Mozart and His Contemporaries

Sixth Biennial Meeting of the Mozart Society of America
Granoff Music Center, Tufts University
11-13 September 2015

Schedule of Papers and Events

Friday 11 September

10:00 am: Visit to the Boston Museum of Fine Arts

An opportunity to view the instruments collection with Darcy Kuronen, Head and Pappalardo Curator of Musical Instruments.

2:00–5:00 pm: Mozart in Context(s)

Jessica Waldoff, Chair (College of the Holy Cross)
Neal Zaslaw (Cornell University): Mozart at Home in Vienna
Joseph Fort (Harvard University): The Danced Minuet in 1790s Vienna
Matthew Leone (Indiana University): Mozart as "The Pride of His Fatherland:" The German Polemic of Albert Lortzing's *Szenen aus Mozarts Leben*
Adeline Mueller (Mount Holyoke College): The Business of Charity: Music, Child Welfare, and Public Relations in Mozart's Vienna

8:00 pm: A Viennese *Redoute*

An evening of contredanses, minuets, and Deutsche. Dances taught and led by Ken Pierce of the Ken Pierce Baroque Dance Company, organized and introduced by Joseph Fort and Adeline Mueller. Renowned dance historian Ken Pierce will lead us in reconstructions of several choreographies found in German-language treatises and collections from Lange (1763) to Mädel (1805). With live accompaniment from the dance music of Mozart and Haydn.

Saturday 12 September

9:00–12:00 am: Mozart and His Contemporaries at the Opera

Jane Bernstein, Chair (Tufts University)
Daniel R. Melamed (Indiana University): Madama Brillante and *Le nozze di Figaro*
John Platoff (Trinity College): Nancy Storace as Susanna: What Mozart Learned at the Opera
Olga Sánchez-Kisielewska (Northwestern University): Intertextual vignettes from *L'arbore di Diana*: Listening to Mozart after Martín y Soler
Julia Hamilton (Columbia University): Pamela as the "Pretend Garden-Girl:" Masquerade Costumes in Piccinni/Goldoni's *La buona figliuola* (1760) and Edward G. Toms's *The Accomplish'd Maid* (1766)

1:30–4:30 pm: Music as Discourse: Four Studies in Chamber Music

Kathryn L. Libin, Chair (Vassar College)
Eloise Boisjoli (University of Texas at Austin): The Sentimental Character in Haydn's String Quartets
Amy Holbrook (Arizona State University): Mozart, Pleyel, and *A Musical Joke*
Gabriel Lubell (Knox College): Sulzer's Sublime, Beauty, and Surprise Through a Lens of Thirteen Winds
William O'Hara (Harvard University): Momigny's Mozart: Discourse, Metaphor, and Process in an Early Analysis of the String Quartet in D Minor, K. 421

5:00 pm: A Mozart Legacy (Concert)

Matthew Hall, fortepiano (Cornell University); Elizabeth Lyon, cello (Cornell University); James Lyon, violin (Pennsylvania State University). A concert of chamber music from the Mozart lineage, including a piano trio by Leopold Mozart, the great late piano trio in B-flat of Wolfgang Amadeus Mozart K. 502, and the grand duo for cello and piano by Joseph Wölfl, another student of Leopold Mozart and a rival of Beethoven's. This program also features a new completion of the Andantino fragment for cello and piano, K. 374g (Anh. 46).

Sunday 13 September

9:30 am–1:00 pm: Vocal Comparisons: Secular and Sacred

Bruce Alan Brown, Chair (University of Southern California)
Laurel E. Zeiss (Baylor University): What Makes Mozart Mozart? Comparing Two Duets
Martin Nedbal (University of Arkansas): Censoring the Harem: "Handkerchief" Moments in Eighteenth-Century Viennese Operas
Emily Wuchner (University of Illinois): The Wiener Tonkünstler-Societät, Emperor Joseph II, and the Moses Oratorios
Christoph Riedo (Harvard University and University of Fribourg, Switzerland) and **John A. Rice** (Rochester, Minnesota): Andrea Bernasconi's *Miserere* in D Minor: A Sacred Masterpiece from Mozart's Munich

Abstracts of the Papers

(alphabetically by author)

Eloise Boisjoli (University of Texas at Austin)
The Sentimental Character in Haydn's String Quartets

She blushes. Her eyes are lowered. A soft sigh escapes her lips. These are gestures of sensibility that were taught through moralizing novels, influencing European aesthetics in the later eighteenth century. Parallels exist between expression in the stories and expression in the music of the period. In this paper I expand Leonard Ratner's 1980 definition of the musical topic of sensibility by first exploring the gestural code of the sentimental character in eighteenth-century literature and then connecting this character to the slow movements of Haydn's op. 33, nos. 2 and 5 (1781).

Literary sensibility offers insight into the concepts associated with Haydn's sentimental style. Although there is little direct mapping between the gestures of literary and the musical mediums, I argue that the literary can inform the musical. I present profiles of sentimental characters in eighteenth-century novels, focusing especially on Samuel Richardson's *Pamela* (1741) and, more contemporary to the op. 33 quartets, Frances Burney's *Evelina* (1778). I then connect these literary characters and their "symptomology of sensibility" to "Pamela" characters in sentimental opera, especially Haydn's *La vera costanza*.

I define the musical topic of sensibility differently than Ratner's *Empfindsamkeit*, which was largely based

on the style of expression found in C.P.E. Bach's keyboard music. Instead, I examine the individual *figurae* that articulate the musical mimetic, representational, and gestural expressions of sensibility in opera that are more closely related to sentimental characters in eighteenth-century novels. Through this topical association, I argue that it is possible to view the expression in these instrumental movements of op. 33 as the expression of an eighteenth-century sentimental character.

Joseph Fort (Harvard University)

The Danced Minuet in 1790s Vienna

Although the extent to which dance suffused social life in eighteenth- and nineteenth-century Vienna has long been acknowledged, little is known about the occasions and practices that shaped this dance culture. Even for a dance as established as the minuet, confusion still abounds: David Wyn Jones, for instance, claims that "it was the most common social dance in Austria, at all levels of society" (2002), while Melanie Lowe holds that the minuet's "courtly status and association with nobility was affirmed at every public ball by the effective exclusion of all but those dancers…Only after the minuets were danced would the ballroom become crowded with middle-class dancers" (2007).

In this paper I demonstrate that by the final decade of the eighteenth century a large portion of the bourgeoisie embraced the minuet, knew the steps for the dance, and performed it frequently. I examine contemporaneous accounts that attest to group dancing of the minuet at the public balls in Vienna. Drawing on dance treatises from the 1790s, music-theoretical writings from the 1780s–90s, and several sets of minuets written over 1792–1801 specifically for the annual balls of the Gesellschaft bildender Künstler (most of which are preserved only in the original instrumental parts held in the Österreichische Nationalbibliothek), I reconstruct the minuet of 1790s Vienna. I focus on the logistics of the minuet as a group dance, performed simultaneously by multiple couples. As the sources show, the danced minuet enjoyed such ubiquity in this period that it—not the 'art' minuet of the quartets and symphonies—was considered to set the norms for the minuet genre.

Julia Hamilton (Columbia University)

Pamela as the "Pretend Garden-Girl:"
Masquerade Costumes in Piccinni/Goldoni's *La buona figliuola* (1760)
and Edward G. Toms's *The Accomplish'd Maid* (1766)

The eighteenth-century operatic stage saw countless versions of Samuel Richardson's famous sentimental novel, *Pamela; or, Virtue Rewarded* (1740). Though the virtuous maidservant was recast variously as a shepherdess, fishmonger, and villager, her most famous reincarnation was Cecchina, the garden-girl in Piccinni/Goldoni's *La buona figliuola* (1760).

This paper examines the costumes worn in two London productions of *La buona figliuola*: the incredibly popular Italian version that opened at the King's Theatre in 1766 and its less successful English translation by Edward G. Toms playing at Covent Garden in the same year, *The Accomplish'd Maid.* I argue that the costumes worn in theatrical portraits from these productions depict the garden-girl not as a true member of the servant class but rather as a wealthy woman masquerading as a garden-girl. Drawing on a wide range of visual sources, I connect these stage costumes to the trend among wealthy women to dress as the "pretend garden-girl" for masquerade balls and fancy dress portraits.

In focusing on the costumes worn in *The Accomplish'd Maid* and *La buona figliuola*, my paper brings previously unexplored visual sources into conversation with the single other article devoted to *The Accomplish'd Maid* (Degott, 2006) as well as with the existing body of scholarship on *La buona figliuola* and the wider sentimental opera trend. Significantly, and perhaps most interesting to Mozart scholars, my iconographical study of the "pretend garden-girl" in masquerade culture and on the operatic stage provides a new visual framework in which to understand Mozart's only contribution to the sentimental opera tradition, *La finta giardiniera* (1775).

Amy Holbrook (Arizona State University)

Mozart, Pleyel, and *A Musical Joke*

In a letter dated 24 April 1784, Mozart urges his father, Leopold, to get hold of "some quartets by a certain Pleyel"—Ignaz Joseph Pleyel. Mozart praises highly these six op. 1 quartets, which had been published in November 1783. Although many take Mozart's endorsement at face value, and it is often quoted in discussions of Pleyel, others treat it with skepticism, questioning Mozart's sincerity and seeking ulterior motives. In his analysis of this letter, Mark Evan Bonds concludes that Mozart viewed Pleyel as a rival and resented his status as a protégé of Haydn. Bonds builds a case that Mozart in his own 'Haydn' quartets, especially K. 464 and K. 465, invited comparison by using some of the same models from Haydn's op. 33 quartets as did Pleyel.

This paper explores the darker side of Mozart's feelings toward Pleyel. Specifically, it argues that Pleyel was the inspiration if not an outright target of Mozart's *Ein musikalischer Spaß*, K. 522. Although Mozart did not enter *A Musical Joke* into his catalogue of compositions until 1787, Alan Tyson determined that violin and basso parts of the first movement were notated on a type of paper that Mozart used in 1784 and the latter half of 1785. Thus it appears that the composition of *A Musical Joke* was begun around the time of events that pitted Mozart against Pleyel and intensified the rivalry: the publication in December 1784 of Pleyel's op. 2 quartets, which were dedicated to Haydn; Leopold's visit to Vienna in early 1785 and the performance on February 12th of three of Mozart's quartets before both Leopold and Haydn; and the printing in September 1785 of the six 'Haydn' quartets with Mozart's flowery dedication to the master composer. Mozart must have felt highly pressed to claim through his quartets his superiority to Pleyel. These stresses would have been aggravated by the enormous popularity of Pleyel's music in Vienna at the time. Pleyel's success can be attributed to the simplicity and accessibility of his music, which is in a popular style that Leopold had urged Mozart to adopt in order to appeal to a wider audience; thus Mozart's relationship with his father is an added complication.

Although the serenade instrumentation of *A Musical Joke* disguises the parody, this paper asserts that Mozart initially undertook the work as a satirical outlet through which to exaggerate and expose the musical weaknesses of Pleyel's quartets. Every discussion of *A Musical Joke* refers to a phantom composer who must have been responsible for such a musical travesty. That Mozart intended this pretentious, bumbling composer to be Pleyel is supported by the music itself, which displays the general shortcomings and many of the compositional blunders of Pleyel's op. 1 quartets. Examples of musical correspondences, taken from the first movement of *A Musical Joke* and the first movements of the op. 1 quartets, support this explanation of the genesis of *A Musical Joke*. Although the work as completed later, in 1787, may have served a broader purpose by poking fun at inept country musicians and hack composers generally, perhaps even at the music of Salzburg, the evidence presented here points to Pleyel as the original butt of the *Joke*.

Matthew Leone (Indiana University)

Mozart as "The Pride of His Fatherland:"
The German Polemic of Albert Lortzing's *Szenen aus Mozarts Leben*

By the early nineteenth century, a large corpus of biographies, music publications, and criticism had helped perpetuate various tropes about the life, personality, and musical genius of Wolfgang Amadeus Mozart. Albert Lortzing's 1832 *Singspiel*, *Szenen aus Mozarts Leben*, contributes to this longer reception history, borrowing numerous biographical tropes to reiterate the tale of Mozart's rivalry with Antonio Salieri. Lortzing reinforces this (largely fictional) narrative through the *Singspiel*'s musical numbers, which are mostly large-scale adaptations of various Mozart compositions, including the *Requiem,* K. 626, the piano sonatas K. 284 and K. 311, and *La clemenza di Tito,* K. 621.

Szenen aus Mozarts Leben has rarely been discussed in modern literature on Mozart and Lortzing, and many of these discussions have not explored the work in great detail. A closer examination of this *Singspiel* within the context of early nineteenth-century German criticism, however, reveals a more complex treatment of Mozart's life and music than has been generally accepted. Reflecting broader German nationalist movements of the time, Lortzing characterizes Mozart as a distinctly German composer who embodies a superior German

musical style. Additionally, by portraying the Mozart/Salieri conflict as a rivalry between German and Italian opera factions, Lortzing's *Singspiel* reflects fierce contemporary debates over the formation of a German opera tradition in opposition to the dominant Rossinian style. Far from a simple adaptation of Mozart's biography, Lortzing's *Szenen aus Mozarts Leben* represents a compelling case study of Mozart's early reception, as it illustrates how the composer and his music could be re-appropriated to serve a nationalist agenda during the rise of German musical consciousness in the early nineteenth century.

Gabriel Lubell (Knox College)

Sulzer's Sublime, Beauty, and Surprise Through a Lens of Thirteen Winds

Through his unique use of thirteen winds in the "Gran Partita" serenade in B-flat, K. 361/370a, Mozart produced a score that is exceptionally rich in unusual orchestrational and dramatic devices. Calculated instances of timbral, harmonic, and textural contrast yield moments of revelatory insight. By focusing on the aurally indulgent properties of the ensemble, these episodes invoke the aesthetic concepts of the sublime, beauty, and surprise, which were very much in circulation throughout the 18th century. Johann Georg Sulzer, in his *Allgemeine Theorie der schönen Künste* of 1771–74, famously dealt with these ideas in detail, often through the use of detailed visual metaphors drawn from the natural world. His poetic language in many ways bears a resemblance to Mozart's approach to the "Gran Partita:" both juxtapose and fixate upon strongly sensual information in the service of uplifting the human spirit. Attempting to apply Sulzer's definitions to Mozart's music, however, quickly becomes problematic. While Sulzer treats his aesthetic concepts as related but exclusive, the unusual aural and orchestrational properties of the serenade render distinctions between moments of surprise, beauty, and sublimity difficult to disentangle from one another. This apparent incompatibility between Sulzer's thinking and Mozart's execution would thus seem to indicate a philosophical mismatch at best. But in fact, the fine distinctions of Sulzer's logic allow for an enhanced understanding of the serenade's most arresting moments. In making sense of these innovative musical features, the resultant conceptual dialog exposes ideas about compositional craft and creative insight that are profound in their own right while also prescient of the musical and aesthetic developments of Mozart's later career and the 19th century.

Daniel R. Melamed (Indiana University)

Madama Brillante and *Le nozze di Figaro*

When Marcellina addresses Susanna as "Madama brillante" in the duet "Via resti servita" in *Le nozze di Figaro*, this was no random insult. The "brilliant servant" was a frequent subject of humor in Italian comic theater, and the jibe probably invokes this topic. More importantly, the character Madama Brillante was also one of the female roles in Domenico Cimarosa's *L'italiana in Londra*, performed in Vienna in 1783 and again in 1786, when it shared the boards with *Figaro*. In the first and possibly the second of these seasons its two women's roles were sung by Nancy Storace (the first Susanna) and Maria Mandini (the first Marcellina). In the *Figaro* duet, Marcellina—or rather Mandini—names her own character from *L'italiana in Londra* and applies it to the performer who had played opposite her. The fictional Marcellina names an equally fictional character from another show, reaching outside the world of *Figaro* and pointing to the singers themselves. Operas in Vienna clearly spoke to each other by musical and textual allusion but they also interacted through their performers.

This reference in the *Figaro* libretto was Da Ponte's invention but Mozart was capable of similar things. In *Don Giovanni* he contrived to have Leporello/Felice Ponziani/Francesco Benucci point to themselves and to an earlier role in a reference that is still funny today but probably not for the same reason it was in Mozart's time. It has also been claimed that Mozart referred to other performers on stage and in the pit in his musical setting of the text.

The topicality and connection to particular singers may help explain why the *Figaro* duet was replaced in Prague, where audiences would not have understood the references to the Vienna performers. We face the same problem today but can still hear the allusion to the older opera—and the voices of the original singers—if we listen carefully.

Adeline Mueller (Mount Holyoke College)

The Business of Charity: Music, Child Welfare, and Public Relations in Mozart's Vienna

At the age of twelve, Mozart was the featured composer in a ceremony consecrating the new church at Vienna's Waisenhaus (Orphanage), which had recently come under Imperial control and expansion. Mozart conducted the renowned Waisenhaus choir and orchestra in works he had composed for the occasion, and even joined the choirboys in the singing of the motets. The Waisenhaus was known for eliding musical with military discipline; Mozart's appearance was thus part of a wider effort to refashion Austrian orphanages from privately run factory-worker training facilities into public charities aimed at the molding of ideal Imperial subjects. Twenty years later, Mozart contributed several Lieder to a periodical benefiting Vienna's Taubstummeninstitut (Deaf-Mute Institute). In both of these cases, Mozart and his music helped to promote the Habsburg reform of child welfare according to centralizing, utilitarian developments in both pedagogy and philanthropy.

This paper examines Mozart's role in the Austrian Enlightenment's reconfiguration of music and state-sponsored child welfare. The strategic linking of these two spheres of activity dates back to the orphan choirs of Byzantium; but in late eighteenth-century Vienna, the tradition also looked forward, to music as a branch of "Industrial-Unterricht" (industrial education) and as a promotional tool for Maria Theresa and Joseph's reform policies. Meanwhile, for musicians such as Mozart who were increasingly beholden to commercial patronage, benefit concerts and publications were a fail-safe way to appeal to a broad public—career advancement cloaked as beneficence. Leopold had already recognized this opportunity in London, where Wolfgang's boyhood appearance at the Lying-In Hospital affirmed his status as an "English patriot...winning the affection of this very exceptional nation." The same could be said of Mozart's later charitable endeavors in Vienna. This dual public-relations function of music and the new child welfare initiatives—mediating between courts and publics, and between composers and new kinds of patrons—marks a period of transition in the role of music as an agent of political spectacle: from a model of power and continuity to one of service and progress.

Martin Nedbal (University of Arkansas)

Censoring the Harem: "Handkerchief" Moments in Eighteenth-Century Viennese Operas

The image of a sultan throwing a handkerchief to a concubine whom he has selected for the night is a common trope in Western accounts of the harem. The image also appears in numerous eighteenth-century French musical plays set in the Eastern Mediterranean. Several French works with "handkerchief" moments were adapted for the Viennese court theater throughout the 1700s, most notably Favart's *Soliman second*, first presented there in the French original (1765), then in a German translation (1770), and finally in a *Singspiel* adaptation by Süssmayr (1799). Viennese operatic adaptations of French works, however, reduced the suggestiveness of the sultan's nocturnal selection. In some cases, Viennese adapters ostentatiously replaced "handkerchief" scenes with more "savory" plot situations furnished with appropriate music. In Süssmayr's opera, for example, the sultan throws a ring, not a handkerchief, and sings about eternal fidelity. Similar revisions were particularly common in the German adaptations of French exotic operas.

This paper argues that the treatment of "handkerchief" moments in the works by Mozart's Viennese contemporaries (such as Umlauf, Süssmayr, and Schenk) reflected the idea, advocated by eighteenth-century German aestheticians, that only morally upright theater should be a means of national representation. The prefaces to Viennese adaptations of French librettos together with a critique of the 1770 Vienna production of Favart's *Soliman* by Gotthold Ephraim Lessing show that German intellectuals understood "handkerchief" moments as reflecting inferior characteristics of the French, especially their lasciviousness. Thus whereas for French audiences a "handkerchief" moment mainly represented the eroticism of the Orient, for the Viennese it also mirrored the alien, and "immoral," sensibilities of a European culture from which they sought to distance themselves. In their adaptations of harem scenes, Viennese composers and librettists expressed superiority to both an Eastern and a Western "Other."

William O'Hara (Harvard University)
Momigny's Mozart: Discourse, Metaphor, and Process
in an Early Analysis of the String Quartet in D Minor, K. 421

Jérôme-Joseph de Momigny's *Cours complet d'harmonie et de composition* (1803) was one of the earliest modern treatises to rely primarily on the analysis of existing musical examples, claiming to inaugurate a music theory based not only on acoustics, but also "reinforced by the reason and authority of the greatest masters." Chief among those masters was Mozart; Momigny fills more than one hundred pages with a detailed account of the first movement of the string quartet in D minor, K. 421 (1783), famously and controversially adding words to the quartet as an analytical conceit. Invoking the tragic tale of Dido and Aeneas as an appropriate expression of the "noble and pathetic [*pathétique*]" character of the piece, Momigny composed his own poetic text depicting Dido's lament, and rewrote the quartet as an aria for soprano.

Although Momigny's analysis begins by dissecting his own poetry and reflecting upon the challenges of his reverse text setting, the separation between the original music and the added text quickly dissolves as the analysis begins in earnest. Momigny describes moments late in the exposition as if Mozart himself were responding to the prosodic challenges of setting French poetry to music, and he parses the quartet's phrase structure in terms of poetic, rather than musical, verses. But far from being a solipsistic or misguided exercise, as Momigny's textual recompositions were sometimes regarded by his early readers, these theoretical parapraxes reveal how deeply Momigny's conception of musical form is bound up with his idea of music as language. Re-examining Momigny's work through recent studies of musical discourse and metaphor by Mark Evan Bonds, Michael Spitzer, and Lawrence Zbikowski, I argue that Momigny's contrafacta are not merely concerned with expressive qualities, but actually model the quasi-linguistic processes by which he believes musical forms take shape.

John Platoff (Trinity College)
Nancy Storace as Susanna: What Mozart Learned at the Opera

Nancy Storace's role of Susanna in *Le nozze di Figaro* (1786) is notable for its lack of prima donna firepower: there is no rondò, and no other grand or elaborate solo aria. Instead there are two arias whose style better fits the character's status as a chambermaid: "Venite, inginocchiatevi" and "Deh vieni non tardar." But Mozart's reflection of Susanna's social standing in her music, and his composition of light-hearted, playful arias for Storace, were not typical of Viennese *opera buffa*. In both Sarti's *Fra i due litiganti* (Milan, 1782; Vienna, 1783) and Paisiello's *Il Re Teodoro in Venezia* (1784), Storace played lower-class characters (a chambermaid and an innkeeper's daughter, respectively) who express themselves in grand, elaborate and formal arias that seem far better suited to an aristocrat. Standard practice apparently held that the sense of "what a principal singer would sing" trumped any sense of "what a servant would sing."

However, an aria substituted into *Fra i due litiganti* early in its Viennese run gave Storace the perfect opportunity to show how a playful, "servant-style" piece could both depict her chambermaid's character and play to Storace's own strengths. While she was certainly capable of high-style singing and difficult coloratura, her beauty, charm, and ability as a comic actress made her irresistible to Viennese audiences in more down-to-earth music. In his *Il burbero di buon cuore* (1786) Martin y Soler also wrote simpler and more lyrical numbers for Storace as the shy young Angelica, though the role still included the apparently-obligatory rondò. There is no doubt that Mozart perceived Storace's audience appeal in such roles, and realized how well her strengths suited her for the direct, charming, playful Susanna he created in *Figaro*.

Christoph Riedo (Harvard University and University of Fribourg, Switzerland)
and **John A. Rice** (Rochester, Minnesota)
Andrea Bernasconi's *Miserere* in D Minor: A Sacred Masterpiece from Mozart's Munich

Most Mozartians, when they hear the name Bernasconi, will first think of the soprano Antonia Bernasconi, who created the roles of Alceste in Gluck's *Alceste* and Aspasia in Mozart's *Mitridate re di Ponto*. But another Bernasconi also contributed to Mozart's musical milieu. Antonia's stepfather Andrea Bernasconi (1706–1784)

served from 1755 as *maestro di cappella* at the electoral court of Munich, a musical center that exerted considerable influence on Salzburg. Mozart, on his many visits to Munich (1762, 1763, 1766, 1774–75, 1777, 1778, 1779, 1780–81, 1790) almost certainly heard Bernasconi's music.

In addition to composing *opere serie* for Carnival performances in Munich's splendid Cuvilliés-Theater (where *Idomeneo* was first performed in 1781), Bernasconi also wrote much sacred music: the court chapel's inventory lists 34 Masses, 35 Vespers, 9 settings of the *Miserere*, and many other works. Most of this music was lost in the destruction of the Allerheiligen-Hofkirche in 1944.

Only one of Bernasconi's Munich *Misereres* survives, in copies made for churches outside of Munich: a fifteen-movement work in D minor for chorus, soloists, and orchestra. Christoph Riedo's recently published edition and a performance by I Barocchisti under Diego Fasolis (https://www.youtube.com/watch?v=8SOJaqtKEjw) have introduced to historians of eighteenth-century music a large-scale sacred work of outstanding quality.

This paper will begin with a discussion of the origins of the *Miserere* within the context of liturgical practices at the Munich court, its transmission in sources in Passau and Beromünster, and its publication in the series "Music from the Monasteries in Switzerland." It will continue with an analysis, illustrated with musical examples, of the *Miserere*. Demonstrating the effectiveness of Bernasconi's tonal plan, his choice of meters and tempos, his alternation of learned and galant styles, and his use of galant voice-leading schemata, it will place the Miserere within a tradition of tragic sacred music that extends from Pergolesi's *Stabat mater* to Mozart's *Requiem*.

Olga Sánchez-Kisielewska (Northwestern University)

Intertextual vignettes from *L'arbore di Diana*:
Listening to Mozart after Martín y Soler

With sixty-five performances between 1787 and 1791, *L'arbore di Diana*—the last of three collaborations between Vicente Martín y Soler and Lorenzo da Ponte—was arguably the most successful opera in late-eighteenth-century Vienna. Its tremendous popularity makes it a fundamental reference point for Mozart's subsequent operas *Cosí fan tutte* and *Die Zauberflöte.* Link (1996) and Waisman (2007) have respectively investigated the literary parallelisms between each of these works and *L'arbore*, and this paper further explores these similarities through music analysis. I will argue that Mozart established an overt dialogue with Martín, drawing on opera-goers' familiarity with his music for expressive purposes.

Following the approach of reader-response theory (Iser 1976), I attempt to recreate the experiences of Mozart's audiences using *L'arbore di Diana* as crucial background that enables communication between the composer and his public. Through a series of analytical vignettes, I use textual and musical correspondences to reconstruct meanings available to historical listeners familiar with Martín's opera. Not only do intertextual references afford the pleasurable experience of cross-identification (Hunter 1999), but they also contribute to the construction of character and provide interpretive cues in specific moments of Mozart's operas. First I examine the interventions of the three nymphs/ladies at the beginning of *L'arbore* and *Die Zauberflöte* and the appearance of the three genies/boys in the respective Act I Finales, in which Mozart follows Martín's musical setting in great detail. Turning to *Cosí fan tutte,* the last vignette compares the arias of Diana and Fiordiligi, focusing on Martín's and Mozart's strategic uses of form and musical *topoi* to express the initial resistance and final capitulation of their heroines. This analogy will define a moral arena that invites a fresh interpretation of *Cosí* as the triumph, instead of the demise, of love.

Emily Wuchner (University of Illinois)

The Wiener Tonkünstler-Societät, Emperor Joseph II, and the Moses Oratorios

Emperor Joseph II's decade-long reign (1780–90) over the Habsburg lands is often characterized by his roles as liberator, reformer, and lawmaker—qualities he shared with the Biblical figure Moses. While these links are clear in retrospect, did the emperor's contemporaries perceive such connections? Clues arise through study of Vienna's Tonkünstler-Societät, the city's primary concert-sponsoring organization during the late eighteenth century. The Society organized extravagant biyearly academies, many featuring newly-composed oratorios by

Vienna's best-known composers. Two such innovative works composed between 1779 and 1790 focus on the legend of Moses, yet embody disparate musical styles and political/cultural contexts. Maximilian Ulbrich's *Die Israeliten in der Wüste* (1779, 1783), one of the few works the society performed in the vernacular, was written just after the Emperor-to-be founded the German National Theater (1776). The text setting of Leopold Kozeluch's *Moisé in Egitto* (1787, 1790) reflects the mid-1780s popularity of the *opera buffa* tradition during Joseph's reign. Despite their considerable popularity at the time, neither oratorio has received significant scholarly study.

Using primary sources procured during archival research in Vienna, this paper examines how the music and texts of these oratorios were adapted to correspond with the changing performance contexts of the Viennese theater. Audio examples of these little-known works further support this notion and provide a glimpse of the oratorio at the height of its popularity. Following clues in the oratorio texts and the writings of Lorenz Hüber and his contemporaries, moreover, I weigh possible allegorical connections between the legendary Moses and Emperor Joseph II. Since Joseph II regularly donated to the Tonkünstler-Societät and attended performances, it appears that the Society paid homage to its benefactor through the repertoire it performed. These previously unrecognized intersections between the music commissioned by the Tonkünstler-Societät and Viennese cultural politics offer fresh perspectives on eighteenth-century concert life.

Neal Zaslaw (Cornell University)

Mozart at Home in Vienna

In the Mozart literature's hierarchies of prestige, music for public concerts, for theaters, and for Catholic worship traditionally have had priority over music for the home. And among the types of music that were intended primarily for domestic consumption, genres retrospectively considered "abstract" by later generations (solo and duo sonatas, trios, quartets and quintets) have usually been valued over all else. In this context "all else" includes keyboard variations, lieder, canons, pedagogical materials, scatological texts, and "novelty" instrumental and vocal works.

This presentation suggests ways of talking about and understanding that part of Mozart's music in the realm of "all else." My method is to identify markers in their sources, music, words, and relevant anecdotes that tag them as intended for private use—as distinguished from markers associated with his public music or his *musica reservata*.

Laurel E. Zeiss (Baylor University)

What Makes Mozart Mozart? Comparing Two Duets

What makes Mozart Mozart? How do our perceptions of the composer differ from those of his contemporaries? Comparing two duets, one by Mozart and one by his rival Vicente Martín y Soler, can be an effective teaching tool for exploring these questions. Martín y Soler and librettist Lorenzo da Ponte penned *the* operatic hit of 1786: the *opera buffa Una cosa rara*. That work includes a duet titled "Pace, caro mio sposo," which shares a number of musical similarities with the "Letter" duet in Mozart and da Ponte's *Le nozze di Figaro*. Unlike most arias and duets from the late 1700s, neither duet changes key. Both employ antecedent-consequent phrases and rejoinders by the woodwinds. However, close analysis reveals that Mozart's number includes many subtle variations in rhythms, phrase lengths, chord inversions, and tone colors—nuances that the Martín y Soler lacks.

Because traditional analytical methods emphasize harmony and form, having students study these two duets helps them grasp that Mozart's distinctive sound relies on additional musical parameters. The exercise also can demonstrate why and how modern perceptions of Mozart and his music differ from those of his contemporaries. While Mozart's music was often criticized as too "detailed" and complex, Martín y Soler's was praised for its "sweetness" and immediate appeal. Additionally, eighteenth-century reviews of Martín y Soler's opera show that audiences found "Pace, caro mio sposo" to be very sensuous, almost scandalously so. Thus the assignment can lead to discussions of the status of *opera buffa* in Vienna, depictions of sexuality, the role of performers and performance in the reception of works, and changes in listening practices, among other questions.