



Newsletter of the *Mozart Society of America*

Volume XIV, Number 2 27 August 2010

2009 MSA Study Session The Art of Nancy Storace and Francesco Benucci

The annual business meeting of the Mozart Society of America will take place at 12:15 P. M. on Friday, 5 November 2010, during this year's meeting of the American Musicological Society in Indianapolis.

The business meeting will be immediately followed by a study session chaired by Dorothea Link, and consisting of a lecture-recital by Jennifer Goode Cooper, soprano; Sean Cooper, bass; and Kevin Bylsma, piano, all members of the faculty at Bowling Green State University. The program will consist of arias and ensembles from operas by Stephen Storace, Salieri, Paisiello, Sarti, Martín y Soler, and Mozart, introduced and discussed by the performers.

The Mozart Society
of America
mourns the death of

Charles Mackerras
(1925-2010)

Wye Jamison Allanbrook 1943-2010

Readers of the Newsletter will be saddened to learn of the death of musicologist Wye Jamison (Wendy) Allanbrook, on July 15, at her home in Oakland, California. The cause of death was cancer. Wendy is survived by a son, John, and two sisters. She also leaves behind a large community of colleagues, students, and friends.

A long-time member of the Mozart Society of America, Allanbrook will be familiar to most of this readership as the author of one of the most influential works in modern-day Mozart criticism: *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'* (Chicago, 1983). At a time when taxonomies of form and rhetoric dominated the analysis of late eighteenth-century music, Allanbrook heard Mozart's music through the rhythms of social dance and the conversational, highly dramatic play of musical topoi. In her monograph and in such subsequent articles as "'To Serve the Private Pleasure': Expression and Form in the String Quartets (in *Wolfgang Amadè Mozart: Essays on His Life and His Music*, Oxford, 1996),



Wye Jamison Allanbrook
(photograph by Kathleen Karn)

"Theorizing the Comic Surface" (in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, Lincoln, Nebraska, 2002), and "Mozart's K.331, First Movement: Once More, with Feeling" (in *Communication in Eighteenth-Century Music*, Cambridge, 2008), Allanbrook resuscitated genre, convention, and the variegated musical surface not just as acceptable subjects for critical parsing, but as central to the music of Mozart and his contemporaries.

Allanbrook was the co-editor of *Convention in Eighteenth- and Nineteenth-Century Music: Essays in*

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Allanbrook

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Honor of Leonard G. Ratner (Stuyvesant, NY, 1992), to which she contributed the acclaimed essay, “Two Threads through the Labyrinth: Topic and Process in the First Movements of K.332 and K.333.” She also edited the late eighteenth-century volume of the revised edition of *Source Readings in Music History* (New York, 1998).

At her death she was writing *The Secular Commedia: Comic Mimesis in Late 18th-Century Music*, which will be published by University of California Press.

From 1969 to 1995, Allanbrook taught at St. John’s College in Annapolis, Maryland. In 1994, she went to the University of California, Berkeley, first as the visiting Ernest Bloch Professor and from 1995 on the regular faculty. She was chair of the music department from 1997 to 2003, and played a central role in raising the funds and supervising the plans for the Jean Hargrove Music Library, which was dedicated during her last year as chair. She served as president of the American Musicological Society in 2003, until illness forced her resignation.

In 2005 I had the good fortune to participate in the last seminar Wendy taught at UC Berkeley, on Mozart’s instrumental music. My fellow graduate students and I all agreed that the course had a charmed atmosphere, both challenging and congenial, and it served as a hint of what generations of her students both at Berkeley and in the seminar rooms of St. John’s had enjoyed under her tutelage. Even her casual emails to us in advance of meetings were print-worthy in their astuteness; at the same time, she wasn’t too cerebral to be above gushing about the Swingle Singers. This past spring, Wendy was a featured speaker at the Berkeley conference “After *The Magic Flute*” (see also the report on the conference elsewhere in this issue). Her talk was an elegant, funny, and highly personal meditation on the historiography of what she called Mozart’s “magnificent ragbag.” One particularly touching turn of phrase came during Wendy’s defense of Papageno:

“In a sense the Bird-Couple stands for the whole human race, a bit lazy, not exceedingly courageous, fond of worldly pleasures, but drawn to their appropriate Others as if by powerful magnets, and celebrating the normative values of the earthly paradise.”

As an instructor and as a writer, Wendy was a passionate advocate of what she once described as “the enduring affirmation of [Mozart’s] *commedia per musica*.” She wrote in a guest column for this *Newsletter* (August 1999) that Mozart “spoke to his audience by reflecting back to them representations of their own humanity—glinting fragments of the habitual human motions and gestures that constituted their particular social world.” Mozart’s play with convention and *topoi* appealed to her own temperament, she reflected, because “I tend to dwell contentedly in convention, and have prized the sociable above the hermetic, the comedy of manners above the picaresque.” And yet her abiding preference for the poetics—one might even say the politics—of the comic mode represents no cock-eyed optimism on her part, or for that matter on Mozart’s. As she so poignantly expressed in a short article, “Mozart’s Happy Endings” (*Mozart-Jahrbuch* 1984/85), the *lieto fine* of *Le nozze di Figaro* (and of comedy as a whole) “may not necessarily be the crown of a serene and sane society; it may indeed be a lid clapped on disorder and despair.”

The sharp edge of Mozart’s wit always found reflection in Wendy’s own witty, sharp-edged prose. I have quoted her so frequently in this remembrance not just because words are all I have left of her, but because her words continue to breathe so vividly. In her, we have lost an expert on Mozart and a challenging thinker, but also a woman who embodied in her writings and in her own personality the same irreducible humanity, the same equipoise, that she so often attributed to her lifelong subject. We have lost a true Mozartian.

—Adeline Mueller

University of California, Berkeley

From the President

This issue of our Mozart Society Newsletter marks the debut of our fifth editor, Stephen C. Fisher. A founding member of the MSA, Steve is a distinguished scholar with numerous publications on the instrumental music of the eighteenth and early nineteenth centuries. In addition to articles in the *New Grove Dictionary of Music and Musicians*, the *New Grove Dictionary of Opera* and many scholarly periodicals, he has edited symphonies of Haydn for the *Joseph Haydn Werke* and symphonies of Eberl, Reicha, and Witt for *The Symphony 1720-1840*. He has served on the editorial staff of *Carl Philipp Emanuel Bach: The Complete Works* in Cambridge, Massachusetts, for which he edited a volume of Bach's sonatinas for keyboard and orchestra (in press). He is currently editing another volume of symphonies for the *Haydn Werke*. His first contact with musicology came at the age of sixteen when he located a Köchel catalog to verify that K. 504 had no minuet. Among many encounters with the music of Mozart in forty-plus years as a violist, he particularly recalls playing in the orchestra that performed the live musical examples in a course on the piano concertos taught by Robert D. Levin at Harvard University in 2005. I know you will agree that we are extremely fortunate to have Steve as the editor of our Newsletter, and I invite you to send him your Mozart-related items for inclusion in future issues.

It is also with great pleasure that I announce that the MSA Board has elected two new honorary members, Pierluigi Petrobelli and Tomislav Volek.

Pierluigi Petrobelli, Professor of Music at the University of Rome, director of the Istituto di Studi Verdiani in Parma, and a member of the Akademie für Mozart-Forschung in Salzburg, has published extensively on music from the fifteenth century to the present. His wide range of musical interests is apparent in the collection of his essays published under the title *Music in the Theater: Essays on Verdi and Other Composers* (Princeton, 1994). Similarly wide-ranging are the contents of a Festschrift dedicated to him, *Pensieri per un maestro: Studi in onore di Pierluigi Petrobelli* (Torino, 2002), which also documents the amazing size and diversity of the group of scholars throughout the world who have the privilege of calling Petrobelli their colleague, maestro, and friend.

Tomislav Volek, President of the Czech Mozart Society and a member of the Czech Academy of Sciences, is one of the world's leading Mozart scholars. Spending much of his career in Prague during a period when a Communist government made it all but impossible to travel outside the country, Volek made a virtue of necessity by exploring the musical life of eighteenth-century Bohemia, with particular emphasis on Mozart's activities in Prague. Meticulous archival research combined with a willingness to advance daring new hypotheses led to a series of pathbreaking articles, one of which, "Über den Ursprung von Mozarts Oper *La clemenza di Tito*" (*Mozart-Jahrbuch*, 1959), contributed to a fundamental reassessment of one of Mozart's late operas. His work on *Don Giovanni* and its Bohemian context is also of crucial importance, as is his edition of Mozart documents, *The Mozartiana of Czech and Moravian Archives* (Prague, 1991).

Both Petrobelli and Volek have honored the Mozart Society of America by accepting membership in our Society. I hope you will join me in welcoming them.

—John A. Rice

Newsletter editor Stephen C. Fisher
studying a Haydn manuscript
(photograph by Miguel Ángel Marín).



Mozart Society of America Object and Goals

Object

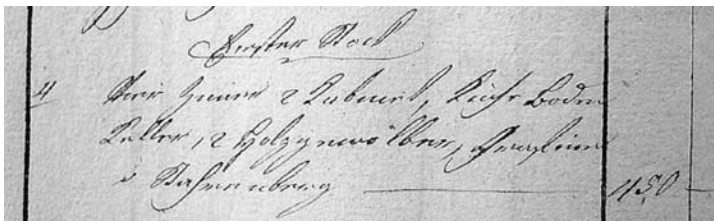
The object of the Society shall be the encouragement and advancement of studies and research about the life, works, historical context, and reception of Wolfgang Amadè Mozart, as well as the dissemination of information about study and performance of related music.

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. Present reviews of new publications, recordings, and unusual performances, and information about dissertations.
3. Support educational projects dealing with Mozart and the eighteenth-century context.
4. Announce events—symposia, festivals, concerts—local, regional, and national.
5. Report on work and activities in other parts of the world.
6. Encourage interdisciplinary scholarship by establishing connections with such organizations as the American Society for Eighteenth-Century Studies.
7. Serve as a central clearing house for information about Mozart materials in the Americas.

Mozart's Apartment on the Alsergrund^[1]

Mozart's two sojourns in the Viennese suburbs Landstraße and Alsergrund in 1787 and 1788-89 respectively have always been regarded as a result of the composer's immediate financial problems. This may have been caused by the reaction of Leopold Mozart, who, when he learned of his son's move to the outskirts, on 11 May 1787, wrote to his daughter: 'Your brother is now living at Landstraße No. 224. He doesn't write me any reason for this. Absolutely nothing! Unfortunately I can guess why.' [2] For a number of reasons a revaluation of Mozart's situation in 1787 yields a slightly different picture: 1) in Mozart's time it was certainly not a sign of financial straits to spend the summer on the outskirts of town; 2) Constanze's pregnancy might have been a good reason to get away from the inner city; [3] and 3) although it has been thought that Mozart paid 150 Gulden rent per year on the Landstraße, the 1787 tax register suggests that he actually rented the biggest apartment in the house on the second floor for 200 Gulden. [4] Mozart's landlord on the Landstraße was Joseph Urban Weber, a 'government and market commissioner' of the Vienna Magistracy. [5] The quarters on the Landstraße were of course relatively modest compared to the exceptionally luxurious apartment in the *Camesinahauss* (Stadt 846), where for an annual rent of 450 Gulden the Mozart family could dispose of four rooms, two closets, a kitchen, a cellar, an attic and two vaults for storing firewood. [6]



Mozart's apartment in the *Camesinahauss* Stadt No. 846, rented by Countess Starhemberg in 1788 (A-Wsa, Steueramt, Fassung B34/4, fol. 289)

Erster Stock

4/ Vier Zimer 2 Kabinet, Küche Boden
Keller, 2 Holzgewölber, Grafinn
v Stahrenberg[sic]

450

We have to keep in mind that a rent of 200 Gulden was extremely high in a suburban area like the Landstraße where most of the apartments consisted of only one room and kitchen, for which the average rent was about 30 Gulden. Furthermore it seems very likely that Mozart did not cancel his rental contract when he moved back to the city in December 1787. The regular deadline for giving notice (Michaelmas) had already passed, Constanze was well advanced in pregnancy and having just been appointed *k.k. Kammercompositeur* on 7 December 1787, he was in a position to keep his rural abode until April 1788. Mozart's confession in his letter to Puchberg on 17 June 1788 that he still owed his former landlord on the Landstraße part of the rent also supports this hypothesis. It could very well be that in his elation over his appointment Mozart for a short while had overestimated his financial powers. Mozart's move to Stadt No. 281 'Zum Mohren' (at the corner of Tuchlauben and Schultergasse) may have

been related to the fact that in 1787 the future owner of the house Landstraße 224 Jacob Schosulan lived in this house. [7]

After a half year's stay in Stadt No. 281, where on 27 December 1787 Constanze Mozart gave birth to her first daughter Theresia [8], the Mozart family moved to the house Alsergrund 135. This change of address again has universally been interpreted as a symptom of the composer's being in dire straits. What other reason could there have been for moving from the city to a suburb where the costs of living were supposed to be much cheaper? This assumption has also been endorsed by the fact that exactly at that time, in June 1788 Mozart began writing a series of heart-rending begging letters to his friend Puchberg. On 17 June 1788 Mozart described his problematical situation as follows:

I have just opened my heart to completely in a matter that is very important to me; therefore I acted as a true brother—but only with a true brother can one be perfectly frank.—Now I eagerly look forward to a reply, but really—a favorable reply;—and I don't know;—I know you as a man who, if he can do so, like myself will certainly help his friend, his brother, his true brother.—In case you couldn't part with such a sum [one or two thousand Gulden] at the moment, I beg you to lend me at least a couple of hundred Gulden until tomorrow, because my landlord on the Landstraße was so importunate that (to avoid every inconvenience) I had to pay him on the spot, which put me in a messy situation! Tonight we will sleep in our new quarters for the first time, where we will stay both summer and winter;—on the whole I don't mind this, I even find it preferable; I haven't much to do in the city anyway and because I'm not exposed to so many visitors, I will have more time for work;—if I have to go into the city on business, which will not often be the case anyway, any fiacre will take me there for ten Kreuzer, moreover the apartment is cheaper and more pleasant during the spring, summer and autumn, because I also have a garden. The address is Waringergasse, bey den 3 Sternmen [at The Three Stars] N° 135. [9]

The house Alsergrund No. 135 was built in the first half of the 18th century. It consisted of two main parts: one with three floors towards the Währingergasse and the other with two floors facing the garden. These two units were connected by two wings that were six meters wide and surrounded the courtyard between the main units of the building. In addition to rooms they also contained stables and sheds for carriages. As can be seen on Joseph Daniel von Huber's famous plan of Vienna [10], in about 1770 the garden of No. 135 extended all the way north-eastwards to a building in the Drei Mohren Gasse (today Liechtensteinstraße, the so-called Quergasse [today Wasagasse] did not exist yet).

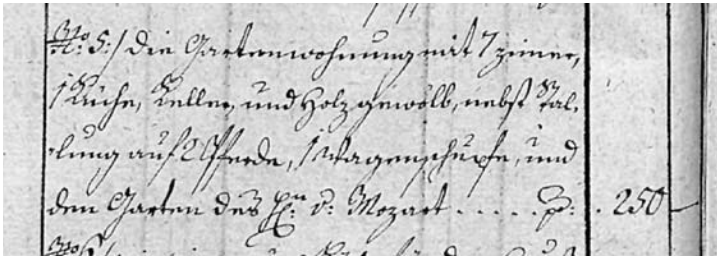
According to the printed inscription on the first page of the 32 volumes of the *Josephinische Steuerfassung (Formular II)* [11] these tax registers (drawn up by the 'Magistratischer Stellvertreter in Häusersteuerregulierungs-Geschäften' Joseph Rötzer) cover a one year-period-beginning on 23 April 1787: 'Verzeichniß der fatierten Zinserträge der Häuser, für das verflossene ganze Jahr von Georgi 1787 bis Georgi 1788 nach den einzelnen Angaben,

mit den hierüber erfolgten ämtlichen Berichtigungen / Nach dem Patentsformular Nro. II'. But this does not mean that these records really cover exactly this period of time. Actually they represent the rental status of the following year and some of the entries even refer to the year 1790. Therefore Mozart is not registered in the *Steuerfassion* under Landstraße 224, but in the volume that contains his address for the following year, i.e. the tax register of the 'Gemeinde Alster= und Währingergasse' (Alsergrund).[12]



A-Wsa, Steueramt, Fassion B34/27

Here, in the house that since 1735 had been in the possession of the family von Schickh[13], we find Mozart as tenant of his 'certainly modest suburb apartment'[14], where (according to the Austrian historian Robert Franz Müller) 'for the master, who wrote his last three symphonies there, poverty increased beyond measure'.[15] Following his proven habit Mozart rented the biggest apartment in the house, the spacious *Gartenwohnung*:



Mozart's apartment on the Alsergrund in the *Josephinische Steuerfassion* of 1788 (A-Wsa, Steueramt, Fassion B34/27, fol. 218)

Zu ebener Erde. [...]

No 5:/ Die Gartenwohnung mit 7 Zimer,
1 Küche, Keller, und Holzgewölbe, nebst Stallung auf 2 Pferde, 1 Wagenschupfe[n], und den Garten des H:errn v: Mozart p: 250 –[16]

No. 5) The garden apartment with 7 rooms
a kitchen, cellar, a firewood vault, a stable
for two horses, one carriage shed and
the garden of Herr von Mozart for 250 Gulden

It turns out that by moving away from the inner city of Vienna Mozart had certainly not reduced his expenses (as claimed in his letter to Puchberg), but merely increased the housing space at his disposal. For the apartment that he seems to have rented at his former address—Stadt 281—he had paid exactly same amount of 250 Gulden. It is very revealing to look at the other apartments in the house Alsergrund 135 and the annual rent their tenants had to pay for them:

First floor	
1) Peter Dußl	28 fl
2) Christoph Doppler[17]	35 fl
3) Andreas Kurzmayer[18]	80 fl
4) Anton Passak	40 fl
5) Mozart (the garden apartment)	250 fl
6) the janitor's apartment	free

Second floor	
7) Pater Leander[19]	50 fl
8) Joseph Gortmann[20]	60 fl
9) Mathias Finkh	38 fl
10) Michael Thurn	70 fl

Third floor	
11) Bernhard Weissenecker	50 fl
12) Elisabet Reyberger[21]	50 fl
13) Rosalia Hrdlicka[22]	36 fl
14) Philipp Ernest	70 fl

First floor in the back	
15) Theresia Döbler	38 fl
16) Mathias Bernhard	38 fl

Second floor in the back	
17) Johann Merkl	38 fl
18) Richard Wittmann	36 fl
19) Frau von Pöck[23] [a cellar]	16 fl

Mozart obviously resided in the part of the building that the aristocratic former owners of the house (Johann Herwaldt Füllgraf von Schöndorff, Johann Georg von Buol-Schauenstein or Bernhard Franz von Schickh) had projected for their own use. What were the exact dimensions of the house Alsergrund 135 and how big was Mozart's seven-room-apartment? After the reforms of Joseph II in 1783, every modification of a building in Vienna had to be applied for at the 'Unterkammeramt' together with the submission of a plan of the changes that were to be made. A search for plans in the holdings of this department shows that of the six

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In January 1789, probably earlier than he had planned originally, Mozart moved back to the city into the house Stadt No. 245, which at that time belonged to Count Heinrich von Heißenstamm.[29] We do not know the reason for Mozart's return within the city walls, but we can estimate the immediate effect that this change of address had on his finances. The house 'Zum St. Nikolaus' (today Judenplatz 4) consisted of five stories. Based on the information given in the *Steuerfassion* we come to the following conclusions regarding Mozart's new quarters: the former cellar (now turned into a store) was rented to a gardener; the first floor housed a hardware shop ('Herrn Straßers Eisler Gewölß') and a chamber for the janitor. Each one of the three following

[illegible][illegible]

3/1 Well, Spruce gum	—	—	90
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— 6 —

Mozart's annual rents between 1787 and 1791:

Until May 1787 (Stadt 846)	450 fl
May-December 1787 (Landstraße No. 224)	200 fl
December 1787-June 1788 (Stadt 281)	230 fl (or 250 fl)
June 1788-January 1789 (Alsergrund 135)	250 fl
January 1789-September 1790 (Stadt 245)	300 fl (or 400 fl)
September 1790-December 1791 (Stadt 970)	330 fl (or 420 fl including the stable)

The house where Mozart had lived on the Alsergrund was torn down in 1891. Although the people involved in the destruction of the old building must have known of the house's history—after all a prominent memorial plaque with a decorative frame had been put on the façade right above the entrance—there seem to have been no efforts at all to preserve the old house on a photograph. On 26 November 1887 an anonymous author ('W') published a short feature on Mozart's Viennese lodgings in the newspaper *Neue Freie Presse*. This article contains the only description of the old garden wing of Alsergrund 135, only a few years before its destruction:

Vergebens haben wir in der Währingerstraße nach einem Nr. 135 gesucht. Das heutige Nr. 26 (alt 275) dieser Straße führte einst das Schild "Zu den 3 Sternen"; im Hintergrunde des Hofes steht, von kaufmännischen Zubauten verklebt und verunstaltet, ein einstöckiges Gebäude, eine Art Gartenpavillon aus dem vorigen Jahrhundert; im Nebenhause kann man noch ein Stück Garten sehen, vor dem Hause selbst einen schief gewachsenen, kümmerlichen Baumkrüppel. [...] Haben wir uns hier im vorstädtischen Straßenlärm, unter dem Rollen und Rasseln des modernen Geschäftes eines jener Mozarthäuser zu denken, wo in ländlicher Weltflucht einige der erstaunlichsten Kunstwerke das Licht der Welt erblickten? Wahrscheinlich ist dieser Pavillon, der wie ein altes Möbelstück unter neuerem Hausrath verschwindet, das *Così-fan-tutte*-Haus; aber auch hier lohnte es sich der Mühe, Klarheit zu schaffen.[31]

We searched in vain for a number 135 in the Währingerstraße. Today's No. 26 (formerly 275) once bore the sign 'At the Three Stars'; in the background of the yard, garbled and overpast by commercial annexes, there is a two story building, a kind of garden pavillon from the last century; in the adjacent house we can still see a piece of the garden, in front of the house there is a scrubby and crippled tree.[...] Here among the suburban street noise, the rattle and roll of modern business, should we imagine one of those Mozart houses, where in rural seclusion some of the most astounding works of art saw the light of the day? This pavillon which like an old piece of furniture disappears among the new household goods may well be the *Così fan tutte* house; it would also be worth the effort to establish clarity in that matter.

I have so far been unable to locate a picture of the old building. The legendary photographer August Stauda came too late when he took pictures of houses on this side of the Währingerstraße in 1901.[32] Only one picture related to this

lost Mozart site survived in the estate of the local historian Robert Franz Müller (1864-1933). It shows a part of the garden that had once belonged to Mozart's lodgings. On the back of the photograph Müller wrote: 'Remains of the garden that in 1788 belonged to Mozart's apartment (today Währingerstraße 26). There Mozart wrote the opera *Così fan tutte* and the three grand symphonies in G minor, C major and E flat major. He lived there from 17 June 1788 until Michaelmas 1790 [sic] struggling against abject poverty. From there he moved to the apartment in the Rauhensteingasse [sic] where he died on 5 December 1791. The sculptured stone right beside the tree is said to originate from Mozart's times. The picture was taken by Hans Saitz who had a studio there.'[33]

What conclusion can be drawn from the archival sources related to Mozart's apartment in 1788? It seems that Mozart's main reason for moving to the outskirts of Vienna was not to reduce his costs, but to take advantage of the better living conditions in more spacious environs. Not unlike Beethoven he seems at certain times to have needed a proximity to nature to enhance his creativity. Owing to the sheer size of his apartment and the high cost of the rent on the Alsergrund, Mozart's move to this suburb in June 1788 did not lead to a real cutback of his expenses. It rather led to a (possibly unaffordable) improvement of Mozart's quality of life. The circumstances of his choice of lodgings show him as a man of the world, who in spite of being faced with a major decline in income is unable to reduce the living standards to which he has become accustomed.

—Michael Lorenz
Vienna

[1] My research for this Mozart trifle was prompted by Gunther G. Bauer's article 'Mozarts hohe Licht- und Heizkosten 1781-1792', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, (Salzburg 2008), 147-86 (recently published in a translation on www.aproposmozart.com), where Bauer tried to shed more light on Mozart's expenses during the final ten years of his life. Unfortunately Bauer's article contains a number of errors and misunderstandings, caused by ignorance of relevant sources and an almost enviable trust in the secondary literature. Some of the eighteenth-century archival sources, on which my research is based (i.e. the *Josephinische Steuerfassion* and the *Baukonsense* of the *Unterkammeramt*) are already dealt with in my article "New and Old Documents Concerning Mozart's Students Barbara Ployer and Josepha Auernhammer", *Eighteenth-Century Music* 3 (2006): 311-22 (based on a lecture given at Cornell University in March 2003). My first work with these pivotal sources dates back to 1999, when I did research for Dexter Edge. See Dexter Edge, *Mozart's Viennese Copyists*, (Ph.D. diss., University of Southern California, 2001), 488 and 1306. The *Steuerfassion* as a possible source for Mozart's lodgings was already referred to in 1956. See O. E. Deutsch, 'Mozarts letztes Quartier', *Österreichische Musikzeitschrift*, 4 (1956): 129.

[2] MBA IV, 44. Because most of the published translations of Mozart's letters are fraught with inaccuracies, I use my own. In 1786 Mozart had already rented a garden on the Landstraße where he used to play skittles and gave lessons to his pupil Freystädter: '[...] so zu Beispiel erzählte er öfters, daß Moza rt auf der Landstraße einen kleinen Garten gemiethet hatte, in welchem er sich mit einigen Freunden sehr gerne mit Kegelspiel unterhielt. Freystädter hatte seine Unterrichtsstunden meistens zur Zeit, wo Moza rt mit diesem Spiele beschäftigt war, und erhielt, an einem Seitentischchen sitzend, bei solchen Gelegenheiten nur von Zeit zu Zeit einen flüchtigen Blick in seine musikalischen Ausarbeitungen oder ein kurzes belehrendes Wort.' Anton Hackel, 'Erinnerungen I. Franz Freystädter', *Allgemeine Wiener Musik-Zeitung* 121/1842 (8 October 1842): 489.

[3] We must keep in mind that all the cooking in eighteenth-century Vienna was done with log fires. The dry horse manure that added to the dust exposure in the summer lets us imagine the environmental situation in the city.

[4] The erroneous assumption that Mozart lived in apartment No. 7 on the first floor

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Mozart's Apartment

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originated with Walther Brauneis and Helmut Kretschmer. See Brauneis, 'Quartiere während der Wien-Aufenthalte 1762, 1767/68, 1773 und 1781, Wohnungen in Wien 1781-1791', *Mozart. Bilder und Klänge. Salzburger Landesausstellung Schloß Kleßheim 1991*, (Salzburg, 1991), 326 (henceforth Brauneis 1991), and Helmut Kretschmer, *Mozarts Spuren in Wien*, (Vienna, 1990), 86 (henceforth Kretschmer 1990). The relatively small apartment on the first floor of Landstraße 224 (consisting of one room, a closet [*Kabinett*], a *Salettl* [a garden pavillon] and a pantry) was used by the landlord. See A-Wsa, Steueramt, Fassion B34/9, fol. 224. Mozart would not have had enough space there to keep his billiard table and provide lodging for the domestic staff and the young Johann Nepomuk Hummel. A detailed description of Mozart's dwelling on the Landstraße will be presented in a future publication.

[5] Contrary to information given by Brauneis (Brauneis 1991, 326, obviously copied from a 1956 article by Heinz Schöny) Mozart's fellow freemason, the privy counselor Jacob Schosulan was not Mozart's landlord on the Landstraße. He bought the house No. 224 but on 10 September 1788 after Mozart had already moved to the city. A-Ws, Grundbuch 23/10, fol. 43v.

[6] A-Wsa, Steueramt, Fassion B34/4, fol. 289. The '480 fl Hauszünß' mentioned by Leopold Mozart in his letter to his daughter on 16 February 1785 may have included the rent for a stable. MBA III, 372. Based on Deutsch's and Schöny's research Julia Moore gives an incorrect number of rooms for two of Mozart's Viennese apartments. Julia Moore, 'Mozart in the Market-Place', *Journal of the Royal Musical Association*, 114 (1989): 37. It's interesting to compare Mozart's rental expenses with that of other members of his circle: Count Franz Joseph Thun—apart from having the Ulfeld palace at the Minoritenplatz at his disposal—rented the entire first and second floor of Stadt 18 (today's Palais Wilczek at Herrengasse 5—a hitherto undiscovered important Mozart site) at the amount of 1,870 fl. A-Wsa, Steueramt, Fassion B34/1, fol. 21. The court agent Johann von Droßdik, a subscriber of Mozart's Trattnerhof concerts (whose wife was the godmother of Nancy Storace's daughter) lived on the second floor of Stadt 1109 at the Neuer Markt, where he paid 1,000 fl for five big and eight small rooms, two chambers, a kitchen, an attic, two storage vaults for wood, a stable for four horses and a garage for two carriages. Ibid., B34/5, fol. 99. The court agent Gottfried Ignaz von Ployer (Barbara Ployer's uncle and also one of Mozart's subscribers) had an office and an apartment in the house Stadt 756, where he paid 350 fl for the office plus 710 fl for eight rooms, two chambers, a pantry, a kitchen and a stable. Ibid., B34/4, fol. 122. The actor and playwright Gottlieb Stephanie the younger was able to afford a 10-room apartment at Stadt 1170 for 700 fl (ibid. B34/5, fol. 207), while the singer Valentin Adamberger (Mozart's first Belmonte) was more in Mozart's category with a 6-room apartment on the 5th floor of Stadt 1067 at 300 fl. Ibid. B34/5, fol. 29. The singer Francesco Bussani (Mozart's first Don Alfonso) could afford to pay 450 fl for seven rooms at Stadt 208. Ibid. B34/1, fol. 295. Surprisingly modest was the apartment of actor Joseph Lange and his wife Aloysia, née Weber who lived on the third floor of Stadt 884 (Grünangergasse) in three rooms, a cabinet and a kitchen for only 270 fl. Ibid. B34/4, fol. 361. Lange's frugality (in spite of the fact that his wife enjoyed an income at the opera) may have been caused by his debts which in 1794 were to amount to 4,978 fl and already in 1791 caused a distraint of half of his wife's salary. A-Wwh, Kabinettsprotokolle der Kabinettskanzlei, vol. 78c, No. 721. On the other hand we have to keep in mind that all of Lange's children lived with foster parents in the house Mariahilf 51.

[7] *Hof- und Staats-Schematismus der Haupt- und Residenzstadt Wien*, 1788, 74 and 196. Regarding Mozart's apartment at Stadt 281 Günther Bauer writes 'Über die Größe der Wohnung ist nichts bekannt, ebenso wenig über die Höhe der Miete.' ('Nothing is known about the size of the apartment and the amount of rent.'). Günther G. Bauer, *Mozart. Geld, Ruhm und Ehre*, (Bad Honnef, 2009), 81. At Stadt 281 Mozart either rented apartment No. 6 on the 3rd floor (three rooms, attic and kitchen at 230 fl.) or No. 8 on the 4th (four rooms and kitchen at 250 fl.). The other apartments either were too small, or were rented by the pharmacist of the 'Mohrenapotheke' Regina Hasel. A-Wsa, Steueramt, Fassion B34/1, fol. 414-15. The house Stadt 281 'Zum Mohren' at that time belonged to the *k.k. Hauptmann* Joseph Maurer von Kronegg. An entry in the St. Stephen's burial register concerning the death of one of Maurer's children reads: 'Dem Tit[ulo] Herrn Joseph Maurer v: Kronegg, K:K: Hauptmann sein Frln M: Anna; untren Tuchlauben in der Mohrenapotheke N° 281'. A-Wd, Bahrleierbuch 1783, fol. 285v. For a detailed history of the pharmacy 'Zum Mohren' see Felix Czeike, *Geschichte der Wiener Apotheken. Die Apotheken im heutigen ersten Wiener Gemeindebezirk*, (Forschungen und Beiträge zur Wiener Stadtgeschichte 50), ed.

Helga Czeike, Sabine Nikolay, Susanne Claudine Pils (Innsbruck/Vienna/Bozen: StudienVerlag), forthcoming.

[8] The original baptismal records of St. Peter's—hitherto neglected by Mozart scholarship—show that this child was baptized at Mozart's home: 'Im Hause ge= / tauf. wider die Ver / ordnung; wegen angeblicher Schwach / heit des Kindes.' ('Baptized at home. Against the regulation; owing to alleged weakness of the child'), the parish priest Joseph Petz wrote into the register. A-Wstm, St. Peter, Taufbuch (original copy), Tom. 2, fol. 123. Deutsch's claim that the baptism took place at St. Peter's is false. MDL, 271.

[9] MBA IV, 66.

[10] Wien Museum, I.N. 19.524.

[11] The *Josephinische Steuerfassion* of 1787-89 consists of five series of registers: B31 (25 volumes, an inventory from 1787 of the parcels of land in topographic order regardless of the houses in the suburbs), B32 (a copy of B31), B33 *Formular I* (29 volumes, 'Description of the houses according to the decree of 1 September 1788 including an inventory of the houses and rented gardens, if they are taxable and if not, for what reason they must be exempt.', the tenants are only registered in case of a change), B34 *Formular II* (32 volumes, a register of the rent earnings in all taxable houses in Vienna), B35 *Formular I* from 1788/89 (31 volumes, a list of conscription numbers, the house owners and the taxability of the houses). In Vienna the rents had to be paid twice a year in advance: on *Georgi* (23 April) and *Michaeli* (29 September). In his play 'Kampl' Nestroy describes it very nicely: 'Michäli und ich hab' keinen Zins! [...] Muß das Jahr 365 Täg hab'n? wär's nicht genug mit 363? Hinaus mit Georgi und Michäli aus der Zeitrechnung; diese unchristlichen Tage, gehören in keinen christlichen Kalender!' ('Michaelmas and I have no rent! Must the year have 365 days, would not 363 be enough? Away from the calendar with St George's Day and Michaelmas, these ungodly dates do not belong into a Christian calendar!'). Johann Nestroy, *Stücke*, vol. 31, ed. Hugo Aust, (Vienna, 1992), 38.

[12] A-Wsa, Steueramt, Fassion B34/27.

[13] A-Wsa, Grundbuch 29/12, fol. 151r. In 1788 the house was owned by the widow Maria Anna von Schickh (c.1721 - 2 May 1805). Schickh (widow of the court counselor Franz Wilderich von Menschengen) had married Leopold von Schickh (12 May 1705 - 20 July 1766), counselor of the Lower Austrian government and imperial seneschal on 17 June 1740 in Dornbach. Pfarre Schotten, Trauungsbuch Tom. 27, fol. 37r, and A-Wsa, Biographische Sammlung, Nachlass Fraus. On 14 July 1773 Maria Anna von Schickh bought the house from her brothers for 11,820 fl and on 27 August 1801 sold it for 19,500 fl to Jakob von Menninger (d. 10 January 1807) and his wife Barbara. A-Wsa, Grundbuch 29/34a, fol. 169r, and 29/34b, fol. 327v.

[14] Kretschmer 1990, 99.

[15] Robert Franz Müller, 'Franz Wolfgang Mozart', A-Wn, F56, Müller 37.

[16] A-Wsa, Steueramt, Fassion B34/27, fol. 218. The gross rental earnings for the house Alsergrund 135 were 1,026 fl. From this amount 10% taxes and 6 fl 33 3/4 x extra taxes for Mozart's garden had to be deducted. The net profit *per annum* amounted to 960 fl 50 1/4 x. No corrections of the recorded rents of Alsergrund 135 were entered in the *Formular I* of the Fassion. A-Wsa, Steueramt, Fassion B33/1, fol. 41. The Mozart entry was overlooked in 1991 by Walther Brauneis who writes: 'Dies wird auch durch die alle Namen von Wohnungsmietern in sämtlichen Häusern in und vor der Stadt enthaltenden Hausbeschreibungslisten der Josephinischen Steuerfassion bestätigt, in denen Mozart zum Stichtag 24. April 1788 in keiner[!] der in Frage kommenden Wohnungen aufscheint.' ('This is confirmed by the [...] Josephinische Steuerfassion, where on the key date 24 April 1788 Mozart's name appears in none of the apartments in question.'). Brauneis 1991, 325.

[17] Doppler was a 'Türkenbecher-maler' (painter of Turkish cups) in the porcelain factory in the Rossau.

[18] Kurzmayr ran a pub in the house No. 135.

[19] This difficult-to-identify cleric may have been a member of the Schottenstift.

[20] Estimator of furniture and effects of the Vienna Magistracy (1734-1795).

[21] (1751-1804), daughter of the state official Johann Lorenz Reyberger, who on 3 May 1785 died at Alsergrund 135. See A-Wsa, Mag. Zivilgericht, A2, Fasz. 2-1028/1785.

[22] Daughter of a captain of the King's life guard (1715-1794).

[23] Maybe the wife of Johann Jordan Freiherr von Pöck (1734-1803).

[24] A-Wsa, Unterkammeramt, Baukonsens Fasz. 3-1942/1836. The house had four different numbers: No. 135 from 1771 until 1795, No. 242 until 1821, 275 until 1874, and 1105 at the time it was torn down.

[25] The overall width of the house was 11.5 Klafter (i.e. 21.7 m; the *Wiener Klafter* is taken as 189.4 cm). Bauer's statement 'This eleventh apartment of the Mozarts was in a suburban building, surely not large [...]' is a very typical misjudgment concerning the size of these quarters. In his letter to Puchberg on 27 June 1788 Mozart himself describes his apartment as being 'pleasurable, comfortable and cheap.'

[26] MDL, 285.

[27] MBA IV, 157. Did Mozart already own a carriage of his own in 1788? Did he hide this fact from Puchberg, when he wrote him that he had to rent a fiacre? From 1789 until 1791 Mozart may also have rented the stable in the first floor of the 'Kleines Kaiserhaus' Stadt 970, a detail overlooked by Angermüller. Contrary to repeated claims in the Mozart literature (Robbins Landon, *1791 Mozart's Last Year*, et al.) the "Kleines Kaiserhaus" was rebuilt in 1793 and did not have three, but five floors in 1791. Contrary to a widespread assumption we neither have a reliable picture of the house Stadt 970 at the time of Mozart's death, nor a plan of Mozart's last apartment. For a reassessment of the archival sources see my article 'Mozarts Sterbehaus: Einige notwendige Anmerkungen', *Acta Mozartiana* 56, vol. 2, (December 2009), 187-90. There seems to have been yet another, hitherto unknown lodging of Mozart's near Schönbrunn, where he stayed in 1791 for a certain time to write parts of his opera 'Die Zauberflöte'. Details will follow.

[28] The entry in the death register of the Vienna Magistrate reads: 'von[!] Mozart, Wohledlgebohrner[!] Herr Wolfgang von[!] Mozart, kais: königl. Kapellmeister, sein Kind Theresia, ist bei den 3 gold: Stern Nr. 135 in der Währingergasse, an der Gedärmfrais versch.[ieden] alt 1/2 Jr.' A-Wsa, TBP 89, lit. M, fol. 30r, (for unknown reasons this entry does not appear in the *Wiener Zeitung*). The entry in the parish register reads: 'd[en] 29 Abends 7 Uhr Währingergasse N 135 Des Hr. von[!] Mozart Wolfgang, k.k. Kapellmeister, Kind Theresia 6 Mon[at] Gedärmfrais.

d[etto] d. 30ten P. Ludovicus M. Kirnbauer Coop[erater] sep[ulta]'. Pfarre Rossau, Sterbebuch Tom. 1, fol. 108. As a matter of fact the 'von Mozart' also appears in other Mozart documents, for example in the baptismal entry of Mozart's first child Raymund Leopold. A-Wstm, Am Hof, Taufbuch Tom. 1, fol. 3; the entries related to the death of Mozart's daughter Anna on 16 November 1789. A-Wstm, Am Hof, Sterbebuch Tom. 1, fol. 48r, and A-Wd, Bahrleiherbuch 1789, fol. 377r.

[29] Bauer (see fn 1) mixes up the houses No. 244 and 245 on Judenplatz and erroneously assumes that in 1789 the Mozarts moved into the house where they had already lived in 1783. Owing to an error copied from Brauneis (who in 1991 gave two different houses with the same name) Bauer is also unaware of this house's sign 'St. Nikolaus'. Mozart's rent at Stadt 244 as presumed by Bauer ('225 bis 250 Gulden') is much too low. Bauer, *Mozart. Geld, Ruhm und Ehre*, 83.

[30] It is less likely that Mozart rented apartment No. 4, because in 1788 the revenue officer noted: 'Welche Wohnung der Hauseigentümer itzt besitzt' ['This apartment is now used by the house owner']. Heißenstamm may have kept the apartment. A-Wsa, Steueramt, Fassion B34/1, fol. 350-51. Regarding Stadt 245 Helmut Kretschmer boldly presumes: 'Those quarters were very modest.' Kretschmer 1990, 104.

[31] 'Wiens Mozarthäuser', *Neue Freie Presse. Morgenblatt*, No. 8352, (1887), 3. The author of this article was slightly puzzled by Otto Jahn's misreading of the address given in Mozart's letter to Puchberg as 'bei den 5[sic] Sternen'.

[32] A-Wn, ST 2316F, ST 593F and ST 592F.

[33] A-Wn, F56, Müller 86/1. I'm grateful to David Black for pointing me to this photograph.

The research for this article was generously funded by the Music & Letters Trust. A version of the article with more extensive illustrations may be found at <http://homepage.univie.ac.at/michael.lorenz/alsergrund/>.

ASECS Sessions 2011

The 2011 Annual National Meeting of the American Society for Eighteenth-Century Studies will take place in Vancouver, British Columbia, from 17–20 March. The Mozart Society of America will be sponsoring two sessions. The first is entitled "Mozart and Allegory" and will be chaired by Edmund Goehring. The session invites proposals from a range of disciplines to consider the usefulness of allegory as a category for understanding Mozart's stage works. Jane K. Brown, Professor of Germanics and Comparative Literature at the University of Washington and author of *The Persistence of Allegory* (Pennsylvania, 2007), has agreed to be one of the presenters for the session.

The second session, "Theater and Censorship in the Habsburg Lands," will be chaired by Lisa de Alwis. Its purpose is to examine the effects of censorship on works and their performance. Topics of interest might include regional variety in the enforcement and practice of censorship, its guiding principles, and the treatment of specific pieces.

Submissions from a variety of disciplines (e.g. political science, history, musicology, theater history, art history) are welcome.

To submit a proposal to either session and for other information, including descriptions of other planned sessions, please go to <http://asecs.press.jhu.edu>. The deadline for submissions is **15 September 2010**.

Mozart Day by Day

Assiduous calculators have determined that Mozart lived 13,097 days and was on journeys 3,720 of them. Naturally, we do not know what Mozart did and experienced on each individual day, but in comparison with other people of the eighteenth century, we know remarkably many details.

This is due above all to the extensive family correspondence. The letters Leopold sent to Salzburg during the great trip through Western Europe were planned to serve as a journal, intended to keep up to date not only the family of his landlord and financial backer Johann Lorenz Hagenauer but an entire circle of friends and enviers. The private family letters also reveal much about the concerts Mozart gave and operatic performances he attended. Annotations on the original musical manuscripts and later the autograph *Verzeichniß aller meiner Werke* yield important information about the dates of many of his compositions. Further sources include diary entries by his sister and friends, newspaper reports, reports of concerts, and advertisements of music.

This disparate material, published in many different places, has been brought together on the website of the Internationale Stiftung Mozarteum in a new way: www.mozarteum.at/mensch-mozart/mozart-kalendarium.html. The point of entry is a perpetual Mozart calendar.

For instance, the Salzburg Festival opens on July 25 this year. On another July 25, in the year 1765, the nine-year-old Mozart was in Canterbury with his family on the trip through Western Europe. In 1777 on this date there was a rehearsal at the home of the Salzburg merchant and amateur musician Giovanni Battista Gusetti including a symphony, a violin concerto, and a flute concerto by the 23-year-old composer—very possibly the first reference to the flute concerto in G major, K. 313. Finally, in 1788, Mozart entered the great G minor symphony K. 550 in his catalog on this date; with a click of the mouse one may see the original

wording of the entry, call up the musical text of the *Neue Mozart-Ausgabe*, and hear for free a performance of the work.

Still richer is our information about July 26: in 1766 Mozart was in Lyon; in 1773 he was visiting Franz Anton Mesmer in Vienna, in 1781 visiting Count Coblenzl on the Reisenberg. Finally in 1791 the family was celebrating the birth of Mozart's youngest son Franz Xaver, who would follow his father's career as a composer without ever quite filling his shoes. Clearly there are gaps in our information, for July 26 is the feast of St. Anne, which would certainly have been celebrated in the Mozart family each year with music as it was the name day of both Mozart's mother and his sister.

The entries are searchable for each day of the year or one may look at all the entries for a particular year; in that way one may also see the events that cannot currently be assigned to a particular day in Mozart's life, though they may be placed within a well-defined time frame. One may also search for Mozart's encounters with particular contemporaries such as Joseph II or Haydn, or for a particular composition, such as *Don Giovanni* or *Die Zauberflöte*. The calendar is not only of interest to the casual visitor but also offers researchers a substantial body of well-documented information about Mozart's life and work. Further data will be added and the existing material will be made keyword-searchable, so that the user will be able to survey with a click what we know about such matters as Mozart's residences, his illnesses, or his concert activity. In the course of time perhaps some of the remaining gaps can be filled in. For instance, we as yet know nothing about what Mozart did or experienced on July 28 in any of the 36 years of his life.

—Ulrich Leisinger
Internationale Stiftung Mozarteum, Salzburg
translated by SCF

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Amadeus and his little dog Pumperl.
Courtesy of GATEWAY4M and American Public Television.
See story: **REVIEWS— A New Mozart Comes to America** on page 20.

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REPORTS FROM CONFERENCES

After “After *The Magic Flute*”

On March 5-7, 2010, about fifty scholars and students convened in Berkeley, California, to attend “After *The Magic Flute*,” an interdisciplinary conference held at UC Berkeley’s Department of Music. The topics of the papers ranged widely, and I will not attempt to summarize them all here (a full list of titles and presenters from the conference appears at the website <http://music.berkeley.edu/about/magicflute.php>), but I hope to convey at least some of the fascinating arguments and exchanges that were packed into this intensive weekend focused on Mozart’s beloved Singspiel.

The First Session

The first session commenced on Friday afternoon with three papers, with discussion held to the end of the set. Francis Maes delivered a paper that dealt largely with interpreting William Kentridge’s recent staging of *The Magic Flute*, set in South Africa (following the practice of the conference organizers, I will refer to Mozart’s opera by its English title throughout this report). As a counterpoint to Kentridge, he also focused on Karol Berger’s

book, *Bach’s Cycle, Mozart’s Arrow*. It was the first of several mentions of Berger’s work throughout the weekend, both in papers and discussions. Berger was in the audience for Maes’s paper, and attended several other sessions. Estelle Joubert gave the second paper, which focused on close readings of the environmental surroundings in the story of *The Magic Flute*.

The final paper of the first session was given by Martin Nedbal. Comparing *The Magic Flute* to *Così fan tutte*, Nedbal identified what he calls “maxim moments” in both the German and Italian operas, conspicuous moments when the characters step out of the plot and deliver morals directly to the audience. The difference, Nedbal argued, is that the German maxims are given with a straight face. In fact, he connected the practice of moralizing to a broader agenda of exclusive German didactic nationalism, of which *The Magic Flute* is Mozart’s prime example. Discussion commenced, and though it covered all three papers, Nedbal’s argument dominated. The depth, precision, and persistence of the questions revealed that the conference had brought together a diverse and highly specialized group of scholars, eager to engage. This first session set the tone for the rest

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Nedbal, Martin. “Morals Across the Footlights: Viennese Singspiel, National Identity, and the Aesthetics of Morality, c. 1770-1820.” Ph.D. diss., Eastman School of Music, 2009.

Steward, Teresa Corinne. “Justifications of a 21st Century Wind Ensemble Transcription of Mozart’s ‘Overture to the *Magic Flute*’ based upon Late Eighteenth Century Ideology.” D.M.A. diss., University of Nevada, Las Vegas, 2009.

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Amacher, Richard E. Review of *Wolfgang Amadeus Mozart: A Biography*, by Piero Melograni, and *Wolfgang Amadeus Mozart: Perspectives from His Correspondence*, by Gloria Kaiser. *Southern Humanities Review* 43, Issue 1 (Winter 2009): 83-7.

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of the weekend: there were several very strong papers, and the discussion was almost always lively. What's more, it was clear to all of us in 125 Morrison Hall that Mozart's enigmatic *Singspiel*, so often theorized and dissected, can still raise the passions and intrigue of those who know it through and through.

The Two "Afters"

As its title indicates, this conference opened the door for various perspectives on *The Magic Flute* outside the normal bounds of its creation and première. The "after" in "After *The Magic Flute*" has two meanings, as stated in the conference's call for papers. The first is the more literal, in the sense of subsequent versions, adaptations, and revivals of the opera. But it also refers to our present point of view in the historiography and criticism of *The Magic Flute*, one that is in a sense "after" the scholarship. This post-scholarship approach was meant to open the door to decentralization of received opinion about the opera.

The greater proportion of the conference proceedings fell in the first category, as can be demonstrated by a brief summary of some of the papers and the film screenings. Many of the papers examined *The Magic Flute* in the context of a particular time, place, or demographic. Rachel Cowgill examined the highly

politicized first performances of *The Magic Flute* in England—first in the concert repertoire and only later as a complete opera. William Gibbons examined the 1909 revival of the "authentic" *Magic Flute* (meaning a closer adherence to the original libretto) at the Opéra Comique in Paris, and the accompanying campaign by French classicists against the loose adaptations that had been popular in the previous century. Yet another category investigated was adaptations for young people, a surprisingly fecund category including story book, animated, and teen novel versions. Kristi Brown-Montesano pointed out in her paper that adapting the story for children raises issues about race (most graphical portrayals of Monostatos are reprehensible), parenthood (the Queen is typically portrayed as unambiguously evil), and broken families (Pamina, caught in the middle between mother and father figures, can be quite a relevant character to young females today). Paul Corneilson's paper, "Josepha Hofer, the first Queen of the Night," dealt with a family relationship of another sort, as of course Hofer was the sister of Mozart's wife.

The most in-depth look into adaptations of *The Magic Flute* was Jane Brown's paper, "'The Monstrous Rights of the Present': Goethe and the Humanity of *The Magic Flute*." Brown, a literary

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Malafronte, Judith. Review of *Mozart's "Cosi fan tutte": A Compositional History*, by Ian Woodfield. *Opera News* 73, no. 8 (Feb. 2009): 72-3.

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—Compiled by Cheryl Taranto
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After “After *The Magic Flute*”

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historian from the University of Washington, was the first of two featured speakers at the conference. She gave an hour-long paper on Goethe’s involvement with stagings of *The Magic Flute* in Weimar in the 1790s. If *The Magic Flute* is an emblem of the Enlightenment, then Goethe’s versions—especially via the libretto adaptation by his employee Christian August Vulpius and Goethe’s sequel—showed the Enlightenment’s dark underbelly of machismo, misogyny, and class disparity.

A unique and welcome aspect of the conference was the film screenings, held both evenings. They gave attendees access to extended portions of rare or exclusive films related to *The Magic Flute*. The first night featured longer excerpts of William Kentridge’s production, and a complete viewing of a short film from 1935 called *Papageno*. The film, by Lotte Reiniger, features stop animation shadow puppets to tell the story of Papageno and Papagena, with abridged musical numbers from the opera. It is a delightful, silhouetted curiosity that is still pleasing to the eye 75 years after its creation.

The second evening of screenings began with *Pamina Devi: A Cambodian Magic Flute*, which retained parts of the story, but featured completely new music in the Cambodian style. The highlight of the evening for me was the opportunity to see excerpts from *Impempe Yomlingo*, a version of *The Magic Flute* by the South African artistic company Isango Portobello. James Davies and Sheila Boniface-Davies introduced the film, and from what I understand, this was an exclusive, unreleased recording of this brilliant production in rehearsal. In contrast to Kentridge’s production, which commented on South African politics by turning the official nature of the old Apartheid opera house in on itself, director Mark Dornford-May and Isango Portobello transformed Mozart’s music into South African vernacular idioms. The overture is played on marimbas. The magic flute, though pantomimed downstage, actually sounds as a Hugh-Masekela-inspired trumpet, played by a musician upstage. At the beginning of Act II, Mozart’s choruses for the priests (in English) are interspersed with South African isicathamiya (in Zulu). Equalling the production’s immense creativity was the superb vocal performance of the cast, who sang most of Mozart’s original melodies in operatic style. The result was convincing and exhilarating.

Multimedia materials related to these films, as well as other topics from the proceedings were on display throughout the conference in the Music Department’s Faculty Lounge. The main highlight was the recently published edition of the facsimile score of *The Magic Flute* by Packard Humanities Institute. Also on display was iconography from various productions, and a collection of the many children’s and young adult adaptations collected by Kristi Brown-Montesano and Adeline Mueller, including a rare out-of-print adaptation by John Updike from 1962.

Decentralization of meaning in *The Magic Flute*—second of the two “afters”—also pervaded the papers. Throughout the weekend, I heard no debate over the “true meaning” of the opera—not even during coffee breaks. In place of a unified theory was a bundle of diverging but non-exclusive threads through the work. Each scholar worked one or more different perspectives, including race (Francien Markx), gender (Peter Hoyt), and voice

(Adeline Mueller, Francien Markx), along with the many others already mentioned.

Wye J. Allanbrook, our second featured speaker of the weekend, did tackle the issue of how to deal with *Magic Flute* scholarship head on. She began by taking stock of all the prevailing scholarly views of the work, by such noted scholars as David Buch, Richard Taruskin, Joseph Campbell, Rose Rosengard Subotnik, Karol Berger, and Carolyn Abbate. She then added her own interpretation to the list, inviting us to view *The Magic Flute* as a domestic comedy. But rather than being yet another “key,” Allanbrook argued that comedy is ultimately a foil to notions of the opera’s unified, higher meaning. In a refreshingly frank phrase, she urged us when approaching *The Magic Flute* to “avoid transcendence mode.”

I had the pleasure of meeting Dr. Allanbrook, who sadly passed away so recently, for the first time during coffee break. She was the first to admit that *The Magic Flute* was not her area of expertise, but her insights into the opera resonated soundly with me. Her willingness to strike out into new territory is an inspiration that I will not soon forget.

The Final Session

The true test of a conference comes on its final day. Weary and saturated minds tend to lag, and anyone who has been in the Sunday morning paper position knows what a tough slot it can be. The presenters on the final day (all giving papers performing character analyses) passed the test handily, and the conference organizers should be congratulated for their choices of programming.

Hayoung Heidi Lee presented a character analysis of Papageno, identifying repetition and replication as the essence of the character. Beyond the more obvious hm hm hms and pa pa pas and hopsasas, Lee showed how Papageno’s character became an archetype, replicating itself in later generations of German theater. Schikaneder himself commented on the repetition of his role as Papageno in a performance of 1801, when instead of “Der Vogelfänger bin ich ja,” he sang a substitute text that began “Dreyhundertmal sang ich schon da, / War immer lustig, hopsasa!” (“I already sang 300 times here, / I was always jolly, hopsasa!”). By contrast Francien Markx discussed the more general problem of “the voice of the native in 18th-century German opera.”

Peter Hoyt’s paper, “Pamina as a Character Drawn from Eighteenth-Century Erotica,” also held the attention of the audience—not only for the obvious reason, but also because of his intriguing argument. Hoyt analyzed several plates from 18th-century editions of *The Magic Flute* that depict Pamina asleep and Monostatos advancing, moments away from accosting her. By connecting these portrayals to similar examples in 18th-century erotica iconography, Hoyt argued that—at least in the eyes of the artists who painted those plates—Pamina may have been in real danger of succumbing to Monostatos, in a vulnerable moment of inflamed passions.

The final paper was given by Adeline Mueller, the main conference organizer and our generous host for the weekend. Her explication of the relationship between mother and daughter, as seen through their similarities in voice and musical content, was a stimulating end to the proceedings.

This conference was dreamed up by a quartet of young scholars, all of whom gave papers: Adeline Mueller, Estelle Joubert, Hayoung Heidi Lee, and Martin Nedbal, who realized that they were all writing dissertation chapters or works-in-progress about *The Magic Flute*. The smoothness of the operations and overall success of the conference should be cheered, and furthermore should inspire graduate students and younger scholars to take similar initiative.

As the list of productions, adaptations, and interpretations accumulated during the conference, I never got the feeling that we were running out of things to say about this one opera. Indeed, the opposite held true. The more the presenters delved into each production, the more questions surfaced. The more I learned about how *The Magic Flute* intersected, reflected, or cross-cut distinct cultures in time and space, the more I realized that even such a specialized conference could only scratch the surface of the topic. Several of the papers presented at the conference, as well as some new research undertaken since that time, are slated to be published in a forthcoming issue of *Opera Quarterly* devoted to the creative reception of *The Magic Flute* in sequels, productions, and adaptations.

—Mark C. Samples
Eugene, Oregon

American Society for Eighteenth-Century Studies

The 2010 Annual Meeting of ASECS took place in Albuquerque, New Mexico on 18-20 March. MSA sponsored a session on “Teaching Mozart,” with Kathryn Libin chairing. The abstracts of the three papers on the session follow (a fourth scheduled paper, by Royce Wates, could not be presented):

Mozart Objects: History as Thought in the Teaching of Mozart Edmund J. Goehring

Reinhard Strohm’s remark, now nearly two decades old, that musicologists tend to offer students only their “second-best insights” belongs to a wider critique of materialist and structuralist conceptions of music history. Strohm sharply distinguishes between “the past” on the one hand and “historical context” on the other. History, he elaborates, does not involve objects but instead thought—it is an action we enter into.

I would like to consider some implications of Strohm’s historiography for teaching, especially in undergraduate curricula. Music history understood as a series of objects for classification has a big presence in many textbooks, and one of its undeniable lures is that, as Stanley Cavell has noted of an analogous kind of literary interpretation, it is very teachable: isolating elements of a style or a historical era seems to give control over that topic. This comfort comes at a price, however. Removing human agency from art and history weakens the sense of a work of art as something that a person has done, where our task is to engage with the technical, aesthetic, and ethical significance of that achievement.

The questions that Strohm raises extend well beyond the teaching of Mozart, of course, but Mozart’s celebrated formal control, especially when seen as an expression of the popularized equation of the Enlightenment with rationality, makes his music

especially susceptible to a resolution from thought into structure. This presentation will conclude by considering examples of how it might look to teach Mozart’s forms not as mechanical objects but as products of a musical mind.

Teaching *Figaro*: Approaches and Sources Bruce Alan Brown

The extraordinary length and complexity of Mozart’s *Le nozze di Figaro*, noted already at the time of the premiere by its librettist Lorenzo Da Ponte, and the multiplicity of historical contexts into which this opera buffa can be situated (pre-Revolutionary politics, Beaumarchais’s career, Mozart’s involvement with the Viennese theaters, the spread of Italian opera and its performers across Europe, etc.) make it a rich but challenging work to teach, especially at the undergraduate level. In my own attempts to teach the opera I have resisted the temptation to emphasize “typical” features of its genre and “universal” aspects of its plot (which are largely self-evident), and have instead sought to convey as much of the work’s particularity and historicity as possible. Doing this involves emphasis of primary over secondary sources (with necessary accommodations for language), close attention to the visual and sonic dimensions of Beaumarchais’s play, practical experience of the model play and of the opera’s dance prototypes, and critical engagement with some of the more thoughtful and provocative of recent productions of Mozart’s opera. Numerous technological developments within the last few years, such as ECCO (Eighteenth-Century Collections Online), the Gallica website of the Bibliothèque nationale de France, Google Books, and Opera in Video have greatly extended the range of materials that can be brought to bear on *Figaro*.

Enlightenment Ideals as Communicated Through Mozart’s Use of Articulation Markings Mary Robbins

The variety, intensity and depth of emotional expression in Mozart’s music exemplifies an unusual aspect of Enlightenment ideals as expounded in Gotthold Lessing’s “Boundaries between Painting and Poetry” of 1766, in which he defended the virtues of poetic expression of the painful, the tearful and the passionate.

Mozart wrought eloquent details of expression through his particular use of diacritical markings. Only with the recently published Bärenreiter edition have we had a reliable and generally available print source featuring Mozart’s articulation markings. We now see that Mozart’s particular use of markings indicate a further level of expression beyond usual harmonic, rhythmic, and dynamic relationships of tension and resolution, toward a heightened expression consonant with Lessing’s theory of poetics.

Despite the profoundly enlivening effects of Mozart’s articulation markings, this historic expression in his music is largely untaught. This breach is most likely due to 19th century editors whose focus was on the ever-increasing sustaining capacities of instruments and who, apparently misunderstanding Mozart’s markings, changed them in ways that distorted their values. Unfortunately, this confusion has persisted with editions still in circulation today.

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Enlightenment Ideals as Communicated Through Mozart's Use of Articulation Markings

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This paper proposes an exploration of the purpose and function of Mozart's use of articulation markings, as well as how they can be taught, through the following points:

- Mozart's manuscripts show consistency in his use of articulation markings.
- This consistency constitutes a determinable diacritical system of discrete effects, indicating relative dynamic and rhythmic values.
- When sounded according to this diacritical system, the relative values produce nuances and inflections similar to those of speech patterns, communicating a depth and vitality of expression that is a hallmark of Mozart's style.
- The relative values indicated by Mozart's diacritical markings can be transferred from Mozart-era instruments to modern instruments (through a specific technical approach designed for this purpose).

In summation I propose that Mozart's diacriticals are essential to our understanding, appreciation and teaching of Mozart, since it is through his particular use of articulation markings that he indicated how he 'heard' his music and its expression.

As always at ASECS, presentations of musical interest may be scattered among work on other topics. Another Mozart paper appeared on a session on "Music, Science, and Technology:"

Technologies of the Music Chamber: Instrumental Prostheses and the Mozartean Sound

Samuel Breene

Instruments may be regarded as tools for shaping musical sounds, and as Michael Hardt and Antonio Negri observe, "Tools have always functioned as human prostheses, integrated into our bodies through our laboring practices as a kind of anthropological mutation both in individual terms and in terms of collective social life." (Michael Hardt and Antonio Negri, *Empire* [Cambridge, 2000], 217.) The notion of musical instruments as prostheses offers a useful approach toward the music of eighteenth-century figures such as Mozart. As his letters reveal, Mozart was keenly aware of instrument technologies, particularly involving the keyboard. Indeed, these technologies exerted a profound influence in all spheres of musical practice during Mozart's lifetime. The cultivation of instrumental skill was considered essential to developing one's personhood among elite classes throughout Europe, contributing to the rising aesthetic value of chamber genres such as sonatas, piano trios, and string quartets. More surprising, perhaps, is the emerging conception of vocal sound production in overtly instrumental terms, apparent in several period descriptions of the vocal apparatus as a kind of "mechanical action." Such descriptions challenge the vaguely held notion of songfulness in Mozart's music, in which the voice is somehow preserved as a "natural" element untouched by any cultural considerations. Instead, it is worth recognizing the thoroughly modern constructions of aurality contained in his instrumental *and* vocal music.

Having established the technological basis of the Mozartean sound, the paper then considers the role that instruments played in

philosophical debates about sensing and feeling during the latter half of the eighteenth century (the Age of Sensibility). Instruments such as the clavichord and fortepiano offered the possibility of shaping sound through extremely fine gradations of touch, but how did this technology reflect changing notions of self? Were musical instruments thought of as haptic prostheses that could lead to new perceptions of reality, as was the case with microscopes enhancing sight? Does the eighteenth-century practice of varied articulation represent a conscious attempt to communicate meaning through the hands, thereby incorporating touch into the semiotic framework? How did bodily gesture come to be recognized as a valid means of musical expression alongside vocal utterance, the traditional sonic mark of "soul?" By providing some preliminary answers to these questions, the paper seeks to demonstrate how technologies of late-eighteenth-century Europe provided a material foundation for instrumental music to emerge as a potent medium for exploring the mysteries of human subjectivity, a story that usually begins with the first generation of Romantics in the years following Mozart's death.

A session on "The House of Habsburg and Its Influence II," devoted to musical matters, included one further paper on Mozart:

Mozart Among Austria's Neoplatonists

Edmund J. Goehring

In 1780, the Viennese native Anton Cremeri published a tribute to Joseph II devoted exclusively to the monarch's involvement with theater. Cremeri advances an especially enthusiastic version of what Wangermann and others have identified as a neoplatonic theory of the stage. Theater is the ideal medium for shaping a nation's morals because it, to a degree impossible in other forms of suasion, joins reason's dictates to beauty's sensuality. The stage, including opera, renders concrete, practical, and appealing models of virtue.

The potential for social good promised in a neoplatonism like Cremeri's inspired the major reforms of the Austrian stage in the 1760s and 1770s and continued to exert influence into the 1780s. And what of its authority for Habsburg Vienna's most famous opera composer, Mozart? Most musicological scholarship focuses on Mozart against forms of classicism rather than platonism, and yet comparison with the latter can help to sharpen our understanding of his stagecraft. As a correspondent, Mozart will sometimes adopt neoplatonic language. His famous letter about Osmin's rage, for example, asserts the priority of pleasure in artistic representation: even when it comes to unruly passions, art must never disgust, must never cease to please the ear. Yet this is at best a weak, non-ideological neoplatonism. Mozart's stated aim is to convince and please, not to produce better human beings.

The testimony of the operas themselves is still more ambiguous. Portions of *The Magic Flute* make an almost Boethian equation of musical with social harmony, but the Italian comedies strike out on a different path. This paper will conclude by examining a couple of episodes from *Don Giovanni* that sever the link between moral rectitude and sensuous pleasure, an implicit challenge to neoplatonism that helps to account for the dismayed critical reception that *Don Giovanni* elicited in the years immediately following its premiere.

Society for Eighteenth-Century Music

SECM held its fourth biennial meeting at St. Francis College in Brooklyn Heights, New York, on 8-11 April 2010.

Before the meeting proper, the Morgan Library and Museum treated a number of attending scholars to a look at some of its musical holdings, including the autographs of Mozart's piano sonata K. 310 and piano concerto K. 467. Frances Barulich, our host, told us that the Morgan is digitizing many of its music manuscripts and will be putting high-quality scans of them on the Web (<http://www.themorgan.org/home.asp>), some of them with accompanying material such as beta-radiographs of the watermarks. As the Morgan holds the finest collection of Mozart autographs outside Europe (a checklist appears in the August, 1997 issue of this *Newsletter*, available on our website: <http://mozartsocietyofamerica.org/publications/newsletter/archive/MSA-AUG-97.pdf>), this project will be of particular interest to lovers of Mozart.

While there was no session devoted to Mozart at the meeting, several participants dealt with Mozart topics. Estelle Joubert reprised the paper she had given at the Berkeley conference on *The Magic Flute* (q.v.). Peter Heckl discussed the sources for the horn quintet K. 407, which like some other works Mozart wrote for his friends Joseph Leutgeb (horn) and Anton Stadler (clarinet) presents difficulties in determining the original text, so that secondary material—in this case, wind-ensemble arrangements by one Joseph Heidenreich—may bear on the issue. Edward Green continued a series of papers he has been giving on the compositional technique of chromatic completion, presenting evidence that Mozart taught it to his pupils Barbara Ployer and Thomas Attwood. Other papers not specifically about Mozart were of considerable interest for Mozart studies, notably one by Lisa de Alwis (which won the SECM Graduate Student Award for best student presentation at the conference—there were several fine ones to choose from) correcting some errors in the received account of the rules for theatrical censorship in the Habsburg realm.

A fuller report appears in issue 16 of the *SECM Newsletter*; the issue will be posted at <http://secm.org/>.

—SCF



Amadeus (left) and Kajetan (right) on a raft in the river Salzach in the episode “Kidnappers.”
Courtesy of GATEWAY4M and American Public Television.

See story: **REVIEWS—A New Mozart Comes to America** on page 20.

About Our Contributors

Paul Corneilson is managing editor of *Carl Philipp Emanuel Bach: The Complete Works*, published by The Packard Humanities Institute. His recent work includes an essay on C.P.E. Bach's tenor and copyist Johann Heinrich Michel in *Er ist der Vater; Wir sind die Bub'n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor, 2010) and an edition of *Spiega, Ammonia fortunata*, Wq 216, and *Musik am Dankfeste wegen des fertigen Michaelisturms*, H 823 (*CPEB: CW*, V/5.2, in press).

Joan G. Gonzalez received her Ph.D. in European History from UCLA (June 2010). Her dissertation, titled “Opera as Propaganda: The Trajan-Napoleon Parallel in *Le Triomphe de Trajan*,” explores Napoleon's use of opera for purposes of political legitimization and propaganda. Dr. Gonzalez has written encyclopedia articles and reviews on a range of historical and musical topics and has presented papers on Mozart and Beethoven at conferences such as the XII^e Congrès International des Lumières de la Société Internationale d'Étude du XVIII^{ème} Siècle in Montpellier, France.

Michael Lorenz studied cello and oboe at the Hochschule für Musik und darstellende Kunst in Vienna (diploma 1990), and musicology at the University of Vienna (Ph.D., 2001). He has received grants from the Jubiläumsfonds der Österreichischen Nationalbank, the Österreichische Forschungsgemeinschaft and the Music & Letters Trust. After having worked with the Privatstiftung Esterházy he is currently doing research based on a grant from the Hochschuljubiläumsstiftung der Stadt Wien. Dr. Lorenz has published widely on Mozart and Schubert.

Adeline Mueller is a doctoral candidate in History and Literature of Music at the University of California, Berkeley, where she is completing a dissertation entitled “Pamina's Journey: Youth and the Young in Late Eighteenth-Century German Opera and Lieder.”

Mark C. Samples is a Ph.D. candidate in musicology and Graduate Teaching Fellow at the University of Oregon. He is also the dramaturg for the UO Opera Workshop, which last year produced Mozart's *Die Zauberflöte*.

REVIEWS

Conspiracy Theory

Michael Freyhan, *The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full-Score Edition?* Lanham, Maryland: Scarecrow Press, 2009.

The last few months of Mozart's life have attracted many conspiracy theories, especially in regards to the commissioning and completion of his famous Requiem, K. 626 and the cause of his premature death in only his 36th year. These two conspiracies were fed in part by rumors attributed to Mozart himself: in the last few weeks of his life Mozart supposedly claimed that he had been poisoned and that he was writing the Requiem for himself. Such myths have been debunked by William Stafford and others. But there is something appealing about such conspiracies: if his enemies had been jealous enough to have poisoned Mozart, it would show how much greater a composer he was than they were, and of course a slow-acting poison is also much more dramatic than saying he succumbed to an illness like rheumatic fever. Mozart becomes more Christ-like, too, if he really could foresee his death.

There have been numerous conspiracy theories about *Magic Flute*: that Mozart composed much of it in a small hut enticed by women and wine; that the poet and composer changed the plot at the end of the first act; that Mozart basically gave the opera away to his friend and fellow Mason, Emanuel Schikaneder (or more likely the impresario conned him); and that Schikaneder did not write the libretto at all, rather it was cobbled together by Karl Ludwig Giesecke (alias Metzler, who later became an internationally renowned geologist). Michael Freyhan has been on a quest since 1959 to prove that the original text of *Die Zauberflöte* is not what Mozart wrote in his autograph (or what was printed in the Viennese libretto in 1791), but rather the text of the first edition (published by Simrock in 1814), which according to Freyhan has "a purity of word-music relationship of the highest Mozartian quality" (p. 1).

The problem with this theory and therefore most of the book is that this is

an opinion, not a fact. The faulty logic is transparent: Mozart was a genius; his operas exhibit the highest standards of word-music relationship. Therefore, he would only have set the highest quality texts. Freyhan first aired his hypothesis 25 years ago, in an essay titled "Toward the Original Text of Mozart's *Die Zauberflöte*," *Journal of the American Musicological Society* 39 (1986): 355–80. If anything, the additional "evidence" he has brought forward in the book has done more to damage his thesis than to improve upon it.

Let me be absolutely clear: the original text of the *Magic Flute* is what Mozart wrote in his autograph score, published in facsimiles by the Packard Humanities Institute (2009) and Bärenreiter (1979), and now available online at http://digital-b.staatsbibliothek-berlin.de/digitale_bibliothek/zauberfloete.html (accessed 29 May 2010).

In June 1743 Felix Mendelssohn asked Nicolaus Simrock's son Peter Joseph to restore the original text, lest future generations get a false impression of Mozart's work. Simrock replied that the Hamburg musical director Carl David Stegmann had persuaded his father to base the 1814 edition on "the new, improved text" not the original text. (The two letters are quoted in Freyhan, pp. 78–80.) Rather than accepting case closed, Freyhan continues to cling to the idea that the first edition was based on "an original manuscript score" presumably obtained directly from Constanze Mozart. Since Freyhan cannot identify the manuscript that Constanze sent to Max Franz, Elector of Cologne, in 1792, it is impossible to say whether this included the autograph text or that of the first edition, as Freyhan prefers to assume. (Exactly how and when Simrock obtained this score is uncertain, as recounted with much speculation in chapter 3.)

On the other hand, the Simrock manuscript full score from the archive of the Stadttheater, Hamburg, now in the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, ND VII 256, clearly shows that the autograph text was crossed out and replaced by the first edition text (Freyhan, p. 82; see also photo 15 [*sic*], four plates showing the beginning of the duet "Bei Männern" in act

1.) As Freyhan says, the new text reflects the Hamburg performance copy, but it also seems likely that this was the copy-text for the Simrock first edition. Simpler explanations can be correct, rather than more convoluted ones offered by Freyhan.

One of the unspoken assumptions underlying Freyhan's quixotic effort is an idea of fidelity to authorial intention that was still alien to Mozart and his contemporaries. (This would eventually change with the concept of "Fassung letzter Hand" in the work of Goethe and Beethoven and subsequent generations.) Goethe's son-in-law Christian August Vulpius made "improvements" to Schikaneder's text for the production in Weimar in 1794, and his was not the only attempt to do so. Directors are still pruning and revising the dialogue today, a practice Schikaneder himself would have condoned even though he objected to others tampering with *Magic Flute*. Schikaneder, who did not live long enough to see the first edition in print, would have had right to complain about not receiving any royalties for it. Constanze must have received some kind of payment for sending a manuscript score to Bonn in 1792, though presumably not from Simrock in 1814.

Appendix A offers "The Character and Career of Karl Ludwig Giesecke (1761–1833)." Without providing any further evidence, Freyhan apparently wants to credit Giesecke for the original *Magic Flute* libretto. Others, including Peter Branscombe and David Cairns, consider this a hoax. Mozart himself occasionally changed Schikaneder's text: for instance, the last line of the duet "Bei Männern" ends with "Reichen an die Götter an" in Schikaneder's libretto, which Mozart altered to "reichen an die Gottheit an" (gods vs. godliness). The Simrock first edition has "Reihen sich den Göttern an" (gathers around the gods). Is this really an improvement?

The biggest disappointment is appendix B: "The Complete First-Edition Libretto, with Autograph Differences and a Literal English Translation." As a direct comparison showing the differences in the texts, this would be most useful; however, it is rendered almost unintelligible in the layout in two columns, alternating German and English translation in seemingly

random order. (Why break in the midst of the second stanza of Papagena's first song? See pp. 200–201.) The only occasional references are to the pagination of the Simrock score, with no references to scene division in the opera. This could have been done much more comprehensively either with four columns in a broadside layout, or perhaps even better in two columns upright with German on the left side and English translation on the right side of the spread.

To me, more interesting questions about the text of the *Magic Flute* pertain to other details. For instance, when was the third verse added for Papageno's first aria, "Der Vogelfänger bin ich ja"? Both the original libretto and autograph have only the first two verses, as does the first published vocal score (Artaria, 1791; published in the 2009 facsimile, vol. 3, pp. 131–33). By the time of the early keyboard reductions by Fridrich Eunike, published by Simrock in Bonn (c. 1793) and by Carl Zulehner, published by Schott in Mainz (1795), there are three verses instead of two, which are also included in the full-score first edition. (All three of these editions are available for viewing at Harvard University's online website Hollis; simply type the keywords "Mozart Zauberflöte" in Digital Resources.) Presumably, the third verse was not sung on opening night but was only a later addition, undoubtedly to give Schikaneder (or one of his successors) a little more time on stage. Did Schikaneder write it? He could have improvised extra verses, and perhaps he did vary the number of verses and their wording from night to night in the course of more than two hundred performances. But today, the third verse is accepted as "authentic." Freyhan of course notes that the third verse is lacking in the autograph score (p. 201), but doesn't comment on it at all. (It strikes me as extremely odd that in his recording of the opera John Eliot Gardiner goes to great pains to change the word "Schlange" (serpent) to "Lowe" (lion), which Mozart had crossed out in his autograph in Tamino's second line in act 1, in an attempt to restore the "original reading" while blithely including all three verses in "Der Vogelfänger" without comment.)

The fact is Mozart's text underlay corresponds closely to the Schikaneder's printed libretto, except for minor variants. (Peter Branscombe estimates

50 differences.) There is one significant omission in act 1, scene 17, where after Pamina sings "Die Wahrheit! sei sie auch Verbrechen" (The truth, even were it a crime) Mozart moves directly into the chorus in scene 18, "Es lebe Sarastro! Sarastro soll leben!" But Schikaneder had intended a short intervening duet for Pamina and Papagena:

Die Wahrheit ist nicht immer gut,
Weil sie den Großen wehe tut;
Doch wär sie allezeit verhaßt,
So wär mein Leben mir zur Last.

The truth is not always good,
because it can be painful
to the great; yet if it were
detested all the time, then my
life would be a burden to me.

Perhaps Mozart sensed the importance of Pamina's line about Truth and decided to include yet another moralizing maxim and move directly to Sarastro's entrance. Or maybe he was running short on time and skipped this verse. Could it be that Mozart found the text distasteful or too blunt? The sentiment seems to contradict what Pamina had just said. He didn't have to set to music the misogynist and racially biased dialogue, which makes it easier for us to neglect this aspect of the *Magic Flute*. (Excusing it as culturally acceptable for late-eighteenth-century Europeans is no longer adequate today.) Ultimately, whether or not one believes the first-edition text is superior to the autograph text depends on personal preferences and tastes. If you think the text of the first edition is better, credit that to an anonymous arranger/poet, not to Mozart.

—Paul Corneilson
The Packard Humanities Institute

The Musical Emperor

**Derek Beales, *Joseph II, Vol. 2: Against the World, 1780-1790*.
Cambridge: Cambridge
University Press, 2009.**

With this volume, Derek Beales, emeritus professor of modern history at the University of Cambridge, concludes the biography that he began 22 years ago with

Joseph II, Vol. I: In the Shadow of Maria Theresa 1741-1780 (Cambridge, 1987).

The first installment whetted the appetites of all of us eager to learn more about this remarkable man who so prized the musician he found in the young keyboard virtuoso and composer Mozart—newly arrived in Vienna 100 days after Joseph had become absolute ruler of the entire Austrian Monarchy. With his study of Joseph II as sole ruler of the Austrian Monarchy in those final ten years (virtually coincident with Mozart's last ten years, when the composer was living in Vienna and often encountering Joseph II directly), Beales has provided an unparalleled portrait of the person and his impact on his times, one extending far beyond the Austrian Monarchy and making its influence felt throughout the 19th century and even today.

Reading through this second volume, we come to learn a great deal about the aims and ambitions of this extraordinary individual, now enjoying the authority and a freedom of action denied him so long as Maria Theresa lived. But that is not all. Chapter 13 is devoted to "Joseph in Vienna: his routine and his impact, especially on music" and herein we come to the section on "Music and drama, with special reference to Mozart", a broad-gauged look at the cultural scene in Vienna in the 1780s with, as it says, special reference to Mozart.

Professor Beales had previously turned his attention to Mozart. In his collection of essays published in 2005 as *Enlightenment and Reform in Eighteenth-century Europe* (J. B. Tauris), he devoted a chapter to "Mozart and the Habsburgs". (This can be read on the Apropos Mozart website, www.aproposmozart.com.) The discussion in the new book is, of course, much more centered on Joseph's preoccupation with music as such and how Mozart came to profit from the Emperor's musical tastes and interests. The Mozart scholar will encounter many familiar names in the extensive source footnoting that Beales provides: Neal Zaslaw, Stanley Sadie, Peter Branscombe, and Cliff Eisen, to mention just a few.

The perspective Beales provides gives new understanding to the world in which Wolfgang Mozart had to make his way in those last ten years. And I would submit

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REVIEWS—*The Musical Emperor* continued from page 19

that the serious Mozart scholar has much to gain: a keener appreciation not only of Joseph II as sole ruler but also of the whole realm of political, bureaucratic, religious, nationalistic, and international contentions that inevitably swirled about the composer in those Vienna years, influencing how he lived and what he composed. “Wer nur Mozart kennt, kennt Mozart nicht.”

—Bruce Cooper Clarke
Vienna



Little Wolfgang Amadeus Mozart playing the violin.
Courtesy of GATEWAY4M and American Public Television.

A New Mozart Comes to America

***Wunderkind Little Amadeus* (Season 1). Naxos and GATEWAY4M, 2009.**

A new Mozart definitely comes to America with the premiere of the animated series *Wunderkind Little Amadeus*, winner of the 2006 and 2007 ECHO Deutscher Musikpreis award given by the Deutsche Phono-Akademie. The cartoon series, originally produced in 2006 for German television, debuted on American public television stations nationwide in September 2008. The Hamburg-based company

GATEWAY4M is licensing the series worldwide on behalf of LAR Little Amadeus Realisierungsgesellschaft. American Public Television (APT) distributes it in the US through APT Exchange.

On 27 October 2009, Naxos and GATEWAY4M released the United States version of the complete first season of *Wunderkind Little Amadeus*. Priced at \$24.99, this boxed set contains the first thirteen episodes in four DVDs and includes a bonus Educational Activities CD-ROM. The DVDs have four language options (English, Spanish, French, and German) and include an interactive music game. The second season, with the concluding thirteen episodes, is yet to be released.

Wunderkind Little Amadeus takes viewers into the world of the eight-year-old Wolfgang Amadeus Mozart. Amadeus is portrayed as an amusing, curious, fun-loving, and personable little boy, who is very conscious of his talents. Although slightly arrogant and mischievous at times, Amadeus is a likeable character. He loves music and playing with his older sister Nannerl, his little dog Pumperl, and his best friend Kajetan Hagenauer.

Intended for children ages four to eight, the series' goal is to foster a love of classical music among its young viewers. The series combines biographical events from Mozart's childhood with fictional storylines, and uses Mozart's music as its soundtrack. Included among the show's real characters are Mozart's sister Nannerl, his parents Anna Maria and Leopold, and the Hagenauer family. Amadeus' friend Kati, Lorenzo Devilius, Mario Carrieri, and Monti the Rat are some of the fictional characters.

The complete *Little Amadeus* consists of twenty-six half-hour episodes divided into two seasons:

Season 1

101. Solo for Amadeus
102. The Stolen Watch
103. Pumperl in Trouble
104. Kidnappers
105. The Birdseller
106. Mixed Up Violins
107. Rumors
108. The Bet
109. Mysterious Drink
110. The Wrong Boat

111. The Dancing Harbor
112. Street Musicians
113. Never Kiss an Empress

Season 2

114. The Bear is Loose
115. The Broken Key
116. Slippery When Wet
117. Small Pox
118. The Secret of Ybbs
119. The Green Drops
120. Shooting Stars
121. The Choir of the Silent Sisters
122. Breakfast Music
123. Magic in Salzburg
124. The Muted Trumpet
125. The Glockenspiel
126. Into the World

Most of the story takes place in Salzburg, but we are also taken along on the Mozarts' trips to Vienna and Munich. The typical storyline essentially involves Amadeus getting into some kind of dilemma because of the villains' plotting. Lorenzo Devilius is jealous of Amadeus' talent and wishes that his nephew, Mario Carrieri, could compete with the young protagonist. With the help of the scheming Monti the Rat, Devilius concocts all kinds of plans to hinder little Amadeus and his family.

The cartoons are definitely very entertaining, but they have some shortcomings in terms of historical accurateness and plotline. The first and perhaps most obvious, is the decision to call the boy composer Amadeus, when as a child, Mozart was called Wolfgang or Wolferl. Also, there tends to be an anachronistic use of the music. For example, Amadeus is an eight-year-old little boy, yet he is already composing the music for *Die Zauberflöte*, Symphony No. 40, and other works by the mature Mozart.

There are other factual errors such as the following ones. Amadeus' best friend, Kajetan, is ten years old (two years older than Amadeus) in the series. The historical Kajetan Hagenauer (1746-1811) was ten years older than Mozart, so in 1764 he was eighteen years old not ten. In addition, Mozart's real childhood dog was named Bimperl, not Pumperl. Lastly, the chronology of the trips is not always correct. In 1764, the real Mozarts were away from Salzburg because they were on the Grand Tour, visiting Paris and London, among other cities.

In terms of the plotline itself, the bad characters do not really contribute anything to the story, so what is the point of creating fictional villains? Amadeus could have gotten into difficult situations all by himself and that could have formed the focus of the episodes. Besides, there are times when the antagonists turn out to dominate the episode and one rarely sees Amadeus. What is more, at the end of each episode there is an educational segment called “Monti’s World.” Rather than featuring Amadeus or his friends, the devious rat is the one who hosts this brief section. I think viewers would rather see more of little Amadeus than his envious rivals.

Wunderkind Little Amadeus is excellent proof of Mozart’s continued importance in popular culture. Not only does Mozart have a new face, but he also has a new and wider audience. Children from around the world are expected to have greater exposure to Mozart and classical music in general because of this animated series. Mozart marketing has reached new levels with *Little Amadeus*. While enjoying some Mozartkugeln, Mozart lovers can now buy *Little Amadeus* LeapPad books and games, puzzles, board games, action figures, read-along books, and many other items for their children (or for themselves). *Wunderkind Little Amadeus*’ timely release



Amadeus (left), Pumperl (center), and Kajetan (right) running errands for Kajetan’s father in the episode “Rumors.” Courtesy of GATEWAY4M and American Public Television.

in Germany during the Mozart Year in 2006 served to increase its popularity. Despite its flaws, this cartoon series is a great tribute to Wolfgang Amadeus Mozart

and is a treat for Mozart fans of all ages.

—Joan G. Gonzalez
University of California, Los Angeles

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 websites of societies.

Midwestern American Society for Eighteenth-Century Studies, 30 September—3 October 2010, Wichita, Kansas. Address: J. Karen Ray, Department of English, Washburn University, Topeka, KS 66621; e-mail: JKaren.ray@washburn.edu.

Canadian Society for Eighteenth-Century Studies, 14–16 October 2010, St. John’s, Newfoundland & Labrador, Canada. Theme: “Charting the Eighteenth Century: Encircling Land & Sea.” Plenary

speakers include Isobel Grundy (University of Alberta, Edmonton) Jean-François Palomino (Bibliothèque et archives nationales du Québec, Montréal), and Pat Rogers (University of South Florida, Tampa). Address: Don Nichol (CSECS/SCEDHS 2010 Conference Organizer; Department of English Language & Literature; Memorial University of Newfoundland; St. John’s, NL, CANADA A1C 5S7; e-mail: csecs.2010@gmail.com; website: www.mun.ca/english/csecs/scedhs.php.

Northeast American Society for Eighteenth-Century Studies, 21–23 October 2010, Buffalo, New York. “Inquiry, Pedagogy, Exploration: Studying the Eighteenth Century.” Address: Lisa Berglund, e-mail: berghul@buffalostate.edu.

Burney Society of North America, 28–29 October 2010, Portland, Oregon. Theme: “Burney and the Gothic.” Address: Catherine M. Parisian at *Catherine*. parisian@uncp.edu or Glen Nellysford, VA 22958, (434) 361–1987.

Mozart Society of America, during annual meeting of American Musicological Society, 4–7 November 2010, Indianapolis. Address: John A. Rice, jarice@rconnect.com. See also the website: www.mozartsociety-ofamerica.org.

Society for Eighteenth-Century Music, during annual meeting of American Musicological Society, 4–7 November 2010, Indianapolis. For further information, see the website: www.secm.org.

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British Society for Eighteenth-Century Studies, 5–7 January 2011, St. Hugh's College, Oxford, U.K. Theme: "Emotions." Send proposals for papers and sessions to Dr. Jeremy Gregory, academic@bsecs.org.uk. Notification of acceptance will be by 31 October 2010. For further information, see the website: www.bsecs.org.uk/conference.

Bibliographical Society of America, 29 January 2011, 2:00 P.M., Grolier Club, New York City. Papers by Kyle B. Roberts, Michael Eisenberg, and Jason Powell, followed by annual meeting and plenary lecture, "The Bibliophile as Bibliographer," by Eric Holzenberg.

South Central Society for Eighteenth-Century Studies, 17–19 February 2011, Saint Simon's Island, Georgia. Address: Murray Brown, Georgia State University. See also the website: www.scsecs.net.

Society of Early Americanists, 3–5 March 2011, Philadelphia. Seventh Biennial Conference. Send proposals for papers by 20 September 2010 to panel chairs. See the website: www.societyofearlyamericanists.org.

Southeastern American Society for Eighteenth-Century Studies (SEASECS), 3–5 March 2011, Wake Forest University, Winston-Salem, North Carolina. Plenary speakers: Evan Bonds (Music, UNC-Chapel Hill), Felicity Nussbaum (English, UCLA), and Peter Reill (History, UCLA). Theme: "Science and the Arts in the Long Eighteenth Century." Submit proposals for papers and full panels by 1 November 2010 to Byron R. Wells, Department of Romance Languages, Wake Forest University, Winston-Salem, NC 27109, or wells@wfu.edu. See also the website: www.seasecs.net.

Mozart Society of America, during annual meeting, 17–20 March 2011, of American Society for Eighteenth-Century Studies, Vancouver. See the website www.mozartsocietyofamerica.org and the ASECS web page at <http://asecs.press.jhu.edu>; call for papers elsewhere in this Newsletter.

Society for Eighteenth-Century Music, during annual meeting, 17–20 March

2011, of American Society for Eighteenth-Century Studies, Vancouver. See the website: www.secm.org.

Eighteenth-Century Scottish Studies Society, 7–10 July 2011, University of Aberdeen, Aberdeen, Scotland (Research Institute for Irish and Scottish Studies, University of Aberdeen). Theme: "The Arts and Sciences of Progress." Plenary speakers: Colin Kidd (Glasgow University) and Fiona Stafford (Oxford University). Send title and one-page description of panel or twenty-minute paper plus one-page C.V. by 15 November 2010 to Professor Cairns Craig, Director, Research Institute of Irish and Scottish Studies, Humanity Manse, 19 College Bounds, Aberdeen AB24 3UG, Scotland, UK; fax: 44(0)1224 273677; e-mail: cairns.craig@abdn.ac.uk. See also the website: www.ecsss.org/meetings.

Rousseau Association, summer 2011, University of Bristol, UK. Colloquium: "Rousseau's Republics / Les républiques de Rousseau." Organizer: Prof. Christopher Bertram. For further information, see the website: rousseauassociation.ish-lyon.cnrs.fr.

ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

Carmel Music Society: The Mozart Society Series. Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625–9938; website: www.mozart-society.com. See website, www.carmelmusic.org for detailed information.

Friends of Mozart, Inc. New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mario Mercado, President; Erna Schwerin, Founding President. Friends of Mozart sponsors concerts and also publishes newsletters and informative essays for its members. Admission free to all events. For further information, contact Mario Mercado, mario.r.mercado@aexp.com.

Harvard-Radcliffe Mozart Society Orchestra. Paine Music Building, North Yard, Harvard University, Cambridge, MA 02138. Student-run, professionally conducted chamber orchestra founded in 1984. See website, www.hcs.harvard.edu/%7Emso/index.html.

FESTIVALS

Long Beach Mozart Festival, 5450 Atherton Street, Long Beach, CA 90815, Leland Vail, Artistic Director Tel: (562) 439–4073, e-mail: lelandvail@yahoo.com; lvail@csulb.edu. Website: www.longbeachmozartfestival.org.

Long Island Mozart Festival, The Chamber Players International, Old Westbury, New York. Tel: (877) 444–4488. Website: www.limozartfestival.com.

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. Call for information about other series offered by Mainly Mozart.

Midsummer Mozart Festival, San Francisco. Tel: (415) 954–0850. Fax: (415) 954–0852 George Cleve, Music Director and Conductor. Website: www.midsummermozart.org.

Mostly Mozart Festival 2011, New York City, Lincoln Center, July and August 2011. Website: www.lincolncenter.org/programs/mozart_home.asp.

OK Mozart International Festival, P.O. Box 2344, Bartlesville, OK 74005. Business Office: 918 336 9900; Ticket Office: 918 336 9800. Website: www.okmozart.com.

Saoû chante Mozart, Southeast France. June - July 2011, concerts in different towns in the Drôme department. Henry Fuoc, Director. Website: www.saouchantemozart.com.

Vermont Mozart Festival, 125 College Street, Burlington, VT. Summer festival, winter series. Tel: 802 862 7352. Website: vtmozart.com.

—Compiled by Isabelle Emerson
University of Nevada, Las Vegas

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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 Jonathan Good, Chair, Department of Music, and Jeff Koep, Dean of the College of Fine Arts, for their generous and unfailing support of the Mozart Society of America.

Stephen C. Fisher, Editor
Newsletter

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