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MSA’s Business Meeting and Study Session in San Antonio

MSA held its annual business meeting and study session at the 2018 conference of the America Musicological Society in San Antonio. President Paul Corneilson began the meeting by recognizing the outstanding contributions of the outgoing officers and committee chairs and introducing their replacements. The Society’s membership saw a small decrease from the previous year, with 136 active members; however, the Membership Committee has begun reaching out to lapsed members and, as a result, many have rejoined.

The membership paid tribute to founding member Jan LaRue (1918–2004) to commemorate the hundredth anniversary of his birth. Former students, including Kathryn Libin, Bathia Churgin, and Suzanne Forsberg, shared fond memories of LaRue both in letter and in person, and described his influence on the way they think about and teach music.

The Daniel Heartz Fund, established in 2015, continues to grow. In honor of Heartz’s ninetieth birthday this year, Corneilson challenged each member to donate $90 (or more) to the Fund.

The MSA website will undergo several changes in the coming year. The Board of Directors voted to hire Hilary Caws-Elwitt as the new webmaster, and she will begin revamping the website in early 2019. The website will soon feature a list of English-language Mozart scholarship since 2000, replacing and updating the yearly bibliographies that were previously published in the Newsletter. The MSA Facebook page has nearly 140 followers, and any members with ideas to improve it are encouraged to contact Website Editor Adeline Mueller.

After the business meeting, the study session featured a screening of the film From Mao to Mozart: Isaac Stern in China, which won the Academy Award for Best Documentary Feature in 1981. Annie Yen-Ling Liu, an associate professor at Soochow University, gave a response to the film and led a discussion on Mozart’s influence and reception in China (See her article on page 10).
Call for Papers: Joint ABS-MSA Conference at Stanford in February 2020

The American Bach Society and the Mozart Society of America invite proposals for papers and panels to be offered at a joint conference on the theme “Bach and Mozart: Connections, Patterns, Pathways” that will take place February 13–16, 2020 at Stanford University. We are interested in exploring the many fruitful connections between generations of composers in the Bach and Mozart families, the patterns of influence and inspiration that emerged from their works and their artistic milieus, and the pathways opened by their music and musical cultures.

Proposals of 300 words or less should be sent to Andrew Talle at andrew.talle@northwestern.edu by August 1, 2019. You need not be a member of either society to submit a proposal, but if it is accepted, you will be expected to join one of the societies. For further information, visit www.americanbachsociety.org or www.mozartsocietyofamerica.org.

Call for Papers: MSA Panel at the Mostly Mozart Festival at Lincoln Center in July 2019

“…but what pleased me the most was the silent approval — one truly sees how this opera is becoming more and more popular…”

(Mozart, letter of 7-8 October 1791)

In writing to his wife Constanze (in the spa town of Baden) of the latest performance of his new opera Die Zauberflöte (The Magic Flute), Mozart mentioned the audience's demand for encores of some of the more folk-like musical numbers (such as “Ein Mädchen oder Weibchen”), but expressed his satisfaction especially at “der Stille beyfall”—the “silent approval” with which spectators had taken in other parts of the opera. Though Masonic interpretations of the opera have proliferated for the better part of a century, it is far from clear that Mozart’s above-quoted words had anything to do with the craft. Rather, they may point to larger issues of enlightenment, and to the coexistence of the lofty and the humble, both musically and socially.

Prompted by the 2019 Mostly Mozart Festival’s presentation of The Magic Flute in an innovative staging by Barrie Kosky, Suzanne Andrade, and Paul Barritt, for this year’s panel at MMF the MSA Program Committee invites proposals for short papers (20 minutes) that address the theme “Mozart’s Magic Flute: In His Time and Ours.” We welcome a wide array of subjects and approaches having to do with the opera, including, but not limited to: the work’s dramaturgical and musical construction, its place in the repertoire of Vienna’s Theater auf der Wieden, its reception history, the careers of its first cast members, representation of gender and race in the opera, Masonic interpretations of the opera, different approaches to staging the opera over the years, and Die Zauberflöte on film.

Topics should be proposed in abstracts of up to 300 words and sent to Bruce Alan Brown at brucebro@usc.edu by April 30, 2019. One need not be an MSA member in order to submit a proposal, but all speakers chosen must be members of the Society by the time the session takes place. The panel will include three papers and there will be time at the end for questions from the audience.
Announcements

Introducing the New Editors

MSA is pleased to announce the new editors of the Newsletter: Emily Wuchner, editor, and Katharina Clausius, review editor. Emily previously served as the review editor and is currently the thesis coordinator at the University of Illinois at Urbana-Champaign. She earned her PhD at the University of Illinois in 2017 and her dissertation focuses on Vienna’s Tonkünstler-Societät and the oratorio from 1771 to 1798.

Katharina is an assistant professor in the School of Music at the University of Victoria, having completed her PhD at the University of Cambridge. She is currently finishing a monograph, Mania in the Age of Reason: Tragic Adventures in Poetry, Painting, and Opera, which thrusts Mozart’s early opere serie into the furious controversy surrounding anti-absolutist tragedy in literature and the visual arts. Katharina has also published on the philosophy of translation and is active as a volunteer translator for the open-access Project for American and French Research on the Treasury of the French Language (The ARTFL Project). Her most recent articles and reviews have been published in Philosophy Today, The Opera Quarterly, the Journal of Musicology, and Eighteenth-Century Music.

Digital Interactive Mozart Edition

In December, the Stiftung Mozarteum, Salzburg, in collaboration with the Packard Humanities Institute, Los Altos, California, launched the Digital Interactive Mozart Edition in an effort to make Mozart’s music available in an interactive and open-source digital format. Using the digital Mozart Score Viewer (MoVi), viewers can compare different versions of the score in the NMA, follow along with recordings of the work, read critical commentary or notes, and print or download the score. The scores currently available include Eine kleine Nachtmusik, K. 525, Ave verum corpus, K. 628, and the “Haydn” Quartets. Over time, Mozart’s entire œuvre will be available. The website is free of charge for private, scholarly, and educational use, and is accessible at https://dme-webdev.mozarteum.at/.

Villa Bertramka Named a National Cultural Monument

On what would have been Mozart’s 263rd birthday, the Czech Minister of Culture Antonín Staněk announced that the Villa Bertramka is now a National Cultural Monument. With this new status, the government will contribute money for renovations and upkeep and eventually the villa will reopen to the public. The estate was built in the late 17th century and was purchased in 1784 by Mozart’s friends Josepha and Franz Duschek (Josefa and František Dušek). Mozart visited the villa where he worked on Don Giovanni, K. 527, and other pieces. The villa was taken over by the Czech Mozart Society in 2009, and that year MSA visited during the Mozart in Prague conference.

Remembering Daniel N. Leeson (1932–2018)

MSA mourns the passing of Daniel N. Leeson. Leeson was a founding member of MSA and its first treasurer, as well as a frequent contributor to the Newsletter. Though he spent thirty years working as a computer programmer for IBM, Leeson also dedicated much of his life to Mozart through writing, speaking engagements, and performance. He was a contributing editor to the NMA, and he published several books: The Mozart Forgeries (2004), Opus Ultimum: The Story of the Mozart Requiem (2004), The Mozart Cache (2008), and Gran Partitta (2009). MSA remembers him fondly and thanks him for his service.

Announcements

Austin Glatthon Wins the Emerson Award

At the annual business meeting, Austin Glatthorn was given the Marjorie Weston Emerson Award for his article “The Imperial Coronation of Leopold II and Mozart, Frankfurt am Main, 1790,” which appeared in the March 2017 issue of Eighteenth-Century Music. Glatthorn is an assistant professor of musicology at Oberlin College and Conservatory. His research focuses on the interaction between music, politics, culture, and aesthetics around 1800. Glatthorn’s work appears in Eighteenth-Century Music, the Journal of Musicology, and Music & Letters (forthcoming), and he has contributed several book chapters. He is currently writing a monograph that examines the notion of Viennese classicism by investigating the Holy Roman Empire’s theater network.

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Mozart Communities Meeting in Salzburg

On a cold and snowy February morning in Salzburg, members of Mozart societies worldwide received a warm welcome at the Mozarteum. This meeting took place on Saturday, February 2, in the context of the Mozartwoche, a festival of concerts and other events that opened on January 24 and extended through February 3. This year the Mozartwoche welcomed a new artistic director in renowned Mexican tenor Rolando Villazón, who celebrated Mozart's birthday with mariachi serenades at the important Mozart sites in town, and was kind enough to come and greet the delegates of the Mozart societies at their meeting. The gathering, held in the beautiful small recital hall of the Mozarteum, was well attended, with representatives from Germany, Austria, and Italy, and from as far away as the United States and Japan. Uli Leisinger, head of research for the Digital Mozart Edition, oversaw part of the meeting, which was devoted to brief reports from the delegates on the activities of their various societies and special events in preparation. A few of the notable delegates who spoke were Arnaldo Volani, president of the Associazione Mozart Italia; Yoshihiro Sawada, president of Mozartian Verein Japan; and Barbara Moser, president of the Wiener Mozartgemeinde. It was heartening to hear how many societies have made sponsorship of Mozart's music in live performance a central aspect of their mission; indeed, the Sächsische Mozart Gesellschaft supplied performers, including some young musicians with their teachers, as a musical diversion for the meeting (see its website for photos from the event: https://mozart-sachsen.de/2019/02/mozartwoche-2019-in-salzburg/).

The central focus of the meeting was a presentation by Norbert Dubowy, managing editor of the Digital Mozart Edition, about the recently launched Digital Interactive Mozart Edition, particularly a feature called the Digital Mozart Score Viewer, or MoVi. Dubowy offered a compelling demonstration of this new tool, which allows the user to hear a recording of a given piece while viewing the score from the online edition of the NMA. As the work unfolds, the individual bar being played is highlighted throughout the parts. This text, which is extremely clean and legible, employs the Verovio open-source music engraving library developed by RISM in Switzerland. Additionally, the NMA text can be synchronized with other digitized sources, such as the corresponding autograph or first edition, so that the user can compare and study particular passages in the given texts on the spot. It was clear that this is a powerful resource for research and teaching, especially when employed in conjunction with other aspects of the Digital Mozart Edition, such as the digitized letters and documents, and the online critical editions and diplomatic transcriptions of Mozart’s libretti.

Apart from this highly informative and collegial meeting, many of the delegates also took advantage of the opportunity to view samples from the Mozarteum’s splendid collections in small tours led by Armin Brinzing, head librarian of the Bibliotheca Mozartiana, to the autograph vault beneath the Mozart Residence. Highlights on view included the autographs of the Fantasia in C minor, K. 475 and Sonata in C minor, K. 457; numerous letters by members of the Mozart family; a passage from Act V of Shakespeare’s Merchant of Venice (“The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagemes, and spoils”), copied out by Leopold Mozart in 1765; and the wonderfully delicate and precise portrait of Mozart in Dresden in 1789 by Doris Stock.

— Kathryn Libin
Mozart in the Middle: London’s “Musical Children”

Alyson McLamore

If a desultory researcher consults Wikipedia for a definition of “(child) prodigy,” “Wunderkind,” or “whiz kid,” a shared webpage appears, headed by a familiar image: a detail of Mozart’s youthful face from Johann Nepomuk della Croce’s portrait of the Mozart family. And, beneath Wikipedia’s subsequent listing of “particularly extreme prodigies,” Mozart’s name is the very first of some thirty-five examples. Most people would agree that Mozart merits such pride of place, since he astonished the courts of Europe as a little boy who stood apart from his peers in all regards.

Or did he? Was the young Mozart truly the anomaly that posterity would lead us to believe? Or, has his lasting fame been more the result of his adult achievements? In England, at least, where he spent fifteen formative months during the ages of eight and nine, Mozart impressed but did not dazzle many of his auditors; he was a particularly good prodigy, but he was by no means the only one English audiences had witnessed. In other words, Mozart was not alone. More than fifty other juvenile musicians are known to have performed publicly in London from 1749 to 1799, and scarcely a concert season went by without advertisements introducing at least one new “Musical Child.” Some of these names would be featured in public entertainments for years afterward: these prodigies, clearly, were consistent audience favorites.

An examination of Mozart’s English peers reveals a great deal of variety in their backgrounds and capabilities. Some, like Mozart, were born into musical families, while others were not. A few, like Mozart, were composers as well as performers, but the majority of the prodigies did not write music. And, the adults who promoted the careers of these children—Mozart included—were prone to take liberties with the facts in an effort to make the performances seem more newsworthy. Sometimes, musical parents produced multiple prodigies. Marianne Davies and her younger sister Cecilia were the daughters of the flutist and composer Richard Davies. In 1762, Marianne Davies gave the first public performance of the glass (h)armonica, an instrument refined by Benjamin Franklin; Mozart later heard Davies perform on the armonica in Vienna in 1767. The oboist Carl Weichsel and his wife Frederica, a soprano, were parents of Charles, a violinist, and Elizabeth, a pianist. The two Weichsel children debuted at a 1774 benefit concert on behalf of their mother, and Mrs. Weichsel featured her offspring in nine subsequent annual benefits.

It is not for the sake of novelty that [Charles] is preferred to the veteran performers now in this country; but because no veteran performer is to be considered as his superior, so that he brings with equal talents all the fire of juvenile enthusiasm.
Charles's sister Elizabeth's early piano efforts were sufficiently distinguished that twenty-four years later, an encyclopedia article still recalled her "neat and expressive" performance style. The brothers Charles Jr. and Samuel Wesley were sons of Charles Sr. and nephews of John Wesley, the famous hymn-writers as well as the founders of the Methodist church. Charles Jr. was restricted to private performances until his early twenties, having been withheld from public scrutiny by his father, who later explained, "I had then no thoughts of bringing him up a musician." When Samuel, nine years younger, began to display a similar musical aptitude, the Reverend Charles Wesley yielded, and the reputations of young Charles Jr. and Samuel spread throughout London. The composer and organist William Boyce came to hear the younger boy perform, greeting the Reverend Wesley with, "Sir, I hear you have got an English Mozart in your house." Samuel Wesley later gave an account of his meeting with the prominent English composer Thomas Augustine Arne at a benefit for the Rauppe brothers:

When I was about twelve years of age there was a Morning Concert at Hickford’s Room in Brewer Street, for the Benefit of two French lads who played extraordinarily well upon the Violoncello. The principal instrumental Solo Performers were all young People, among whom was Miss Weichsel, . . . upon the Piano Forte, her brother on the Violin, and myself on the Organ, and on which I played Extempore, and Dr. Arne was so well pleased therewith, that when the Concert was concluded, he insisted on my playing a second Time, after which he honoured me by placing his right hand upon my Head and saying at the same Moment, "This is a Head indeed."

When it came to featuring young family members as virtuosos, though, no one could outdo the bassoonist John Ashley, who had fathered four talented sons. Ashley showcased all four boys in a string quartet in 1785. The leader was the veteran violinist General Christopher Ashley, aged fifteen, who had made his debut a year earlier; he was now joined by his brothers John James, Charles Jane, and Richard Godfrey, ages thirteen, twelve, and ten (fig. 2).

The Ashley brothers did not appear on behalf of their father, but rather to assist in a benefit concert for the soprano Miss Harwood. In the later eighteenth century, it became an increasingly common ploy to feature a child as a special attraction at a benefit concert. The cellist Carlo Graziani, in the advertisements for his 1764 benefit concert, promised "a Concerto on the Harpsichord by Master Mozart, who is a real Prodigy of Nature." This would have been Mozart’s first public appearance in England had he not fallen ill (fig. 3). Mozart and his sister Nannerl did not debut publicly until June 5th.

Many parents, when presented with the unexpected boon of a prodigal child, wasted no time in travelling to London to promote their offspring. Young Gertrud Schmeling, who played on the “all-prodigy” concert in 1760, had already performed in Frankfurt and also in Vienna, where the British Ambassador had urged her father to bring her to London. In 1772, twelve-year-old Heinrich Schröter played the violin at a family benefit concert—although, we should note, he was advertised as a nine-year-old (fig. 4).

Indeed, we must take the published ages of most youthful virtuos with a grain of salt, for concert promoters were not averse to subtracting a year or more from a child’s age in order to increase audience amazement. Mozart was billed as “but Seven Years of Age” all through 1764; in 1765, when he had turned nine, advertisements gave his age as eight years. Meanwhile, Nannerl—who got top billing—moved from age “eleven” in 1764 to thirteen (her true age) in 1765 (fig. 5).
The practice continues today; violinist Joshua Bell remarked ruefully, "I was called 14 until the age of 18." Frequently, talented pupils performed at the benefit concerts of their instructors, such as the "Youth of Thirteen Years" who played the violin "to oblige Mr. Pinto" at Pinto's 1763 benefit. But, in many other cases, a youngster's musical talent seems to have been an inherent gift rather than the result of training, as in the case of the "Self-taught Infant Musician" advertised in 1785, and of the celebrated William Crotch in 1779. Crotch was among those prodigies who performed "on demand" on a daily basis at advertised venues. Crotch's mother warned that she had limited the "time for her child's performing on the organ . . . from one to three o'clock; fearing that the fatigue of too long playing may render him unable to give equal satisfaction to all the different companies who honour him with their presence." Even Mozart and Nannerl were available at their lodgings in Soho, and, later, at a tavern in Cornhill, to "such Ladies and Gentlemen who desire to hear these young Prodigies perform in private" for a fee of either five shillings or the purchase of Mozart's newly composed sonatas.

One of these on-demand performances inspired the Honourable Daines Barrington's famous report to the Royal Society about Mozart's talents. Barrington also recounted a couple of anecdotes that reminded him—and us—that despite Mozart's precocity, he was still a child. Barrington noted, "Whilst he was playing to me, a favourite cat came in, upon which [Mozart] immediately left his harpsichord, nor could we bring him back for a considerable time." And, Barrington noted, the young Mozart "would also sometimes run about the room with a stick between his legs by way of a horse.

In contrast to these daily "ad-hoc" performances, some prodigies organized subscription concerts, London's most ambitious form of music-making. In 1779, when Samuel Wesley was only twelve years old, the Wesley brothers inaugurated the first season of what would be a nine-year series; they composed a substantial portion of the repertory themselves. Again, Daines Barrington wanted to verify for himself that the boys were the actual composers, and he published a song that Samuel had set in Barrington's presence, using a poem contributed by a nine-year-old literary prodigy.

London's young musicians played string, woodwind, brass, and keyboard instruments, and many of the children sang as well. Apart from the prolific Wesleys, though, there are only scattered references to prodigies as composers. The 1770 advertisements for the nine-year-old François-Joseph Darcis's benefit announced, "The concert to be conducted, and a Concerto and Sonatas on the Harpsichord by Master Darcis, of his own composition." In 1779, twelve-year-old Master Simpson debuted by performing his own harpsichord sonata, and the Weichsel siblings often played their own works as
One of the few pieces to see subsequent publication was an organ concerto by William Crotch, which he performed when he was ten, but most of his early fame came from his organ improvisations. Overall, relatively few prodigies were noted for their compositional or improvisatory skills, and it seems, in these respects, Mozart truly outshone his peers. London's prodigies were primarily performers of other people's music.

Various commentators indicated that the juveniles' skills were not universally high. Even Mozart's performances seem to have had some flaws. A 1785 editorial in the *Public Advertiser* complained about the full admission fees charged at concerts in which the performances were second-rate:

> how many prodigies in the musical world have appeared—allowing for this and that deficiency, how wonderful. So it has been with every infantine exertion of late—the Mozart, the Thomasino, little Parke, &c.—But what is all this to positive excellence? To Charles Burney, Miss Guest, and yet more to Clemente?—Very well it may be for a poor blind girl—But—why is the auditor at an half-guinea concert to be fob'd off with buts?

Most observers adopted a kinder attitude, however, such as a *Morning Chronicle* reviewer who praised James Bartleman (whose voice was beginning to break) and Johann Baptist Cramer (fig. 6). These positive reports must have piqued the curiosity of other Londoners. Indeed, without a consistent audience for these juvenile musicians, they would have soon disappeared from London concert halls, for few musical environments have been more sensitive to market demands than that of eighteenth-century London.

Several of Mozart's counterparts continued to play significant musical roles as adults. Charles Weichsel rose to become the orchestra leader at the King's Theatre. His sister Elizabeth, like Gertrud Schmeling, turned to singing as she matured, and, under her married name of Mrs. Billington, became one of the greatest sopranos ever produced by England. Cecilia Davies enjoyed much success in Italy as "L'Inglesina," and the young violinist George Bridgetower went on to premiere Beethoven's Violin Sonata, op. 47 (although he and the composer later had a falling out, and Beethoven ended up dedicating the sonata to Rodolphe Kreutzer).

In most cases, though, time was the worst enemy of a child star, since it had a way of evening out the discrepancy between a prodigy's youthful abilities and those of his less prodigious peers. The same editorial in *The Morning Chronicle* that praised Bartleman and Cramer proceeded to comment on how few childhood prodigies continued to be pre-eminent into adulthood. After disparaging the subscription concerts of the Wesleys, the writer proclaimed that they were not the only disappointments:

> Young Crotch, a yet greater phenomenon in musick, is also not progressive! In the department of musick, more than any where else, nature seems fond of sporting early prodigies! but she cannot hold it—E.G. the Mozarts, the Thomasino, the instances above-mentioned, &c. &c. &c.

It is startling to read Mozart's name among this 1785 list of prodigies believed not to have succeeded as adults. However, after the Mozarts left England in 1765, there was a long hiatus in English performances of Mozart's works, and only a few alert observers, such as Burney, who had traveled to the continent, were aware of Mozart's more recent accomplishments. The editorial's viewpoint underscores the difficulty Mozart had in establishing himself in the forefront of the European musical milieu during his lifetime. Perhaps the adult Mozart could have re-excited the English to their former admiration if he had been successful in arranging another tour of England.

William Crotch himself acknowledged the editorial's truth when he recalled the rude shock he sustained upon reaching "an age when children who had received instruction played better" than he did. Leopold Mozart tacitly acknowledged his fear that this same pattern would apply to his son, when he wrote in 1768, "Should I perhaps sit down in Salzburg, . . . let Mozart grow up, . . . until he attains the age and physical appearance which no longer attract admiration for his merits?" However, Samuel André Tissot, who studied the nervous system of genius, especially in children, wrote as early as 1766, "It may be predicted with confidence that [Mozart] will one day be one of the greatest masters of his art . . . It is only too true that precocious children have often been used up at full bloom . . . but one has also sometimes had the experience of seeing men born with a special talent for one of the arts maintaining themselves for a very long time; . . . at 70 Corelli, who had been able to play the violin as soon as he could talk,
still swayed the souls of his hearers as he wished.” Tissot was correct; although Mozart achieved only half of Corelli’s long lifespan, Mozart’s genius never wavered, unlike that of many of his English peers.

Still, with the possibility of enjoying even a brief period of fame and profit, parents and impresarios paraded an ever-changing array of musical prodigies in London’s musical marketplace. But with a seemingly endless supply of juvenile performers appearing every season, can we really be surprised that a fad of 1764—one small phenomenon named Wolfgang Amadeus Mozart—failed to make a lasting impression on the English public? In England, Mozart’s true immortality was established much later, secured at last by the masterpieces of his adulthood and his untimely death at the height of his creative powers.

After finishing a Fulbright-supported doctorate on eighteenth-century London concerts, Alyson McLamore has been a professor at Cal Poly San Luis Obispo, where she was named a Distinguished Teacher in 2002. Besides Musical Theater: An Appreciation (Routledge), she has published on the prodigies Charles Jr. and Samuel Wesley, a Saxon princess, British “sea” music, and musical theater “vision songs.”

NOTES

1. My reiterated thanks to Bruce Alan Brown for his assistance with earlier versions of this discussion.
2. en.wikipedia.org/, s.v. “Child prodigy.”
3. Thirty-eight of these are listed in my dissertation: Laura Alyson McLamore, “Symphonic Conventions in London’s Concert Rooms, circa 1755–1790” (PhD diss., UCLA, 1991), 26–27; others appear in the 17th–18th Century Burney Collection Newspapers collection published by Gale Cengage Learning, such as an advertisement in The Morning Herald, November 6, 1786.
6. The Morning Herald, April 26, 1781.
7. The Morning Post, February 12, 1785.
9. The Public Advertiser, April 18, 1760.
10. The General Advertiser, April 30, 1751.
11. The Morning Chronicle, March 2, 1774.
12. The Morning Post, October 31, 1789.
17. Samuel Wesley, [Reminiscences], GBl Add. 27593, 87. Samuel was billed anonymously as “a young gentleman” who would perform at the end of Act II (see The Public Advertiser, May 17, 1777).
18. The Public Advertiser, March 11, 1785.
19. “General” was indeed the boy’s unusual given name.
20. The Public Advertiser, May 9, 1764.
22. The Public Advertiser, June 5, 1764.
23. The Public Advertiser, April 16, 1760.
24. The Public Advertiser, April 30, 1772.
25. The Public Advertiser, June 5, 1764.
27. The Public Advertiser, June 5, 1764, and May 13, 1765.
29. The Public Advertiser, April 15, 1763.
30. The Morning Post, March 19, 1785.
31. The Morning Post, January 25, 1779.
34. Deutsch, Mozart: A Documentary Biography, 99.
37. The Public Advertiser, February 5, 1770.
38. The Public Advertiser, March 9, 1785.
40. The Morning Chronicle, February 4, 1785. To my knowledge, this newspaper editorial, with its disparaging reference to Mozart, has not been previously acknowledged, apart from its inclusion in my dissertation. See McLamore, “Symphonic Conventions,” 29.
42. Leopold Mozart to Lorenz Hagenauer, May 11, 1768, The Letters of Mozart and His Family, 1:85.
43. Deutsch, Mozart: A Documentary Biography, 64.
Mozart, Modernization, and the Fading of the Cultural Revolution in China

Annie Yen-Ling Liu

The Chinese intellectual Fu Lei (1908–66) and the Hungarian-American musicologist and critic Paul Henry Lang (1901–91) expressed complementary views of Wolfgang Amadeus Mozart. Lei observed that “with his naïve tone and gentle style, Mozart celebrates peace, brotherhood, and happiness, the qualities which are the ultimate aspiration for all human-kind. This is also the ultimate goal we strive to reach, particularly in the current era.” Similarly, Lang wrote that “Mozart is the greatest musico-dramatic genius of all times. This unique position he owes to a temperament which approached everything, every situation, and every human being with absolute objectivity.” For many critics, Mozart’s music offers a beneficial presence; accounts of his music often posit, whether implicitly or explicitly, an unfailingly good and moral quality to which humans should aspire.

In this essay, I consider the range of meanings associated with Mozart and his music in modern China. My principal focus is the award-winning documentary From Mao to Mozart: Isaac Stern in China, which was released in 1979—the same year Stern made his trip—and has shaped many aspects of recent Mozart reception in China. A dominant strand of this reception has sought to transcend seemingly disparate cultural values separating China and the West. The film’s strategic selection of beautiful examples of Mozart’s music has prompted readings that emphasize not only the positive encounter between China and the West but even a utopian blurring of the boundaries separating the two cultures. In this way, Mozart becomes an emblem of a universal “world music.” This reading powerfully underscores sociopolitical aspirations that marked the initial stages of modernization in China in the 1980s: the beauty of Mozart’s music, as well as the labor required to assimilate its expressive gestures among Chinese musicians, symbolizes an encounter with the West that promised an imminent participation in the modern world.

Winning the 1981 Oscar for Best Documentary, From Mao to Mozart documents Isaac Stern’s first encounter with Chinese people and musicians. As the first Western violinist to visit China immediately following the Cultural Revolution, Stern (1920–2001) conducted extensive masterclasses and concerts and received enormous enthusiasm and respect from Chinese musicians and students. As seen through the constant excitement and reflection in the film, both Stern and the Chinese musicians experienced not only a productive artistic exchange but also an unprecedented friendship. The documentary does not focus on Mozart’s life or his musical legacy per se; it instead establishes several key features of Mozart reception in China at that time. The film shows how Stern’s views of Mozart, the symbolic meanings of his music, and discussions concerning his historical significance seek to define how Mozart as a cultural hero should be communicated to Chinese audiences. Chinese critics’ views on this film further interpret the role of Mozart and his legacy in the film and, more broadly, in the formation of Mozart reception in China.

What motivations compel Chinese people to seek to learn Western music? How do they react to Western music? What is the process of learning (what we might describe as “cultural adaptation” and “transfer”) like? These are issues not only for Stern in his encounters with musicians but also for the audience viewing the film. During his visit, Stern shared fresh ideas and knowledge with Chinese musicians, helped them to open themselves to unfamiliar performing traditions, and encouraged them to understand music from a different perspective. Stern’s visit satisfied a curiosity for a greater cultural knowledge and exchange by parties from both China and the West. The documentary begins with shots of portraits of Vladimir Lenin, Joseph Stalin, and Mao Zedong hanging throughout Beijing, which suggests the recent reemergence of an isolated country (defined by communism and insular relations with the Soviet Union) into an openness with a new world (the West). As a musical ambassador, Stern helped Westerners to lift China’s mysterious veil at a moment of emerging openness. During his three-week visit, Stern met musicians and students from the Central Conservatory of Music in Beijing and the Shanghai Conservatory of Music—the most prestigious musical institutions in China. Thus the documentary partially shows the efforts of a Western artist to instill idiomatic expressive effects and understanding among musicians struggling to master a foreign repertory.

This confrontation is only one of a series of oppositions that structure the film: “Mao” (China) is pitted against “Mozart” (the West), an enclosed country is contrasted with the open world of modernity, and rigid attitudes of institutional hierarchies (represented by the two conservatories) are opposed to more liberal mindsets. A further dichotomy centers on Mozart himself. In one scene, Stern and the Chinese conductor Li Delun engage in a debate concerning whether the composer was an autonomous, individual genius or an embodiment of the forces of his society and historical era. This conversation accentuates different ideologies characterizing the West and China. Stern strongly disagrees with Delun’s account of Mozart’s success and argues that Mozart’s genius has
nothing to do with his socio-economic context, and instead suggests that Mozart emerged as an autonomous figure who is “triumphant over all chaotic earthliness.”

The soundtrack of From Mao to Mozart alternates between Western music (mainly presented diegetically through rehearsal) and traditional Chinese music and art, including Zheng music, Peking Opera, and the martial arts. In this way, the soundtrack further emphasizes the conceptual oppositions in the film. For instance, excerpts of Chinese traditional music usually accompany images of the countryside, bicycles, and people’s austere and simple lifestyle. This sonic and visual correlation suggests to audiences that China, with its own rooted culture, is awakening from a deep slumber. In this context, Chinese musicians’ enthusiasm for Western music bridges two worlds that have been previously separated.

Stern’s primary task during this trip was to teach Chinese musicians and students of all ages how to approach Western music with idiomatic expression and techniques. According to Stern’s observations, most Chinese musicians and students only pursued virtuosity, valuing fast, loud, powerful, and showy passages, and are unable to interpret music with what he conceived as natural expression. Stern is often shown singing along with the music and enthusiastically explaining how to use the arms, wrist, and body, as well as the importance of relaxing the muscles. In probing these issues, Stern argues that these deficiencies are because Chinese musicians are not trained in the Western culture and environment.

One of the primary scenes in the film is Stern’s rehearsal with a Chinese orchestra performing the first movement of Mozart’s Violin Concerto in G Major, K. 216, which was included to reinforce Stern’s view that Chinese musicians lacked a proper understanding of Mozart’s music. Stern instructs the musicians on how to approach the concerto in terms of tempo, phrasing, and articulation, which results in an intense rehearsal process. Stern assesses that the Chinese orchestra at first demonstrated stiffness and uncertainty, showing no passion and desire for variety of color. With his guidance, they quickly learn the “correct” interpretation of the work and the extensive scene ends with a successful concert performance.

This rehearsal scene is constructed in three parts, as if mirroring sonata form, which emphasizes the scene’s symbolic narrative value: rehearsal, debate over Mozart, and final performance. The cheerful and vigorous principal theme in the first movement of the concerto suggests an open and welcoming encounter with the West. The orchestra’s dedicated practice hints at the labor involved as China attempts to model its practices to fit into the modern world. Additional time is spent showing the rehearsal of dialogic exchanges between Stern’s solo violin and the orchestra. Their repetitive practice suggests a cultural adjustment or rapprochement between China and the West. The rehearsal progresses smoothly as these adjustments are made, and while the Western repertoire is foreign to the Chinese tradition, the musicians achieve a mutual understanding and begin to interpret the music without the need for extensive verbal explanations. The rehearsal footage is interspersed with the aforementioned debate between Stern and Delun over Mozart’s relation to 1780s Vienna, during which we do not hear any music. The final performance of the violin concerto resumes and concludes the scene. This narrative structure implies that although differences of historical and sociological judgment may remain, Mozart’s music itself transcends these ideological disparities in allowing for a harmonious collaboration after words and debate cease.

Although the documentary was not officially released in China and its target audience was Westerners, it has attracted attention from many Chinese critics. Whereas a few critics have argued that the film constructs a distorted image of China, most critics have viewed it positively. This positive response to the film may have been facilitated by the fact that the film’s producers diluted the cultural differences by centering on the shared pursuit of musical performance. Chinese critics have focused on the film’s collegial and collaborative tone. Peng Ke has responded to Stern’s sincerity in passing his insights on to Chinese musicians and students, observing that Stern “does not exclude China as an outsider; instead he treated [the] Chinese people as his family.” Gao Cairong has pointed to the universal feelings shared by the musicians. Zhou Fengjuan has even suggested that the film is not fundamentally about the opposition or contrast of cultures but rather the phenomenon of people sharing the same emotions. These comments emphasize a sense of community in which China is part of the world and the West welcomes its participation.

These positive reviews deserve some contextualization. Some critics compare the depiction of Chinese culture in From Mao to Mozart to an earlier documentary, China (1972), which was filmed during the Cultural Revolution. Directed by Michelangelo Antonioni, this film largely received negative responses from Chinese critics, who considered the film’s depiction of China to be twisted and negative. In comparison, From Mao to Mozart was particularly appreciated by critics, who thought it redeemed the unflattering image portrayed in the earlier film.

Unlike other canonic figures such as Ludwig van Beethoven and Claude Debussy, Mozart remained highly appreciated during the Cultural Revolution. The prevailing image of Mozart during this period was established in 1943, when the Hungarian playwright Béla Balázs’s stage play Requiem was
The film primarily demonstrates Mozart’s universality, suggesting that Chinese musicians can learn to interpret his music idiomatically and thus participate in the Western world; however, it simultaneously highlights the fundamental artistic flaws inherent in these musicians. In this period of modernization, the desire to play Mozart’s music symbolizes an eagerness to engage with a global culture, yet the interpretive challenges of his music suggest that if China wants to participate in the Western world, it needs effort as well as immediate and fundamental change.

Toward the end of the documentary, a young child plays Mozart’s Twelve Variations in C on the French song “Ah, vous dirai-je maman,” K. 265/300e and delivers a performance that Stern finds breathtaking, exclaiming that it represented an “international standard.” This is the first time in the documentary that Stern gives a wholeheartedly positive appraisal of Chinese music making. This performance prompted Stern to propose a final question: why is there a significant gap between younger and older students in terms of their performance abilities and musical understanding? The answer given by Chinese musicians was that the Cultural Revolution disrupted the older students’ studies when they were younger. The young boy’s “perfect” interpretation of Mozart thus suggests the possibility for a new generation to experience modernity without the disruptive influence of the Cultural Revolution.

The weight of this past is addressed near the end of the film by the deputy director of the Shanghai Conservatory of Music, Tan Shuzhen. As a professor teaching Western music in a Chinese conservatory, Tan was persecuted and imprisoned during the Cultural Revolution. Despite this traumatic experience, he expressed the importance of studying Western music and argued that learning Western music alongside Chinese traditional music gives Chinese students a chance to select the best style or tradition in creating their own new path. If China is on the way to modernization, learning Western music is necessary. In fact, he quotes Mao in support of his advocacy of studying Western music: “If you want to know the flavor of a pear, you need to taste it.”

In 2009, the 12th Beijing International Festival celebrated the thirtieth anniversary of From Mao to Mozart. The ceremony included a joint concert featuring Stern’s son David and the Chinese musicians who participated in Stern’s masterclasses. Encountering Mozart’s music in 1979 prompted Chinese musicians to reflect upon the role of music at one of the turning points of its modernization. Thirty years later, Mozart’s music is still held up as a timeless and universal monument.
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NOTES
1. “莫扎特以他樸素天真的語調和溫婉慰藉的風格, 所歌頌的平安, 友愛, 幸福的境界, 正是全人類自始至終嚮往的最高目標，尤其是生在今日的我們所熱烈爭取努力奮鬥的目標。” This statement appears on the cover of the book entitled Our Commitment to Art: Mozart, co-edited by Fu Lei, Liu Xinghua, and Ying Wei (Shan Xi Education Publisher, 2015). (此語錄來自傅雷, 劉新華與音渭在其所編著的《藝術之約: 莫扎特》, 山西教育出版社, 2015, 封頁。)
4. This documentary was filmed five months after an official relationship between the United States and China was established.
5. Xu Weling, a violin professor at the Central Conservatory, was one of the first students who pursued advanced studies in the United States following Stern’s visit. Xu and other Chinese students who appear in the documentary seem to be eager and enthusiastic, aware that they have much to learn from Stern. Xu believes Stern’s comments and advice are still meaningful for current Chinese musicians. See Guan Wenjian, “From Mao to Mozart,” IT Management World no. 11 (2006): 36–37. (關文健,〈從毛澤東到莫扎特〉, 載《IT經理世界》, 2006年第11期。)
7. The expression comes from Alfred Einstein: “Here is pure sound, conforming to a weightless cosmos, triumphant over all chaotic earthliness.” Cited in Burnham, Mozart’s Grace, 2.
13. Burnham describes the universality and objectivity of Mozart’s music in Mozart’s Grace, 2.

Interview with Conductor David Stern

MSA President Paul Corneilson interviewed David Stern, son of Isaac, about the documentary From Mao to Mozart: Isaac Stern in China. Stern is a sought-after conductor and is the founder and director of Opera Fuoco, an opera studio and period-instrument ensemble based in Paris. Stern traveled with his father to China in 1979, and he has frequently returned as artistic director of the Shanghai Baroque Festival, as well as other conducting engagements. You can read his thoughts about the documentary and the state of music in China today on the MSA website: http://mozartsocietyofamerica.org/publications/newsletter/.

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Since the turn of the century the British Mozart scholar Simon Keefe has been astonishingly prolific in books (both as author and editor) and articles, primarily on Mozart’s instrumental music and the Requiem, K. 626. His accomplishments are well known to the MSA’s membership, which honored him with the 2013 Emerson Award for his monograph Mozart’s Requiem: Reception, Work, Completion. With Mozart in Vienna, he brings his extraordinary knowledge, energy, and tenacity to bear on a massive study of Mozart’s life and work in Vienna during the last decade of his life.

Although Keefe’s new book covers the same period and subject matter as H. C. Robbins Landon’s Mozart: The Golden Years, 1781–1791, it could hardly be more different. Landon addressed primarily music lovers, not musicologists; his book has few musical examples and many beautifully reproduced illustrations. Keefe’s book will be difficult for laymen to digest, with more than twice as many pages, only two illustrations, over 250 musical examples in full score, and detailed discussions of musical passages that necessarily involve a considerable amount of technical vocabulary. (This despite a $44.99 list price suggesting that Cambridge University Press hopes for sales beyond the academy.)

In an era in which scholarship is increasingly being disseminated online, Mozart in Vienna is an example of that increasingly rare phenomenon: the beautiful book. Printed with wide margins and with notes at the bottom of the page, sturdily bound, and with a handsome dust-jacket featuring a painting by Bernardo Bellotto of the Mehlmarkt in Vienna (where Mozart performed), this book is a pleasure to handle, to use, and to own.

This is very much a musical biography. Throughout the book, Keefe maintains a focus on Mozart as a performer and a composer. Mozart’s personal life, his relations with his father, with his wife and other women, with patrons, and with other composers, his place within Viennese musical institutions, his residences in Vienna, his pastimes, his financial situation, his health, his cause of death: these are of less interest to Keefe than the music itself, the autograph scores and other early musical sources that record the process by which Mozart composed and revised, and the performers (singers and instrumentalists alike) for whom he wrote.

Keefe has organized his book chronologically. Although it is divided explicitly into five parts, implicitly it falls into two parts that are roughly equal in length, the first covering the years 1781–86 (dominated by the piano concertos and string quartets) and the second tackling the years 1786–91 (dominated by opera). Within these two parts, the chronological arrangement interacts and sometimes unavoidably conflicts with an arrangement according to genre. Thus, the discussion of Così fan tutte, K. 588 in Keefe’s Part III (on the three Da Ponte operas) precedes the discussion of the Trio in E-flat Major for Piano, Clarinet, and Viola “Kegelstatt,” K. 498 in Part IV (on instrumental music written between 1786 and 1790).

Keefe has deftly synthesized much of the scholarship devoted to Mozart’s Viennese years, including work published in the last few decades. His bibliographical control of the topic is admirably up to date, and he even cites the recent discovery of the score of the cantata Per la ricuperata salute di Ophelia, K. 477a (though he writes “Orphelia” and does not mention the name of the scholar who discovered it, Timo Jouko Herrmann). Keefe even makes good use of work that has not yet been published, especially Ian Woodfield’s forthcoming book on operatic politics in Mozart’s Vienna. Keefe has also searched late eighteenth- and early nineteenth-century books and periodicals for previously unknown references to Mozart and his music—a search that yields, among other valuable documents, an account of the 1789 revival of Le nozze di Figaro, K. 492. Also unfamiliar to me (and, I think, to most other Mozart scholars) is a Reise nach Wien that Keefe attributes to Baron Karl Philipp von Reitzenstein. Although this travel book, published in 1795, does not state explicitly when its author visited Vienna, Keefe argues (p. 2) from other internal evidence that a large part of the visit took place during the winter of 1789–90. The book contains several remarks on music, including one that offers intriguing insights into the performance of Antonio Salieri’s Axur re d’Ormus (p. 19).

That said, Mozart’s autograph scores constitute Keefe’s single most important source of information and insight. I wonder if anyone alive today has studied more of the autographs, and with more attention to detail, than Keefe. From them he has learned much, and has much to teach us, about Mozart’s compositional and notational process.
Keefe's discussions of Mozart's music and the way compositions took shape in the autographs are largely concerned with dynamics, texture, timbre, and instrumentation. In Mozart's manipulation of these elements, Keefe finds evidence not only of the composer's thinking but also of the performer's activity as soloist or collaborator with other performers. Keefe leaves other, equally important musical parameters such as phrase structure, voice-leading schemata, and large-scale form to the music theorists. In what might be characterized as this book's most lamentable scholarly lacuna, Keefe found no way to build on the important work of William Caplin, James Hepokoski and Warren Darcy, and Robert Gjerdingen.

I noticed a few minor inaccuracies in Keefe's description of the topographical stage on which Mozart operated. When he writes of “Count Cobenzl’s summer residence in Reisenberg, around twenty miles south of Vienna” (p. 609), he seems to have mixed up two different places with the same name. The count's estate, where Mozart spent several weeks during the summer of 1781, was not in the village of Reisenberg to which Keefe refers, but on a hill called the Reisenberg (also known as “Am Cobenzl”) about five miles northwest of the center of Vienna, near Grinzing and Heiligenstadt. Keefe's statement that “Die Zauberflöte was written for the Wiednertheater, in the Theater auf der Wien building of the Freihaus complex . . . in a relatively poor area of Vienna located off the 'Ring' and close to where the Vienna Staatsoper stands today” (p. 547) is misleading in several ways. There was no such thing as the Theater an der Wien opened in 1801, replacing the theater for which Mozart wrote Die Zauberflöte, K. 620, known as the Wiednertheater or the Theater auf der Wieden. The Ringstrasse was built only later, in the 1860s. The theater “close to where the Vienna Staatsoper stands today” was not the Wiednertheater but the Kärntnertortheater (demolished in 1870).

Keefe's prose occasionally leaves an impression of having been composed quickly and printed without enough attention by a copy-editor. Certain phrases (“tour de force,” “ebb and flow,” “factored into the equation,” “to all intents and purposes,” “first and foremost,” “in the run-up to,” “pause for thought”) come up over and over. These repetitions of familiar phrases make the reading of this book a little less pleasant than it might have been had Keefe taken more time to polish his writing, and they contrast with the beauty and solidity of the book itself. But they do not lessen the book's value as a source of musical insight and as a resource that Mozart scholars will use gratefully for many years to come.

—John A. Rice


True to its title, Cherubino's Leap: In Search of the Enlightenment Moment is an exploration into the Enlightenment mind. Richard Kramer's focus is on musical moments that have the power to surprise and engage listeners. "In our encounters with music," he writes, "we listen for such moments: the smile, the gesture, the telling action that invites us into the piece and that, upon further reflection and if the music will allow, guides us into its less accessible recesses, deepening for us its befores and afters. In the Enlightenment, or that slice of it that happens in Germany and Austria in the 1770s and 1780s, these moments have special appeal" (p. xiii). Such moments, Kramer suggests, offer a unique way of approaching late eighteenth-century music.

The concept of the “Enlightenment moment” might be thought endlessly protean, but for Kramer it is grounded in two influential eighteenth-century articulations of how discovery is essential and formative to human experience: Moses Mendelssohn's notion of a surprise (Überraschung) that delights the senses, and Johann Gottfried Herder's notion of a moment of awareness (Anerkennung) that marks the recognition of something. In music, these moments occur “when the composer's ear turns inward, beneath the elegant surface of the music to some less comfortable recess, beyond convention, and very nearly inscrutable, beyond our ability to seize the moment, to grasp its significance” (p. 10). In Chapter 1, Kramer explores a “chromatic moment” in Carl Philipp Emanuel Bach's Fantasia in D, a moment that Bach himself described as an “ellipsis” (in a passage Kramer quotes on p. 13). This Fantasia is well known: it is the example of free fantasy that Bach included at the end of his Versuch über die wahre Art das Clavier zu spielen. Pointing to the moment where the harmony first leaves its moorings, Kramer writes: “it is here, at this inscrutable moment . . . that the music springs to life, as though in search of its meaning” (p. 14). In a music dependent on the tension between diatonic and chromatic, such chromatic moments (when a chromatic tone disturbs the
Kramer makes no attempt to define “Enlightenment.” His aim is rather “to engage the music in the dialectical dramaturgy of Enlightenment thought.” He continues, “without claiming to know what is the Enlightenment—or more to the point, what it was—I shall prefer, here and in the chapters that follow, to tease out those aspects of discourse—of music, of literature, of art and its criticism—that to my mind constitute a way of thinking, of holding a world teetering in ironic imbalance, of taking pleasure in the irreconcilable tension between reason and the irrational that is at the core of the Enlightenment mind” (p. 3). There is a clever subterfuge here: Kramer is extraordinarily well versed in contemporaneous texts and contexts, ideally equipped to search for the Enlightenment moment and re-imagine its cultural resonances from an eighteenth-century perspective. What he has done—and neatly, too—is disencumber his project. By placing emphasis on period music, art, literature, and a variety of primary sources (including sketches, autographs, and letters), Kramer focuses the reader’s attention on hearing the moment in question from a period perspective.

Nine individual chapters, each an essay complete unto itself, offer readings of the chromatic moment already mentioned (Chapter 1); a fugal moment in Mozart’s Quintet in C Major, K. 515 and related moments in the quartets of Joseph Haydn, Mozart, and Ludwig van Beethoven (Chapter 2); a moment of musical rupture in Emanuel Bach’s Sonata in F Minor, Wq 57/6 (Chapter 3); poetic moments in odes by Friedrich Gottlieb Klopstock and the rich challenges undertaken by various composers in setting them (Chapters 4, 5, and 6); the theater of recognition in Christoph Willibald Gluck’s Iphigénie en Tauride (Chapter 7); and two moments in Mozart’s operas—Cherubino’s leap from the dressing-room window in the Act II finale of Le nozze di Figaro, K. 492 and Konstanze’s poignant lament “Traurigkeit” from Die Entführung aus dem Serail, K. 384 (Chapters 8 and 9).

Kramer is a marvelous close reader of both text and music and the crowning achievement of this volume may be its three middle chapters on the “Klopstock moment.” Here Kramer, author of the award-winning Distant Cycles: Schubert and the Conceiving of Song, offers detailed studies of Klopstock odes set by Christian Gottlob Neefe, Gluck, Emanuel Bach, and Beethoven. His notion of a “Klopstock moment” is drawn from Johann Wolfgang von Goethe’s Die Leiden des jungen Werthers. Charlotte and Werther gaze out of a window together after a storm; Charlotte, putting her hand on Werther’s, says, “Klopstock!” Werther remembers the ode she has in mind and, overwhelmed by emotion, exclaims, “Noble Poet!” Kramer deftly weaves this passage (much richer than my brief summary) into his exploration of Klopstock settings, taking a number of important issues in stride: the cultural significance of Klopstock (as indicated by Goethe’s reference and others); the significance of the ode (as opposed to the Lied) and its connection to the “strophic problem” (successive verses of a strophic setting do not fit the melody equally well); and the sense among composers that Klopstock was difficult to set (illustrated most effectively by a speculative exploration of Beethoven’s engagement with Klopstock only in his sketches).

Scholars and students of Mozart will be particularly interested in Kramer’s discussion of Emanuel Bach’s setting of Klopstock’s Lyda. Mozart had a Klopstock moment that involved the very same poem, although readers should not expect to find mention of it in Kramer. In a letter of 10 May 1779 Mozart included the poem Lyda (without attribution) as “Eine Zärtliche Ode!” addressed to his cousin Maria Thekla (Bäsle) (see Wilhelm A. Bauer and Otto Erich Deutsch, eds., Mozart: Briefe und Aufzeichnungen, Gesamtausgabe [Kassel: Bärenreiter, 1962–75], vol. 2, p. 548). He changed “O Lyda” to “O Bäschen,” thus altering the poem to preserve its central conceit that the image of an absent lover in the mind could be conjured into reality by tears and desire.

Kramer’s approach is suggestive rather than comprehensive. “This is a book of snapshots,” he tells us (p. xiii). At the end of the volume there is no conclusion or afterword. This is almost certainly deliberate and fits the trajectory of the volume. Chapters on moments (some well known, others less so)—taken individually and together—offer a new approach to the study of composition, performance, and listening in the late eighteenth century. Readers may well conclude that the daring and passionate leap is Kramer’s.

—Jessica Waldoff