



Volume VII, Number 2 27 August 2003

### 2003 MSA Study Session

The Mozart Society of America will again hold its annual meeting at the fall meeting of the American Musicological Society, this year in Houston. The MSA will convene on Friday, 14 November 2003, from 12:00 to 2:00 P.M., for a brief business meeting followed by a study session. The meeting is open to non-members as well as members of the Society.

The agenda for the business portion is as follows:

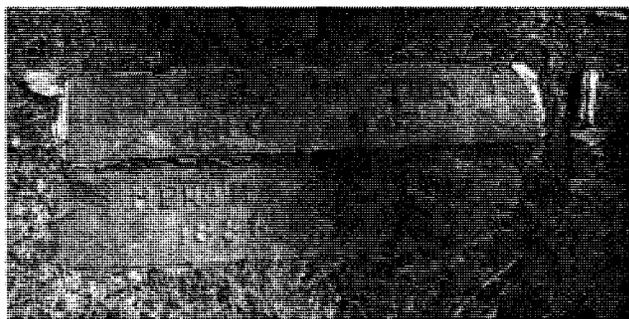
- Announcements
- President's Report
- Treasurer's Report
- Committee Reports
- New Business
- Other

### Study Session

The Program Committee has selected three abstracts for presentation at the study session. Since a leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another's work, we will again follow the format we have used for the last several years. The study session will break into two parts, the first for the presentation and discussion of the paper by Thomas Denny, which was selected partly on the basis of its potential to stimulate discussion, and the second for individual discussions between authors of the other distributed abstracts and those interested in their work.

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Daniel Leeson, treasurer of the MSA and frequent contributor to the Society's activities, conceived and assembled this tribute to Alfred Einstein in commemoration of the fiftieth anniversary (2002) of the death of this great Mozart scholar. It consists of a guest column by Einstein's daughter (and MSA member) Eva Einstein and reminiscences of several of his students at Smith College.



Tombstone of Alfred and Hertha Einstein,  
Mountain View Cemetery, El Cerrito, California

### Guest Column: Eva Einstein

I was born on the one hundred and nineteenth anniversary of Mozart's death, December 5, 1910. My father, Alfred Einstein, was 30, my mother, Hertha Heumann, 29. They first met when he was nine and she eight, the meeting taking place at the home of her step-grandfather, the Surgeon General of Bavaria. They married at Munich's City Hall in 1906 and, for a wedding present, Mother gave Father a Bechstein grand piano.

At 18, some years before she married my father, Mother ran away from home and became an actress, playing Ibsen heroines, among other roles, which must have been very funny because of her Swabian accent. Father was a young musicologist, having completed his dissertation on the viola da gamba, and was just beginning to make his name.

Even as a child he was interested in music. To please his parents, however, he first went to law school for one year, though that was not for him. Musicology was not even a profession at that time. He played the violin well and his older sister Bertha accompanied him on the piano.

His only violin teacher, Paul Strohbach, was a member of the Munich Royal Opera orchestra. My father's progress was such that, after some time, Strohbach said that there was nothing more he could teach him. However, because Strohbach was a Royal musician, he could attend any concert in which he was not participating, and he took my father to many of these performances, including the opera,

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# Newsletter of the Mozart Society of America

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The *Newsletter* is published twice yearly (in January and August) by the Mozart Society of America. The Editor welcomes submission of brief articles, news items, and reviews. Deadlines for submissions are 15 November for the January issue and 15 June for the August issue.

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## Guest Column

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when Strohbach was in the orchestra pit. It was attendance at these events that my father considered his basic musical training.

His main interest was musicological research, which was little known at that time, and his first significant scholarly effort was his dissertation on the viola da gamba, written when he was 23 (*Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert*, Breitkopf & Härtel, Leipzig, 1905, reprinted 1972). Unfortunately he was not given his degree at the level of summa cum laude, which he deserved, but the lower magna cum laude. Even at that time it was difficult for a Jew to go far in Germany, and his professor, Adolf Sandberger, was not helpful in assisting him to get to the front of the line.

My paternal grandparents did not object to their children's occupational choices, which was unusual for the Germany of that era. They were very generous, and when each child — from oldest to youngest, Max, Bertha, and Alfred — reached the age of 21, my grandfather gave them individual stipends. Curiously, the source of that beneficence has a Mozart connection. My grandfather, Ludwig Einstein (1846–1917), was part owner of the wholesale fabrics store Neuberger & Einstein, which sold material used to make festive costumes. The main branch was located in Munich but a Salzburg branch was next to Mozart's childhood home.

By the time my father had received his degree he wanted to earn some money. So he began his career not as a musicologist but by writing reviews of a great many books about music for the *Münchener Post*, a liberal Social Democratic newspaper. From there he advanced to write reviews of all the musical activities in Munich. Though his experience as a writer was limited, he soon learned the craft and was always considered a very good stylist.

He also worked for Drei Masken Verlag, a publishing house and producer of facsimile editions. Once, on a visit to Bayreuth, whose performances Father reviewed, he and Mother returned with the original manuscript of *Parsifal* from which a facsimile edition was to be made. For protection of the valuable score, the cover of which was embroidered with

pearls, Mother sat on the case containing the autograph during the entire train trip home.

His next project consisted of research on the Renaissance composer Luca Marenzio, and, following that, he began his study of the vocal music of this period. Through these efforts he became better known among people in the music world. However, he had not yet developed his considerable interest and expertise in Mozart. That came later.

He was remarkable in that he worked very hard on the topics of his profession but still made time for personal interest. He collected stamps, played chess, and loved company. We always had open house on Sundays in Munich and Berlin and he was invariably generous in the time that he gave me.

In 1917, during the first World War and to the great dismay of my mother, I was drafted into the German army. On one of his training marches, he had a physical collapse and was put in a military hospital for six weeks. It was during that time that he wrote, completely from memory and without any sources or reference material whatsoever, his second published book, *A Short History of Music (Geschichte der Musik)*, Teubner, Leipzig & Berlin, 1917). The volume remains in print in a host of languages. Following release from the hospital he was discharged from the army.

I suppose that it was not until I was around 15 that I became aware of Father's research activities. His interest in Mozart had not yet become specific. It was just one of many musical interests. Father's position as editor of the *Zeitschrift für Musikwissenschaft* began in 1918, I believe, but it was in 1933 that he was fired from that job because of three considerations: he was a Jew, a Social Democrat (although he never joined any political party), and his writings irritated some people in high places.

In 1933, my father went to Italy to review Florence's Maggio Musicale, and the whole family went along. Even at that time, my parents knew that, eventually, we would have to leave Germany. They had experienced living in Munich at the time of the Hitler Putsch, and Father was also the recipient of hate letters.

When the family went back to Germany, I stayed in Italy, partly because, as a Jewish woman, I had been expelled

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## From the President

Certainly the big event of this year for the Mozart Society was the conference at Cornell University, "Mozart and the Keyboard Culture of His Time." This, the Society's second biennial conference, featured an extraordinary assemblage of keyboard instruments accompanied by performers and musicologists and drew attendees from all around this country and from Canada, Europe, and the Middle East. Scholarly papers were interspersed with concerts by conference participants and included an evening of music by the Toronto-based group, Tafelmusik. Cornell University proved an inviting site for the conference with its beautifully modern lecture room and the several different concert settings, from museum to church. Even the weather played a role, moving from sunshine on Friday through rain on Saturday to a snowstorm on Sunday. Hats off to program chair Kathryn Shanks Libin for her achievement in uniting the forces of musicology and performance in this extraordinary conference, and deep thanks to Neal Zaslaw, who coordinated all local arrangements. Finally, the Society is profoundly grateful to Cornell University for its generous support of the conference.

The third biennial conference, scheduled for spring 2005, will concentrate on Mozart's choral and organ music.

The Society's stated goals of providing a forum for communication among scholars, performers, and aficionados have been well-served by the biennial conferences as well as the sessions at the annual meetings of the American Musicological Society and the American Society for Eighteenth-Century Studies. Since presentations during the meetings of these academic societies tend quite naturally to concentrate on technical and historical issues, it is particularly gratifying to note the consistent emphasis on performance coupled with scholarly consideration at the biennial conferences.

The combined meeting of the International and the American Society for Eighteenth-Century Studies, which took place in Los Angeles 3–10 August, included two sessions on Mozart: "Mozart and the Habsburgs" and "Mozart in North America. Abstracts of papers to be presented during the annual Society Study Session at the AMS meeting in November are on page 12. Please note the call for papers on page 15 for the March 2004 ASECS meeting in Boston.

This *Newsletter* continues to serve as a vital means of communication between Mozart scholars and the ever-growing audience for Mozart's music. Under the energetic leadership of Daniel Leeson, the cataloging of Mozart manuscripts in North America is approaching completion and should be finished by Quarter-of-Millennium Mozart year 2006. The catalog of each institution has been published in the *Newsletter*, beginning with the issue of 27 August 1997.

Membership stays steady at around 200 and includes members from Australia, Austria, Great Britain, and Israel. Library subscriptions steadily increase. It would be gratifying to see the membership increase as we approach the 2006 Mozart year. The effectiveness of the Society is directly related to the number of people reached; a larger membership means expanded range of influence and the possibility of enhancing understanding of the music of Mozart and the eighteenth century.

Finally it gives me great pleasure to welcome John Rice as the new editor of the *Newsletter*, and on behalf of the Society to extend deep gratitude to him for taking on this task.

I look forward to seeing many of you at the regular AMS and ASECS meetings this year. As always, please send me your ideas for ways in which the Society can better serve its membership and achieve its goals.

—Isabelle Emerson

## Mozart Society of America: Object and Goals

### Object

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

### Goals

1. Provide a forum for communication among scholars (mostly but not exclusively American); encourage new ideas about research concerning Mozart and the late eighteenth century.
2. Offer assistance for graduate student research, performance projects, etc.
3. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
4. Support educational projects dealing with Mozart and the eighteenth-century context.
5. Announce activities—symposia, festivals, concerts—local, regional, and national.
6. Report on work and activities in other parts of the world.
7. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies and the Goethe Society of North America.
8. Serve as a central clearing house for information about Mozart materials in the Americas.

## Guest Column

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from the school that I was attending, and got a job as an au pair with a family that had a 13-year-old daughter. They lived in Florence and were looking for a German-speaking companion for her.

When my parents finally left Germany after having been warned by musicologist and family friend Johannes Wolf about anti-Einstein activity, they went to Italy, because it was one of the few countries that would accept them. Wolf, a rare German who behaved decently for the times, quit his position as a member of the *Zeitschrift* in protest at my father's dismissal.

My au pair family offered us the use of a house they owned in the village of Mezzomonte, seven miles outside of Florence, for the equivalent of \$7.50 a month. It had ten rooms, a lovely garden, an attached baking oven that had been converted to a garage, and a wall around the entire place. The house was electrified but had no running water. That was brought in every day using huge containers. My mother looked at the house, and decided that it was going to be just fine. We spent summers there until we left for the United States late in 1938. During the other parts of the year my father had business in London, Vienna, Bologna and elsewhere. Our time in Vienna, in 1937, was the most difficult. It seemed to me that the Viennese didn't see what was coming, but we did. My job was to copy music manuscripts for Father, but he had difficulties using them later because I copied every flyspeck found in the source.

I don't remember when Father contracted with Breitkopf & Härtel to do the revision of the Köchel catalog, but he worked on the matter during our years in Mezzomonte and elsewhere. During our time there, he had some communication with the French musicologist Georges de Saint-Foix, some of whose chronology of Mozart's compositions my father used, though I do not remember the two ever meeting. I'm not sure if Saint-Foix spoke or read German but my father could deal with written French.

He finished his work on the Köchel catalog in April, 1936 though he did a supplement to the catalog that was finished in Northampton, Massachusetts on the last day of December, 1946. The actual publication of the Köchel catalog

in Germany with my father's name as editor was possible only through the intercession of the Nazi Minister of Propaganda, Josef Goebbels. Breitkopf & Härtel, having very good connections, brought the matter to his attention, and permission was given because they had spent a fortune on the new edition and could not possibly have gotten another editor to do the work in the time available to them. There was an infamous quotation attributed to Göbbels—though occasionally it is assigned to Hermann Göring—which he is said to have used on those occasions when the work of Jews had to be employed: "In Germany, I decide who is a Jew."

There is another part of my father's history associated with Breitkopf & Härtel, and it has to do with his being fired from his long-time editorship of the Riemann Musik-Lexikon. It was sold to Breitkopf & Härtel, and they printed his work without either attribution or payment. On our last day in Europe, Father wrote them a letter for the record, stating his protest of their action. He indicated that they would have no pleasure from their efforts after the supposed 1000-year Reich collapsed. Then, after the war, he sued them and won the suit. It's a long story, but a complete history of that event was recently written by Dr. Robert Schmitt Scheubel, who has been doing a great deal to resuscitate my father's writings and to document his life's work. That effort is expected to be published in Germany by the end of 2003 and will contain all of his reviews, a great deal of his correspondence, diaries, and other such material.

In preparation for the American part of my father's story, I point out that he never had a teaching position in Europe. He was a music critic, a scholar, and held the editorship of several important scholarly journals, but never taught. He thought that his teacher, Adolf Sandberger, had a bad conscience about his never getting a professorship and, because of this, was influential in obtaining the editorship of the *Zeitschrift* for him.

On January 5, 1939, we arrived in America aboard the liner Conte di Savoia, which was later bombed and sunk by allied planes. We had two sponsors—one the brother-in-law of Henry Morgenthau, then the American Secretary of the Treasury, and the other, Moritz Bock, my father's cousin. Our first residence was a

small apartment in Brooklyn, arranged for by cousin Moritz, where we stayed for three weeks. But this was too far away from Columbia University, where my father needed to work, so we rented an apartment in Manhattan on 113th Street, just off Broadway.

The item that occupied him at the time was a byproduct of his work on the Köchel catalog. It was his biographical *Mozart, His Character, His Work*, first published in English in 1945, though originally written in German, as were all his works. It was published in the original language at a later time. He also dealt with his vast English correspondence, answering each piece of mail immediately after receipt.

His first American jobs were with the *New York Times*, the *Swiss Basler National-Zeitung*, and the *London Daily Telegraph*. He did mostly reviews but was soon fired from the *New York Times* because Joseph Rosenstock, one of the conductors at the Metropolitan Opera House, came to visit him and complained about the dreadful working conditions at the opera. Father wrote about it and the next thing he knew he was out of a job because some of the members of the board at the Met were offended by the comments.

On arriving in New York we all began classes in English for the foreign-born, sponsored by the federally supported Works Progress Administration. While at the class, everyone would sing songs to help learn English, and the instructor asked if anyone in the class played the piano. My father said he could play a little, and that is how he wound up as accompanist while the class sang "Yankee Doodle" and some songs by Stephen Foster. We were even taken to a baseball game in Yankee Stadium, though no one understood the game beyond the fact that there was a lot of running, and everyone was required to stand up in the seventh inning.

Werner Josten, the brother-in-law of Morgenthau and our sponsor, was an old friend from Germany and a composer and teacher at Smith College in Northampton, Massachusetts. It was through him that my father was offered a temporary position to teach there and in a field that was, I believe, never previously taught at Smith before, namely musicology. The William Allan Neilson chair in musicology was established for him, and he was to have only a seminar for

graduate students. That is how we came to live in Massachusetts.

Father was paid \$4,000 for the year, which was very generous for the times, and we bought a house. In the beginning he had seven graduate students, and after coming home from his first lecture, he said, "What am I going to do with these girls? They know absolutely nothing." But it worked out very well; the students were eager to learn, and it was a new field for them. Eventually every one of them earned a master's degree in the subject. I'm still in touch with four of them. One, Dr. Bess Hieronymus, teaches at the University of Texas in San Antonio and is a member of the Mozart Society of America; another, Dr. Isabelle Cazeaux, was at Hunter College; a third, June Samson, lives in Salem, North Carolina; and the fourth, Dr. Catherine Gold, in both Florida and Westfield, Massachusetts.

After ten years at Smith, where he finished both his Mozart biography and his forty-year effort on the Italian madrigal (which would have been done in a fraction of the time had photocopying been an available technology), he was, with the help of Professor Manfred Bukofzer, offered a summer position at the University of California at Berkeley. Bukofzer, a young and very brilliant teacher at Berkeley, died of cancer on 7 December 1955 at the age of 45 and within four months of becoming ill. The trip to California turned out to be the start of events that brought great sadness to our lives.

But before I conclude with those events, I want to mention a few things that happened after the end of the war. In 1948 Father received the gold medal from the Salzburg Mozarteum for his work on the Köchel catalog, but returned it to them with a letter of rejection, which said something to the effect that in other times it would have been very much appreciated. He also received an invitation from the Academy in Berlin but declined, saying that he would never again set foot in Germany. He was completely unforgiving.

While at Smith, Father

also taught at the Hartt School of Music, now a division of the University of Hartford, Connecticut, and every two weeks I would drive him there. Once a month he taught at Princeton University, from which he received an honorary doctorate in 1947. At that ceremony Albert Einstein was present. And though neither man knew of any relationship between them, it turns out that, due to recent research by George Arnstein, a Washington, DC resident who specializes in the genealogy of the Einstein family (of which he is a member), they were related to each other in at least two different ways. Specifically, they were both fifth cousins and fifth cousins once removed. The two were quite formal with each other, my father calling the physicist "Herr Professor," and he calling my father "Herr Einstein." There were newspaper reports that the two men played music together, but that was fiction. When my father and Albert Einstein both lived in Berlin, their mail, often addressed simply to "A. Einstein," was occasionally mixed up. A more ominous mix-up occurred in the post-1945 discovery of lists of people who were scheduled to be executed by the Nazis when captured. One such list had, in alphabetical order, ". . . Winston Churchill, Anthony Eden, Alfred Einstein, . . ." This was probably meant to read "Albert Einstein," though the address in the list was that of my father.

In preparation for his teaching position at Berkeley in the summer of 1950, we

decided to drive to California in June. The drive was fine and everything went well until we reached Oklahoma City. That evening in the motel, he was reading *Reader's Digest*. After some seconds we heard a fall and Father was on the floor. It was a heart attack accompanied by a stroke. Up to that moment there was no indication of any illness on his part. He was in good condition and walked long distances, often miles.

Father was taken to the hospital in Oklahoma City and was in a coma for ten days. The doctor gave us no hope of recovery. If that had happened today, he would have had a bypass and at least ten more years of life. Suddenly one morning he opened his eyes, and started to speak. Following his remarkable reawakening, we spent another six weeks in Oklahoma City, where he completed his recovery. The stroke caused him to drag his right leg slightly, however.

We had no idea what to do. But the doctor said that returning to the harsh winters in Massachusetts might kill him, so we decided to complete the trip to California. Father considered flying but the doctor recommended against it, so we finished the trip by car.

When we arrived, we had Bukofzer's help in getting accommodations in Berkeley. Finally we bought our house in the adjacent town of El Cerrito, in which I resided until very recently. My father lived there for another two years, though he had a second stroke in 1951 and finally a third one, from which he died on 13 February 1952. He worked even on the very last day of his life, writing a letter to his friend in England, Richard Cappell of the *Daily Telegraph*.

My father was prepared for his death in that he had a will. But he said to the doctor on his last day, "I should have made better preparations," to which the doctor said, very coldly, "You should have thought of this before." His ashes and those of my mother are buried in El Cerrito's Mountain View Cemetery, just a few miles from the



Photo of Albert and Alfred Einstein at Princeton University 1947

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## Guest Column

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Oakland retirement community where I now live.



Last photo ever taken of Alfred Einstein, end of 1951.

Comments of Catherine A. Dower Gold, Ph. D., Professor Emerita, Westfield State College, Westfield, Massachusetts

My reminiscences of Dr. Alfred Einstein conjure up a multitude of highlights reminding me not only of his greatness as a teacher, but the spirit of good will that he radiated. We were fortunate to have

him as a major professor in graduate school at Smith College. I was aware then, and am even more aware now, what a great privilege it was to have studied under his supervision. We remember him both as a knowledgeable scholar and a warmhearted friend who was always understanding, encouraging, and exceptionally helpful, exerting a strong influence on students and colleagues alike. Dr. Einstein was esteemed by the college administration, the faculty, and the students. Even the wife of college President Dr. Herbert Davis audited the graduate seminars of Dr. Einstein. The prestige that he gave to the department during his tenure there was notable. Regarding his lectures, he was exceptionally well-prepared and at every class he presented an outline to each student. When I studied with Karl Geiringer, he gave a bibliography assignment on one madrigal, and when I turned in ten pages of bibliography, Dr. Geiringer said, "I can't teach you anything. You've studied with Alfred Einstein." Many scholars came to consult with him, such as Hugo Leichtentritt and Edward Lowinsky, and we would be introduced to them. Great musicologists are rarely accorded the recognition they deserve. Dr. Einstein was an exception. During his lifetime he was considered a gifted critic and a master teacher. My book *Alfred Einstein on Music* (Westport, CT: Greenwood Press, 1991) is a tribute to his talent, his teaching, and his humanism.

Comments of Isabelle Cazeaux, Ph. D., Professor Emerita, Bryn Mawr College, Bryn Mawr, Pennsylvania

It was my favorite professor at Hunter College, Vincent Aita, to whose memory I am ever grateful, who urged me to apply for a fellowship at Smith College so that I might study for a Master's degree under Alfred Einstein. I applied and was privileged to have two courses, "Chanson and Madrigal" and "Music Criticism," with the leading expert on both subjects. Furthermore, it was my good fortune to have him as director of my Master's essay. I met with him every week to discuss what I had done and to give him whatever I had written. Invariably his marginal corrections or comments were made in pencil in his inimitable delicate script. Later, when it became my turn to

teach and direct dissertations, I followed the same practice. Students could ask questions, revealing their ignorance without fear that Dr. Einstein would make them feel stupid. Unlike some scholars I shall not name and who strut like peacocks, he was a model of kindness and humility. His unequivocal greatness radiated from his mild countenance. It was Dr. Einstein who inspired me to continue with my musicological studies after I obtained the M.A. in 1946. Until his death, he helped me with recommendations and invaluable advice. His "three ladies" (wife, sister, and daughter) were as gracious and caring as he was. How can I ever forget them?

Comments of Bess Hieronymous, Ph. D., Professor Emerita, University of Texas, San Antonio

It is an honor to write about Dr. Alfred Einstein and the impact he had on my life. When our paths crossed at Smith College, I was a pianist from a small town in Texas and he was a world-renowned musicologist from Germany. I was overwhelmed when he asked if I would like to do research for my thesis under him. But with his constant encouragement I started a journey that changed my life. Dr. Einstein coupled a wonderful sense of humor with incredible knowledge. He helped me find new depth in music, and he shared an enthusiasm for musicology that was infectious. I learned how to question and a whole new approach to understanding music began for me. His influence has remained throughout my music career. It was my good fortune to know the entire Einstein family, and it has been my pleasure to have had an ongoing friendship with Dr. Einstein's daughter, Eva, which kept many joyful memories alive.

Comments of June Samson, Ph. D.

It was my special good fortune to be accepted at Smith when the Einsteins arrived, and it seems almost that we were freshmen together. I immediately respected Dr. Einstein because he had such stature, yet such humility. To know him was to love him. His whole family was so happy to be here, sharing home

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# Mozartiana Americana

During the last two centuries millions of immigrants settled throughout North America and one important way in which each ethnic group sought to preserve its identity was to name towns, parks, streets, buildings, and organizations after historical and cultural figures representative of its heritage. German-speaking immigrants made frequent use of Mozart's name, reflecting the prominent position that Mozart occupied in their cultural universe. But the use of Mozart as a source for such naming customs was not restricted to Germans. The name "Mozart" traveled far in nineteenth- and early twentieth-century America, and this article will provide an overview of many such place names, organizations, buildings, and other landmarks.

## 1. Mozart Halls

As German-speaking immigrants settled throughout the nation they established multi-purpose social halls to serve their communities. The names given these halls varied, but perhaps none was chosen as often as Mozart Hall. Thirty-one Mozart Halls from nineteenth-century America have been identified and there were probably many more. Such institutions named for other German cultural figures were comparatively few.

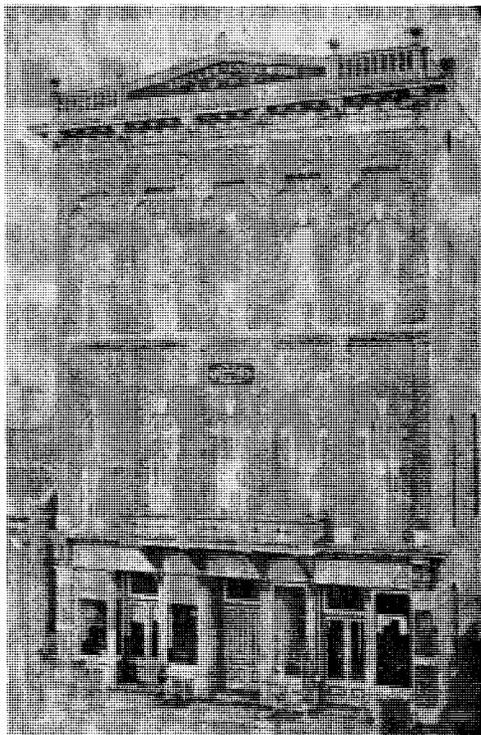
There were Mozart Halls (*Mozarthalle* in German) in the following locations: San Francisco and Stockton, California; Denver, Colorado; Bowling Green, Cannelton, Indianapolis, and Michigan City, Indiana; Burlington, Iowa; Carlisle, Hopkinsville, and Louisville, Kentucky; Minneapolis and St. Paul, Minnesota; Hannibal and St. Louis, Missouri; Wilmington, North Carolina; Brooklyn and Manhattan, New York; Cincinnati and East Liverpool, Ohio; Latrobe and Sewickley, Pennsylvania; Knoxville and Memphis, Tennessee; Provo, Utah; Richmond and Staunton, Virginia; Wheeling, West Virginia; and Milwaukee, Wisconsin. Some originally were or later became inns and some housed offices, shops, and restaurants. Some comprised entire buildings or sections of buildings while others were merely second floor rooms located above businesses.

By the 1850's Milwaukee's Mozart Hall was an important institution in the



Mozarthalle - Indianapolis, Indiana. Newspaper ad for the "Grand Masked Ball" of the Indianapolis Männerchor held in Mozarthalle during the 1867 carnival season.

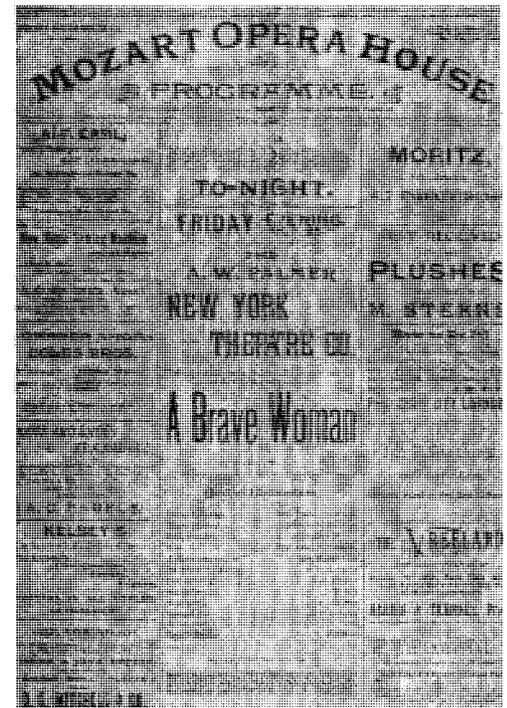
German-American community and was widely known as the "Seat in the Clouds" (*Wolkensitz*) because of the musical presentations and lofty discussions of social, literary, and political issues that



Mozart Hall, Michigan City, Indiana

took place there. In 1880, German-speaking immigrants in Denver were served by a number of establishments that offered them food and the culture of the old country. These included the Bavarian House, Deutsches House, Germania Hall, and Mozart Hall. In Minneapolis, Mozart Hall, founded by a Prussian immigrant, came to be identified with the Swedish community. Most Mozart Halls, however, came to serve not only ethnic groups, but also the entire citizenry.

Accounts of events occurring at Mozart Halls across the country open a window into the social and political environment of nineteenth-century America. Several examples follow. Mozart Hall in Cannelton, Indiana, the town's largest meeting place, served as a temporary schoolhouse in 1859 and two years later was the site of a contentious debate on the Civil War that culminated in the resignation of a government official. It was destroyed in a 1937 flood. The slavery question was debated in Mozart



1889 program for Mozart Opera House (Mozart Hall), Michigan City, Indiana

Hall in Evansville, Indiana. A "Grand Masked Ball" sponsored by the Männerchor during the 1867 carnival season was held at Mozarthalle in Indianapolis. Built in 1877 by the German-American Adullam Lodge of Odd

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## Mozartiana Americana

*continued from page 7*

Fellows, Mozart Hall in Michigan City, Indiana was the venue for musical and theatrical performances, as well as political and religious events. Henry Ward Beecher, Wendell Phillips, and Charles Sumner lectured there.

For a time in the 1870's Mozart Hall in Burlington, Iowa served as a courthouse. Upon leaving the building following a lecture held there in 1882, a woman was attacked by a "cranky cow." In Carlisle, Kentucky, Mozart Hall was built in 1883 as a forum for entertainers, magicians, and politicians. In 1932 it was converted to shops and today houses an emporium. Louisville's Mozart Hall, built in 1851, consisted of four stores at ground level and, on the second floor, a large room that featured a thirty-foot high arched and frescoed ceiling. This room was the site of performances by Jenny Lind, Louis Gottschalk, the local Mozart Society, as well as for minstrel shows, a stage version of "Uncle Tom's Cabin," and a performance of Mozart's Requiem. Mozart Hall in St. Paul was the venue for boxing matches in 1905. In 1870 a "courtesan" pleaded guilty in court to disturbing the peace in Mozart Hall in St. Louis. Mozarthalle in the Yorkville neighborhood of Manhattan served for decades as a meeting place for German-American societies, including the Mozart Male Chorus. (In 1964 a fire destroyed the building along with a large portion of a 100-year-old music collection that had been stored there. It was soon rebuilt, with improved acoustics.)

Ohio Senator John Sherman spoke in 1868 at Mozart Hall in Cincinnati, where four years later the American Institute of Architects held its sixth annual convention. Mozart Hall in Latrobe, Pennsylvania was built by an opera lover whose parents came to America from Salzburg. The second story hall featured a crystal chandelier, an ornate ceiling, and paintings of musical instruments. The Victorian building's oriental turrets remind some of Mozart's "Turkish" opera, *Die Entführung aus dem Serail*. Today the Mozart Restaurant occupies a section of the ground floor. The current owners were recently notified by the state that Mozart Hall meets the criteria to be designated an historic building. Restoration work is ongoing. In 1873, the forerunner of the public library in



Existing Mozart Hall, Latrobe, Pennsylvania

Sewickley, Pennsylvania, rented space in that town's Mozart Hall. In 1913 dances were held at Mozart Hall in Provo, Utah. A meeting that came to be known as the Mozart Convention was held in Richmond's Mozart Hall in 1879, giving birth to Virginia's "Readjuster" movement, which advocated repudiation of one third of the state's public debt.

In the nineteenth century Mozart Hall at 663 Broadway in the Greenwich Village area of Manhattan was the site of a variety of entertainments and meetings, including events of local and national importance. Lola Montez, controversial dancer and onetime mistress of the King of Bavaria, addressed large audiences there in 1859 and 1860. Over a period of one month in 1878, one Ada Anderson, referred to as a "pedestrian," walked 3,000 quarter-miles in 3,000 quarter-



Mozart Hall - New York City - 1862  
Recruiting outside Manhattan's Mozart Hall in November 1862 for the Second Battalion, Duryee Zouaves, which became the 165th New York. From a sketch by Frank Vizitelly in "The Illustrated London News"

hours entirely within Mozart Hall. The Eighth and Ninth annual National Women's Rights Conventions were held there in 1858 and 1859. Featured speakers included Susan B. Anthony, Elizabeth Cady Stanton, William Lloyd Garrison, and Frederick Douglass. On 7 December 1858 Mozart Hall was the scene of a demonstration by over 2,000 New Yorkers protesting the abduction of Edgar Mortara, an Italian Jewish child who, following the assertion by a family servant girl that she had secretly baptized him four years earlier, was forcefully removed from his family in Bologna, taken to Rome, and raised as a Catholic under the watchful eye of Pope Pius IX.

## 2. Mozart Democrats

Manhattan's Mozart Hall became the meeting site of a newly formed political faction that grew out of infighting that splintered New York City's powerful Tammany Hall organization. Adopting the name of the meeting hall, this faction, led by Fernando Wood, became known as the "Mozart Hall Faction," "Mozart Faction," or simply "Mozart Hall," and its members as "Mozart Democrats."

Born in Philadelphia, Wood moved to New York where in time he became a leader of Tammany Hall, and with its backing was elected mayor of New York City in 1854 and again in 1856. He lost the mayoralty in 1857, partly due to the opposition of a powerful anti-Wood faction within Tammany Hall. With his political enemies now in control of Tammany Hall, Wood bolted and with his supporters formed his own organization, Mozart Hall. Running in 1859, this time as a Mozart Democrat, the charismatic Wood won the mayoralty once again, but lost re-election in 1861.

As mayor he fought for the creation of Central Park and City University of New York. His battle with state authorities over law enforcement in the city led to rioting and eventual court victory for the state. This led Wood to advocate that the city secede from the state and declare its independence, a position that dovetailed with his anti-war attitude toward the approaching conflict with the Southern states. As an anti-abolitionist and Peace Democrat, Wood's political philosophy played into the hands of his opponents who accused him of pro-Confederacy sympathies. However, at the end of his term as mayor, when war broke out, Wood

advocated a million dollar tax levy for raising Union troops.

### 3. Mozart Regiment

In June of 1861, the 40th Infantry Regiment, originally the United States Constitution Guard and composed of volunteers from New York, Massachusetts, and Pennsylvania, was mustered into the Union Army in Yonkers, New York. Mayor Wood and the Mozart Hall Committee agreed to fund the unit, which adopted the name "Mozart Regiment." The soldiers came to be known as "Mozarters."

In his *History of the Fortieth (Mozart) Regiment, New York Volunteers* (Boston, 1909), Sergeant Frederick Clark Floyd wrote:

When we were called to order the result of the visit to Yonkers was reported by the three captains in turn, to the effect that they had found a bona fide regiment at Yonkers, that had been organized under the special patronage of Hon. Fernando Wood, who had been elected Mayor of New York City by the Mozart faction of the Democratic Party, and who had in honor of that political combination, bestowed the name by which it was designated upon the regiment. Until then, although it seemed irrelevant, we had supposed that the name had been adopted in honor of the celebrated musical composer whose melodious strains had entranced the world. It was as I have stated - the Mozart partisans defeated the Tammany partisans, and our regiment was given the name of the victorious element. And not only was Mayor Wood interested in the Mozart Regiment on account of its name, but he was chairman of the Union Defense Committee which was chosen at the immense public meeting held in Union Square on Saturday evening, April 20th [1861], and which had the disbursing of the enormous fund that was contributed through the influence of that meeting. Later, the Tammany Regiment, that was organized by the Tammany faction, was placed in the field by the same committee.

While Floyd was correct in that the Regiment had not been named directly for Mozart, indirectly it was indeed named for the "celebrated musical composer."

Had Mozart not been such an important cultural figure, at least in some circles, the meeting hall, Wood's political faction, the Regiment, and its soldiers would not have shared his name.

On July 3, as the Regiment prepared to head south, a delegation of city officials headed by Mayor Wood traveled to Yonkers. Wood delivered a rousing speech to the troops and presented them with a flag bearing the national and New York state mottos, above which was inscribed "Mozart Regiment." The pennants were emblazoned with the single word "Mozart." The next day the Mozart Regiment decamped, arriving in Washington by train three days later. It was then ordered to Alexandria where it remained for the winter. In March 1862, the Mozarters were assigned to the Army of the Potomac and embarked for Yorktown.

The Regiment engaged Confederate forces east of Williamsburg and fought in the battle of Four Oaks, where it lost twenty-four men. Casualties mounted for the Mozarters in the Seven Days' battles, in the second battle of Bull Run, and again at Chantilly. After Union forces were routed at Fredericksburg, the Mozarters endured the misery and futility of the "Mud March," and then wintered in Falmouth, across the Rappahannock River from Fredericksburg.

The Mozart Regiment again suffered heavy losses at Chancellorsville, where Generals Lee and Jackson routed the badly outmaneuvered Union forces under General Hooker. From Chancellorsville the Regiment proceeded to Gettysburg, where the Mozarters distinguished themselves in intense fighting, incurring many casualties.



Mozart Regiment Charge at Gettysburg, July 1863

That winter the Regiment was reinforced with new recruits. Replenished, the Regiment fought in the Wilderness, Spotsylvania, and Cold

Harbor campaigns. Again reinforced, it continued to see action, participating in the siege of Petersburg and joining in the pursuit of Lee to Appomattox.

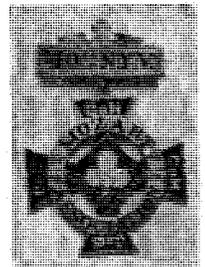


Mozart Regiment Drum  
Drum carried by John Unger, Company B, 40th Regiment New York Veteran Volunteer Infantry Mozart Regiment, 20 December 1863

The Mozart Regiment was mustered out of the Union Army in Washington on 27 June 1865. The Regiment suffered the second highest number of casualties of all regiments from New York State. In its four years of existence, nearly 3,000 men served in the Mozart Regiment. Sources differ slightly, but approximately 250 Mozarters died in battle or of wounds suffered in battle.

Deaths from all causes totaled 410. Throughout the years the Regiment received accolades from high officials for valor in battle. After the war, veterans organized the Mozart Association to represent them. Today, a monument to the Regiment can be seen at Gettysburg.

Fernando Wood, founder of the Mozart Hall faction and benefactor of the Mozart Regiment, went on to serve in the U.S. House of Representatives until his death in 1881.



MOZART ASSOCIATION BADGE.  
Mozart Association Badge  
(organization established by veterans of the Mozart Regiment)

### 4. Mozart Geography

By the late nineteenth century many German-Americans had settled in Wheeling, West Virginia. There were three German Singing Societies, with

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## Mozartiana Americana

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membership determined by social distinctions. The Mozart Singing Society drew most of its membership from the Schmulbach Brewery in south Wheeling. The president of the Brewery, Henry Schmulbach, had the vision and means to create a recreational park for the people of the area. He purchased land that encompassed the top of a high hill overlooking south Wheeling as the site for Mozart Park. Opened in 1893, its facilities included the largest dancing pavilion in the state, bowling alleys, a casino, a restaurant, and a beer emporium. Mozart Park was the scene of a great variety of activities, among them operas, vaudeville, conventions, celebrations, and picnics.

The difficulty of walking up the face of the hill to gain access to the park necessitated the construction of the 610 foot long Mozart Park Incline, a challenging engineering feat that cost Schmulbach \$100,000. This huge inclined railway could move 1,200 people an hour up the hill. The Mozart Park Incline remained in use until 1907, when the Mozart Street Car Line replaced it. Mozart Park closed in 1917 and the land was sold off in parcels. Most of the former parkland is now the location of the Wheeling neighborhoods of Mozart, Mozart Meadows, and Mozart Terrace, as well as Mozart Road, Mozart United Methodist Church, and the Mozart Volunteer Fire Department. The remaining parkland is the site of the Mozart Field and Playground. In an earlier era the Mozart School (1911-1956) and the Mozart Land Company served the Wheeling area.

The hamlet of Mozart, Canada, in the province of Saskatchewan, is home to about seventy-five people. When the Canadian Pacific Railroad was laying tracks in the area in 1905, the farm of Swedish immigrants Ole and Julia Lund served as the local base of operations. Julia suggested that the new depot be called "Mozart." The post office opened in 1909 and is thought to be the only one in the world now bearing Mozart's name. The hamlet has streets named for Haydn, Schubert, Liszt, Wagner, and Gounod.

The tiny community of Mozart in Bucks County, Pennsylvania, once had a post office bearing the composer's name. Prior to 1894 it was known as Concord, a

village of about a dozen houses, but when a post office was slated to open to serve the area, it was discovered that there were too many post offices that already shared that name. A new name had to be found and, according to local oral history, the name was selected by several local fiddlers to honor the composer. In 1905 the post office was closed but the area is still known as Mozart.

At one time the small mountain community of Mozart, in the Ozark Mountains of Stone County, Arkansas, also had its own post office. Named after Mozart by its first postmaster in 1926, the post office was closed in 1959. Some of the locals, unfamiliar with the composer, conflated "Mozart" and "Ozark," and called the village "Mozark".

Over 100 miles southeast of Stone County lies a remote area in the lowlands of Desha County, Arkansas, near the confluence of the White and Mississippi Rivers, that is known as Mozart. Local legend has it that several decades ago, when the area was accessible only by rail, a train carrying two officials with the Missouri-Pacific Railroad and their wives came to a halt on a switch track. The ladies stepped outside and were met with a symphony of bird songs and the music of the forest. One of the women remarked to the other, "Listen to the birds. It sounds like Mozart's music." Mozart appears as a location on railroad maps. A large section of the area is now a part of the 7,000-acre Mozart Hunting Club.

### 5. Miscellany

Throughout nineteenth-century America, organizations were established to promote appreciation of classical music through sponsorship of concerts. Many of these associations were named after Mozart. A notable example was the Mozart Association of Richmond, Virginia, founded in 1876. At the height of its success in the 1880's its membership approached 2,000 and the operas and weekly concerts that it presented became leading social events. In 1886 the Mozart Association

raised \$16,000 to build the 1,400 seat Mozart Academy of Music as a venue for its concerts, as well as for theatrical productions, political orations, and other events. Sarah Bernhardt, Maude Adams, and Ethel Barrymore performed there. The building was considered an architectural gem with its classical façade, arched windows, and elaborate entablature. It burned down in 1927.



Membership card of the Richmond Mozart Association, Richmond, Virginia

In September 1898, twenty women in Plymouth, Indiana, met to organize the Mozart Musical Club to promote classical music and to fight the nefarious influence of ragtime "trash." In 1889 industrialist and philanthropist Henry Clay Frick, as trustee of the Mozart Club in Pittsburgh, Pennsylvania, provided rooms for performances by women musicians who were prevented from performing professionally because of their low social status.

The Chicago and Boston public school systems both have schools named after famous composers. Chicago's Wolfgang A. Mozart Elementary School, built in 1911, is the site of a mural (c.1938) painted by Works Progress Administration artist Elizabeth Gibson that depicts the six year old Mozart at the keyboard performing for Empress Maria Theresa in Vienna in 1762. Mozart Elementary



Wolfgang A. Mozart Elementary School, Chicago  
WPA mural by Elizabeth Gibson, c.1938

School, in the Roslindale neighborhood of Boston, was built in 1931 and features a sculptured head of Mozart above the entrance. Both schools are still in use. In rural Clark County, Illinois, a new school was erected in 1874, and was given the name of Mozart School at the request of a local official who wanted it named after a great musician of the old country.

Chicago and Boston each have a park named after Mozart. Chicago's Mozart Park was established in 1915 and received its name after being chosen in a vote of local school children. Mozart Park in Boston, located on Mozart Street, dates from 1959 and has the distinction of having a street gang, the Mozart Park Boys, named after it.

During the late nineteenth century marathon walking became a highly popular sport in America. In 1879 Ada Anderson, whose achievement one year earlier in Manhattan's Mozart Hall was described in the first section, walked 685 miles in 113 days on a track at Mozart Gardens in Brooklyn. In 1878 Brooklyn's Mozart Gardens saloon was placed under police surveillance and "carefully watched" for infractions that could result in the revocation of its license.

When Maurice Durand and his wife moved to the mining town of Goldfield, Nevada, from France c.1905, it was the largest city in the state with a population of 20,000. The Durands opened a saloon, the Mozart Club, named after their favorite composer. The saloon was destroyed in a fire that devastated the city in 1923. Durand later purchased property that had a church on it, and after tearing it down, rebuilt the Mozart Club in 1934. As the mines played out, Goldfield's population dwindled and today it is a semi-ghost town of about 250 people. After Durand's death, the saloon passed through several owners and today is a restaurant and bar, with walls covered in red velour wallpaper that evoke an earlier era. As in other rural areas, Mozart is

pronounced with a soft 'z' as in 'lazy' and pronouncing it correctly in Goldfield can earn one the reputation of being a pretentious academic. The first syllable is often dropped, as in "Meet me for a drink at the Zart."

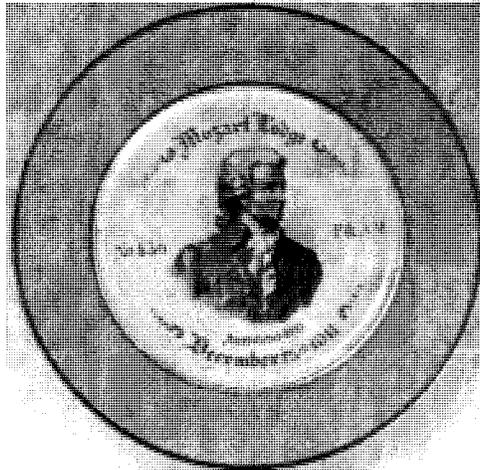


Plate commemorating the 42d Anniversary of Mozart Lodge in Philadelphia

Given Mozart's Masonic interests it is not surprising that lodges bearing his name were established in America, and two of them remain active today. Mozart Lodge in Philadelphia was established in 1869, and Mozart Lodge in Pennsauken, New Jersey dates from 1872.

In the nineteenth century two ships christened "Mozart" brought immigrants to America, and African-American musicians of the Mozart Brass Band performed in Washington City and Baltimore. The Mozart Hall in Provo, Utah, was home to the Mozart Dancing Academy and the Mozart Orchestra. The Milwaukee Public Library was built in 1898 on parkland known as Mozart's Grove, once the venue for summer concerts, and in 1914 the Mozart Siding was built along the railroad on the Coeur d'Alene Indian Reservation in northern Idaho. The Mozart Mine produced ore in Colorado, and streets throughout the nation were named for the composer. It is not impossible that some of the more obscure landmarks mentioned were named not for the composer but for American citizens named Mozart, but in no case has such evidence emerged.

—Martin Wacksman

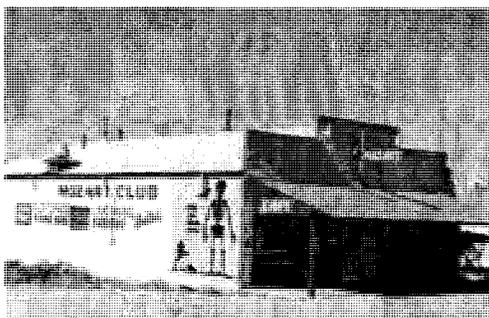
## Guest Column

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and hopes so generously. Dr. Einstein was a master teacher and made clear in his classes the developments in the history of music that were sometimes obscure. He brought his experiences as a man of the music world. What breadth and depth he had to offer! The Einsteins were good, friendly, caring, and sharing people. I am infinitely richer for having known the family.

Comments of Ethel Hass Cohen, M.S.,  
Smith College 1945-46

For the school year of 1945-46 I was privileged to study with Dr. Einstein at Smith College as part of my program to earn a masters degree in music. As soon as I arrived at school I was immersed in a cultural world that I had never dreamed existed. Dr. Einstein introduced me to the music of the Italian courts. I was a trained violinist, but with Dr. Einstein I learned to appreciate opera and of course to understand some of the genius of Mozart. The year that I spent at Smith with Dr. Einstein resulted in much more than a masters degree for me. The enlargement of my world has lasted to this day. I am blessed to have had both experiences.



Mozart Club, Goldfield, Nevada

## 2003 MSA Study Session

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### **Thomas Denny: Che sono i fini di chi fa mal? — Variant endings during *Don Giovanni's* first century**

Conventional wisdom tells us that the 19th century preferred to end Mozart's *Don Giovanni* with the death and descent of the Don, omitting the moralizing *Scena ultima*. True as that may be as a generalization, this study documents some of the rich variation in endings for *Don Giovanni*, and explores the debate surrounding the aesthetics and meaning of the variants.

An extensive, yet far from exhaustive, survey of diverse *Don Giovanni* sources, concentrating on Italian and German versions, forms the basis for the findings presented. In addition to isolated but persistent instances of endings that contained some version of the moral, there appear to have been wide variation even among the "death" endings. The differences are far more than scenic, and suggest that performances varied considerably in the music, at least the sung music, with which the opera ended.

Following a summary of key variant traditions, the discussion will turn to bibliographic and cultural issues raised by the variants. It will question the reliability of some of the sources as evidence of actual performance traditions. It will attempt to set the variants and debates about them against the backdrop of larger cultural currents, particularly the growing momentum, from mid-century on, of nineteenth-century *Wissenschaft*, the sacralization of Mozart and of *Don Giovanni* in particular, and the changing conventions in operatic endings.

### **Stephen Rumph: From Rhetoric to Semiotics and Back: The Keyboard Concertos of Bach and Mozart**

Much recent criticism has explored the soloist-orchestral relationship in Mozart's piano concertos. These interpretations lean heavily upon language models, whether dialogue, rhetoric, or narrative. Yet without a general model of musical language in the eighteenth century, such studies remain

theoretically ungrounded.

This paper explores a new view of music as language in the Enlightenment. During the eighteenth century musical coherence shifted from voice to body, as Baroque rhetoric yielded to the dance-based style galant. This shift matches the sensualist revolution of Vico, Condillac or Rousseau, which retraced language to primitive gestures and indexical signs. As every level of musical structure absorbs the binary oppositions of dance, the Baroque hierarchy of rational *inventio* and sensual *elaboratio* gives way to a dynamic semiotics, rooted in bodily movement. Vocal presence fades, together with dialogue and rhetoric, as the oppositions of Baroque texture are absorbed into the syntax itself.

Bach's F-Minor Harpsichord Concerto, BWV 1056 predicts this shift. Bach abandons the paratactic Vivaldian ritornello in favor of strict galant periodicity. This hypotactic background weakens the polarity of soloist and ripieno, who now define themselves through contrasting dance topics. Mozart's Piano Concerto in Bb, K. 450 exposes the fragmentation implicit in this gestural language. Mozart continually rearranges his material within the three choirs (strings, winds, right and left hand), demonstrating the subordination of voice to syntax. The finale, which reverts to an older thematic and textural model, perhaps matches that recovery of subjective integration idealized by Enlightenment linguists.

### **Margaret Butler: The Turinese Origins of Mozart's *Mitridate, re di Ponto* Revisited**

Mozart's *Mitridate, re di Ponto* (Milan, 1770) has received little scholarly attention in comparison to his better-known operas. The libretto, by Vittorio Amedeo Cigna-Santi, was originally written for Turin's Teatro Regio and set there by Quirino Gasparini in 1767. Although usually considered a typical opera seria libretto exemplifying Metastasian conventions, *Mitridate* is innovative in ways that have not previously been acknowledged. Examination of Cigna-Santi's oeuvre reveals that this poet brought to Turin

many of the innovations that transformed opera seria in other operatic centers later in the century. *Mitridate's* libretto reveals experimentation with exotic features that were to become standard in Turinese opera before they were considered progressive elsewhere a few decades later.

Ferdinando Tagliavini undertook a study of the Gasparini and Mozart musical settings of *Mitridate* in the 1960s. At that time, however, Gasparini's score for the opera held at Turin's Accademia filarmonica was not available to him; this important source has since been recovered. Study of the Regio's copying practices as revealed in this score (and others in the collection to which it belongs) shows that the source reflects the Turinese production and carries performance instructions stemming from Gasparini. Comparison to the standard Mozart setting offers valuable insights, among them the treatment of the libretto's innovations by Gasparini, some of which may have influenced Mozart's treatment (Mozart's singers urged the inclusion of Gasparini's arias in the Milan performance, and one aria by Gasparini is included in the standard Mozart text). Comparing the Turinese libretto with the Milan revision set by Mozart offers further insights into the transformation of the work.

Finally, primary source material available in Turin's municipal archives sheds valuable light on the production practices at the Regio, which significantly influenced the works created for that theater. When compared with the practices of Milan's Teatro Ducale, many points of contact among extra-musical forces evident in the opera theaters of the two cities emerge that would have influenced both Gasparini's and Mozart's work. This study provides a multi-faceted view of a Mozartean opera that merits closer examination.

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Robert Münster. "*ich würde München gewis Ehre machen*": Mozart und der Kurfürstliche Hof zu München.

Weissenhorn (Germany): Anton H. Konrad Verlag, 2002.

"Ich bin hier sehr beliebt" (I am very popular here), wrote Mozart to his father from Munich on 2 October 1777. He visited the German city eight times during his short life, the first time in 1762, six years old, with Leopold and Nannerl, the last time in 1790, 34 years old, passing through on his return journey from Frankfurt to Vienna. Munich held special affinities for Mozart. Two of his operas, *La finta giardiniera* and *Idomeneo*, received their premieres in the Bavarian capital. In contrast to the depressing provincial climate of his native Salzburg, Munich opened up new vistas nourishing his musical inspirations and advancing his artistic development.

Robert Münster, the former head of the Music Department of the Bavarian State Library, has been thoroughly steeped in Mozart research for over four decades, especially in his explorations in the Munich area. In this volume, he traces Mozart's visits to Munich step by step in their relationship to the reigning electoral court. The central theme is a portrayal of the motives that attracted Mozart to Munich's aristocratic society in search of suitable employment. Writing in a narrative style, the author not only discusses background events, but also affords the reader some glimpses into the nobility's social behavior. As an example, in 1775, so-called musical academies consisted of festive court performances by one of the world's best orchestras. Royal Highnesses would grace these events with their presence, seated at tables, playing cards while the music was in progress.

Throughout the book, Münster draws substantially on his previously published essays, which were collected in a volume issued by his colleagues in 1993 on his sixty-fifth birthday. In the present volume, he is concerned with correcting certain inaccuracies that have slipped into Munich history regarding Mozart. He discovered for the first time that the premiere of Mozart's *La finta giardiniera*

took place in Munich's old Salvator theater, not in the Redoutensaal of the elector's official Residence. Both Wolfgang and Leopold were reportedly fond of beer. A poem attributed to Mozart in the guestbook of the famous Munich Hofbräuhaus (Court brewery) praises the city and its delectable beer. Münster disproved the authenticity of this widely publicized poem and named the real author, Ferdinand Fränkel (1815–1898). In 1777, after many unsuccessful attempts, Mozart finally succeeded in obtaining an audience with the reigning elector Max Joseph to ask for employment at court. In 1992 Münster solved the puzzling question of where the short conversation had taken place. He pinpointed the exact location, the kleine Ritterstube ("enge zimmerl") through which the elector had to pass on his way to attend Mass in the chapel. When Mozart offered his services, the elector replied that there was no *vacatur* (vacancy). Mozart then enforced his petition with the reassuring words, "ich würde München gewis Ehre machen" (I would certainly do honor to Munich). That statement serves as the title of the book under review. Mozart's works, written in and for Munich, are included within the time periods of each visit. But Münster does not attempt to analyze them critically.

Certain vignettes in Münster's faithful reporting are among the less familiar items in Mozart's biography. For instance, a piano contest between Wolfgang and Ignaz von Beecke (1733–1803) took place in the winter of 1774/75 at the Inn of Franz Joseph Albert, called Zum schwarzen Adler. Christian Friedrich Daniel Schubart, the poet and composer who attended, preferred Beecke; he found Mozart heavy-handed. Another listener at this contest seems to have been Freiherr von Dürnitz, who subsequently ordered six piano sonatas from Mozart (K. 284/205b is known as the Dürnitz Sonata). But the same Daniel Schubart, according to Münster, expressed quite different feelings in 1775 upon hearing Mozart's *La finta giardiniera*. "I also heard an opera buffa by the wonderful genius Mozart. It is called *La finta giardiniera*. Flames of genius flicker here and there,

continued on page

## Addendum

The following abstract for a Mozart paper read at the congress of the International Musicological Society in Leuven last summer was inadvertently omitted from the abstracts reprinted in our January issue:

**David J. Buch (University of Northern Iowa): A Newly Discovered Source for Mozart's *Die Zauberflöte* from the Copy Shop of Emanuel Schikaneder's Theater auf der Wieden (1796)**

A Viennese manuscript of the first act of Mozart's *Die Zauberflöte* recently surfaced in Budapest. After an investigation, the National Szechenyi Library purchased the manuscript, whose title page indicates that it was sold through Kaspar Weiss in 1796 and bears the name of the Theater auf der Wieden in Weiss's handwriting. Weiss, a performer and copyist in Schikaneder's employ, seems to have been the impresario's "agent," creating and selling manuscripts of his Wiednertheater productions.

This is the only known score with such a clear connection to the theater for which Mozart composed his Singspiel. It was probably based on the theater's "performing score," which was certainly copied from Mozart's autograph. Upon close investigation, the Budapest manuscript reveals small but telling deviations from the autograph. These variants suggest a distinct performing tradition, one that may in fact date back to Mozart himself, who conducted the first performances. At least one other Viennese copy of *Die Zauberflöte* exhibits similar peculiarities, indicating a path of transmission that complements the one going back to the manuscript, its variants, and its provenance. Concluding remarks will evaluate the significance of this source in light of the recently identified orchestral parts found in the archive of the Theater an der Wien.

## "Mozartean Couplings"

### Mozart Society of America Session at the Meeting of the American Society for Eighteenth-Century Studies Boston, 24–28 March 2004

The Mozart Society of America will sponsor a session entitled "Mozartean Couplings" at the Annual Meeting of the American Society for Eighteenth-Century Studies in Boston, March 24-28, 2004. The theme of "coupling" here alludes not only to a basic human drive—one embodied in highly rarified form in opera and dance—but to the dynamic combination of approaches found in much recent scholarship. Given the broad range of intellectual interests found in the ASECS, the session in Boston will seek to explore Mozart's interactions with other domains of eighteenth-century culture (ballet, literature, rhetoric, science, the visual arts, etc.). Paper proposals concerning all aspects of Mozart studies are welcome, but interdisciplinary investigations are particularly encouraged.

Proposals for papers should be sent directly to Kathryn Shanks-Libin, (ksl@nic.com) no later than 30 October 2003. Please include your telephone and fax numbers and e-mail address. You should also let the session chair know of any anticipated audio-visual needs. Please note that ASECS cannot provide computers or computer-projection equipment. Also remember that the Society's rules permit members to present only one paper at the meeting; if you submit a paper proposal to more than one session, please be sure that you so notify all the chairs to whom you have made a submission. For more complete information on the Boston meeting, see the ASECS web page at <http://asecs.press.jhu.edu>. Mozartean Couplings: ASECS at Boston, 24–28 March 2004, Kathryn Shanks-Libin, Chair.

## Book Review

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but it is not yet the quiet restful altar fire which rises in incense clouds to heaven. If Mozart is not a plant put forth in a greenhouse, then he must grow to become one of the greatest composers that ever lived.”

Friends of Mozart tried to keep him in Munich. In view of the difficulty of gaining a position that would guarantee him a livelihood, the music-loving innkeeper Albert devised a plan to bring together ten patrons, each one to pay ten ducats per month. Wolfgang immediately accepted the idea with enthusiasm. Leopold, however, expressed great skepticism. And, more important, he found it degrading for his son to accept those sums as hand-outs. Mozart continued to play in the homes of the nobility, but no job offerings resulted.

In 1780 the commission for *Idomeneo* reached Mozart in Salzburg. Karl Theodor, who had become the Elector in Munich after Max Joseph's death, knew Mozart already from Mannheim. He

ordered from him the carnival opera for the year 1781. But, as Münster relates, the real reason for Mozart's selection was the intercession of the music-loving 18-year old Countess Josepha von Paumgarten. As Karl Theodor's mistress at the time, she evidently furthered Mozart's interests. As a token of gratitude, Mozart composed the concert aria "Misera dove son," K. 369, for her. *Idomeneo* was no resounding success. Münster reports that no review about the premiere performance is available. The notice in a Munich newspaper did not even mention Mozart's name nor the librettist Varesco. For the unsophisticated burghers of Munich, Mozart's music was well ahead of his time. An interesting sidelight describes the dispute that arose when the manager of the opera, Count Seeau, refused to supply three trombones for the few bars required to accompany the subterranean voice. In the performance score of Act III the passage was rewritten (but not in Mozart's hand) for two horns, two clarinets and one bassoon. Although Mozart did not leave his autograph score in Munich, Münster rediscovered the performance score there

in 1980. Toward the end of the book, Münster emphasizes how Mozart's memory was being kept alive in the city of Munich by the many performances of his operas that took place there (most of them after his death). He also cites Cannabich's cantata *Mozarts Gedächtnisfeyer*, regularly heard in Munich (and the subject of an article by this reviewer in the last [January 2003 issue of the MSA Newsletter]).

Münster's book can be recommended as a useful resource for the study of Mozart's eight Munich visits, his close relationships with important persons who influenced his sojourns, and his unrealized ambitions for permanent employment. With numerous citations throughout the text, more identifying references or footnotes would have been helpful in some places. An outstanding feature of the large, handsome volume is the abundance of magnificent color illustrations, some presented here for the first time.

A short essay by Heinz Friedrich, "Mozart in seiner Zeit" (Mozart in his time), serves as the Introduction to the book.

—Eric Offenbach

"O strong and radiant angel"

The following sonnet by Celia Thaxter was discovered by Paul Corneilson by means of the internet. Published in the *Atlantic Monthly*, vol. 30, issue 181 (November 1872), p. 583, it is reprinted here with thanks to Dr. Corneilson:

### MOZART

Most beautiful among the helpers thou!  
All heaven's fresh air and sunshine at thy voice  
Flood with refreshment many a weary brow,  
And sad souls thrill with courage and rejoice  
To hear God's gospel of pure gladness sound  
So sure and clear in this bewildered world,  
Till the sick vapors that our sense confound  
By cheerful winds are into nothing whirled.  
O matchless melody! O perfect art!  
O lovely, lofty voice that rings so true!  
O strong and radiant angel, every heart  
Bows down before, with reverence ever new!  
Loved shalt thou be while time may yet endure,  
Spirit of health, sweet, sound, and wise, and pure!

## Calendar

### CONFERENCES

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

**East-Central American Society for Eighteenth-Century Studies**, 2–4 October, University of Pittsburgh, Greensburg, Penn. Theme: “Nature and Artistry.” Address Sayre Greenfield, EC/ASECS 2003 Program Chair, University of Pittsburgh, Greensburg, PA 15601; e-mail: [snnng6@pitt.edu](mailto:snnng6@pitt.edu).

**Canadian Society for Eighteenth-Century Studies**, 22–25 October 2003, Vancouver, British Columbia. Theme: “Indigenes and Exoticism.” see conference web site at <http://www2.arts.ubc.ca/sssec>, or address Nicholas Hudson, department of English, University of British Columbia, 3997-1873 East Mall, Vancouver, BC V6T 1Z1; tel: (604) 822-4084; fax: (604) 822-6906; e-mail: [nicholasjhudson@netscape.com](mailto:nicholasjhudson@netscape.com).

**Midwestern American Society for Eighteenth-Century Studies**, 6–9 November 2003, Chicago. For information, see the conference web site at <http://www.elmhurst.edu/~lancew/MWASECS/Conf1.html>.

**Northeastern American Society for Eighteenth-Century Society**, 6–9 November 2003, Providence, Rhode Island. For information see the web site at <http://www.providence.edu/eng/neasecs2003/index.html>; address Professor John T. Scanlan, Chair NEASECS Conference, Department of English, Providence College, Providence, RI 02918; fax: (401) 865-1192; e-mail: [hambone@providence.edu](mailto:hambone@providence.edu).

**Western Society for Eighteenth-Century Studies**, 14–16 February 2004, University of San Francisco. Theme: “The Worlds of the Eighteenth Century.” Address Dean Peter Togni, [tognip@usfca.edu](mailto:tognip@usfca.edu) or Rose Zimbardo,

[rosiez@mindspring.com](mailto:rosiez@mindspring.com).

**DeBartolo Conference on Eighteenth-Century Studies**, 19–21 February 2004, Tampa, Florida. Theme: “Trans-Atlantic Crossings in the Eighteenth Century.” Deadline for submissions 30 September 2003; send to Dr. Laura Runge, DeBartolo Conference Director, Department of English/University of South Florida, 4202 E. Fowler Avenue, CPR 107, Tampa, FL 33620-5550; fax: (813) 974-2270; e-mail: [runge@chuma.cas.usf.edu](mailto:runge@chuma.cas.usf.edu); [www.cas.usf.edu/english/debartolo](http://www.cas.usf.edu/english/debartolo).

**Southeastern American Society for Eighteenth-Century Studies**, 4–6 March 2004, Savannah, Georgia. Theme: “Debt and Deviancy in the Eighteenth Century.” Deadline for abstracts 15 October 2003; send to John a. Vance, Program Chair, Department of English, University of Georgia, Athens, GA 30602; e-mail: [jvance@uga.edu](mailto:jvance@uga.edu).

**American Musicological Society**, 13–16 November 2003, Houston, Texas. For information see the web site: <http://www.ams-net.org>.

**Society for Eighteenth-Century Music**, 13 November, 7:00 P.M., during annual meeting of American Musicological Society, Houston, Texas. Guest speaker: Christoph Wolff, Harvard University. Address: Mara Parker, 207 Turner Road, Wallingford, PA 19086; e-mail: [mparker81@erols.com](mailto:mparker81@erols.com).

**Mozart Society of America**, 14 November, 12:00 noon, during annual meeting of American Musicological Society, Houston, Texas. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; e-mail: [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu).

**International J. G. Herder Conference, Saarbrücken, Germany**, 25–28 August 2004. Theme: “Der frühe und der späte Herder: Kontinuität und/oder Korrektur.” Deadline for abstracts 15 November 2003; send to Professor

Dr. Gerhard Sauder, Universität des Saarlandes, Germanistik, Postfach 151150, 66041 Saarbrücken, Germany; e-mail: [g.sauder@mx.uni-saarland.de](mailto:g.sauder@mx.uni-saarland.de). See web site at <http://german.ucdavis.edu/herdersociety>.

**The Graduate Center, City University of New York**, 14–16 October 2004, New York City. Theme: “Alexander von Humboldt: From the Americas to the Cosmos.” Send proposals by 1 February 2004 to Program Committee, Humboldt Conference, c/o the Bildner Center, The Graduate Center/CUNY, 365 Fifth Avenue, Suite 5209, New York, NY 10016-4309; fax: (212) 817-1540; e-mail: [Humboldt@gc.cuny.edu](mailto:Humboldt@gc.cuny.edu). See web site at [www.humboldtconference.org](http://www.humboldtconference.org).

### ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

**Friends of Mozart, Inc.** New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832-9420. Mrs. Erna Schwerin, President. Friends of Mozart also publishes newsletters and informative essays for its members. 22 October 2003, 8:00 P.M.: David Oei, piano, and Claring Chamber Players, Mozart Trios for Piano and Strings, CAMI Hall, 165 W. 57th St. 22 November, 2:30 P.M.: Jiri Tomásek, violin, and Christiane Engel, piano, Donnell Library, W. 53d St. 21 January 2004, 8:00 P.M.: Mozart’s Birthday Concert, Claring Chamber Players, Mozart Quintets for Strings, CAMI Hall. 10 March, 8 P.M.: Yuri Kim, piano, all-Mozart piano recital. April or May: Spring Concert.

**Mozart Society of California.** P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625-3637. Clifton Hart, President. 8 October 2003: Gustavo Romero, piano. 7 November: Chicago String Quartet. 23 January 2004: Bruce Lamott, Mozart Lecture. 19 March: Los Angeles Piano Quartet. 23 April: The Amadeus Trio. Special Additional Event: 20 February: The Salzburg

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## Calendar

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Marionette Theater performing Rossini's *The barber of Seville* (tickets \$35, \$45). All concerts take place at Carmel Presbyterian Church, corner of Ocean and Junipero, Carmel, and begin at 8 P.M. General membership which includes tickets for all events \$70.00. Single admission \$22.00 donation for non-members, \$8.00 for students.

### **The Mozart Society of Philadelphia.**

No. 5 The Knoll, Lansdowne, PA 19050-2319 Tel: (610) 284-0174. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven. All concerts begin at 7 P.M. at the Church of St. Luke and the Epiphany, 330 S. 13th St., Philadelphia. Concerts are free and open to the public.

**Mozart Society.** Toronto, Ontario. 115 Front Street East, Suite 227, Toronto, Ontario M5A 4S6 Canada Tel: (416) 201-3338. Mario Bernardi, Honorary Chairman; Chris Reed, Secretary. Call for information about admission and about future events.

## CONCERTS AND LECTURES

### **Mainly Mozart Festival**

San Diego. P.O. Box 124705, San Diego, CA 92112-4705 Tel: (619) 239-0100. David Atherton, Artistic Director. Performances by the Mainly Mozart Festival orchestra, chamber music, recitals, educational concerts, and lectures. Tickets \$15-42. Call for information about other series offered by Mainly Mozart.

### **OK Mozart Festival**

P.O. Box 2344  
Bartlesville, OK 74005  
Tel: (918) 336-9800  
www.okmozart.com  
Peggy Ball, Executive Director  
Ransom Wilson, Artistic Director

### **San Francisco Symphony Mozart Festival**

San Francisco Symphony Ticket Services, Davies Symphony Hall, San Francisco, CA 94102 Tel: (415) 864-6000;  
fax: (415) 554-0108.

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

### **Mainly Mozart Festival**

Arizona State University

### **Midsummer Mozart Festival**

San Francisco  
Tel: (415) 954-0850  
Fax: (415) 954-0852  
George Cleve, Music Director and Conductor

### **Mostly Mozart 2004**

New York City  
Lincoln Center  
July and August 2003  
www.lincolncenter.org/programs/  
mozart\_home.asp

### **San Luis Obispo Mozart Festival**

San Luis Obispo, CA P.O. Box 311,  
San Luis Obispo, CA 93406;  
Tel: (805) 781-3008

### **Vermont Mozart Festival**

Burlington  
P.O. Box 512  
Burlington, VT 05402

### **Woodstock Mozart Festival**

Woodstock, IL, three consecutive weekends in late July and August, in the Woodstock Opera House, 121 Van Buren Street, Woodstock, Illinois

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Unless otherwise noted, above information may be included in membership list distributed to members.

## **The Mozart Society of America**

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

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

Kay Lipton, Editor  
*Newsletter*

Isabelle Emerson, President  
Mozart Society of America