

**Mozart Society of America and Society for Eighteenth-Century Music
Joint Conference in Salzburg
Tentative Program**

Thursday, May 26

2–5pm

Optional: Tour Mozart Museums

7:30pm

Concert by the Javus Quartet in Mozart Residence, Tanzmeistersaal

https://mozarteum.at/en/concerts/?event=classic-pure-7-javus-quartett2022_05_26-19_30_00#info

9pm

Opening Reception

Friday, May 27

Bus trip to Munich with stops at Nymphenburg Schloß and the Cuvilliés Theater

Dinner in Freilassing on way back to Salzburg

Saturday, May 28

9:30–11am

Paper Session 1: Mozart in Salzburg

Kathryn Libin, Chair

Walter Kurt Kreyszig. “nam nihil est intellectu, quod non prius fuit in sensu”: Leopold Mozart’s *Versuch einer gründlichen Violinschule* (Augsburg, 1756) as a Reflection of Musical Humanism in Eighteenth-Century Salzburg

Anthony Abouhamad. Playing the *partitura*: Mozart as Organ Accompanist

James S. MacKay. A Lesson from Fux: Species Counterpoint and Fugal Technique in Three String Quartet Finales of Wolfgang Amadeus Mozart (K. 168, 173, 387)

11–11:30am. Coffee break

11:30–12:30pm

Session 1 (continued)

Ulrich Leisinger. The *cassatio* in Mozart's Salzburg

Laurel Zeiss. *Il sogno di Scipione*: One Dream, Two Archbishops, Four Interpreters

12:30–2pm. Lunch

2–4pm

Session 2. Church Music in Salzburg

Sarah Eyerly, Chair

John A. Rice. *Pietas Christiana* (Salzburg, 1770): A Latin Play with Music by Michael Haydn

Erick Arenas. Quotations and Vestiges of Gregorian Chant in the Masses of Mozart and Michael Haydn

Michael E. Ruhling. Sacred and Theatrical Style, and Consequent Performance Considerations in Michael Haydn's *Requiem*, MH155

Amy K. Holbrook. Motto Technique in Mozart's Church Music of 1774

4–4:30. Break

4:30–5:30pm

Lecture-Performance

Karina Zybina. *L'oca del ... Salisburgo?* Mozart's Opera Fragment (1783–84) and Its Salzburg Reconstruction (1936)

6:30pm

Dinner

Sunday, May 29

Morning: option to attend services at the Cathedral or another church in Salzburg or walking tour through Mozart's Salzburg

Lunch on your own

1–2:30pm

Session 3: Salzburg and Mozart Reception

Simon Keefe, Chair

Adeline Mueller. Elegy for Maria Anna Meindl: Black Europeans in Salzburg in the Time of Mozart

Martin Nedbal. Prague vs. Salzburg: Patriotism, Isolationism, and the Bohemian *Mozart-Denkmal* in the 1830s

Katharina Clausius. Popularity, Populism, and Politics: Mozart and Republican Salzburg

2:30–3. Break

3–5pm

Session 4: Mozart and Opera

Daniel Melamed, Chair

Steven N. Machtinger. Vestiges of Plague Literature in Mozart's *Idomeneo*

Magnus Tessing Schneider. Dramatic Profiles of Mozart's Singers: Dorothea Wendling, Mattia Verazi and Mozart's *Ilia*

Mítia D'Acol. Constructing Pamina's "Ach ich fühl's" as a Siciliana Lament

Miguel Arango Calle. Sets, Settings, and Stage Décor in *Die Zauberflöte* and Contemporary Magical Operas