2000 MSA Study Session

The annual meeting of the Mozart Society of America will once again take place at the fall American Musicological Society meeting, this year in Toronto. We invite proposals for work to be presented and discussed at the study session, which will follow the brief business meeting. We welcome abstracts dealing with any aspect of Mozart's life and work, or with a later-eighteenth-century context that can illuminate that work. Presenters need not be members of the Society.

A leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another’s work. In accordance with this goal, we will again follow the format we adopted for the 1999 session in Kansas City. From the abstracts submitted we will select one for formal presentation, partly on the basis of its potential to stimulate discussion. In addition we will print and distribute all submitted abstracts, dependent on the permission of the authors. The study session itself will break into two parts, the first for presentation and extended discussion of the presented paper, and the second for individual discussions among authors of distributed abstracts and others interested in their work.

Please send abstracts by 10 June 2000 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037 (e-mail: jrstevens@ucsd.edu).

Guest Column: Maynard Solomon

Recalling Mozart

It’s not clear to me when or how Mozart entered my life. My early Mozart recollections are more fragmentary than I would have expected—playing the “little” C-major Piano Sonata at eight or nine, the F-major (K. 332) soon thereafter, the keyboard part of the violin sonatas in my teens, rhapsodizing over the one in E minor, trying to capture the feeling of the Szigeti-Nikita Magaloff recording. I remember playing a Mozart overture (but which one?) in the cello section of a High School of Music and Art orchestra, and jubilantly belting out, with a teen-age friend, the finale of the Haffner Symphony as a vocal duet. My taciturn Uncle Izzie, who lived with us and had operatic ambitions, filled our tiny apartment with Verdi and Mozart tenor arias. I heard Mozart’s chamber music played at concerts by the New Friends of Music and by many of the visiting string quartets that on weekends in the post-war years filled New York auditoriums at Washington Irving High School, Town Hall, Times Hall, the Frick Collection, Hunter College, and the 92nd Street Y. The sense of shared experience was palpable: it was like crossing an initiatory threshold.

Mostly I came to Mozart through recordings made in the 1930s and 1940s—the later symphonies, conducted by Walter, Beecham, and Toscanini; Menuhin’s “Adelaide” Concerto, which for me as a small child seemed the quintessence of Mozart; Schnabel’s A-minor Sonata, his K. 467 and K. 595; sonatas and concertos with Edwin Fischer, Gieseking, and Casadesus; the Glyndebourne Festival opera recordings; Landowska’s “Alla turca” A-major Sonata (as played in the film Wuthering Heights; or was it Pride and Prejudice?); the Budapest Quartet’s “Haydn” Quartets and its miraculous G-minor and C-major Quintets with Milton Katims; Isobel Baille’s “Exsultate, jubilate,” Pinza’s Mozart arias, Spalding and Primrose playing the duos, Heifetz and Primrose the Sinfonia Concertante. (Later on, I had something to do with issuing LPs of Mozart’s music—the Szigeti-Horszowski-Szell recordings of all the violin sonatas; the Grill Primrose viola quintets, and others.) I see there are too many recordings—and too many concerts—to list. I also see that, like the myths of Mozart’s life and personality, recollections like these, too, soon begin to take the shape of tropes, conventional patterns, even stereotypes. I become suspicious of my own recollections: I wonder what I have forgotten or omitted. Are the dates accurate? Does it matter? I can’t reconstruct what I knew or felt, early on, about Mozart’s biography. It seems to me that I didn’t begin to sense the texture of his life until as an adult I read Edward Holmes’s Life of Mozart and Jahn’s W. A. Mozart.

I’ve left out something: how Mozart’s music becomes bonded to feelings or thoughts that were alive in each of us at the times we heard or played certain works, those works remaining thereafter associated with people, places, events, recollections, states of mind. And, if we are sufficiently receptive, as Haydn was, how

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Guest Column
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Mozart sometimes even becomes part of our private dream world. Eventually, his music is invisibly woven into the fabric of our lives.

In Mozart: A Life I remarked on the closeness of the ties that bound Mozart, his mother, father, and sister together, so closely that I thought it not unreasonable to speak of them as a “family organism” whose individual members were so utterly fused that they could scarcely survive the absence or loss of any other, a thriving and self-sufficient entity that indeed did not survive the death of Anna Maria Mozart in Paris in 1778 and Mozart’s defection to Vienna in 1781. Each of the survivors was grievously wounded, suffering a deprivation bordering on annihilation. Mozart, blamed for placing his own interests above those of the family, bore the brunt of his father’s and sister’s despair, and this was heightened by a Salzburg Archbishop’s vexation at the loss of a trophy employee, which thereafter prevented the young expatriate from feeling welcome, let alone celebrated, in the city of his birth. In partial compensation, Mozart found welcomes elsewhere—in Vienna’s and Prague’s cultural life; as a cherished citizen of the Habsburg capital; in the brotherhood of European Freemasonry; in the family he founded with Constanze Weber and in her family, which accepted him so fully; as a central figure in intersecting circles of friends and colleagues from the theatrical, Masonic, musical, and aristocratic worlds. And, not least, in the audiences who found in his music sources of enchantment, exaltation, and insight.

Beyond these, Mozart was greatly loved by Haydn, Beethoven, and Schubert, that is, by the main composers of the Viennese Classical era. It was Mozart whom Haydn called “the greatest composer known to me either in person or by name”; it was Le nozze di Figaro that materialized so dramatically in Haydn’s dreams only to be dispelled by “the horrid North wind”; it was Beethoven who in 1792 was sent to Vienna enjoined to receive “Mozart’s spirit from Haydn’s hands”; it was Schubert who found in Mozart a counterweight to “the darkness of this life,” providing instead “a bright, clear, lovely distance, for which we hope with confidence.”

Beethoven frequently made Mozart’s compositional voice his own (“this entire passage has been stolen from the Mozart Symphony in C,” he wryly acknowledged on a leaf of his sketches in 1790); once he even spoke in Mozart’s first person, when he said to Czerny that the String Quartet in A K. 464 contained Mozart’s message to an uncomprehending world: “See what I could do if you were ready for it.”

was Beethoven who wrote to Gottfried Hartel that “the favorable reception” of a Vienna revival of Don Giovanni rejoices me as much as if it were my own work.

Signs of Beethoven’s adoration of Mozart and his music are everywhere, but other kinds of feelings are not far from the surface. He exclaimed to Cramer, with mingled admiration and rue, when they heard the C-minor Piano Concerto, K. 491, “Cramer! Cramer! We shall never be able to do anything like that!” If Seyfried, and, after him, Rellstab, Schindler, and Breuning are to be believed (but are they?), Beethoven verbally condemned Don Giovanni as “a scandalous subject” unworthy of “our sacred [German] art.” More reliably, we learn from Jahn that although Beethoven may have worshipped Mozart he did not always approve of him: he boycotted a social event in Vienna because he did not want to greet Magdalena Hofdemel, rumored to have been romantically involved with Mozart.

There were also troubled moments in Haydn’s later relationship with Mozart: in 1791, when both men were invited to write music for the imperial coronation in Prague, Haydn reportedly declined, saying, “Where Mozart is, Haydn cannot show himself.” Soon thereafter, he revealed to Maria Anna von Genzinger his distress over a report that Mozart had referred unkindly to him (“My wife writes me, but I don’t believe it, that Mozart speaks very ill of me”). Haydn didn’t want to credit the report, but he couldn’t convince himself, and he

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From the President

Welcome to the twenty-first century and to Volume IV of the Newsletter. In place of the customary good intentions that appear on lists at the beginning of every January, I shall review the list of intentions set out in November 1996 to determine our progress toward achieving these goals. This is a special pleasure for me, since in addition to earlier-touted achievements, I am able to list some new ones and take this opportunity to express some long and deeply felt thanks.

The Society’s greatest and most tangible accomplishment to date is undeniably the Newsletter. The issues have grown from twelve to the present twenty pages; the standards of quality that were set in the first issue have been equaled in each successive issue. In addition to the annual bibliography of publications in English and the announcements of conferences and of activities of other Mozart societies, each issue has offered material not otherwise available, ranging from the catalogs of Mozart manuscripts in American collections to the presentation in this issue of a previously unpublished Mozart autograph: the recitative “Tutto è disposto,” now in the Stanford University Library, from Le nozze di Figaro (see Newsletter, pages 8–10). The number of libraries subscribing to the Newsletter continues to grow (if slowly), and the business office frequently receives requests for back issues (available at a nominal fee). For the establishment and rigorous maintenance of quality and for the elegance of presentation of the Newsletter, the Society must be forever grateful, as am I, to Edmund Goehring.

My deep thanks go also to Margaret Mikulska, who built and has maintained the MSA web site and who has faithfully discharged the direction given her by the Society. The Study Session, which forms a vital part of the Society’s annual meeting at the American Musicological Society meetings, has been chaired from the beginning by Jane Stevens. While all three Sessions have been interesting and procedurally innovative, the most recent was extraordinarily successful. The full group listened to and discussed one paper. The abstracts of two papers were then read, and the group split to hear and discuss the papers. Fortunately the room was large enough that the lively discussions seldom interfered with each other.

Goals 1 and 2, the encouragement of “new ideas about research concerning Mozart and the late eighteenth century” and “assistance for graduate student research, performance projects, etc.,” have lain heavily and long on my conscience, particularly since an anonymous donor has promised an immediate gift of $1,000 as soon as work toward these goals is initiated. I am very pleased therefore to announce that Christoph Wolff will chair a committee to establish fundraising procedures and to create guidelines for distribution of grants. A second committee will be formed to implement the awarding of grants.

The series of biennial conferences is taking shape. Chaired by Mary Sue Morrow, a committee is planning the first of these, scheduled to take place 9–10 February 2001 in Las Vegas (see the notice on page 18). These conferences will offer a mixture of papers, workshops, and performances, and, although probably taking place for the most part in academic settings, will complement by their more varied character the two Society sessions at academic meetings—the American Musicological Society each fall and the American Society for Eighteenth-Century Studies each spring.

A member has suggested that the Society consider publishing collections of essays. I warmly support this idea and would add that 2006, the 250-year mark for Mozart, the 10-year mark for the MSA, might be an excellent occasion for such a volume. We would undoubtedly be able at that time to publish also a volume of materials from the ten volumes of the Newsletter.

With age comes change: it is my sad

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Mozart Society of America: Object and Goals

Object

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

Goals

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

2. Offer assistance for graduate student research, performance projects, etc.

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

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

5. Announce activities—symposia, festivals, concerts—local, regional, and national.

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

7. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies and the Goethe Society of North America.

ended by situating Mozart among those who were envious of him and of his success. It may not have been easy to have been conscripted by an infinitely gifted younger composer ("he was a God in music," said Haydn, according to Stadler) simultaneously as a colleague, brother, father, and best friend; to put aside one's natural competitiveness and to join in a quasi-Masonic celebration of altruistic fraternity. Try to imagine the potential range of emotions in Haydn as he participated in the first live readings of the "Haydn" Quartets and then of the string quintets, with their composer at his elbow.

What may make the connection between these composers so like the pulls and tensions of a real family is the occasional flash of resentment, competition, and despair. (Schubert, perhaps because there was no personal tie, never uttered a harsh word about Mozart or Haydn, reserving these for Beethoven.) But whatever their admixture of ambivalent feelings may have been, Mozart received from all three the gifts of emulation and unsurpassable comprehension. There may even be a metaphorical sense in which these composers can be regarded as Mozart's posthumous collaborators, with each homing in on, taking up, and carrying further his departed colleague's work, elaborating implications of issues he had originated, perceiving unsolved problems, finding new solutions. Thus they extended his legacy. A quick example: In the Adagio that launches the "Dissonance" Quartet, Mozart invented an archetype for musical representations of creation and for the emergence of order out of chaos. The archetype was famously taken up by Haydn in the opening of The Creation; by Beethoven in the Adagio introduction to his Fourth Symphony; and then by Schubert in the first eight bars of the "Unfinished" Symphony, where the stirrings of creation are relocated to a primordial or nether world.

Another example: All three composers paid close heed to Mozart's pathbreaking elevation of the slow movement to a position of centrality and predominance in multi-movement keyboard and chamber-music compositions: the adagios of Mozart's string quintets in particular were the classical sources of this influence, with the Largo of the Quintet in D, K. 593, leaving an indelible mark on the rhetorical stance of the Largo assai of Haydn's String Quartet Op. 74, no. 3 ("Rider") and later serving as Schubert's plain text for elaboration and emulation in the Adagio of his String Quintet in C. Beethoven resisted the Mozartian adagio archetype for a long time, eventually yielding to it in some of the main works of the late style; thus, one might want to place the Lento of Opus 135 and the slow movements of some of the last sonatas in this sequence, bearing in mind that after the Sonatas Opp. 30 and 31 he rarely simulated Mozart's actual voice.

If immortality or a temporary new lease on life could be imagined by a composer, it might include something like this collaboration after the fact, which provided one more reparative surrogate for the shattered family organism. Mozart lived on in the works of those who loved and best understood him. And he could remain alive as the silent "collaborator" of Haydn, Beethoven, and Schubert, unknowingly participating in the creation of works of rare beauty and significance, until the string ran out in November of 1828.

—New York City

College Music Society Workshop: Vienna and Its Musical Traditions
Schottenstift, Vienna, 19–23 June 2000

This workshop on the history and musical traditions of Vienna will include presentations by workshop director Richard Benedum, guest lecturers from the University of Vienna, and workshop participants. Tours of sites of special interest, including composers' residences, birth and death homes, and visits to museums including the Hofburg Musical Instrument Collection and the Gesellschaft für Musikfreunde, as well as walking tours of the inner city, are included in workshop activities. Proposals relevant to the subject of Viennese musical traditions are sought from those wishing to attend the workshop. Enrollment is 35; applications will be accepted until workshop fills. For information about participation, contact Professor Richard Benedum, University of Dayton (tel: 937 229–3986; fax: 937 229–3916; e-mail: benedum@dayton.edu).
Mozart Manuscripts in the San Francisco Bay Area: A Checklist

The following, an inventory of Mozart manuscripts at Stanford University and Mills College, continues the Newsletter’s series of catalogs of all Mozart manuscripts in North America. Prior catalogs include those of the collections at the Pierpont Morgan Library (Vol. I, No. 2 [27 Aug. 1997], by Rigbie Turner) and the Library of Congress (Vol. III, No. 1 [27 Jan. 1999], by Denise Gallo). Future issues of the Newsletter will cover the holdings of the New York Public Library, the Chicago Newberry Library, and diversa held in private collections and at universities including Harvard, Princeton, the Eastman School of Music, and the University of Western Ontario. A possible final article will deal with manuscripts thought to be in the United States, but whose owners choose not to be identified.

Neal Zaslaw of Cornell University graciously read several drafts of this material and offered numerous suggestions for improvement. Thanks also go to John Mustain of Stanford University and Michelle Fillion of Mills College for their assistance in arranging my visits to Stanford’s Cecil H. Green Library and Mills’s F. W. Olin Library. I am grateful to Roberto Trujillo, the Frances & Charles Field Curator and Head Special Collections at Stanford, and Janice Braun, Curator of Special Collections at Mills, for permission to use material for this article.

Stanford University

Since 1950, Stanford University’s Cecil H. Green Library has had as part of its special collections a remarkable accumulation of scores, manuscripts, and letters known as the Memorial Library of Music. Except for a few items, the collection is entirely the gift of Mr. and Mrs. George T. Keating of Los Altos, California, and was established in 1950 in memory of the Stanford men and women who gave their lives during World War II. The music critic of the San Francisco Chronicle, Alfred Frankenstein, noted in an article about the collection (1 July 1951) that almost nothing was known about the Keatings: there were no newspaper files on them, nor were they cited in Who’s Who in America. Even today about all we know of Keating is that he was a retired businessman from New York. Investigations made of the Los Altos History House, obituaries from the New York Times and other newspapers, the “California Death Index,” Social Security death benefit records, Who’s Who, and elsewhere turned up only that Keating was born in Jersey City, New Jersey, on 17 July 1892 and died in Claremont, California, on 23 April 1976.

The gift consisted of 1,226 items—holograph scores, first editions, and letters—with such treasures as the original manuscript of Mascagni’s Cavalleria rusticana, Purcell’s Te Deum and Jubilate for St. Cecilia’s Day, Schubert’s Rosamunde Overture, and an unpublished keyboard suite attributed to J. S. Bach (although inauthentic according to a private communication from Christoph Wolff of Harvard University). Something is to be found for virtually every major composer spanning a period of 300 years. All manuscripts and scores were bound in full or three-quarters cardinal or else placed in slipcovers similarly bound.

So peculiar were the details of Keating’s donation to Stanford University that I made a separate investigation of the circumstances surrounding it. Interviews with Edward Colby, music librarian at Stanford University as of 1 September 1949 (and 87 years old at the time of our recent conversations), clarified matters. Colby knew Keating personally, was involved in the acquisition (although much of the procurement had already taken place by the time of his arrival), and could speak with authority about the entire venture. According to Colby, Keating never owned any of these manuscripts. He simply supplied the funds to buy them as the manuscripts became available after World War II. They were then delivered directly to Stanford University either by the seller (in the case of a private sale) or the auction house (in the event of a public sale). Following the war, the economic devastation in much of Europe, particularly in Germany, Austria, and Italy, forced private owners of valuable manuscripts to sell them for badly needed cash. In this way, for example, Paul Gottschalk, owner since 12 October 1929 of the manuscript of the recitative “Tutto è disposto” from Le nozze di Figaro, put the holograph up for sale. Keating’s agents purchased it for Stanford University, where it resides today. Because of these circumstances, Keating’s name does not appear as an owner of this or any Mozart manuscript in the provenance as given in Köchel6 (see, for example, p. 492). (For some brief biographical material on Keating, see Frieda Hempel, My Golden Age of Singing, with annotations by William R. Moran [Portland: Amadeus Press, 1998], 378–85).

The Mozart portion of the Stanford collection has twenty items, fourteen of which are first editions or have other important historical value. The remaining six items are manuscripts of the music of both Mozart and his father and are listed in the Stanford catalog as being in the hand of one or the other. Only those manuscripts so listed were examined for inclusion in this article.

The following information is given for each manuscript: a filing title in brackets; the number of pages or leaves, followed by the dimensions (width by height); a description of the manuscript; and the call number.

[Ah spiegarti, o Dio, K. 417/178; No, che non sei capace, K. 419; Per pieta non ricercate, K. 420; sketch.]

One leaf, 26.5 x 14 cm.
The recto of this leaf contains a sketch of the soprano aria “Ah spiegarti, o Dio,” voice only. The verso contains a sketch of the soprano aria “No, che non sei capace,” K. 419, without text, and a sketch of the tenor aria “Per pieta, non ricercate,” K. 420, also without text. The paper on which this music is written was cut from another sheet and pasted onto another music paper whose center was removed so as to make a frame for the sketch. That the frame was originally music paper is certain, since an unused staff from the precursor paper remains. The cutting of the sketch paper was continued on page 6.
Mozart Manuscripts

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done in such a way as to damage text, now made unreadable because of the cut, and which sat above the first measure. A facsimile of this sketch, both recto and verso, is found in the volume of sketches edited by Ulrich Konrad, NMA X/30/3, sketch number 1783d. (See also the Supplement for X/30/3, pp. 26–27 for Konrad's description of the sketch.)

MLM 767

[Concertos, pianos (3), orchestra, K. 242; parts.]

Twelve title pages, 129 music pages, seven blank pages, 31.5 x 23 cm., 33.5 x 26 cm., and 39 x 27.5 cm, respectively.

This is a set of manuscript performance parts that the Stanford University catalog claims are in the hand of Leopold Mozart. This identification is disputed by Cliff Eisen (personal communication), Dexter Edge (personal communication), and Marius Flothuis (as editor of this concerto in NMA VII/5, vol. 1). Corrections written in the manuscript are attributed to Mozart by Julius André and certified by a pupil of Johann Anton André, Heinrich Henkel. The instrumental parts are first, second, and third piano, first and second violins, viola, basso, first and second oboes, first and second horns. The Stanford catalog also claims that this manuscript contains corrections in Mozart's hand to the first violin, the basso, and the third piano parts. The corrections appear to have been made originally in pencil and then overwritten with ink, often carelessly, allowing both pencil and ink lines to show for many stems and noteheads. Despite the claim in the Stanford catalog, these corrections do not appear to me to be in Mozart's hand.

The Stanford catalog also attributes to Leopold Mozart a second set of orchestral parts, prepared from the first and incorporating the corrections allegedly in Mozart's hand. A typewritten note states that these very parts were used by Mozart for public performances of this concerto, but there is no documentation to support this claim. There also exists a second piano part, also said (in the Stanford catalog) to be in Leopold Mozart's hand, of Mozart's arrangement of this concerto for two pianos. A typewritten note of unknown origin states that the first piano part of this arrangement "seems to have been lost."

MLM 766

[Die Entführung aus dem Serail, K. 384. No. 12; arr.; fragment.]

One leaf, 32 x 22.5 cm.

This fragment of 26½ measures is an arrangement for voice and piano of Blonde's aria "Welche Wonne, welche Lust" from Die Entführung aus dem Serail. The verso is blank. The leaf is bound in the first edition of the full orchestral score following page 949. A note, signed by C. A. André and dated 27 January 1856, says, in part, "With juvenile kindness, Mozart arranged the aria for an amateur[. A]s he did not finish it, we can admire his handwriting only." The catalog of Stanford's Memorial Library of Music, prepared around 1950 by Nathan van Patten, Stanford Professor of Bibliography and Director of the Libraries at that time, suggests that "The most probable explanation of this fragment . . . will be found in Mozart's correspondence, which includes a letter from his father chiding him for his laziness in leaving to others the preparation of the piano and vocal scores of his operas. His father urges him in this letter not to permit this with Seraglio but to make the piano and vocal scores himself." A facsimile of this sketch appears on page xlii of NMA II/5/12, with a diplomatic facsimile in the same volume on page 446. That the manuscript stops at the conclusion of measure 26 with ample room on the page for at least another ten measures suggests that the rest of the arrangement never existed. Instead, and for unknown reasons, Mozart simply stopped work on the otherwise completed transcription. (See the note on this arrangement in NMA II/5/12, p. xxxii.) Piano reductions of other sections of the opera also exist. For example, the conclusion of Konstanze's aria "Martern aller Artern" (mm. 226–319) is shown in diplomatic facsimile in NMA II/5/12, p. 442, while a facsimile of the autograph of the complete overture is given in W. A. Mozart: Portfolio of a Genius, ed. Neal Zaslaw (West Stockbridge: Thornwillow Press, 1991), item XI.

MLM 772

[Le nozze di Figaro, K. 492. Tutto è disposto.]

One bifolio, 31.5 x 23 cm.

This contains the complete twenty-three measures, in full score, for the recitative "Tutto è disposto" from Le nozze di Figaro. Surface 1 contains measures 1–10, surface 2 measures 11–18½, and surface 3 measures 18½–23. Surface 4 is blank. (The three written pages are reproduced on pages 8–10 of the Newsletter.)

I admit to being very emotional on seeing and inspecting this manuscript. It is special for the reason that, except for this bifolio, the score of the opera is intact, although in two different locations (acts I–II in Berlin and, since about 1945, acts III–IV in Krakow). And this gives rise to two questions with mutually exclusive answers: (1) if the recitative was part of the original manuscript delivered to the copyist, how and under what circumstances was it extracted from the complete opera? (2) was this recitative part of the original conception of Le nozze di Figaro, or was it added at a later time and hence never was a part of the larger autograph? The paper of the recitative has no sewing holes in it, which suggests that it was never part of any bound document (if, indeed, the manuscript of the opera was ever bound—information about when and if this autograph ever had a binding is not known to me). The relevant volume of the Revionsberichten of the old Gesamtausgabe (1883) states that the autograph of Le nozze di Figaro was owned by Nicolas Simrock in Berlin. But even at that time the manuscript of this recitative was not present. Instead, a copy in an unknown hand was sub-
This fragment of eleven measures from \textit{MLM 782} [Cum Sancto Spiritu, K. Anh. A 19/109²; fragment.] One leaf, 31.5 x 23 cm. Both sides of this fragment contain Leopold Mozart's \textit{Cum Sancto Spiritu}. It, along with the music of K. 417B and K. 90a/116, is thought to be part of an unfinished Mass in F by Leopold. A handwritten note kept with the manuscript states that only the text is in Mozart's hand, although the Stanford catalog gives the impression that all of it is. According to Wolfgang Plath, however ("Zur Echtheitsfrage bei Mozart," \textit{Mozart-Jahrbuch} 1971–72 [1973]: 19–36), none of the handwriting in this manuscript is that of either Leopold or Wolfgang Mozart.

\textbf{MLM 769}

\textbf{Mills College, Oakland, California}

Mills College owns one Mozart manuscript, donated anonymously in 1982. Because the manuscript is housed in a special vault, it does not have a call number or shelfmark. The collection code is "Music Manuscripts," and its designation is the main entry "Mozart." The holograph consists of the first five of the seventeen sonatas for organ and orchestra, K. 41h/67, 41i/68, 41k/69, 124a/144, and 124b/145. If nothing else, the collection of Epistle sonatas demonstrates that some matters of chronology and composition cannot be resolved apart from consulting the autograph itself and not just a facsimile. The five compositions are written consecutively on the eight surfaces of a gathering (sometimes called a double bifolium), a paper arrangement that consists of one bifolium nested inside another (i.e., <<) on 12-stave paper, each of whose eight surfaces measures 32 x 23 cm.

K. 41h/67 occupies surface 1. K. 41i/68 occupies surfaces 2, 3, and a small piece of 4. K. 41k/69 fills the rest of surface 4 and all of surface 5. Having completed these three compositions in 1767 (according to K⁴), Mozart, one is then forced to conclude, put the gathering aside for a period of five years, leaving surfaces 6–8 blank during that time. Then, he returned to this double bifolium in 1772 to write two identically scored works on surfaces 6 and 7 (K. 124a/144) and then 8 (K. 124b/145).

To create a single manuscript of five separate works in which the last two were written a half-decade after the first three has no precedent in Mozart and can only leave one befuddled when trying to understand the chronology of these compositions. Faye Ferguson, Director of the Salzburg and Augsburg offices of the NMA, has advised me that there is scholarly dispute about the dating of these first eight Epistle sonatas (at least), but none of these disputes adequately conveys the relationship between the physical organization of the autograph and the irregularities in dating. On the other hand, both Zaslaw and Levin suggested that, because of the unique purpose of these sonatas, the atypical physical organization of the eight compositions on a double bifolium may be unremarkable.

Whatever the solution to this problem, such issues can be raised and contemplated only after an examination of the original holograph in which the physical organization of the manuscript is considered along with handwriting, paper type, and ink color. Such things are impossible to understand when inspecting the separate leaves of a facsimile.

Although beyond the simple scope of my effort to document the location of Mozart manuscripts in the San Francisco Bay area, the musicological issues that emerge from consulting this autograph are important ones. As Professor Fillion noted in an unpublished 1985 study that accompanies the manuscript at Mills College, only the holograph would show us that the first three sonatas are "separate one-movement works for three unspecified instruments, without figured bass, and without tempo indications. All other information about them is inauthentic." I add that my examination also established an objective basis for challenging the traditional dating of these compositions.

—Daniel N. Leeson

The reproductions on pages 8–10 of the recitative "Tutto è disposto" from \textit{Le nozze di Figaro} are printed courtesy of Department of Special Collections, Stanford University Libraries. This is the first-known reproduction of this autograph. The fourth, final page of the manuscript is blank and is therefore not included.

The Editor of the \textit{Newsletter} joins the President of the Society in extending deep thanks to Daniel Leeson for obtaining permission to publish this autograph.
Recording Review


Before reviewing the music of this recording, it is important to examine some of the claims made on its behalf. That this is a “world-premiere recording,” for example, is technically accurate; to my mind, “first recorded performance” would have sounded less pretentious and more fitting for a work whose existence has been known to Mozart scholarship since the middle of the nineteenth century. The far more intriguing claim comes when one glances at the names of the composers of this work: not only is Mozart’s name there, but it appears ahead of the other composers participating in this pasticcio. Mozart is the reason why Der Stein der Weisen has generated such great interest, of course; less clear is the precise extent of his participation in it.

Probably the first time that the modern Mozart world heard the title Der Stein der Weisen was in 1862, when Ludwig von Köchel published the first edition of his catalog of Mozart’s works. There, listed under entry 625, is the comic duet “Nun, liebes Weibchen,” which Köchel described as composed for Emanuel Schikaneder’s Stein der Weisen. Köchel added that Mozart had not entered the work in his own thematic catalog, which he had started keeping in 1784. Later, in the sixth edition of Köchel (under 592a), Alfred Einstein conjectured that Mozart’s role was orchestrator only, and that someone else was responsible for the composition of the duet (he suspected Benedikt Schack). The autograph, surviving in Paris, is only partially in Mozart’s hand, and Einstein suggested Schack as the composer because of an anecodal remark in Nissen’s Mozart biography (Anhang, p. 169), according to which Mozart supposedly added some orchestration to Schack’s operas while Mozart waited at his house for him to get dressed and to take him for a stroll.

It is clear that Mozart was aware of and had an interest in contemporary fairy-tale singspiels. For example, on 12 July 1789, Der dumme Gärtners aus dem Gebirge oder die zween Anton [The dull gardener from the hills; or, the two Anton] was first performed in Vienna’s Freihaus-Theater auf der Wieden. The libretto was by Schikaneder (who had recently taken over the management) and the music by Schack (for whom Mozart later wrote the role of Tamino) and Franz Xaver Gerl (the future Sarastro). It proved such a tremendous success that it was followed by six sequels. In the second one, subtitled Die verdeckten Sachen [Hidden matters] there appears the Lied “Ein Weib ist das herrlichste Ding” [A wife is the greatest thing], to which Mozart wrote Eight Variations for Piano (K. 613), dated March 1791, and which he did enter in his Verzeichniss. We also know that on 6 June of that year Mozart attended the fifth part of Die zween Anton. We do not find in the correspondence, however, that Mozart himself wrote music for any of these singspiels or collaborated on a specific opera given at the Wiedener Theater prior to his Zauberflöte (except possibly having a share in the above-cited duet).

Within the above time frame falls the premiere (11 September 1790) of Der Stein der Weisen at the Theater auf der Wieden. The original poster for the event (see illustration) lists the name neither of Mozart nor of any other composer. O. E. Deutsch’s essay on the theater’s history from 1787–1801 (published 1937) states that the music was composed by “Benedikt Schack and others,” and these others include Johann Baptist Henneberg, Gerl, Schikaneder, and, to a very minor degree, Mozart. Henneberg, a successful composer in his own right, was the conductor at the Freihaus-Theater. He led the rehearsals for Mozart’s Zauberflöte while Mozart was in Prague for the premiere of La Clemenza di Tito, and he conducted all Zauberflöte performances after the two first ones, over which Mozart himself presided.

In 1985, during a visit to Munich, I was handed the title page of an undated libretto announcing Gesänge aus der Oper Der Stein der Weisen, “in Musik gesetzt von Herrn Mozart” (see illustration, page 12). Robert Münster, who had found the text book in the Bavarian State
Recording Review
continued from page 11

Library, wondered whatever had become of the score for that opera and Mozart’s connection with it. The enigma was solved in 1996 when David J. Buch, a musicologist at the University of Northern Iowa, discovered a manuscript score of Der Stein der Weisen in a Hamburg library. It happened to be among a collection of manuscripts that had been moved during World War II for safekeeping, seized by the Russian Army in 1945, and taken to St. Petersburg. In 1991 the manuscripts were finally returned to their original owner, the State and University Library of Hamburg. The score, examined by Buch, is written by various copyists, and an unknown hand has marked the names of the contributing composers above some sections of this pasticcio (other sections are unattributed). “Von Mozart” appeared not only above the duet, but also on two sections of the second-act finale. Buch published a detailed analysis of his findings and Mozart’s supposed connections with other fairy-tale opera, Der wohltätige Derwisch (whose first performance is listed in Deutsch’s register as September 1793, but which Buch dates to 1791; see David J. Buch, “Mozart and the ‘Theater auf der Wieden’: New Attributions and Perspectives” Cambridge Opera Journal 9 [1997]: 195–232). Buch also delivered a paper defending Mozart’s participation in Der Stein der Weisen at a meeting of the Zentralinstitut für Mozart-Forschung at the Mozarteum in Salzburg in the summer of 1999, during which Robert Levin and Faye Ferguson disputed some of his assertions of Mozart authorship. Buch’s paper and the replies of Levin and Ferguson will be published in an upcoming issue of the Mozart-Jahrbuch.

Finally, we come to the recording itself. The Telarc set reproduces on two discs the original concert performance of the complete Stein der Weisen in Boston on 30 October 1998. The story is highly complex. It includes a magic bird that serves as a virgin detector (it sings via a flute), a magic arrow and sword, resurrection of the heroine from death, and plenty of thunder and hammering sound effects. It prominently features two gods who are brothers, the beneficent one, Astromonte, beautifully sung by Kurt Streit. He navigates the tricky coloratura passages with agility, and his German diction is the best in the cast. Eutifronte, an evil god of the underworld, portrayed by Alan Ewing, sounds impressive in a vengeance aria attributed to the bassist Gerl, but he is weak in the bottom register. Other highlights of Act I are an aria assigned to Schack, sung by Nadir (Paul Austin Kelly), who is in love with Nadine (Judith Lovat). The piece “Welch fremde Stimme hörte ich?” is noteworthy for its pretty horn obbligato and phrases suggestive of Tamino’s “Bildnis” aria. Nadine’s aria “Ein Mädchen, die von Liebe heiss,” attributed to Henneberg, shows off Lovat’s high soprano voice, a bit edgy on the top. With Lubano (Kevin Deas), a forester, and his wife, Lubanara (Jane Giering-DelHaan), Schikaneder certainly created the prototypes for Papageno and Papagena (Der Stein der Weisen and Zauberflöte have the same libretti). Here too we find a bird cage, in which Lubano is imprisoned, and a padlock (albeit not used on his mouth but at his cabin door). A spell is cast over Lubanara by the evil Eutifronte which transforms her speech to the voice of a cat. In Act II the pair sings the above-mentioned comic duet in which Mozart seems to have had a share. The “meows” are charmingly interlaced with responses from the woodwinds in the orchestra. They are repeated, less charmingly, in the Finale “meow” duet attributed to Mozart. Nadir has another major aria “Ihr güttigen Götter,” said to be composed by Gerl, with notable orchestration, in which Kelly successfully faces the virtuoso coloratura passages that lead up to high D.

The last-act finale seems to me the most successful part of Der Stein der Weisen. During the course of the opera, the chorus and vocal ensembles are very effectively realized, the former especially in a hunters’ chorus, repeated several times in the opera. Awards are also earned by the Genie (Sharon Baker), who reveals a lovely soprano voice of bright timbre. On the whole, the performance of the entire singspiel is very animated, and the Baroque Orchestra, on period instruments, plays spiritedly under the direction of Martin Pearlman. Pearlman also gives on the third disc a useful discussion regarding parallels between Der Stein der Weisen and Mozart’s Zauberflöte, illustrating his points with a number of musical examples.

Listening to the entire performance of more than two hours gets tedious at times, and the microscopic size of the text in the accompanying libretto booklet does not help one’s endurance. I am, however, amazed at the uniformity of style which runs through the entire work. It could as well have been created by one composer instead of five: perhaps that proves a certain camaraderie among all of them. You will find the congenial character of the music and the swift pace of action entertaining, although in no way comparable in depth to Mozart. Or, as another reviewer put it, “it reminds us of why we still listen to Mozart and not his friends.”

—Eric Offenbacher
Abstracts of Mozart Papers to be Delivered at the Thirty-First Annual National Meeting of the American Society for Eighteenth-Century Studies, Philadelphia, 12–16 April 2000

MOZART SOCIETY OF AMERICA: MOZART AND WOMEN

Kathryn L. Shanks Libin, Session chair

Laurel E. Zeiss: Grief Misinterpreted: Donna Anna of Mozart's Don Giovanni

Donna Anna's vengeful pursuit of Don Giovanni is one of the most captivating elements of Mozart's opera and the occasion for various interpretations. Some commentators suggest that Donna Anna actually enjoyed her putative "seduction" by the Don, and that this is the true motivation behind her relentless pursuit of the protagonist. At the same time, she has also been labeled "cold, frigid, cruel" and "single-minded."

In this paper, I offer a different portrait of Donna Anna: a bereaved daughter reacting to the sudden, violent death of her father for which she feels partly responsible. Intense, unanticipated grief explains many of her actions, such as her confusion and anger during her duet with Don Ottavio and her postponement of their wedding. Furthermore, Mozart set several of the ambiguous passages in orchestrally accompanied recitative, the eighteenth-century musical language of grief and rage. The fact that Donna Anna's music stands in counterpoint to that of the rejected lover Dona Elvira also supports this interpretation.

Isabelle Emerson, Session chair

Bruce Alan Brown: "Meinem molto amato castrato del Prato": Mozart and the Theatrical Education of Idamante

On arriving in Munich in November of 1780 to rehearse his opera Idomeneo, then still very much in gestation, Wolfgang Mozart encountered a pair of formidable obstacles. As he explained (not quite accurately) to his father, the Idamante, played by the soprano castrato Vincenzo Dal Prato, had "never been on any stage"; and Anton Raaff, in the title role, was "a statue." There was little Mozart could do to animate the "statue" Raaff, a veteran tenor whose acting style and ego were already firmly established. But with Dal Prato, Mozart undertook a crash-course in vocal and theatrical technique, teaching him his role from start to finish. Mozart's response to this singer's shortcomings extended also to the music he composed for him in the opera, in ways both positive and negative. He made numerous cuts in the recitatives (in which stage action was especially concentrated), for instance, and whereas other singers could be trusted to move and act appropriately during their arias' long opening ritornellos, Mozart entirely avoided these in Idamante's solo numbers. Also conspicuous in Idamante's arias is Mozart's use of fermatas and changes of tempo,
Abstracts  
continued from page 13

which virtually required a physical response from the singer—a change of stance or of position, or an indicative gesture, in accordance with standard acting practice of the period. Most tellingly of all, in Idamante’s numbers—far more than in those of the other characters—Mozart emphasized the communicative power of the orchestral accompaniments, literally “choreographing” Dal Prato’s entrances, exits, and other actions (such as his kneeling before his father), and providing clues as to the proper affect at key moments. Even if Dal Prato did not adequately respond to all these musical hints (not to mention those in the text), the orchestra’s interjections and comments ensured that the audience understood the full significance of what Mozart and his librettist were trying to convey.

Jane R. Stevens: Staging Don Giovanni: The Importance of Dance and Gesture

Both Da Ponte’s libretto for Don Giovanni and Mozart’s musical setting of it provide numerous cues, both implied and explicit, for the physical stage movement of the actors and singers, cues that are often ignored in whole or in part by stage directors. My focus here is specifically on musical cues, together with libretto directions, that imply bodily movement based in dance and that exploit the social and psychological associations of physical movement as a way of explaining and projecting individual characters. The opening and closing scenes of Act I will serve as examples.

The NMA Web Site

Readers of the Newsletter will be interested to know of the web site sponsored by the Neue Mozart-Ausgabe. Found at www.nma.at, the web page contains information about the contents of each volume, the locations of autographs, and references to facsimiles. Other information of interest to Mozart research includes notices of recent conferences sponsored by the Zentralinstitut für Mozart-Forschung and links to other relevant web pages.

Mozart Society of America  
Financial Report  
1 July 1998 - 30 June 1999

EXPENSES

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CASH BALANCES AS OF 30 JUNE 1999

- San Jose Credit Union: $5,791.53
- UNLV Account: 286.53
MINUTES
Mozart Society of America Annual Meeting
5 November 1999, Kansas City, Kansas

A quorum was achieved and the meeting of the Mozart Society of America was called to order by President Isabelle Emerson at 12:05 P.M.

The minutes for the 1998 annual meeting as published in vol. 3, no. 1, of the Society Newsletter were presented and approved. President Emerson introduced the newly elected officers and board members as follows:

Vice-President: Jane R. Stevens
Secretary: Thomas Bauman
Treasurer: Daniel N. Leeson
New board members: Peter Hoyt, Mary Sue Morrow, and Jessica Waldoff.

Continuing board members:
Edmund Goehring, Neal Zaslaw (absent continuing board members: Gordana Lazarevich and Jane Perry-Camp).

The President then reported that Society membership stands at 157 members including several life members and patrons, the bank balance is healthy, and the Society has been recognized by the Internal Revenue Service as a non-profit organization.

Since Treasurer Leeson was unable to attend the meeting, Emerson presented the Treasurer’s report for fiscal year 1998–99 (see page 14), which was accepted by the membership. Emerson also announced continuing and new chairs of Society committees:

Membership: Roye Wates, chair;
Program: Jane Stevens, chair;
Assistance to Young Scholars: Christoph Wolff, chair;
First Biennial Conference: Mary Sue Morrow, chair.

Editor Edmund Goehring spoke briefly about the Newsletter.

There being no further business, the President called for a motion to adjourn. The motion was seconded and approved, and at 12:15 P.M. the meeting was turned over to Jane Stevens and the Study Session.

—Edmund Goehring
Acting Secretary

Mozart Society of America: “Mozart and Women”

Kathryn L. Shanks Libin, chair
Session at American Society for Eighteenth-Century Studies
Annual Meeting, 12–16 April 2000, Philadelphia

As an affiliate member of the American Society for Eighteenth-Century Studies, the Mozart Society is entitled to hold one ninety-minute session during the annual meeting. The session this year will be on “Mozart and Women.” The speakers are: Laurel E. Zeiss: “Grief Misinterpreted: Donna Anna of Mozart’s Don Giovanni”; Sara G. Casey: “Mozart, Despina, and Così fan tutte: Contradictions in the Enlightenment”; Adena Portowicz: “Mozart and Aristocratic Women Performers in Salzburg: The Piano Concertos K. 242 and K. 246.”

The next annual meeting of ASECS will take place 18–22 April 2001 in New Orleans. Please send proposals for papers or sessions before 1 July 2000 to Jessica Waldoff, 35 Commons Drive, No. 212, Shrewsbury, MA 01545; e-mail: jwaldoff@holycross.edu.

List of attendees:
Allanbrook, Wendy
Brown, Bruce Alan
Burnham, Scott
Ching, Ju Vin
Emerson, Isabelle
Freeman, Robert N.
Gerbino, Giuseppe
Goehring, Edmund
Hepokoski, James
Hoyt, Peter
Kerman, Joseph
Libin, Kathryn
Lipton, Kay
Lowe, Melanie
McLamore, Alyson
Melamed, Daniel R.
Mikulska, Margaret
Orchard, Joseph
Page, Janet
Perl, Benjamin
Platoff, John
Powers, Harold
Purciello, Maria
Rice, John A.
Riggs, Robert
Rosen, David
Sadie, Stanley
Seter, Ronit
Silbiger, Alexander
Solomon, Maynard
Stevens, Jane R.
Waldoff, Jessica
Wolff, Christoph
Zaslaw, Neal
Zeiss, Laurel E.
Zohn, Steven
Zwiebach, Michael
**Calendar**

**CONFERENCES**

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

**DeBartolo Conference on Eighteenth-Century Studies, 17–19 February 2000, University of South Florida, Tampa, Florida. Topic: Eighteenth-Century Studies: Past and Future. Address: Regina Hewitt, Conference Director, Dept. of English, University of South Florida, 4202 E. Fowler Ave., CPR 107, Tampa, FL 33620–5550; fax: (813) 974–2270; e-mail: rhwitt@chumal.cas.usf.edu.**

**American Society for Eighteenth-Century Studies, 12–16 April 2000, Philadelphia. For abstracts of papers about Mozart, see page 13. For information, see the website: http://www.press.jhu.edu/associations/asecs/seminar.html.**

**Mozart Society of America, April 2000, during annual meeting (12–16 April) of American Society for Eighteenth-Century Studies. Topic: “Mozart and Women.” Address: Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446, or Vassar College, Department of Music, Poughkeepsie, NY 1260–40018; e-mail: kalibin@vassar.edu.**

**College Music Society Workshop: “Vienna and Its Musical Traditions,” 19–23 June 2000, Vienna. Presentations may be formal or informal, a report on work in progress, or description of pedagogical approaches. Proposals should include a brief biography with institutional affiliation of all persons involved in the proposal, description of the proposal, audiovisual requirements, and appropriate supporting materials. For further information, contact Professor Richard Benedum, University of Dayton, tel: (937) 229–3986; fax: (937) 229–3916; e-mail: bendenum@dayton.edu.**

**International Musicological Society Intercongressional Symposium, 23–28 August, Budapest. Theme: “The Past in the Present.” Address: Laszló Dobszay, Institute for Musicology, H–1014, Budapest, Tánscsics M.u.7; fax: +36–1–375–92 82; e-mail: LaszloD@ti.hu.**

**East Coast American Society for Eighteenth-Century Studies, 5–8 October. Address: Marie McAllister, Mary Washington College.**

**Canadian Society for Eighteenth-Century Studies/La Société canadienne d'étude du dix-huitième siècle, meeting jointly with the Eighteenth-Century Scottish Studies Society, 19–21 October, Toronto. Theme: “Memory and Identity: Past and Present.” Address: John D. Baird, Victoria College, University of Toronto, Toronto, Ontario, Canada M5S 1K7; e-mail: john.baird@utoronto.ca.**

**Midwestern American Society for Eighteenth-Century Studies, 3–5 November, Michigan State University, Lansing, Michigan. Theme: “Formation of Identity and Taste in the Eighteenth Century.” Send abstracts to conference coordinator, Agnes Haigh Widder, Michigan State University, fd100 Library E221, East Lansing, MI 48824–1048; tel: (517) 432–2217; fax: (517) 432–3532; e-mail: widder@mail.lib.msu.edu.**

**American Musicological Society, 1–5 November, Toronto, Ontario.**

**Mozart Society of America, during annual meeting of American Musicological Society, Toronto, Ontario. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail: jrstevens@ucsd.edu.**

**Mozart Society of America, 9–10 February 2001, Las Vegas, Nevada. In honor of the location, the first of MSA’s biennial conferences, “Mozart in Las Vegas,” will include topical sessions on “Mozart and Risk,” “Mozart and Money,” “The Playful Mozart,” and “Mozart and His Milieu.” Papers on these topics are encouraged, but all submissions will be considered. Proposals for papers or presentations (3 copies of a 250-word abstract) should be sent by 1 June 2000 to Prof. Mary Sue Morrow, CCM—University of Cincinnati, P.O. Box 210003, Cincinnati OH 45221–0003. Queries about the program and submissions of proposals may also be sent by e-mail: marysue.morrow@uc.edu.**

**American Society for Eighteenth-Century Studies, 18–22 April 2001, New Orleans. For information see the website: http://www.press.jhu.edu/associations/asecs/seminar.html.**


**Southeastern American Society for Eighteenth-Century Studies, 2–4 March 2000, Savannah, Georgia. Address: Robert M. Craig, SEA SECS President, College of Architecture, Georgia Tech, Atlanta, GA 30332–10155, or e-mail: rob.craig@arch.gatech.edu.**

**South Central Society for Eighteenth-Century Studies, 9–12 March 2000, Baton Rouge, Louisiana. Conference theme: “Tomorrow in Yesterday; or, The Frolics of Possibility.” Address: Kevin L. Cope, Dept. of English, Louisiana State University, Baton Rouge, LA 70803; fax (225) 388–4129; e-mail: 72310.3204@compuserve.com.**

**American Bach Society, 7–9 April, Washington, D.C. The biennial meeting will take place at the Smithsonian Institution and Library of Congress. Theme: “Bach in America.” For information see the web site: http://sapientia.hunter.cuny.edu/~music/bach.**

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ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mrs. Erna Schwerin, President. Friends of Mozart, Inc., now in its twenty-fifth season, also publishes newsletters and informative essays for its members. Twenty-fifth Anniversary Season: 27 February 2000: 3:00 P.M. Mozart’s Birthday Party (Friends of Mozart members only), with Catherine M. Campbell, pianist, Alma Gluck Concert Hall, Turtle Bay Music School, 244 E. 52d St., New York City. 15 April, 2:30 P.M.: Yuri Kim, pianist, All-Mozart recital, Donnell Library Center. 17 May, 8:00 P.M.: Lisa Jablow, soprano, Amy Zorn, mezzo-soprano, Paula Ennis Dwyer, pianist, All-Mozart vocal recital, Goethe Institut, 1014 Fifth Ave. Admission free for all events.

Mozart Society of California. Carmel, CA. P.O. Box 221351 Carmel, CA 93922 Tel: (408) 625–3637. Clifton Hart, President. 11 February 2000: Altenberg Piano Trio. 1 April: Orpheus String Quartet. 28 April: Gold Coast Chamber Players. All concerts take place at Sunset Center Theater, San Carlos between 8th and 9th, Carmel, and begin at 8 P.M. Admission $15.00 donation for non-members. Special joint presentation with Carmel Bach Festival, 15 March 2000 at 8 P.M.: Salzburg Marionette Theatre (ticket prices to be announced).


Mozart Society. Toronto, Ontario. 250 Heath St. West, No. 403, Toronto, Ontario M5P 3L4 Canada Tel: (416) 482–2173. Peter Sandor, Chairman. 18 January: Alexander Tselyakov, piano. 29 March: Rona Goldensher (Baroque viola) and Marie Bouchard (harpichord). April: La Belle Danse company with instrumentalists and singers. Call for times and locations.

CONCERTS AND LECTURES

Jupiter Symphony. New York City. 155 W. 68th St., New York, NY 10023 Tel: (212) 799–1259. Jens Nygaard, Conductor. Four series of seven concerts each, 13 and 14 September 1999 through 8 and 9 May 2000. Emphasis on music of Mozart and his contemporaries, frequent performances of music from other periods. Mondays at 2 and 7 P.M., Tuesdays at 8 P.M.; new series of all-Mozart concerts Thursdays at 2 and 7 P.M. Call for information about dates and tickets. All concerts at Good Shepherd Church, 152 W. 66th St., New York.


Mainly Mozart Festival. San Diego. P.O. Box 124705, San Diego, CA 92112–4705 Tel: (619) 239–0100. David Atherton, Artistic Director. Twenty-concert series features performances by the Mainly Mozart Festival orchestra, chamber music, recitals, educational concerts, and lectures. 1–18 June 2000. Call for information about other series offered by Mainly Mozart.

The following organizations present concerts and lectures; no further information is available at this time.

Mainly Mozart Festival. Arizona State University.

Midsummer Mozart Festival. San Francisco.
Tel: (415) 954–0850
Fax: (415) 954–0852
George Cleve, Music Director and Conductor

Lincoln Center
July and August 2000

OK Mozart International Festival.
P.O. Box 2344
Bartlesville, OK 74005
Ms. Nan Buhlinger, Director

San Luis Obispo Mozart Festival. San Luis Obispo, CA. P.O. Box 311, San Luis Obispo, CA 93406; tel: (805) 781–3008 Clifton Swanson, Music Director and Conductor.
July and August 2000

Vermont Mozart Festival. Burlington.
P.O. Box 512
Burlington, VT 05402

Woodstock Mozart Festival.
Woodstock, IL

 Works in English: Addenda


Discounts for MSA Members

The following publishers have offered discounts to Mozart Society members as follows:

Henle: 10 percent, plus shipping and handling $5.00 per order
Facsimile: Mozart, String Quartet in F, K. 268. $85.50 ($95)
Urtext Editions of Mozart (see current listing).

Oxford University Press: 20 percent plus shipping and handling $3.00 first book, $1.50 each additional
Eisen, Cliff, ed. Mozart Studies, 1992. $68 ($85).
Zaslaw, Neal. Mozart’s Symphonies: Context, Performance Practice, Reception, 1990. $28 ($35), paper.

University of Michigan Press: 20 percent, plus shipping and handling $3.50

W.W. Norton & Company: 30 percent, plus shipping and handling $3.50 first book, $2.00 each additional

Please send your order with payment by credit card (specify Visa or Mastercard, number plus expiration date) or by check(s) made out to the appropriate publisher(s), to MSA, Department of Music, University of Nevada, Las Vegas, NV 89154–5025. Your membership will be verified and your order and check then forwarded to the appropriate publisher(s), who will send the items directly to you. Order form is included on membership application in this Newsletter.

Mozart Society of America
Call for Papers
“Mozart in Las Vegas”

The Mozart Society of America wishes to announce the first of its biennial conferences, “Mozart in Las Vegas,” to be held in Las Vegas, Nevada, on 9–10 February 2001. In honor of the location, topical sessions on “Mozart and Risk,” “Mozart and Money,” “The Playful Mozart,” and “Mozart and His Milieu” are planned. Papers on these topics are encouraged, but all submissions will be considered. Proposals for papers or presentations (three copies of a 250-word abstract) should be sent by 1 June 2000 to Prof. Mary Sue Morrow, CCM—University of Cincinnati, PO Box 210003, Cincinnati, OH 45221–0003. Queries about the program and e-mail submissions of proposals may be sent to marysue.morrow@uc.edu.

Mozart Society of America
Session at American Society for Eighteenth-Century Studies, New Orleans, 18–22 April 2001

Proposals for papers are invited for an MSA session at the annual meeting of the American Society for Eighteenth-Century Studies 18–22 April 2001 in New Orleans. Please send proposals for papers or sessions before 1 July 2000 to Jessica Waldoff, 35 Commons Drive, No. 212, Shrewsbury, MA 01545; e-mail: jwaldoff@holycross.edu.
Board of Directors

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Jane Stevens (University of California, San Diego), Vice-President
Daniel N. Leeson (Los Altos, Calif.), Treasurer
Thomas Bauman (Northwestern University), Secretary
Edmund Goehring (University of Notre Dame)
Peter Hoyt (Wesleyan University)
Gordana Lazarevich (University of Victoria)
Mary Sue Morrow (University of Cincinnati)
Jane Perry-Camp (Robbinsville, N.C., Tallahassee, Fla.)
Jessica Waldoff (Holy Cross College)
Neal Zaslaw (Cornell University)

Honorary Directors

Alessandra Comini (Southern Methodist University)
Daniel Heartz (University of California, Berkeley)
Jan LaRue (New York University)
Christoph Wolff (Harvard University)
Barry S. Brook (1918–1997)

Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:
Mozart Society of America, Music Department, University of Nevada, Las Vegas, Las Vegas, NV 89154-5025.

☐ I would like to become a member of the Mozart Society of America.
☐ I would like to renew my membership in the Mozart Society of America.

Name: ________________________________
Address: ______________________________
E-mail: ______________________________
Phone (optional): _______________________
Fax: __________________________________
Institutional affiliation: ________________
Research interests: ____________________

Dues to be applied to:
☐ Present Year  ☐ Next Membership Year

Annual Dues
Regular member ($25)
Student member ($15)
Other classification (see below, please indicate)

I would like to make an additional contribution of $______________ to aid in the work of this Society.

The Mozart Society of America is a non-profit organization as described in section 501(c)(3) of the Internal Revenue Code.

Dues: Emeritus, $7; Sustaining, $50; Patron, $125; Life, $500; Institution, $25. Membership year 1 July through 30 June.
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The Mozart Society of America

We are proud to present this issue of the Newsletter of the Mozart Society of America. Please share this copy with colleagues and students.

It is with great pleasure that we express our gratitude to all who helped make this issue possible: the University of Nevada, Las Vegas, for serving as host institution; and Jeff Koep, Dean of the College of Fine Arts, and Paul Kreider, Chair of the Music Department, at UNLV for their generous and unfailing support of the Mozart Society of America.

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