**Mozart in Our Past and in Our Present**

**Fifth Biennial Conference of the Mozart Society of America, in collaboration with the Schubert Club, the University of Minnesota School of Music, and the Center for Austrian Studies at the University of Minnesota, Minneapolis and Saint Paul, Minnesota, 20-22 October 2011**

Although we welcome proposals for papers and lecture-recitals on any aspect of Mozart’s life, work, and legacy, we especially encourage proposals that deal in some way with the title of our conference. How important is it to take the present into consideration in our scholarship in order to serve contemporary Mozart audiences? What is the risk of forgetting the past or forgetting the present in our scholarly work? How are our historiographic narratives in Mozart studies informed by a perception of the past that is projected from our present point of view? Other possible topics: Mozart in contemporary fiction and film, and how our understanding of Mozart is changing and will change with the completion of Daniel Heartz’s three-volume study of eighteenth-century music and Neal Zaslaw’s *New Köchel Catalogue*.

Our conference will include a tour of the Schubert Club’s new musical instrument museum in

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**Abendempfindung, K. 523**

The song *Abendempfindung* (Evening sentiment), K. 523, appears in Mozart’s *Verzeichniss aller meiner Werke* with the date “den 24 ten Juny [1787],” designated “Ein Lied.” This is the term that Mozart uses to characterize other compositions with the same performing forces (voice with piano accompaniment) written during this period. Within the context of this intense phase of Lieder composition, which involved works of by far greater dimensions—it is the period during which he was sketching *Don Giovanni*—with this Lied Mozart attained a specific stylistic goal. Apart from *Als Luise die Briefe*, which is an actual dramatic scene in miniature, all the other Lieder composed during this period strictly follow the traditional strophic form of the genre, used up to that time: the music of the first poetic stanza is repeated in each of the following stanzas. This is not the case with *Abendempfindung*, which at first glance appears to be through-composed, with a musical structure that does not resemble the strophic pattern of the text in any way. It has been identified as such in the most recent edition of the Köchel catalog and by Saint-Foix, the author who provides the work’s most elaborate and insightful interpretation in any case. But actually Mozart creates a clear periodization of the musical discourse, which corresponds to the complete sense of the text rather than to its structure.

The poetic text of this Lied, whose musical autograph has not survived, had been published a few years earlier by Johann Friedrich Schink with the title *Abendempfindung an Laura* and signed with the initial “C,” which Köchel, whom the old Mozart *Gesamtausgabe* and other authors have followed, associated with Joachim Heinrich Campe (1746-1818). It consists of six very regular quatrains, each of which comprises ten and seven-syllable lines alternating in an a-b-a-b pattern. Here I provide a verbatim translation that is by no means literary, but which I believe is necessary to illuminate Mozart’s composition. Precisely for this reason the translation follows the German text line by line:

<table>
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<tr>
<th>Abendempfindung</th>
<th>Evening sentiment</th>
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<tr>
<td>Abend ist’s, die Sonne ist verschwunden, und der Mond strählt Silberglanz; so entfli’ den des Lebens schönsten Stunden, fli’ vorüber wie in Tanz.</td>
<td>It is evening; the sun has vanished, and the moon streams silver beams; so flee life’s happiest hours, gone away as in a dance.</td>
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<tr>
<td>Bald entflieth des Lebens bunte Szene, und der Vorhang rollt herab; aus ist unser Spiel; des Freundes Träne fließet schon auf unser Grab.</td>
<td>Soon ends life’s bright scene, and the curtain falls; our play is done: tears of our friends already fall on our grave.</td>
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Dorothea Link Receives 2010 Emerson Award

The Marjorie Weston Emerson award was established by Isabelle Emerson, founding President of the Mozart Society of America, in honor of her mother. The award for 2010, including a prize of $500, was to be given to an outstanding essay or article published in 2008 or 2009. The essay chosen by the members of the 2010 Emerson Award committee (Kristi Brown, Thomas Bauman and Pierpaolo Polzonetti) is an outstanding combination of meticulous archival research and artful interpretation. The author reveals herself as the Sherlock Holmes of Mozart studies, able to reveal something new and insightful about an opera that has been thoroughly studied from every conceivable point of view, Mozart’s ‘Le nozze di Figaro.” This illuminating study, highly pleasurable to read, is “The Fandango Scene in Mozart’s ‘Le nozze di Figaro,'” Journal of the Royal Musical Association 133, no. 1 (2008): 68-91, by Dorothea Link.

President’s Letter

Let me begin with the good news that the MSA Board has elected four new honorary members: Isabelle Emerson, Daniel Hezard, Christoph Wolff, and Neal Zaslaw. I offer them my congratulations and refer you to the article announcing their election elsewhere in this issue.

Another piece of happy news is that early in 2011 the MSA is publishing its first book: Paul Corneilson’s The Autobiography of Ludwig Fischer, Mozart’s First Osmin, which will be distributed free of charge to all current members. We hope to send it out to members in the envelope containing this newsletter. But if the publication of the book is delayed, it will reach you in a separate mailing.

With my term as president ending next June, this will be the last newsletter with a letter from me. So although I have a lot to be thankful for, I will begin by thanking you all for giving me the opportunity to serve as president of the MSA, and to wish all the best to my successor.

Looking back at the last six months, I can think of three events that call for expressions of gratitude. Two occurred at our business meeting in Indianapolis in November. First, Pierpaolo Polzonetti, chair of the Marjorie Weston Emerson Award Committee, announced that the author of the best article on Mozart published in 2008 or 2009 was Dorothea Link (for more details, please see the facing page). I thank Pierpaolo and his committee (the other member of which were Tom Bauman and Kristi Brown) for all their hard work, and congratulate Dorothea.

The second event that took place in Indianapolis was a lecture-recital, “The Art of Nancy Storace and Francesco Benucci.” Dorothea Link introduced the three performers, all members of the faculty at Bowling Green State University: Jennifer Goode Cooper, soprano; Sean Cooper, bass-baritone; and Kevin Bylsma, piano. Singing arias from Salieri’s La grotta di Trofonio and in English cifra di litiganti il terzo gode, Paisiello’s Il re Teodoro in Venezia, and Martin y Soler’s Una cosa rara, interspersed with commentary by Sean Cooper, they gave us a wonderfully vivid and memorable double portrait of the singers who created the roles of Susanna and Figaro in Le nozze di Figaro. With a stroke of programming genius, they ended their presentation with a performance of “Cinque...dici...venti...trenta,” the duet at the beginning of Figaro, which took on new richness and meaning in this performance. Having brought Storace and Benucci to sonic life, Jennifer Goode Cooper and Sean Cooper allowed us hear Mozart’s duet as its first audience might have heard it. Let me take this opportunity to thank our singers and their accompanist once again for this never to be forgotten experience and Dorothea for organizing it.

Finally I thank our former president Kathryn Libin and her constitutional committee, consisting of Paul Corneilson and Jessica Waldoff, for their hard work in amending our bylaws last summer. The Society’s membership voted on and approved the amendments in November and December, thanks to all those (nearly half the membership) who cast votes.

Shifting my gaze from past to future, I anticipate with pleasure two events that will take place in 2011. From 17 to 19 March the American Society for Eighteenth-Century Studies will meet in Vancouver, British Columbia. The MSA is sponsoring a session, organized and chaired by Lisa De Atwin, that reflects the interdisciplinary interests of ASECS as a whole, but will also appeal to members of our Society: “Theater and Censorship in the Habsburg Lands.” Two other sessions will include papers on Mozart. MSA board member Edmund Goehringer will speak on “The Jesus and Object and Goals

Mozart Society of America

Object

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

Goals

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

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

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

4. Announce events—symposia, festivals, concerts—local, regional, and national.

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

6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.

7. Serve as a central clearing house for information about the Mozart in the Americas.
New Honorary Members

At its meeting in Indianapolis last November the Board of the Mozart Society of America elected four new honorary members: Isabelle Emerson, Daniel Heartz, Christoph Wolff, and Neal Zaslaw. All four are founding members of the MSA.

Isabelle Emerson, professor emerita of musicology at the University of Nevada Las Vegas, taught there for thirty years. Her publications on Mozart include “Of Microcosms and Macrocosms: The String Quartet as Crucible for Mozart’s Late Style” (in Mozart, Jahrbuch 1991) and “Migrating Mozart, or Life as a Substitute Ari in the Eighteenth Century (in Min-Ad. Israel Studies in Musicology 5 [2006]), a special Mozart issue. She crowed her career with her book Five Centuries of Women Singers (2005), which includes a chapter on Mozart’s soprano Nancy Storace. But most members of the MSA know Emerson best—and appreciate her most deeply—as our founding president. With unceasing energy, enthusiasm, and devotion she not only brought our Society into existence but guided it through its first decade, recruiting members, officers, and newsletter editors (of which I was honored to be one) with an admirable mixture of tenacity and charm that will serve as a model for all future presidents of the MSA.

Daniel Heartz, professor emeritus at the University of California Berkeley, edited Idomeno for the Neue Mozart-Ausgabe. He has written many articles on the operas, several of which are collected in his book Mozart’s Operas (1990). The titles of volumes 1 and 3 of his grand trilogy on eighteenth century music, Haydn, Mozart, and the Viennese School, 1740–1780 (1995) and Mozart, Haydn, and Early Beethoven, 1781–1802 (2009) announce their coverage of our composer openly; roughly one third of each of these books consists of highly original accounts of Mozart’s life and works; but a glance at the index of volume 2, Music in European Capitals: The Galante Style, 1720–1780 (2003) will show that Mozart has an important place in this volume as well, both because he worked in many of the cities whose musical cultures are examined in that book and because the distinctive style that Heartz elucidates so perceptively and sensitively was the musical language of Mozart’s youth. Together, these books are changing the way we think about and the musical culture of which he was a part.

Christoph Wolff, Adams Professor of Music at Harvard University, is best known as a scholar of J. S. Bach, of whose music he has contributed much to Mozart research, particularly in the areas of instrumental music and the Requiem. He edited two volumes of piano concertos for the Neue Mozart-Ausgabe: vols. 2 (K. 246, 271, and 365) and vol. 3 (K. 413, 414, and 415). His book Mozart Requiem: Geschichte, Musik, Dokumente, Partitur des Fragments (1991, English translation 1994) comes as close to a definitive treatment of that enigmatic work as we are likely to see for a long time. He has served as chair of the Akademie für Mozart-Forschung as Salzburg. As a member of the board of directors of the Packard Humanities Institute he played a crucial role in the publication of full-color facsimiles of Mozart’s late operas and in the establishment of an online version of the Neue Mozart-Ausgabe.

Neal Zaslaw is Herbertussmann Professor of Music at Cornell University, where he has taught since 1970. Mozart scholarship and of Ancient Music as they recorded all of Mozart’s symphonies on period instruments. He supervised the commemoration of the bicentennial of Mozart’s death at Lincoln Center in 1991. He was also one of the editors of the Köchel. Zaslaw has served as a member of the board of the MSA and he hosted our conference in 1989 that he helped to organize. In 1996 (the proceedings of a conference in 1989 that he helped to organize). For more than a decade he has been working on a new edition of the Köchel catalogue, which now approaches publication (in print and online) under the title Der Neue Köchel. Zaslaw has served as a member of the board of the MSA and he has hosted our most successful conference, “The Keyboard Culture of His Time” at Cornell University in 2003.

President’s Letter continued from front page

On Saturday afternoon, 14 November 2009, in the context of the annual meeting of the American Musicological Society in Philadelphia, a group of musicologists gathered to follow in Lorenzo Da Ponte’s footsteps through the old part of the city. Our guides were Dr. Susan Babbitt, medievalist and associate editor at the American Philosophical Society, and Dr. Jeffrey A. Cohen, architectural historian and senior lecturer at Bryn Mawr College. The tour was a product of Dr. Babbitt’s ongoing research into Da Ponte’s life in Philadelphia. She generously provided the annotated map printed below. Dr. Cohen accompanied our walk with fascinating descriptions of what we were seeing and also what we would have seen at the turn of the nineteenth century.

Although Da Ponte’s life in America is usually associated with New York, he spent considerable time in Philadelphia. He first set foot in the city on 4 June 1805 when he disembarked from the Columbus after a voyage of fifty-seven days. Learning that his wife and children were living in New York, he left Philadelphia on the stage the same day. In 1811, after living in New York for six years, Da Ponte joined his wife’s family in Sunbury, Pennsylvania, on the Susquehanna River about 120 miles northwest of Philadelphia. For the next seven years he worked as a merchant and distiller in Sunbury. He established an informal partnership with Lawrence Astolfi, a confectioner, distiller, and impresario with a shop on Market Street in Philadelphia. He made frequent trips to the city by wagon, bringing agricultural products and taking back with him manufactured and imported goods. The death of most of his in-laws and increasing financial difficulties led to Da Ponte’s decision to leave Sunbury in August 1818. “I arrived in Philadelphia after a good journey and my intention was to settle there with my family, and spread the language and literature of my country, as I had done in New York” (Memorie). In Philadelphia he tried unsuccessfully to make a living as a bookseller and a language teacher. At the end of eight months, he concluded “that Philadelphia either did not care, or else was not able, to appreciate” the classics of Italian literature that he had for sale, and in April 1819 he left for New York, where he had spent a good time. In 1832 at the age of eighty-three, Da Ponte visited Philadelphia one last time, when he accompanied Giacomo Monteverde’s opera troupe from New York to help organize and promote the twenty-four operatic performances in a month-long stay. At least three of Da Ponte’s children left traces in Philadelphia. Daughter Fanny was put in charge of the millinery store that Da Ponte opened in 1814 on N. 2nd Street in 1817 she married Coleman Freeman from neighboring Bristol. They had a son Charles in 1819, but divorced around 1820. She may have left Philadelphia at that time; by 1831 she was married to the scientist Henry Anderson in New York. Son Joseph (b. 1801) accompanied Da Ponte to New York in 1819, but returned to Philadelphia in July 1821, in law with Charles Jared Ingersoll. Illness forced him to return home in December, and he died the following June at the age of 20. Another son, Lorenzo Jr. (b. 1803), lived in New York. After obtaining an appointment as a professor of modern languages, he taught Latin at Jefferson College in Chestertown, Maryland, at the age of 23 (documented in the minutes of the Board of Visitors and Governors on 19 June 1826) he married Cornelia Durant, the niece of President Monroe’s wife, on 12 June 1826 in her home town of Philadelphia. His appointment ended abruptly a year later when the college was destroyed by fire. He is known to have subsequently spent some time in Philadelphia before returning to New York, where he died of consumption in 1840 (two years after the death of his father at the age of 89).

Our tour began at Franklin Hall, 427 Chestnut Street, home of the American Philosophical Society, which was founded in 1743 by Benjamin Franklin, among others, for the purpose of “promoting useful knowledge.” Da Ponte was friendly with many of its members, among them his son-in-law Henry Anderson; Philip Syng Physick and Benjamin H. Martin, the most famous physicians of the day and also his doctors (the aptly named Physick had studied with the renowned surgeon John Hunter in London at the time Haydn was a regular guest in the Hunter residence); the lawyer Charles Jared Ingersoll; and Samuel F. B. Morse, who is thought to have painted Da Ponte’s portrait in old age. At the Second Bank Portrait Gallery of Independence National Historical Park (420 Chestnut St.) we saw a wall-sized painting of Market Street as viewed from Second Street, showing...
A Walking Tour
continued from page 5

the covered stalls on the median in the middle of Market Street. We later stood at the identical spot where the artist had made his sketch and observed that both the stalls and the town hall have disappeared.

We stopped to look at Carpenters’ Hall and grounds (320 Chestnut St.). The building was erected as a large-as-life advertisement for the skills of the craftsmen who constructed it. The hall is original, while the two nearby buildings are reconstructions. Dr. Cohen pointed out that the current reconstruction of historic Philadelphia as a leafy town of the gentry is completely at odds with eighteenth-century Philadelphia, which was densely populated by tradesmen and merchants.

At Penn’s Landing at the foot of Chestnut we stood near where Da Ponte first stepped ashore in America. As a postscript, it should be added that Dr. Babbitt recently discovered that Da Ponte may well have set foot on American soil even earlier. Following a devastating yellow-fever epidemic in 1793, the city in 1799 erected the Philadelphia Lazaretto Quarantine Station ten miles outside the city on the Delaware River and required all vessels bound for the port of Philadelphia to dock here for inspection. Passengers suspected of contagious diseases were quarantined in the hospital. Presumably Da Ponte got through the inspection without incident, as he makes no mention of it in the Memorie.

Leaving the river we visited Christ Church (3), where Da Ponte’s son Lorenzo Jr. married prominently in 1826. The red brick, three-story, row house is situated on a narrow street in what is now a posh neighborhood. The prospect of showing “highly respectable” visitors the interior of the house did not appeal to the current owner, who assured Dr. Babbitt that the interior had been completely redone since Da Ponte had lived there.

From there we directed our steps to the original building of the Pennsylvania Hospital (10), hoping to find it still open. We were in luck. The building and grounds are beautifully maintained. The basement floor features a wall-size painting by a famous artist called Christ Healing the Sick in the Temple. The round operating theater is located upstairs. The ceiling is dome-shaped with large windows at the crown to allow in natural light. Two tiers of seats range around the operating table. Everything is made of wood; the acoustics were enticing.

A last brief stop was in front of the Musical Fund Hall (9). Although the hall itself was demolished and replaced by a condominium, the original facade was preserved and now forms the front wall of the new building. In this hall the Montresor opera company gave concerts in 1833. The hall is also said to be the site of the first American performance of The Magic Flute in 1841.

Having run out of time but not interest, we expressed sincere thanks to our guides for transporting us to the past and rushed back to the conference hotel.
Phase 1 of the Early Mozart Biographies Project Nearly Complete

When I first proposed the Early Mozart Biographies Project (EMB) three years ago, I had no idea how quickly Google Books and Project Gutenberg would provide online digital scans of some of these texts. While TSA does not have the resources to compete with these entities, selection of some of the earliest biographies of Mozart—the works that have shaped our view of the composer in the nineteenth century. What is most striking to me is how the same stories of Mozart’s childhood are repeated (or translated) from one biographical dictionary to another. But there are also passing critical assessments of his music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music that are remarkably astute, as near the end of the short chapter on “Haydn and Mozart” in Thomas Busby’s history of music.


demanding, it is true, but it is a resource that is underutilized. The breadth of material available online is vast, and the potential for discovery is immense. The project aims to make these resources accessible to a wider audience, to encourage further research, and to promote a deeper understanding of Mozart’s life and work. The project is under the direction of Dr. Poet David Alpaugh, and it is funded by the Packard Humanities Institute.


—Paul Cornelson The Packard Humanities Institute

New Mozart Resources on the Web

The Morgan Library & Museum has made digital versions of more than forty celebrated music manuscripts from its permanent collection available on its website for the first time. Music Manuscripts Online, at www.themorgan.org, will include such important works as Beethoven’s violin and piano sonata, op. 96; Chopin’s polonaise, op. 53; Debussy’s En sourdine; Haydn’s symphony no. 91; Mahler’s symphony no. 5; Mendelssohn’s Calm Sea and Prosperous Voyage; and Schubert’s impromptus D. 935. So far four items from the Morgan’s outstanding Mozart collection are available: autographs of the opera Der Schauspieldirektor; the piano concerto K. 537; and the “Haffner” symphony, K. 385; and a manuscript in the hand of Leopold Mozart of Wolfgang Mozart’s earliest compositions, K. 1a-1d.

Eventually as many as nine hundred manuscripts containing more than 42,000 pages will be added to the Morgan’s website. The Morgan’s collection of music manuscripts is considered one of the best in the world, and is consulted by scholars, performers, conductors, and collectors. Until recently, access was largely provided by appointment through the Morgan’s Reading Room, although the recent restoration of the Morgan’s McKim building will permit the rotating display of a selection of highlights from the collection on an ongoing basis. The collection is also made available to the public through a wide array of public exhibitions, lectures, concerts, and other programs. Nevertheless, the fragility of many of the Morgan’s music manuscripts necessarily limits the obvious of access that can be provided. The new online presentation allows images of the original music to be made available to the public from any location, at any hour.

The Juilliard Manuscript Collection, containing 140 autograph manuscripts, sketches, engraver’s proofs, and first editions, was donated to the Juilliard School in February 2006 by Bruce Kovner. All the manuscript scores and sketches have now been digitized and made available on the website www.juilliardmanuscriptcollection.org, along with selected manuscripts from the Juilliard Library’s Peter Jay Sharp Special Collections, including scores in the Artur Rubenstein Music Collection. Manuscript items in this collection include the autograph partecella of the wind and timpani parts for the Act IV finale of Le nozze di Figaro; Viennese copyist’s scores of Figaro and Don Giovanni; and fragments of the autograph of the rondo, K. 386.

New Mozart Performance Piece

Poet David Alpaugh has written a text, “Mozart’s Toy Story,” to fit the second movement of the G minor symphony, K. 550. A recording of the movement with the text as captions is located at: YouTube - New Mozart 40th Performance Piece.
It seems to me that the aspect of the text that attracts Mozart, which is in our taste and sensibilities merely seems pathetically larmoyant, is the serene contemplation of the end that waits for us all. And on this point I would like to pause for a moment at the end of this text. The musical "reading" offered by Mozart articulates the sonorous discourse, in the first place underlining the caesuras in the poetic text and the conceptual correspondences that determine its development; it might also happen that the caesuras coincide with the ends of stanzas, but certainly this is not always the case. To emphasize this articulation and to highlight the connections as well as the contrasts among the Lied's various parts, Mozart makes use of three stylistic features (the song appears reprinted from the old Gesamtausgabe on pp. 11-14, which may be removed from the issue for ease of use). The first is a cadential formula entrusted to the pianoforte (mm. 105-7), whose characteristic movement is present already in the first measure of the keyboard part (in the right hand). Using this formula, the composer underlines the caesuras that separate the different parts of the musical discourse. The second feature is the tonal relationships among the different sections (determined by the caesuras); the tonal relationships solidify the conceptual link between the sections and the statements in the poetic text that correspond to them. Similar to this feature is the shift from major to minor within a specific tonality, a shift that establishes a new link between one section and the next within the Lied. Finally, again reinforcing his interpretation of the poetic text through contrast, Mozart alternates sections composed in a decisively cantabile style and with corresponding arpeggios in the piano part with sections in recitative style, in which the piano accompaniment is limited to the simple vertical articulation of the harmony. The first section of the Lied (mm. 1-13) corresponds to the first two lines of the poetic text; it is the simple description of the twilight landscape within which the scene unfolds: a broad, cantabile phrase in the composition’s home key, F major. The third and fourth lines of the quatrain, by contrast, are declaimed in an almost recitative style: the landscape’s beauty, illuminated by the silver splendor of the moon, is contrasted with the fleeting duration of happy hours, of their quick disappearance. The logical connection between this and the preceding section is emphasized by the tonal relationship, and underscored in its conclusion with the cadential formula: the musical discourse moves from the tonic, F major, to its dominant, C major. The declamatory style continues with the first two lines of the second stanza, which announce the brevity of our existence by means of a metaphorical reference to the theater: life is a brief performance that closes with the curtain’s descent. Here, too, the deep, almost symmetrical analogies with the vocal line demonstrate the development of the very same concept, which is ultimately reinforced by means of the tonal relationship between the two sections: from the dominant, C major, we pass to the dominant of the dominant, G major; here, too, the relationship is demonstrated by the two measures displaying the cadential formula (mm. 23-25). The discourse continues in the vocal part with a gradual shift toward a cantabile style, which extends over the last two lines of the second stanza until it embraces the first two words ("Bald vielleicht") of the third stanza; the evidence of time’s rapid flight is followed by a mournful contemplation of the weeping of friends at the poet’s tomb. This mournfulness is demonstrated by the progression from the major mode (C major, mm. 26-27) to the minor mode (C minor, mm. 28-33). The prefiguring sense of a forthcoming end, which the poet compares to a breeze coming from the West, is decisively put in parentheses by Mozart, with a return to recitative style (tonally stable on the dominant of C minor, G), in order to return with a similar decisiveness to the broadly cantabile style with the third and fourth lines, where the cadential formula emphasizes the last...
tonal transition, to G minor (mm. 46-47). The message is this: the flight of the poet’s spirit toward the land of peace is the logical conclusion of the pilgrimage of life. From this sad note the poet returns to the consoling vision of friends who come to mourn at his grave; these are the first two lines of the fourth quatrain within which, again continuing in the cantabile style, the musical discourse moves from G minor to its relative major, E-flat major; once more the harmonic connection solidifies the connection with the ideas expressed in the text (mm. 48-55). A close alternation between recitative style for the third line and cantabile for the fourth concludes the stanzas, highlighted by the return of the cadential formula, this time in B-flat major (mm. 60-61). Once more the tonal relationship underlines the conceptual link between the sections: the poet appears to the friends gathered at his tomb as a soothing spirit. The last utterance in recitative style coincides with the first line and a half of the fifth quatrain (“Schenk’ auch du ein Tränen mir, und plücke mir”), to shift to cantabile style and, with the denser and more articulated harmonic progression of the entire composition, toward the key of departure, F major (mm. 78). At this point the autonomy of the musical language gradually takes the upper hand in the interpretation of the poetic text; and for the first time in the Lied Mozart resorts to repetition of text: the fourth line of the fifth quatrain (“sieh dann sanft auf mich herab”) is initially given complete; its first hemistich is repeated, and it is then uttered once more in its entirety. The affective sweetness of the friend’s gaze—the image characterizing the entire stanza—is manifested in the vocal part by means of a continual succession of appoggiaturas and with an essentially stepwise melodic motion, the most effective means to render the poetic expression musically. The sixth and last quatrain, which, in coming to a close, actually does nothing more than extend the basic concept of the poetic text, that of the reassuring lament at the friend’s grave, is given by Mozart, who once again utilizes textual repetition; the text thus functions as a simple verbal reinforcement of the broader unfolding of the melodic line.

Here, too, the musical construction offers truly surprising results. In order to create a sense of conclusion for the listener, Mozart repeats literally, in measures 78-84, the piano part of the Lied’s first eight measures; it is a true tour de force, to which the vocal part responds, initially on one pitch only (C), but then freely articulating a lovely melodic line that moves stepwise. All of this does not seem to me to have any direct relation to the content of the poetic text; so much so that the expressions in the last two lines of the sixth and final quatrain are uttered in histrionics on any one line only to create a coherent formal conclusion to the musical discourse, the closure of which does include an ornamented repetition in the vocal line (mm. 99-101 and 101-3). The Lied’s concluding statement is given to the pianoforte, which ends the discourse with a final elaboration of the cadential formula (mm. 105-7).

This serene reflection on the end of life is distinctly different, as I have previously stated, from all the numerous other Lieder composed by Mozart during this time, not only for its unusual structural relationship with the poetic text, but also and above all for the corresponding intent of its message. Saint-Fox already raised the question of the relationship of this message to one of the major events in Mozart’s life, that is, the death of his father, Leopold, a few weeks earlier, at the end of May, and specifically to Wolfgang’s letter to him of 4 April 1787. It is worth reading over the central part of this extraordinary document once again, because I believe it offers an explicit expression of the same serene vision of the end of life that inspires Abendempfindung:

Now I hear that you are seriously ill! I hardly need say how much a reassuring report about this from you would mean to me. I certainly also hope—although I have accustomed myself in all things to anticipate the worst—that death (properly understood) is the true goal of our life. So in the last few years I have become so well acquainted with this, best friend of humanity that its visage not only no longer inspires terror in me, but actually arouses deep feelings of calm and reassurance! I think my God that He has blessed me with the good fortune to have the opportunity (you understand me) to come to recognize it as the key to our true happiness. I never go to bed without the thought that perhaps I (young as I am) might not see another day—and nevertheless no one who knows me can say that I am grumpy or sad—and for this happiness I daily thank my Creator and heartily wish it for all my fellow men.

The same serene contemplation of death that inspires the musical text of Abendempfindung seems to me recognizable here; it is a vision that will find its definitive and supreme manifestation in Mozart’s last composition, his Requiem.


Translated by Margaret Butler; French and German translated by SCF


2 18 May 1787 Die die (Bauer/Deutsch), 20 May Die Vorsage (ibid., 23 May Die Träumung (ibid.), 24 June Die Traurigkeit (ibid.), 24 June an die Chöre (ibid., 51).


4 G. de Saint-Foin, Wolfgang Amadeus Mozart—sa vie musicale et son ouvrage: (1756-1791) (Paris, 1904), 264-65. "Examining this admirable elevation with its infinite variety, it suddenly seems to reveal to us the romantic Lied of Schubert....It is naturally composed from end to end, through-composed."

5 In Erich-Posselt, ed. E. F. S., 1 (Wien Brüggscher, 1781).

6 My friend and collaborator Neal Zaslaw (Cornell University), who with Ulrich Komi (Universität Würzburg) is preparing the new edition of the Köchel catalog, graciously told me that the label "C" appears in the index of the volume, while on the printed page the indication is "L." According to the new edition of the Köchel catalog the attribution of the text to Campe is without merit; in one of the copies of the print an anonymous annotation attributes the text to Schink. I thank Neal Zaslaw for this information.

7 For example, S. S. Praveen, ed. and trans., The Penguin Book of Lieder (Harmondsworth, Middlesex, 1964; rpt. 1977), p. 20, who designates the Lied as a "mood picture," and in which Campe’s name is given in square brackets; Dietrich Fischer-Dieskau, Texte deutscher Lieder. Eine Handbuch (München, 1968), 32, indicates without uncertainty that Campe is the author of the poetic text.
for these groups. Wates's style is highly sophisticated level of the non-musician. The repertoire covered in the book is both well known and quite characteristic of Mozart's styles. Recognizing that many of her readers will have seen the film Amadeus, she includes at least brief reference to nine of the works from the film’s soundtrack. Coverage of the works is somewhat uneven in depth, but this is understandable given the slender size of the book. Wates includes moderately extensive discussion of five symphonies, including the ‘Prague’ and the ‘Jupiter,’ and she devotes considerable attention to three operas—Le Nozze di Figaro, Don Giovanni, and Die Zauberflöte—and briefier discussions of Die Entführung aus dem Serail and Idomeneo.

Wates’s treatment of the operas is quite lucid. (Devoting significant space to opera texts and translations seems unnecessary—given the ready availability of DVDs with subtitles). Of all operas, Figaro most benefits from Wates’s ability to cut through a complex of plots and sub-plots and explain essential features of the work. Of Don Pèdre’s adaptation of Beaumarchais’s play, she observes: “Turning this political firebomb into an opera was Mozart’s idea; librettist Da Pèdre then set to work and did a masterful job: condensing the plot, deleting extraneous characters, and dialing down the politics.” Later, she advises “newcomers” to focus on the problems of the two couples which constitute the two plots. She also brings into her discussion of this and other operas of Mozart’s significance of a garden, an insight that is often neglected in discussions of these works.

The buffa style of some of the operas—as it informs that of the Mozart concerto—is of the greatest importance. Likening the themes from piano concerti to those in opera, Wates observes that “so much of his music is grounded in musical gestures...that...evoke...specific human actions.” Wisely, she reminds the reader that “this does not imply that the music tells a story...” Wates also provides a continued on page 18

The California (Maria Anna Thelka Mozart) was Mozart’s cousin, about his age, with whom he exchanged some sparklingly bawdy letters in 1777--1778 after he visited her family in Aueburg on his way to Mannheim in the fall of 1777. Predictably, we have none of her letters, only his. Bätle is the diminutive of the German word for cousin.
About Our Contributors

Martha Fickett is Professor of Music at the University of Mary Washington, where she teaches courses on Mozart and Beethoven. She earned her M.M. at the University of Michigan and her Ph.D. at The Catholic University of America.

Dorothée Link is Professor of Musicology at the University of Georgia. Her publications include The National Court Theatre in Mozart’s Vienna: Sources and Documents, 1783-1792 (OUP, 1998), Arias for Nancy Storace, Mozart’s First Susanna (A-R Editions, 2002), Arias for Francesco Benvenuti, Mozart’s first Figaro and Guglielmo (A-R Editions, 2004), and Words about Mozart: Essays in Honour of Stanley Sadie (Boydell & Brewer, 2005), co-edited with Judith Nagley.

Pierluigi Petrobelli, former Professor of Music History at the University of Rome (“La Sapienza”) and director of the Istituto Nazionale di Studi Verdianni in Parma, was recently named an honorary member of the Mozart Society of America (see the previous issue of this newsletter).

The Public Amusements of Vienna, Including Die Zauberflöte, as Witnessed by a Traveler in 1793

The English naturalist Robert Townsend (1762-1827) spent much of the 1790s on the Continent, visiting the universities of Copenhagen and Uppsala and settling for a time at Göttingen, where he published a treatise on amphibia (1794); his other publications include Philosophy of Mineralogy (1798) and Tracts and Observations in Natural History and Physiology (1799). In 1807 he sailed to Australia, where he lived for the rest of his life. In late 1792 Townsend set out on a voyage to Hungary, but by the time he arrived in Vienna cold winter weather encouraged him to stay in the Habsburg capital until the spring thaw. He took advantage of his change in plan to get to know the city, and especially its collections of minerals and fossils—private collections as well as the magnificent imperial collection, ancestor of today’s Naturhistorisches Museum—and the greenhouses full of tropical plants at Schönbrunn. He also found time for theater. He admired the dancing and the famously diaphanous costumes of the prima ballettina Maria Media Viganò, and shuddered at the noisy, bloody spectacle of the Hetztheater, the animal baiting arena. And he earned the attention of Mozarteans by his presence at a performance of Die Zauberflöte. We wish only that he had described that performance in as much detail as he described the events in the arena!

Townson published an account of his voyage four years later, under the title Travels in Hungary, with a Short Account of Vienna in the Year 1793 (London: G. G. and J. Robinson, 1797; available on Google Books). The following extract, from pages 15-18, consists of his report on Viennese theater and the Hetztheater.

The public amusements of this city, which are numerous, under Theresa and Joseph II were much refined. The two theatres within the city are very magnificent. Madame Viganò from Spain, who first got the applause of the audience when I was at Vienna, honoured them with her dancing, and exhibited the finest taste and the greatest elegance. Her attitudes were sublime; and her loose and open Grecian dress, which only concealed so much of her person as to heighten the charms of the beauty she left exposed, raised into passion the beauty she left exposed, raised into passion the

Richard Beneden (University of Dayton, emeritus) has received a grant from the National Endowment for the Humanities to direct an interdisciplinary Institute for teachers, “Mozart’s Worlds: Bridging West and East,” to be held in Vienna June 20-July 15, 2011. The Institute is planned for 22 teachers and 3 graduate students, and will study Die Entführung aus dem Serail and Die Zauberflöte. MSA members are urged to mention this to graduate students who intend to pursue a career in teaching. Application information and forms are available by calling (937)229-2176; the deadline for applications will be about March 1, 2011. This will be Beneden’s 14th seminar or institute on Mozart’s music for the NEH.

NEH Summer Seminar in Vienna

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—Martha Fickett

The University of Mary Washington

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—John A. Rice

University of Pittsburgh
Mozart Papers Presented at Scholarly Meetings

American Musicalology Society, Indianapolis, 4-7 November 2010

The following list gives page references to the abstract booklet, which is online at http://www.ams-net.org/indianapolis/Indianapolis-Abstracts-Final.pdf.

“Mozart in Estonia (1788) and Prussia (1789)” Peter Hoyt (p. 58)

“Figaro’s Transatlantic Crossings” Pierpaolo Pozzetti (p. 59)

“Schemas Versus Schemes: Communicative Strategies in Mozart” Vasily Byros (p. 109)

“Musical Borrowing or Curious Coincidence? Testing the Evidence” Peter Burkholder (p. 116)

“Miroslav Filip and American Transformational Theories” Marek Zbik (p. 158)

“Mozart and the Kingdom of Back: An Oddity in His Cognitive Process” Craig Wright (p. 173)

“Meda Redeemed: Moral and Musical Legacies in Die Zauberflöte” Adeline Mueller (p. 207)


Three Britons Named John in the Habsburg Lands in 1785/6

Stephen C. Fisher

A recently discovered letter of introduction for Sir John Sinclair (1735-1819) written by John Hawkins (1761-1814) sheds light on the adventures of three Britons whose intellectual pursuits brought them to Vienna in 1785-86. Late in 1785, John Sibthorp (1758-96), Sharardian Professor of Botany at the University of Oxford, arrived in Vienna enroute to the Levant. Sibthorp examined Byzantine codices at the Imperial Library and enlisted the aid of Nikolaus Joseph von Jacquin, professor of chemistry and botany at the University of Vienna. Jacquin gave the Englishman his translation into Latin of the mineralogical material and allowed him to hire his draftsman Ferdinand Bauer. Sibthorp and Bauer left on 6 March 1786. Hawkins, a cosmopolitan polymath whose interests included chemistry, mining, and mineralogy, arrived in Vienna on 29 August but soon left for a congress in Schumritz (now Banska Bystrica, Slovakia). The meeting founded the Societät der Bergbaukunde under the leadership of Ignaz von Born; members included Goethe and Lavosier. On his way back to Vienna Hawkins stopped at Estéháza to hear Haydn conduct an opera. Hawkins had become acquainted with Jacquin and was learning Born’s method of refining silver when Sinclair—another polymath—arrived on 17 October. On 1 November Hawkins wrote the new-found letter to Friedrich Nicolai with whom circle Hawkins had become acquainted in Berlin; Sinclair reached that city on 8 November. On 15 December Hawkins left Vienna to Constantinople to join Sibthorp and Bauer. Hawkins’ botanical, geological, and antiquarian studies in the Aegean and Cyprus. Though it is not documented, the travelers may well have met Mozart through Born or the Jacquin family. Many of the individuals just named were Freemasons, and some were Illuminati as well; membership in secret societies undoubtedly played a role in this story, which demonstrates the extent to which educated individuals in diverse walks of life were connected by the social fabric of the age.

American Society for Eighteenth-Century Studies, Vancouver, 17-20 March 2011

Session on “Theater and Censorship in the Habsburg Lands,” Lisa De Alwis, chair,

Censoring Opéra-Comique: Outsourcing vs. Local Control in Vienna’s French Theater

Bruce Alan Brown

Prior to co-regent Joseph II’s establishment in 1776 of a German-language Nationaltheater as the sole officially sponsored court spectacle, Viennese theatrical censorship was largely concerned with regulating or even eliminating the partly improvised and often obscene comedies of the German-Italian troupe at the Kärntnertortheater. But the offerings of the French theatrical company in the Burgtheater were also subject to censorship, which was carried out by a variety of hands: diplomats, French playwrights both in Paris and in Vienna, a Jesuit priest, the tutor of the three eldest archduchesses, and the court theaters’ director himself, Count Giacomo Durazzo. In this paper I will examine some of the mechanisms and results of censorship in Vienna’s French theater, concentrating on opéra-comique, the only genre (apart from ballet) in which original pieces were given. I will pay particular attention to two works set to music in 1759 by the French theater’s music director Christoph Gluck: L’Arbre enchanté by Jean-Joseph Vadé, and Charles-Simon Favart’s Cythère assiégée. Vadé seems to have performed the necessary alterations himself, by correspondence from Paris; the textual changes and excisions in Cythère were apparently done in Vienna. Various lapses by the censor or censors of the latter piece—i.e., suggestive or even obscure references that were not caught—reveal an imperfect and understanding case of the French language and of the workings of the quintessentially French vaudeville tradition, in which popular tunes were underlaid with new texts that resonated with the melodies’ original titles and words. Gluck’s later (1775) revision of both pieces for Paris provides a further lens through which to view the criteria for and the successes and failures of Viennese censorship of opéra-comique.

The Destruction of an Order: The censorship of “Vestalian” Plays at the Time of Joseph II

Reinhard Enssle

The substantial reform of censorship was a central issue of the politics of Joseph II—only a few days after the death of his mother, the Empress Widow and Queen Maria Theresa (November 29, 1780), he conceptualized the outlines of how to restructure censorship including the revision of the Codicis librorum prohibitorum and the promotion of a new form of public discourse. Nevertheless theater as a powerful form of representation was regarded as a special case in which more restricted rules should control potential forms of transgression: political and religious subversion, especially in the arena of Josephinian brochures could not be an explicit topic of theatrical works. The stage was forbidden to present all performative or even verbal acts which could produce an image of Christian belief—only pagan ceremonies or figures like a hermit could be part of theatrical action. New distinctions were cultivated between the approbation for print and what was sanctioned for theatrical and Foucauldian discourse and reception. So the performance of Beaumarchais’ La mariage de Figaro which should have taken place at the Vienna Kärntnertortheater on February 3, 1785, was forbidden by intervention of the Emperor himself, but the printed piece could circulate freely in all the Habsburg States.

The Josephinian list of plays that could be neither performed nor studied in print is not very long and may therefore be seen as a dense concentrate of forbidden representations. The list includes two plays which focus on the destruction of „vestal“ order: Die neuen Vestallinnen, ein Schauspiel in trochäischer Versart, s. i. 1777, attributed to Johann Nepomuk Lengenfelder (1753-1829), and Die zahlreiche Drama in einem Aufzug. Straßburg 1779, attributed to Johann Gabriel Bernhard Büschel (1758-1813). These different plays very observe different abatements, because they refer to central questions of the cultural framework of censorship in the Age of Enlightenment: the subversion of old virtues as pure prejudices against the order of nature versus the creation of new values by breaking the rules of a dominant order. Traditionally, creative stimulation rather than merely a force of restriction. In my paper I use the theory of dynamic censorship to offer several explanations for the contradictions between Hégel’s principles and the content of singspiel librettis as well as for the difference between the treatment of moral issues in Die Zauberflöte and the other contemporaneous operas produced by the same company in the theater and for the same audiences. My main contention is that in such cases, as in Die Zauberflöte, censorship represents and promotes the same principles that guide the work of theatrical authors and thus should be considered an element of creative stimulation rather than merely a force of restriction.

Papers on other sessions:

“Jetzt soll’ ich leben wie ein Hund”: The Expatriation of Children in the Kindertruppen Adeline Mueller

In Wolfgang Amadeus Mozart and Johann Andreas Schachter’s unfinished Singspiel, Zaide (1779-80), the eponymous heroine—a harem captive and the Sultan’s favorite—sings a lament, “Trostlos schluchzet Philomèle” (Disconsolate, Philomèle weeps). Jealous of her beauty with Ovidian overtones and with the nightingale into which Philomèle is transformed, Zaide here elides multiple categories of the abject, all of which were increasingly popular candidates for Enlightenment emancipation:
The Jesuit and the Libertine: Early Reception of Mozart’s Don Giovanni
Edward J. Goering

The Jesuits as the nemesis of an Enlightened Austria: this tenet was not always as great as these

Both of the Kindertruppen impresarios who staged Das Serail were anxious to improve the respectability of their enterprises and to distance themselves from the unsavory physicality of the bawdy farces performed earlier by Kindertruppen. In one of Das Serail’s arias, an anonymous “Skávlin” who is a celebrated performer in the harem mourns the renown she gains by playing the fool and “resembling the apes,” when in reality she “must live like a dog” and dreams only of returning home. The Slave-Girl’s lament gestures toward a metaphorical indictment of the Kindertruppen and the often pitiable lives of their young performers, echoing Lesing’s familiar couplet as “kleine Affen” (little apes). In my study of Das Serail and Zaide, I will explore how the provocative appeal of the Kindertruppen, as well as the critical opposition they often incurred, could only have about a time when childhood was coming to be perceived as an increasingly foreign stage of life, one capable of being misunderstood, misdirected, and even violated. Beset harem captives like the Slave-Girl and Zaide, dislocated from their homeland and newly endangered, stood not just for the Kindertruppen but also for the exoticization of childhood itself.

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