti project will now include Spanish translations of the operas; this initiative stems from a partnership with a research institute in Argentina.

Mozart Communities representatives were treated to a mini-recital by Alice Hoffmann, mezzo soprano and Lilli Lehmann medal winner, who sang lieder by Mozart and “Smanie implacabili” from Cosi fan tutte. Her performance was followed by a special presentation by the Sächsische Mozart-Gesellschaft, one of the most active Mozart societies in Europe. This association was celebrating ten years of “100Mozartkinder,” a free music education program for youth in southeastern Germany. To demonstrate some of their teaching techniques, they led the delegates in a rousing birthday rap (“Mozart hat Geburtstag Heut! Gluck Wunsch!”), complete with stomps, claps, finger snaps, and body percussion.

Representatives, myself included, then spoke about our individual societies’ activities with the larger group. Like the Sächsische Mozart-Gesellschaft, many other Mozart associations sponsor music-education programs aimed at youth. This includes the Mozarteum itself. The coordinator of youth programs informed me that they now sponsor a youth orchestra in order to give younger students an opportunity to play with an ensemble. As in much of the United States, Austria also faces the problem of decreasing participation in music by middle-school students. The foundation and other associations hope supporting youth orchestras will combat that trend.
Other Mozart communities reported that they sponsor festivals, competitions, and concert series. The Mozart Society of America appears to stress research and scholarly presentations more than most other groups, although the Japanese Gesellschaft also sponsors scholarly talks. Near the end of the time for reports, a delegate from Bulgaria spoke passionately about the need to keep performing Mozart’s music and the importance of preserving the classical music tradition.

The working session was followed by a reception adjacent to the courtyard where the small wooden cabin in which Mozart supposedly composed *Die Zauberflöte* now resides. Members of the Sächsische Gesellschaft provided live music as representatives mingled with one another.

On Mozart’s birthday itself, the town and the Mozarteum hosted a birthday celebration at Mozart’s birthplace. The square adjacent to the house was full well before 5:00 p.m. Some people were sharing bottles of champagne as we waited for the festivities to commence. After a short speech, a huge birthday cake in the shape of the Mozarts’ house was cut and distributed to the crowd, which included Ambassador Zeiss. Members of the Sächsische Gesellschaft provided live music as representatives mingled with one another.

Admission to the museum that evening was free to all. Hundreds took advantage of the opportunity. The Mozarts’ former home was alive again with music. A quartet of young men greeted visitors by singing a canon with the words “Viva Wolfgangus Amadeo Mozart an deinem Geburtstag, alles Gute, alles Schöne.” The quartet sang additional part-songs, some of which were quite silly, by Mozart, Salieri, Michael Haydn, and Beethoven. Another young man demonstrated the Walter piano. On the top floor, a woman explained the differences between eighteenth-century and modern pianos. Other guides demonstrated eighteenth-century cooking utensils and techniques. There also were special activities for young children.

The birthday event at the museum affirmed the fact that Mozart appeals to people of all ages and nationalities. Primarily German-speakers were in attendance, but I also heard visitors speaking French, English, Italian, Japanese, and other languages. It brought me great joy to see the museum so alive and so full of visitors.

A new production of *Die Entführung aus dem Serail* inaugurated the festival’s concert series. Musical and dramatic liberties were taken, some of which enhanced the week’s themes of cosmopolitanism and tolerance; others did not. A Turkish crescent, additional percussion instruments, and a zimbalon were added to the period orchestra. A fortepiano accompanied some of the dialogue; sometimes the pianist inserted snippets from other compositions by Mozart, including the “Turkish” Rondo, to comical effect. A “Turkish” march by Michael Haydn was added as an entr’acte. Stage director Andrea Moses altered and expanded the libretto to include verses from the Qu’ran, Hafaz, and Goethe’s ruminations about the connectedness of the East and West. The orchestra, the Akademie für Alte Musik Berlin, led by conductor René Jacobs, was excellent. Certainly the additional percussion, period woodwinds and trumpets, and the soprano recorder gave the score a different timbre. The singers were top-notch as well.

It was hard to know, however, what to make of Moses’s staging, which veered between exaggerated comedy and serious political commentary. The production framed the entire story as a film in progress. Cameramen onstage followed the principals and intermittently projected close-ups of the action. The Pasha was depicted as an exiled movie director who, as an opening film showed, was betrayed many years ago by a colleague and a fickle actress; he then fled his homeland by motorboat. The character’s entrance in act 1 resembled that of Nixon in *Nixon in China*. The Pasha arrived from on high and descended a steep flight of stairs amidst cavorting chorus members dressed like Emirates airlines stewardesses. At times Moses’s staging highlighted orientalist tropes (i.e., flying carpets, veils, references to belly dancing). The character Blonde was very sexualized, a fantasy of what Western women are like, rather than a pert servant.

The most extreme liberties were taken with the opera’s ending. Mozart’s Masonic Funeral Music accompanied the Pasha’s final speech, during which he threatened to shoot the
four Westerners in the back of the head as they knelt in front of a wall. After berating the Europeans for their dishonesty cloaked in high-minded platitudes, he commented that he thought he knew how this movie was going to end—with “sweet revenge.” But even though he “didn’t want to be the Good Person of the Bosphorus,” he announced, “The new film is called ‘Forgive us, Sir.’” He concluded his speech, “You sentimental Westerners, I can’t bear you, but art demands it.” Then as if a rewind button had been hit, the action was replayed but with Stephanie’s original text and outcome.

Was the point of incorporating film and filming that individuals and governments have the opportunity to revise their actions? To call attention to the gap between modern movies and how Mozart’s opera ends? Or was it a critique of sentimental ideas about the power of Mozart’s music and of art to effect social change? Whatever the goal, the production evoked strong reactions. During the curtain call, the audience heartily applauded the singers, the orchestra, and the conductor, but vehemently booed the director and the designers.

As mentioned above, Mozart’s Singspiel and works he encountered in 1782 served as a touchstone throughout the week. The Mozarteum’s librarians update the autograph-vault exhibit each year in conjunction with Mozartwoche’s overarching theme and main performances. This year the exhibit included some of the famous letters about Die Entführung, which were a treat to see. A number of concerts also included fugues by J. S. Bach or Mozart’s arrangements of them.

I would encourage anyone who can to attend Mozartwoche, which is held each January around the composer’s birthday. In the few days I was there, I heard wonderful and quite varied performances of Mozart’s music by pianist András Schiff, the English Baroque Soloists conducted by John Eliot Gardiner, and the Schumann Quartet, a young up-and-coming string quartet based in Germany. Next year’s festival will again focus on “Mozart’s spirit of communion, togetherness and integration.” Ambassador Villazón also promises that Mozart “the playful . . . endearing jester” will be in evidence. For more information, go to: http://www.mozarteum.at/en/concerts/mozart-week.html.

Mozart’s Turkish Tattoo: Hybridity in Die Entführung aus dem Serail

Adem Merter Birson

The concept of the exotic in Western music history often assumes a Self-Other binary paradigm that does not wholly reflect the lived reality of the historical subject. As much as there can be said to exist a predominant culture of a particular social group within a particular city, that culture also comprises a myriad of cultural groups, each one both contributing and adapting to local taste. This situation was certainly true of eighteenth-century Vienna, where musicians of Western European backgrounds—such as Italians, French, English, and Germans—and of non-Western ones—such as Hungarian Gypsies, Russians, and Ottoman Turks—together shaped the musical culture of the imperial capital. Each of these cultures found representation in a musical language that was predicated on social play involving identity, mimicry, and stereotype. The degree to which certain cultures could be deemed exotic depends on levels of difference according to several factors, such as geography, language, religion, gender role, and social class; the greater the difference along these lines, the more the cultural observer—whether musician, artist, politician, or layperson—needed to fill in the conceptual gap with fantasy. These fantasies, furthermore, could run the gamut from the horrifying to the morally edifying.

For the composer, too, the greater the difference between the technical rules of the music, the more distorted the represented musical culture became, as musicians had to modify certain incompatible elements to suit the prevailing local style. In the case of “Turkish” music in Vienna, composers approximated the melodic and rhythmic modes of the Ottoman Janissary band, the mehter, with reduced harmonic texture, sprightly ornaments, arabesque turn figures, and a duple march rhythm. Perhaps most characteristic, however, was the imitation of the davul (bass drum), zil (cymbal), cevgen (jangling crescent), and zurna (reed horn) in the Western orchestra with timpani, cymbals, triangle, and piccolo. The resulting alla turca style was, therefore, Turkish militaristic music—to which Vienna was widely exposed during the two Ottoman sieges (1529 and 1683)—filtered through the technique of the eighteenth-century galant style.

Alla turca music was already known to Vienna by the time of Mozart’s composition of Die Entführung aus dem Serail, K. 384 (1781). Christoph Willibald Gluck’s La rencontre imprévue (1764) and Joseph Haydn’s Italian adaptation of the same work, L’incontro improvviso (1775), both use the style in their respective overtures to depict the libretto’s setting in
Mozart almost certainly studied these works as preparation for his own composition, for he rendered the Janissary orchestration a central component not only of the overture, but also many of the subsequent numbers of *Entführung*.\(^3\) Gluck and Haydn, therefore, had established the prototype for composing on a Turkish subject for the Viennese theater in the decades before Mozart’s arrival from Salzburg, by which point the Viennese audience would likely have expected the “Turkish” orchestra and its representative *alla turca* style to have accompanied it. The impact of this style depended on elements both authentic and adapted for local consumption.

In a letter to his father dated September 26, 1781, Mozart explicitly described his engagement with the “Turkish” style in *Entführung*. The portions of this letter devoted to Osmin’s act-1 aria, “Solche hergelauf ‘ne Laffen,” have perhaps received the most scholarly attention on account of their descriptions of the psychology of the opera’s primary antagonist:

> Osmin’s rage is rendered comical by the accompaniment of Turkish music. . . . The passage “Drum, beim Barte des Propheten” [So, by the Prophet’s beard] is indeed in the same tempo, but with quick notes; but as Osmin’s rage gradually increases, there comes (just when the aria seems to be at an end) the *allegro assai*, which is in a totally different measure and in a different key; this is bound to be very effective. For just as a man in such a towering rage oversteps all the bounds of order, moderation and propriety and completely forgets himself, so must the music too forget itself. But as passions, whether violent or not, must never be expressed in such a way as to excite disgust, and as music, even in the most terrible situations, must never offend the ear, but must please the hearer, or in other words must never cease to be *music*, I have gone from F (the key in which the aria is written), not to a remote key, but into a related one, not however, into its nearest relative D minor, but into the more remote A minor.\(^4\)

In this remarkable account, Mozart limits his definition of “Turkish” music to the entrances of the Janissary band, as at the start of the *allegro assai*. In spite of this strict parameter, Mozart throughout the opera emphasizes the elements of Osmin’s character that distinguish him from Europeans, including geography (a palace in the Mediterranean), ethnicity (Turkish costume, music), and religion (Islam), through a variety of means both musical and contextual.\(^5\) The aria text—which Mozart himself requested that librettist Gottlieb Stephanie include—betrays a stereotypical mistrust of Europeans on the part of the Muslim Turk:

> So, by the Prophet’s beard, day and night, I’ll search without resting to have you put to death, no matter how careful you are.

> Allegro assai [enter “Turkish” music]

> First beheaded, then hanged, then impaled on hot spikes, burned, then bound, and drowned, and finally flayed.

To achieve maximum effect, Mozart and Stephanie exaggerate those elements of Turkish identity that were incompatible with the worldview of the eighteenth-century Enlightened European.\(^6\) The resulting character is a parody based on cultural difference so pronounced that is at once horrible and comic; to see it otherwise is to not get the joke.\(^7\) The wrath expressed in the *allegro assai* is so overstated that it renders the list of execution methods preposterous: first beheaded, then hanged, etc. Yet to view the excess of Osmin’s fury entirely as a byproduct of his Turkish identity is, in my view, to do disservice to his role. Falling far off the spectrum of decency, Osmin’s central character flaw—his rage—resembles in its dramatic function the vengeance of the Queen of the Night and the lust of Don Giovanni; Mozart similarly banishes all three villains from the stage at the end of their respective operas.

Largely on account of Osmin, many analyses of *Entführung* have engaged with Edward Said’s *Orientalism* (and post-colonial literary theory) in order to critique the European Self-vs.-Exotic-Other dynamic in this opera.\(^8\) Within this framework, the imagined Orient exists only to reaffirm the values of the superior West. As Matthew Head argues, “Osmin’s ‘towering rage’ functions as an antithesis through which ‘order, moderation, and propriety’ are defined.”\(^9\) While this observation is accurate, its reliance on the binary orientalist model—Western vs. Eastern, Christianity vs. Islam, Self vs. Other—can also reinforce those very categories and their implied hierarchy. Daniel Martin Varisco writes, “Rather than offering an alternative synthesis to binary thinking, Said’s polemic rides the oppositional wave of antithesis.”\(^10\) In this way, orientalist logic often reads Western representation of an exotic musical style through marked musical techniques, including oversimplified harmony, unusual repetition, odd rhythms, strange ornaments, as a one-to-one correlation with essentialized deficiency in European ideals: irrationality, predisposition toward violence, sexual depravity, etc. It is from this perspective that Mary Hunter defines the eighteenth-century *alla turca* style:
The *alla turca* style in relation to actual Janissary music . . . represents Turkish music as a deficient or messy version of European music rather than as a phenomenon with its own terms of explication and reference. The representation of the Other in terms defined completely by the presumed norm of the familiar is a colonialist and patriarchal strategy described by many writers; *alla turca* style is yet another instance of the way larger social and political ideologies can be encoded in the “music itself.”

This negative reading of the *alla turca* style, however, speaks to the larger difficulties within orientalism as a post-colonial discourse; it exacerbates difference and denies the possibility of cultural exchange. The exotic interpretation of the Viennese “Turkish” music in *Entführung* should not by default assume the inferiority of this represented music and its culture. Yet this often bears itself out in analysis, frequently in ways whereby the critic supplies the deficiency narrative themselves. Timothy Taylor, for instance, writes of the act-1 Janissary chorus (fig. 1):

Note how Mozart, while offering Janissary music, at the same time emphasizes its difference by its very metrical duplicity: the opening of the chorus begins on an upbeat that sounds like a downbeat, then another upbeat downbeat ambiguity . . . such a gesture also has comic overtones, as though the chorus starts off on the wrong foot.

Taylor’s analysis begins with an empirical observation regarding Mozart’s representation of a “Turkish” meter within a Western musical idiom. However, Taylor’s subsequent “wrong footed” commentary reveals a bias towards reading inherent irrationality in Mozart’s Janissaries: their presumed inability to find the downbeat.

Other post-colonial critics, notably Homi K. Bhabha, have focused on the potential for cultural exchange between the colonizer and colonized, an interchange of influence and ideas that manifests itself in hybridity. For Bhabha, culture does not derive from an unchangeable essence—as the Self-Other model implies—but rather is characterized by change, flux, and transformation. Bhabha’s hybridity, therefore, establishes a “Third Space,” a middle ground where the colonialist power structure is momentarily leveled and cultural play, called mimicry, can take place. Hybridity, however, cannot ultimately overcome the colonial hierarchy, as the colonized must never completely be allowed to assimilate into the dominant culture; or, as Bhabha puts it, “not quite, not white.” Nevertheless, the idea of a hybrid “Third Space” softens the rigid barriers of post-colonialist discourse and opens the way to conceptualizing cultural products in a new light.

Aside from military battles, the long history of diplomacy between the Ottomans and Habsburgs presents an opportunity to see the *alla turca* as a cultural hybrid. As Larry Wolff puts it, the border between the neighboring empires was “militarized and sometimes belligerent but also permeable in peacetime and conducive to a certain intimacy.” Ottoman Janissary bands were indeed present in European capitals throughout the seventeenth and eighteenth centuries on account of the diplomatic embassies located there. The ethnomusicologist Karl Signell writes,

The Sultans soon recognized the impressiveness of the Janissary music and in peacetime often sent a small Turkish band with their envoys to various European capitals. In turn, the European monarchs were so pleased with these new sounds that they began to send their bandmasters to Istanbul to learn the secrets of Janissary music. They were not as interested in the actual melodies or rhythms as in the vigorous spirit and colorful instrumentation.

In fact, the years of decline in Ottoman power following the second failed siege of Vienna coincided with a rise in replica Janissary bands performing at festivals throughout courts in Western Europe, even extending into Russia. In one instance, August, the newly crowned King of Poland, enjoyed masquerading as the leader of his own “Janissary” unit during festivals at his Dresden court. Following the Treaty of Karlowitz (1699), the Ottoman Sultan Mehmed IV, aware of August’s appreciation for Janissary music, presented him with the gift of a complete *mehter* band. As a result, the music of the *mehter*, in both real and replicated forms, was commonly heard in Europe throughout the seventeenth and eighteenth centuries. This was responsible for altering the European orchestra to include Janissary elements when depicting Turkish themes and in other, non-Turkish, contexts as well.

In addition to the Janissary orchestra, the abduction plot provides ample room for considering *Entführung* as a product of ongoing cultural exchange rather than self-serving ex-
oticism. The characters of Pasha Selim, revealed at the end to be a former Christian, and Konstanze, a Westerner brought to live as a slave in the harem, both represent European retellings of stories based on actual historical figures. Ottoman corsairs, perhaps most famously Turgut Reis (1485–1565), dominated the Mediterranean Sea by raiding coastal villages and taking Christian slaves. There are countless stories of families broken apart by this practice, known as devşirme, whereby captured young women were placed into harems and young men into the military. Some of these men went on to have spectacular political careers within the Ottoman palace. Ibrahim Pasha (1495–1536), for example, was a Venetian who became Suleiman the Magnificent’s Grand Vizier, a title given to the sultan’s chief political and military strategist. Hürrem Sultan (1502–58), known also in European lore as Roxelane, was likewise a Christian slave who converted to Islam and married Suleiman, effectively becoming queen-like in power, and bore the eventual successor to the Ottoman throne, Selim. Konstanze’s role in Entführung, that of the “triumphant sultana,” can potentially be read as a European corrective to the biography of Hürrem: the former’s resistance to Ottoman authority contrasts with the latter’s assimilation.

In spite of the political overtones of Entführung, it is possible to consider that there were aspects of Turkish military music that Europeans actually admired. Later on in the above-quoted letter to his father, Mozart wrote,

I have sent you only fourteen bars of the overture, which is very short with alternate fortes and pianos, the Turkish music always coming in at the fortes. The overture modulates through several different keys; and I doubt whether anyone, even if his previous night has been a sleepless one, could go to sleep over it. Now comes the rub! The first act was finished more than three weeks ago, as was also one aria in Act II and the drunken duet (per i signori viennesi) which consists entirely of my Turkish tattoo.

The term tattoo refers to a public display of the Janissary band like what would have occurred outside the Turkish embassy in Vienna. Mozart’s use of the possessive in his letter indicates that Turkish music can no longer be considered only a marker of difference, but also a central part of his own compositional identity. Thus, Mozart resembles King August at Dresden, leading his spirited Turkish troops in concert in an attempt to impress his Viennese public.

Indeed, the Janissary music in the overture and the chorus exhibits many hallmarks of the Viennese style. The overture is in a complete sonata form in C major, cut time, including use of a “purple patch” in C minor to dramatize the transition to the second key. The second key, G major, is introduced clearly by a theme in the bassoon, doubled in the cellos, and it concludes with a spirited codetta before the entrance of Belmonte’s music in the development section. Though marked with signifiers of Turkishness, such as the Janissary orchestra, repeating eighth notes, and ornaments, this can hardly be described as deficient Western music; on the contrary, it is a fully functional “Turkish” sonata form. The aforementioned upbeat of the Janissary theme in the chorus, far from being flawed, is true to the energetic spirit of mehter music. The rhythm of the Janissary march is present in this chorus, as is the ornamented escape-note figure so common in the Turkish ornamental style. Yet the chorus is also a polyphonic, four-part composition in ABA form with complete harmonic progressions and fugato passages in the B section, which begins in measure 42. Both the overture and the chorus, therefore, represent a hybrid of Turkish and European musical elements.

Mozart describes his Turkish tattoo, however, specifically in the context of the “drunken duet” of act 2. In it, Pedrillo attempts to trick Osmin into getting so drunk that he falls asleep, thereby allowing the European characters to escape. The duet is controversial, for it satirizes one of the main tenets of the Islamic faith: abstention from alcohol. Osmin is about to drink when he pauses and remembers Allah in an anxious moment expressed with a C-sharp diminished triad resolving to a D-minor chord. When Osmin takes a sip, his line is accompanied by dissonance in the winds, indicating his drunkenness. Osmin innocently gives the European style a chance, and he sings Pedrillo’s tune, a hybrid and irreverent Janissary march in praise of Bacchus, the god of wine. Pedrillo then joins Osmin, and they for the first time sing the same tune (fig. 2). Here, the Turkish music is used to great dramatic effect, assuming several meanings at once. The meter and style of alla turca entice Osmin to the stage and enables him to feel comfortable enough to drink with Pedrillo. For Mozart’s part, his Turkish tattoo does his bidding, and he is able to mercilessly mock Osmin by assuming the command of the latter’s musical style, an aspect that certainly would have ingratiated him to the Viennese audience.

This final image of Mozart as the leader of a Janissary band perhaps best encapsulates the notion of hybridity. In his use of the then recently established alla turca style for his opera, Mozart was participating in a form of cultural play that represented Turkish music adapted for performance by local musicians and to suit local taste. This would suggest that the eighteenth-century Viennese musical world was not as culturally pure as the exoticism model implies. Rather, Viennese music comprised several products of cultural interaction and exchange with groups both domestic and foreign. Rather than viewing the Turkish music under the rubric of
exoticism, hybridity allows the critic, at least in part, to view the Turkish tattoo as a form of cultural exchange that Mozart fully embodies; Self and Other, if only momentarily, merge.

Adem Merter Birson is Adjunct Assistant Professor of Music at Hofstra University. After earning his doctorate in Musicology from Cornell University (2015), Dr. Birson served as Director of the Conservatory at Ipek University, in Ankara, Turkey. He is a performer of the piano and the Turkish oud.

NOTES
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1. For a discussion of adapting exotic style to local taste, see Catherine Mayes, “Reconsidering an Early Exoticism: Viennese Adaptations of Hungarian–Gypsy Music Around 1800,” *Eighteenth-Century Music* 6, no. 2 (September 2009), 161–81.
22. For a historical survey of the triumphant sultana archetype, see Wolff, *Singing Turk*, 79–104.
24. For a similar take on Haydn’s overture to *L’incontro improvviso*, see Rice, 67–69.
Recording Review


Private Music, Fragments, Arrangements, and Doubtful Works

For all of us, especially the Mozart-obsessed, happy victims of advanced “Mozartophilia,” the final thirty CDs of Mozart 225 are a treasure trove of minor gems, fragments, his arrangements of his and others’ music, completions, and dubia. My piece of the collection included recordings in the following categories: Private Music (CDs 171–73), Fragments (CDs 174–75), Completions (CDs 176–78), Arrangements (CDs 179–87), Self-Arrangements (CDs 188–93), and Doubtful Works (CDs 194–200). The sixty-year chronological range of the recordings in this group—from the 1956 birth bicentennial to the 225th death anniversary in 2016—is a judicious and thoughtful retrospective of Mozart performances—some old, some new, some borrowed, and even some blue pieces. With so great an embarrassment de riches, only a superficial summary is possible.

The Private Music portion of the set includes lieder, Masonic music, and canons and part songs. The lieder span Mozart’s compositional arc, from the charming simplicity of “An die Freude,” K. 53, to the masterful later lieder, including “Sehnsucht nach dem Frühlings,” K. 596. A few lieder are given in alternative versions with pianoforte. Masonic music includes the vocal music, the immortal Trauermusik, K. 477/479a, and the wind Adagios thought to have been used in the rituals. The 1967 Vienna Academy recording of Mozart’s part songs (22 Canons, Westminster) and the amusing recording of English translations (Wolfgang Amadeus Mozart is a Dirty Old Man, Epic), also issued in 1967, are historical firsts. The subsequent Philips and Brilliant recordings of many of the same pieces are unashamedly polished versions, equaled by the Mozart 225 selections. These chips from the master’s workshop are miniature contrapuntal masterpieces, exploring the gamut of funny, obscene, wistful, and even religious texts.

The fascinating fragments and sketches (plus discoveries and curios) present many of the numerous aborted attempts by Mozart. To listen to them is to follow Mozart’s musical thinking, with the shock of a mid-thought break. (Why the substantial Credo fragment to the Mass in C Major, K. 337, has never been included in any fragments collection is a mystery.) Certainly, the world-premiere recording of Mozart’s all-too-brief contribution “Quell’aganelletto candido” to La Storace’s cantata Per la ricuperata salute di Ofelia, KA11a/477a, would have been more satisfying had the entire three-composer piece been included.

Considering fragments leads us naturally to completions. These high-quality performing editions have been contributed by editor/scholars from shortly after Mozart’s death up to the present day. Ingenious solutions from the Abbé stadler and Simon Sechter began a long tradition for many who delight in wrestling with the problems of editing and “composing” Mozart. This tradition continues from Ernst Reichert to Erik Smith (Hans Schmidt-Isserstedt’s son), Robert Levin, Franz Beyer, and Philip Wilby—all of whom have enriched our Mozart libraries.

The still-piquant Leopold-Wolfgang arrangements of keyboard sonatas by Hermann Friedrich Raupach, Leontzi Honauer, Johann Schobert, Johann Gottfried Eckard, C. P. E. Bach, and J. C. Bach as keyboard concerti are brilliantly performed by Robert Levin. Other Mozart arrangements are less consequential to understanding his development as a composer-performer, but Carl Friedrich Abel’s E-flat Symphony, K. 18, with clarinets and bassoon still intrigues me. Nicholas Ward’s CD modernizes Erich Leinsdorf’s world-premiere symphony set that both include Leopold Mozart’s K. 17 and Abel’s K. 18.

CDs 182–87 contain Mozart’s arrangements of G. F. Handel’s Acis and Galatea, K. 566 (Christopher Hogwood and the Boston Handel and Haydn Society), Messiah, K. 572 (Charles Mackerras), Alexander’s Feast, K. 591, and the Ode to St. Cecilia, K. 592 (both by Hogwood and the BHHS). The Hogwood recordings are excellent, chosen over the various Trevor Pinnock, Peter Schreier, Marc Minkowski, and Christoph Sperring versions. Mackerras’s is the first (and better) of the two versions he made and has the added interest of keeping Mozart’s “slip of the pen” (or musical joke?) in the final cadence of the chorus “And the glory.” Mozart scored his winds in a dominant-to-tonic cadence, simultaneously with Handel’s original strings and chorus subdominant-to-tonic cadence.

CDs 188–90 are Mozart’s German version of La finta giardiniera, K. 196. Schmidt-Isserstedt gives us a Gärtnerin aus Liebe as Mozart designed it, the most extensive arrangement of all his operas. CD 191 is the Harmoniemusik from Die Entführung aus dem Serail, K. 384, which should, perhaps, be included with the dubia, since Mozart’s authorship is not proven. The arrangement is almost a new piece, a magisterial reworking or recomposition based on the themes, quite unlike arrangements by Johann Wendt, Josef Triebensee, and other expert wind arrangers of Mozart’s operas. Bastiaan Blomhert has convinced most of us that the Donaueschingen manuscript preserves a truly Mozartian miracle, here performed by the wonderful Amadeus Winds. On a par with the
Harmoniemusik is Mozart’s equally brilliant arrangement of the Serenade in C Minor, K. 388, as a string quintet (K. 406). The Piano Concertos Nos. 11–13, K. 413–15, are heard on CD 192 as Mozart’s alternate chamber versions for piano quintet. Peter Frankl’s recordings prove that Mozart was right—the works are equally fine either as intimate chamber music or as large-scale public music.

The final seven CDs of dubia are divided into chamber, orchestral, theatre, and sacred and song. The chamber works include the much-argued Flute Quartet in G Major, K. 285a, and the five Divertimenti for three bassett horns, KV. 439b. The orchestral works give us a bouquet of Pinnock with the English Concert and Neville Marriner with the Academy of St. Martin in the Fields performing symphonies that may well not be by Mozart but are certainly entertaining examples of galant works from the 1760s and 1770s. The theatre, sacred, and song dubia are indicative of the whole collection’s superb quality. Even these “doubtful” vocal works are given wonderful performances, especially those involving the Leipzig forces under Herbert Kegel.

To sum up this piece of the Mozart 225 collection, the adage “something old, something new, something borrowed, something blue” seems appropriate: old, valued recordings, quite new ones, Mozart’s borrowings from himself and other contemporaries, and even something blue—the scatological canons and songs. Thus, Mozart remains universal and all-encompassing even in these smaller or less-important works. Some doubtful works may someday prove to be Mozart’s own; the others still continue to receive loving performances just because they might be Mozart’s.

—Murl Sickbert

Italian Operas

The Italian opera recordings in the Mozart 225 collection encompass thirteen works (if we throw in the Latin intermedio Apollo et Hyacinthus, K. 38), not including the two fragmentary operas of the early 1780s, Loca del Cairo, K. 422, and Lo sposo deluso, K. 430/424a. There are eight early works (from Apollo of 1767 through Il re pastore, K. 208, of 1775), and the five acknowledged mature masterpieces: the three Da Ponte operas and the great opere serie Idomeneo, K. 366, and La clemenza di Tito, K. 621.

Mozart’s earlier Italian operas are best considered as a group in themselves: they are not repertory works, unlike the later ones, and they have not been recorded dozens of times. So it is unsurprising that most of the recordings of those works in the Mozart 225 collection are older. In fact, seven of the eight can also be found in the “complete” Mozart set issued by Philips in 1991. These include five operas performed by Leopold Hager and the Mozarteum-Orchestra Salzburg, in recordings that all date back to the 1970s or early 1980s, as well as Peter Schreier’s La finta semplice, K. 51, with the C. P. E. Bach Chamber Orchestra and Neville Marriner’s Il re pastore, both from around 1990. The only newcomer is Mitridate, re di Ponto, K. 87/74a, recorded in 1998 by Christophe Rousset and his period-instrument orchestra Les Talens Lyriques.

All of these performances are very good, with excellent singing and orchestral playing. That said, the older Hager recordings are the least rewarding, though they are still pleasing: both in terms of sound quality and interpretation they are a bit bland and restrained. At the other extreme is Rousset’s intense and exciting performance of Mitridate, which is a joy to listen to. It fully brings to life Mozart’s stunning music, helping to remind us just how astonishing it is that this work was created by a fourteen-year-old boy. And it gives the lie to the old claim that by the later eighteenth-century opera seria was a dying genre, shackled by conventionality and devoid of excitement.

Turning to the recordings of the mature Italian operas, one finds a completely different situation. With these works there is a wealth of recorded performances to choose from, and only the brief Loca del Cairo and Lo sposo deluso are the Colin Davis recordings from the 1991 Philips set. Each of the five mature operas is led by a different conductor. All of the performances here are excellent, and any of them would be a welcome addition to a Mozart-lover’s collection. But would any of these become one’s favorite, go-to performance?

One candidate might be the 1987 Le nozze di Figaro, K. 492, of Arnold Östman, leading the Drottningholm Court Theatre Orchestra. There are other recordings with perhaps more passionate intensity, but I have always loved this one. It is beautifully played and sung, above all by Barbara Bonney, whose Susanna is a bit cool and yet absolutely ravishing. Still better is the first-rate Idomeneo by John Eliot Gardiner with the English Baroque Soloists, recorded live in 1990. It is hard to imagine a more satisfying recording of this opera. Gardiner’s performance is intense and dramatic, not surprisingly, featuring great singing as well as outstanding choral work—listen to the high-speed clarity of the chorus in the dramatic ending of act 2. But the opera’s quieter moments are equally impressive: Gardiner achieves a gentleness and delicacy that are very moving. This is simply the best Idomeneo I have heard.

Unlike Östman’s and Gardiner’s, the other performances of Mozart’s mature Italian operas are with modern-instrument orchestras: Yannick Nézet-Séguin’s Don Giovanni, K. 527, with
the Mahler Chamber Orchestra (from 2011), Georg Solti's *Così fan tutte*, K. 588, with the Chamber Orchestra of Europe (recorded in 1994), and *La clemenza di Tito* by Charles Mackerras and the Scottish Chamber Orchestra (from 2005). Each of these performances has its virtues: perhaps most notably the Mackerras *Clemenza*, which is bright, colorful, and exciting—it also comes the closest to the lightness and clarity of a period-instruments recording. The *Don Giovanni* benefits from a beautifully sung Leporello by Luca Pisaroni, but unfortunately Ildebrando D'Arcangelo as Giovanni has a voice that is too big for the role. While he controls it skillfully, the result is a bit like hearing a Mozart piano sonata played on a nine-foot Bösendorfer, with the performer working hard not to overpower the music.

The *Mozart 225* set includes access to clear, easy-to-read presentations of all the librettos of these works, presented in German, Italian, English, and French. They are accessible with a password either as PDFs on a computer, or via an app for mobile phone.

In evaluating the *Mozart 225* collection—whether in terms of the Italian opera recordings or as a whole—one useful approach is to consider its potential audience. There are certainly a lot of Mozart-lovers who already own recordings of many of these works. There may be others—perhaps not as many—who love the music of Mozart but own few recordings of his music and want them on CD. And there are libraries, which are in the business of making the complete works of great artists available to their patrons.

For the second and third of these groups, *Mozart 225* offers a fantastic bargain: 200 CDs of excellent performances (not to mention the accompanying books and other materials) for less than $700. All the recordings of the Italian operas are very good, and a few are terrific. But for those with a substantial collection of Mozart recordings—and in an era when streaming services make access to most of the recordings in existence a relatively simple matter—the standards are necessarily higher. Aside from completeness—which may be the most important factor, even for those who have a lot of Mozart in their collections—the chief appeal of *Mozart 225* will surely be the outstanding performances that people do not already own. For the Italian operas, those are above all Rousset's *Mitridate* and Gardiner's *Idomeneo*, recordings that communicate respectively the precocious brilliance of the teenage composer and the stunning genius of the young man of twenty-four, reveling in his own powers and enjoying, as Constanze testified many years later, the happiest times of his life.

—John Platoff

*German Operas*

I have enjoyed listening to the German-language opera portions of the *Mozart 225* collection that include a few additional arias and concert and insertion arias as well as the less famous operas and fragments. These CDs are well-curated and include many outstanding choices, and while we may all have quibbles with certain selections here or there, I think we can all feel comfortable agreeing that this is a wide-ranging and nuanced presentation of Mozart's work.

I like the recordings of some of the less famous operas, such as *Zaide*, K. 344/336b (recorded in 1973), and *Bastien und Bastienne*, K. 50/46b (recorded in 1986), but they are quite dated. It would have been nice to include newer versions of at least some of the numbers, but I imagine there were probably budgetary concerns. CDs 147–49 were particularly interesting. Like other portions of the collection, these discs include a “Classic Performances” CD, which pays homage to earlier recordings, and two “Supplementary Performances” discs, one of which features performances on period instruments and the other arias sung by important performers. It must have been a bit difficult to choose whom to put on which CD. After all, why would a performance by Montserrat Caballé (b. 1933), for example, be on a “Supplementary” CD and not under “Classic performances” together with Dietrich Fischer-Dieskau (b. 1925) and Fritz Wunderlich (b. 1930)? My guess is that this was determined by whether a person is still alive as well as some consideration of how much a voice is still present in the collective imagination (compare to Luciano Pavarotti).

On a practical note, it is a little difficult to navigate the collection when one is working with multiple CDs. As I was listening to and continuously switching out CDs in my player, I always had to go back to the relevant sleeve to look up where I was. The next level, or even the next two levels of headings could have appeared on the disc itself just as they do on the sleeve. The text “Arias and Scenes” and then “Concert Arias (1781–1791)” on CD 146, would have been helpful, if perhaps less elegant-looking on the disc.

The recording of *Die Zauberflöte*, K. 620, has much to recommend it: Claudio Abbado’s interpretation is striking from the start in that the opening chords are stately and perfectly in time (after all, the fermatas are over the rests), and they lack the ponderousness of many, even recent interpretations. The rest of the overture is played at breakneck speed—perhaps too fast for some—at just over six minutes, but it made me recall Paul Moseley’s introduction to the collection, in which Abbado is considered to be an artist “straddling both worlds” of earlier interpretative styles and more historically informed per-
formance, thus bringing a synthesis of the two. This is one of the larger aims of the collection, and to my ears it has achieved this worthy goal, particularly if one can shelve the need to exclusively listen to historically authentic instruments. The orchestra and Abbado are thoroughly dramatic and fascinating to listen to for the entire work. Since singers’ voices can be so drastically different from one another, it seems particularly useful that, at least for a few numbers, there are multiple recordings, so that the collection can offer, as Moseley puts it, “a more varied listening experience.”

You can, for example, listen to three versions of Tamino’s “Dies Bildnis ist bezaubernd schön”: the aforementioned 2005 recording of the complete opera with Abbado and Christoph Strehl as Tamino (CD 137), Jonas Kaufmann also with Abbado from 2009 (CD 148), and Wunderlich, conducted by Karl Böhm in 1964 (CD 149). All three tenors have exceptional voices, of that there is no doubt, so one has the luxury to be picky. For my taste, Strehl rushes through the written-out ornaments of the aria and is not as sensitive to the color changes that the text demands, suddenly sounding excessively heroic, for example, on the last “ewig” of the famous phrase “und ewig wäre sie dann mein” (and then she would be mine forever). Kaufman sounds perhaps more authentically passionate if sometimes a little pressed. These two more recent recordings are both faster than Wunderlich’s. How wonderful that Wunderlich is well-represented in the collection—I am not sure how many non-German speakers are aware of his sublime voice. His approach naturally seems to be more about expressing the content of the text rather than his vocal capabilities. Not all the supplementary arias are successful, for example, Papageno’s “Der Vogelfänger bin ich ja” seems breathless and lacks joy, which lies less, I think, in Gerald Finley’s wonderful voice and more in John Eliot Gardiner’s rather rigid interpretation.

For Die Entführung aus dem Serail, K. 384, the producers of the collection took a different approach, using a recording of Christopher Hogwood with the Academy of Ancient Music for the complete opera and supplementing it with two more recent and two classic offerings: Anna Prohaska’s live performance of “Durch Zärtlichkeit und Schmeicheln” and Cheryl Studer’s of “Martern aller Arten” were worth a switch over to the “Supplementary Performances” CD just for the chance to hear fuller voices that have such command over the technical and expressive demands of these arias. For Belmonte, Uwe Heilmann does some sensitive work on the recording with Hogwood, particularly on “Hier soll ich denn sehen,” but for “Wann der Freude Tränen fließen,” Wunderlich’s rendition on the Classic Performances CD is the one that, to me, features more vocal nuance and best captures the emotions of this delicate aria.

Amazon is out of stock right now, but if you have the money for it or can convince your library to buy it, then the collection would be a good investment, particularly when you consider that the price per disc amounts to about $2.67.

—Lisa de Alwis

**Chamber Music**

“Chamber music” is construed here more or less in the modern sense: instrumental music performed with one player per part, but solo-keyboard music is also included in this section. Vocal chamber music, spurious compositions, and Mozart’s self-arrangements for chamber ensembles likewise appear elsewhere in Mozart 225 and are beyond the purview of this review.

How does one do justice to dozens of albums in such a brief space? I will begin with some numbers: The chamber music discs represent nearly one quarter of Mozart 225 (approximately equal to the proportion of the box set devoted to orchestral music or to theatrical music). The discs are organized by ensemble size, and within these categories they are ordered roughly chronologically by composition date. The first ten discs present solo works: mostly piano sonatas, variations, and fantasias (but also other music, including juvenilia and “study” pieces such as modulating preludes and the Suite in C Major, K. 399/385i). Discs 11–20 cover duo compositions, mostly piano duets and accompanied piano sonatas (i.e., “violon sonatas”). String trios and piano trios (including the Trio in E-flat Major for Piano, Clarinet, and Viola “Kegelstatt,” K. 498) occupy just three discs (20–22). Quartets (including those with piano, oboe, or flute) make up discs 23–30, whereas quintets (including those with piano, winds, or glass harmonica) appear on discs 31–34. And finally, compositions for six or more players—mostly wind music, including divertimenti, serenades, and marches—appear on discs 35–39.

The remaining ten discs offer “supplementary performances” of select works. These are designated as “period-instrument” performances (CDs 40–44), “classic” performances (CDs 45–48), or “historic” performances (CD 49). Several period recordings feature Mozart’s own instruments, including the first commercial recording made on his Costa violin, believed to be the violin Mozart used during his Vienna years (and which was recently bequeathed to the Mozarteum Foundation). The designation “classic” refers to recordings of a somewhat older vintage (mostly made in the 1950s through 70s), featuring such pianists as Clara Haskil and Wilhelm Kempff. The three recordings labeled “historic” date from the 1940s through 50s, with performances...
by Dennis Brain (horn) with the Griller Quartet, Clifford Curzon (piano) with members of the Amadeus Quartet, and the Wiener Oktett. The distinction between “classic” and “regular” recordings, however, is rather fuzzy, since several musicians and ensembles appear in both categories. Indeed, some recordings with the designation “classic” date from as late as the 1980s, and many musicians included among the “classic” recordings are still performing today. In effect, “classic” means little more than the older of two non-period-instrument recordings included in Mozart 225. But no matter: the inclusion of these supplemental recordings affords listeners the opportunity to compare interpretations, even if many audiophiles will wish that Decca and Deutsche Grammophon had dipped a bit deeper into their vast catalogs to include more historic (pre-1960s) recordings that reflect older performance traditions.

An accompanying booklet provides details about the dates, locations, and producers for each recording. More importantly, given the scope of Mozart 225, it provides icons indicating cross-references to related recordings within the box set. After listening to Vladimir Ashkenazy’s performance of the Rondo in A Minor, K. 511 (CD 7), an icon helpfully directs you to András Schiff’s performance on fortepiano (CD 40) and to Vladimir Horowitz’s “classic” performance (CD 46). If the Horn Quintet in E-flat Major, K. 407/386c, as performed by Hermann Baumann and the Gewandhaus-Quartett (CD 31) is not to your liking, try the same piece on period instruments with the Academy of Ancient Music Chamber Ensemble (CD 43) or else the aforementioned vintage 1944 recording by Brain and the Griller Quartet (CD 49). Many compositions featuring winds in particular are presented in recordings on both modern and historical instruments, inviting listeners to explore a variety of timbres (and pitch standards).

These same cross-reference icons are also useful in the case of alternate versions of works. Whereas disc 2 includes the Two Variations in A Major on Giuseppe Sarti’s aria “Come un agnello,” K. 460/454a, a spurious version with eight variations appears together with other doubtful compositions on disc 195. The Wind Serenade in C Minor, K. 388/384a (performed by members of the Orpheus Chamber Orchestra on CD 39), also appears in the version for string quintet (K. 406/516b) among Mozart’s self-arrangements on disc 193, in a performance led by Arthur Grumiaux.

Mozart 225 is not for the faint of heart; indeed, even as an avid Mozartian I will admit to feeling overwhelmed when I first received these forty-nine chamber music discs. And, to be sure, certain discs will be of interest mainly to scholars and are unlikely to be most collectors’ pleasure listening (such as CD 1, which features small-scale compositions from the Nannerl Notenbuch and the London Sketchbook). Such is the nature of Mozart 225, which aspires toward completeness.

But taken one at a time, the individual discs are a delight. Typically, one might listen to an album of string quartets all performed by the same ensemble, whereas here, Mozart’s mature quartets are represented by the Emerson, Lindsay, Hagen, Melos, and Orlando quartets. The discs devoted to the piano/violin duo sonatas likewise offer a veritable tasting menu of styles, featuring such diverse artists as Daniel Barenboim and Itzhak Perlman, Mitsuko Uchida and Mark Steinberg, Radu Lupu and Szymon Goldberg, Lambert Orkis and Anne-Sophie Mutter, Maria João Pires and Augustin Dumay, and Natalie Zhu and Hilary Hahn.

Although no listener will find every performance to his or her taste, the quality of the recordings is remarkably high throughout. To me, special revelations were found among the many outstanding performances featuring winds and among the “classic” recordings. The 1966 live performance by Sviatoslav Richter and Benjamin Britten of the four-hands Sonata in C, K. 521, is an ebullient marvel, and the Trio Italiano d’Archi’s performance of the Divertimento for String Trio, K. 563, is likewise a virtuoso tour de force. Heinz Holliger’s elegant reading of the Oboe Quartet in F, K. 370/368b, is easily the finest I have heard. And I enjoyed both versions of the Clarinet Quintet, K. 581: on modern instruments by Harold Wright and members of the Boston Symphony, and on period instruments by Antony Pay and the Academy of Ancient Music Chamber Ensemble.

While I was initially skeptical of Mozart 225’s value in a world where many of these same recordings are readily available on streaming services, I have come around. These forty-nine discs offer a comprehensive guided tour through Mozart’s chamber œuvre, from some seldom heard pieces to the concert hall favorites, each represented with terrific performances, and some with no fewer than three alternative performances.

—Edward Klorman