



# Newsletter of the *Mozart Society of America*

Volume IX, Number 1 27 January 2005

## 2004 MSA Study Session

The annual meeting of the Mozart Society of America will again take place during the October American Musicological Society meeting, this year in Washington, D. C. We invite proposals for work to be presented and discussed at the study session, which will follow the brief business meeting. The meeting is open to non-members as well as members of the Society.

A leading aim of our Society is to promote scholarly exchange and discussion among its members, many of whom are not yet familiar with one another's work. In accordance with this goal, we plan to follow the format we adopted for the 2001 session in Atlanta. From the abstracts submitted we will select one for formal presentation to stimulate discussion. In addition we will print and distribute all submitted abstracts, dependent on the permission of the authors. The study session itself will break into two parts, the first for presentation and extended discussion of the presented paper, and the second for individual discussion among authors of distributed abstracts and others interested in their work.

Send abstracts of no more than 250 words by 1 June 2005 to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to [jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu).

We are sad to announce the deaths of two long-time members of the Mozart Society of America: Jan LaRue on 17 October 2004 and Albi Rosenthal on 3 August 2004.

## The Jenamy Concerto

*Editor's Note: In 2003 the Viennese musicologist Michael Lorenz discovered the identity of the pianist for whom Mozart wrote his Concerto in E flat, K. 271. That discovery allowed him to correct a venerable misnomer, to introduce to students of eighteenth-century music a hitherto unknown female keyboard virtuoso, and to shed new light on one of Mozart's most beloved concertos. On 18 March 2004, in Vienna's Konzerthaus, Robert Levin, accompanied by the Radio-Sinfonieorchester Stuttgart under the direction of Roger Norrington, performed K. 271 under its proper name for the first time. Dr. Lorenz wrote a program note to mark the occasion, which (in his own translation) he has kindly allowed us to publish here. A detailed article based on the complete results of his research will be published in later this year in *Early Music*.*

Jeunehomme. Title sometimes given to Mozart's Piano Concerto in E flat K 271 after the French pianist supposed to have first performed it; nothing is known of her and she may never have existed.

—*The Grove Concise Dictionary of Music*, 1994

If we tried to describe briefly the significance of Mozart's Piano Concerto in E flat, K. 271, we could without exaggeration call it a musical wonder and a monument of musical originality. In its mastery of orchestration and its stupendous innovations it has no predecessor. It is

Mozart's first really significant composition, "his *Eroica*" (as Alfred Einstein put it), "one of Mozart's monumental works which he never surpassed." By breaking through conventions in an unparalleled creative outburst, a sort of evolutionary leap forward, Mozart reached the level of craftsmanship that distinguishes the piano concertos of his Viennese years. Surprising formal innovations are combined with boundless melodic exuberance: the astonishing entry of the soloist in the second measure (an effect that Mozart was never to repeat), several themes developed by means of dramatic tension and balanced dialogue between piano and orchestra combined with operatic effects and a tendency to the cantabile that extends to every movement. For instance, the long trill at the second, "real" entry of the piano as a kind of *messa di voce*, a second theme whose melodic inversion will return years later as Cherubino's "Non so più," and, among other refinements, many pseudo-recitative passages in the solo part.

The second movement, an Andantino with muted strings, is Mozart's first concerto movement in a minor key. It culminates in an operatic scene that seems to be inspired by Gluck, in which Mozart turns the piano into a tragic heroine, making her sing the most beautiful vocal embellishments. The melody in the Rondo that resembles Monostatos's aria "Alles fühlt der Liebe Freuden" encourages us to imagine the virtuosity of the pianist for whom this concerto was written. Even at this point Mozart is not finished with surprising

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# Newsletter of the Mozart Society of America

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

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## The Jenamy Concerto

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ideas. After a cadenza there follows a slow Minuet in the sub-dominant, A flat, which elegantly ennobles the cheerful mood of the finale. This very effective way of adding musical weight to a final movement will reappear in the piano concertos K. 415 and K. 482.

K. 271 bears another kind of significance. Its name “Jeunehomme Concerto,” to which audiences grew accustomed during the twentieth century, is a product of pure fantasy and of willful invention. It is a musical nickname created by Mozart scholarship in a fit of total blindness. For the last ninety-two years this famous concerto has been performed under a wrong name.

How did this come about? Mozart dated the manuscript “Gennaio 1777” and, in a letter to his father of 11 September 1778, he enumerated his most recent piano concertos in reverse chronological order: “I will give the three concertos, the one for the jenomy [K. 271], litzau [K. 246] and the one in B flat [K. 238] to the engraver for cash.” The German makes clear that jenomy was female. She evidently passed through Salzburg during the winter of 1776–1777. Mozart met her again in Paris in 1778. He planned to collaborate with the dancer and choreographer Jean Georges Noverre, whom he had already met in Vienna in 1773, on a ballet production: “Noverre, with whom I have dinner whenever I like, has promised to take it upon himself and he also came up with the idea. I think it will be Alexandre and Roxane. Mad:<sup>me</sup> jenomè is here as well.” To which Leopold Mozart, who must have been personally acquainted with the lady in question, replied: “Give our regards to B[aron] von grimm, to Mr: and Md:<sup>me</sup> Noverre and to Md:<sup>me</sup> genomai.” This is all that was known until recently about the mysterious woman for whom Mozart wrote his first significant piano concerto.

In the nineteenth century this information gap posed no problem for scholars. Accepting Mozart’s spelling without prejudice, Otto Jahn in his 1856 Mozart biography called the piece “a piano concerto for Jenomy.” But in Théodor Wyzewa and Georges de Saint-Foix’s voluminous study *W.-A. Mozart: Sa vie musicale et son oeuvre*, published

in 1912, fiction and truth mingled awkwardly. Based on the unfounded assumption that with “Jenomy” Mozart had simply italianized a name that had originally been French, Wyzewa and Saint-Foix came up with “one of the most celebrated virtuosos of her time” and since one of their favorite names for Mozart was “jeune homme” (young man) they presented this person as “Mademoiselle Jeunehomme.”

This was enough to give birth to a legend. The first uncritical Mozart scholar to whom the name appealed was Arthur Schurig, who wrote in 1913 of “Miss Jeunehomme, who in those days was an acclaimed pianist.” For the last ninety-two years one author has copied this information from another. The *Neue Mozart-Ausgabe* tells us that “Mozart had summoned up his utmost compositional skills to satisfy the much-praised piano virtuoso Jeunehomme” and in the recent Mozart literature we even see Mozart being accused of failing in French pronunciation: “He [Mozart] did refer to the concerto as ‘the one for the Jeunehomme woman’ (das für die jenomy [sic]); his phonetic spelling of French lays open how wretchedly he pronounced it” (Robert W. Gutman, *Mozart: A Cultural Biography*, 1999).

To find out the truth and to solve an “unsolvable problem” we only need rely on Mozart’s impeccable ear. We have to push aside all the Jeunehomme nonsense and go back to archival sources.

Mozart’s “Madame Jenomy” was the eldest child of Jean Georges Noverre. She was born on 2 January 1749 in Strasbourg, where her father had been employed as a dancing master since October 1747, and was baptized “Louise Victoire” on the same day (after her godfather Louis Henri Ballard and her godmother Victoire de Frésney Brun). When her father was hired by the Viennese court she came to Vienna in summer 1767, and on 11 September 1768 she married the wealthy merchant Joseph Jenamy (1747–1819) who belonged to a distinguished family that had come to Vienna from Savoy at the beginning of the eighteenth century. Baron von Stegnern, Noverre’s landlord at the house Franziskanerplatz 1, and Leopold Mozart’s friend the playwright Franz Heufeld stood witness to the wedding in St. Stephen’s Cathedral.

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## From the President

It is a great pleasure to welcome to the Mozart Society Board of Directors three new members: Gregory Butler, Dexter Edge, and Gretchen Wheelock. My thanks, personally and on behalf of the Board, for their willingness to serve. At the same time I would like to extend my deep gratitude to Neal Zaslaw who is now rotating off the Board. Neal has been an active Board member from the very beginning, has helped in every aspect of the Society's development, and as chair of local arrangements played a leading role in the success of the MSA conference at Cornell University in 2003.

As we enter the ninth year of the Mozart Society's existence, it is useful to reflect upon the achievements and the work of the Society. We have met our primary goal of providing a forum in English for communication among scholars in several ways—perhaps first and foremost by means of this *Newsletter* thanks to the dedication of its editors: Edmund Goehring, Kay Lipton, and now John Rice—but also in the physical forum of the study sessions at the annual meetings each fall, which have been so ably organized by Jane Stevens. To those should be added the Mozart Society sessions during the annual meetings of the American Society for Eighteenth-

Century Studies, of which the MSA is an affiliate member thanks to the work of founding board member Jane Perry-Camp. These meetings have been supplemented very successfully by the Society's biennial conferences—2001 at the University of Nevada, Las Vegas, 2003 at Cornell, and yet to come February 2006 at Indiana University. The success of the Society has, I believe, confirmed the need for such an organization.

But, as we approach Mozart Year 2006, we must also reflect upon goals yet to be met. Certainly the Society must continue to support its present undertakings—the *Newsletter*, the regular fall and spring meetings during national meetings of professional societies, and the biennial conferences (which after February 2006 will return to the regular odd year spring schedule, i.e., February or March of 2007). We must continue to nourish communication among scholars and aficionados of Mozart's music, but we should labor toward achievement of other MSA goals such as offering assistance for graduate studies research and performance projects or supporting educational projects dealing with Mozart and the eighteenth-century context. The 2006

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## Mozart Society of America: Object and Goals

### Object

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

### Goals

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

## The Jenamy Concerto

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There is no proof that Mozart met Noverre and his daughter during his stay in Vienna in 1768, but when he befriended the famous dancer five years later he must have made the acquaintance of Victoire Jenamy, who had demonstrated her pianistic abilities shortly before Mozart's arrival. On the occasion of a ball given at the Kärntnertortheater on 17 February 1773 for the benefit of her father she gave a public performance. The "Realzeitung" reported: "His [Noverre's] daughter played a concerto on the *Clavier* with much artistry and ease." There is no evidence however to indicate that Jenamy was ever a professional pianist.

When she arrived in Salzburg in late

1776 or early 1777 on her way from Vienna to her father in Paris, Mozart took the opportunity to present himself among the music lovers in Noverre's circle with a compositional calling card. In the light of recent research the slow Minuet in the third movement of K. 271 may even be seen as an allusion to Noverre the dancer. In April 1778 Mozart met Jenamy again in her father's home in Paris ("Mad.<sup>me</sup> jenomè is here as well"). It has not yet been possible to prove that she ever returned to Vienna. A Viennese source from 1813 indicates that she died childless on 5 September 1812 but the place of her death has not been identified.

—Michael Lorenz  
Vienna

## Besitzer Nicht Länger Unbekannt The Case of [Mozart's?] K. 565a

K. 565a, in Mozart's hand, lives at the University of Michigan. How did that come about? Why has its presence not been hitherto known to the Mozart community?

I begin with a few words on two principal figures in the story, both of national reputation in the United States band world: Edwin Franko Goldman (1878–1956) and William D. Revelli (ca. 1902–1994). Goldman, composer and founder/director of the highly respected Goldman Band, studied composition in New York under Dvorák and early sat first chair in the trumpet section (though he used the cornet) in the Metropolitan Opera, playing under Mahler and Toscanini.<sup>1</sup> Later he was a frequent adjudicator at United States national band competitions. Revelli began his long career as band conductor with the high school band in Hobart, Indiana (1925–1935). In the years 1931–1934 his band won first place in national competitions.<sup>2</sup> On one of these occasions, adjudicator Goldman summoned Revelli to his hotel room to sing the younger man's praises in the presence of John Philip Sousa. This meeting marked the beginning of a life-long personal and artistic friendship between Goldman and Revelli.<sup>3</sup> The collection of Revelli papers contains but one letter from Goldman, a laudatory one, dated 4 January 1937, here quoted in part: "As for my interest in you, you may be sure that it is great, because of the fact that you are doing fine work and always have before. My interest in you will always continue."<sup>4</sup> Revelli joined the University of Michigan faculty in 1935; he retired in 1971, but enjoyed University office space for the remainder of his life.

Over a period of many years Goldman amassed a collection of music memorabilia that comprised composer autograph manuscripts, hand-written, signed letters, and portraits of various types—some signed by the subjects. That he wished the University of Michigan to be the recipient of the collection I find mentioned for the first time in a letter from Earl V. Moore, dean of the School of Music, to Goldman, dated 3 October 1952: "[The Vice President] has read with interest your generous offer of giving to the University

certain items in your collection."<sup>5</sup> In a letter dated 15 October 1952, President Harlan Hatcher wrote the Board of Regents, urging their acceptance:

In correspondence with Dean Earl V. Moore, of the School of Music, Dr. Edwin Franko Goldman, Conductor of the Goldman Band, has offered to present to the University of Michigan his personal collection of items relating chiefly to bands but in very great measure to music in general . . . Dr. Goldman expresses the wish that the collection may be displayed . . . Altogether the collection is an extremely interesting one and I heartily recommend its acceptance by the Regents with an expression of thanks to Dr. Goldman.<sup>6</sup>

During their meeting of 24 October 1952, the Regents agreed to accept the gift:

The Board accepted, with sincere thanks, the offer of Dr. Edwin Franko Goldman, Conductor of the Goldman Band, to present to the University his personal collection of items relating chiefly to bands, but in very great measure to music in general, consisting of signed pictures, autographed letters by composers, orchestra and band leaders, and other musicians. It is hoped that the collection, or at least part of it, may be displayed in the present School of Music Building [on Maynard Street; this building was razed in the mid 1960s].<sup>7</sup>

N. B.: The bequest was made to the University, not to Revelli and not to the band!

None of the documents was mentioned in particular by the president or in the Regents' Proceedings, but among the many artists represented in the collection (in its 2004 state) are the following: Amy Marcy Cheney Beach (Mrs. H. H. A. Beach), Antonín Dvorák, Fritz Kreisler, Joseph Joachim, Franz Lehár, Franz Liszt, Edward MacDowell, Felix Mendelssohn, Wolfgang Amadeus

Mozart, Sergei Rachmaninov, Ottorino Respighi, Camille Saint-Saëns, Ernestine Schumann-Heink, Jean Sibelius, Johann Strauss Jr., Piotr Ilich Tchaikovsky.

Even after exhaustive searches through official University documents, I have been unable to discover any mention of the bequest after October 1952, until the time of its dedication, on display to the public, in May 1954. However, some letters from Revelli exist. On 18 March 1953, he wrote Goldman:

I wonder if you have heard from Dr. Moore regarding the collection which you so kindly have bequeathed to us. If not, I would appreciate hearing from you as I am quite apprehensive about the matter and would like to see us have the collection on campus as soon as possible.<sup>8</sup>

The site for display was a ground-floor room, the first on the right (followed by Revelli's secretary's office; the third office on that side was Prof. Revelli's), in the University's nineteenth-century Harris Hall.<sup>9</sup> Prior to the mounting of the collection (each item was framed behind glass) and the dedication ceremony, the room, to be known as the "Goldman Room," was freshly painted and prepared by men from chapter Nu (University of Michigan) of the band fraternity Kappa Kappa Psi.<sup>10</sup> A special sign was painted to identify the "Goldman Room."

Attendance at the dedication (18 May 1954, 7:15–8:15 P.M.) was apparently by invitation; an invitation card is preserved in the Bentley Library (Goldman Box 1). A band concert followed at 8:30 p.m. During the concert, Revelli shared conducting duties with Goldman, who led, among other works, a paired chorale and fugue by J[ohann] J[oseph] Abert and J. S. Bach [G minor organ fugue, BWV 542, arranged for band by Anton Weiss] and the premiere of his own recently composed march "Michigan," reported to be his 107th march for band. The *Ann Arbor News* for 19 May 1954 noted that after the performance of "Michigan" the audience of ca. 3500 gave the composer a standing ovation. According to the

evidence of preserved concert programs in the School of Music, Goldman's participation in this concert of the Michigan band was the sixth of his eight in the period January 1940 to April 1955.

Around this time at least three newspapers reported on the collection's arrival: *Ann Arbor News*, *Detroit Free Press*, and the *Michigan Daily* (the student newspaper). Relevant excerpts follow.  
*Ann Arbor News*, Thursday, 13 May 1954:

[Goldman:] I chose the University of Michigan as the recipient because its music department, under Dean Earl V. Moore, is one of the most outstanding in the country, and especially because of the truly magnificent band that has been developed there by William D. Revelli.

His statement about his expectations for the use of the collection is given on the program for the evening's concert:

It has been my intention to present my collection to an institution of learning where the public would have the benefit and inspiration of it. It is my hope that this collection will be placed on permanent exhibition where everyone may have access to it at all times.

The *Michigan Daily*, Tuesday, 18 May 1954:

Included in the collection which Goldman is giving to the University is a Mozart manuscript, a Schumann letter, a picture inscribed by Wagner and a Sousa manuscript.

*Detroit Free Press*, Wednesday, 19 May 1954:

"And when they get into their new quarters on the North Campus, I'll give them more," Goldman promised.<sup>11</sup>

Just two days after the dedication (20 May 1954), Revelli wrote Goldman:

Many folks are coming into the Goldman room, and the newspaper publicity has created considerable interest, even among our out-of-

town alumni and friends of the university.<sup>12</sup>

*O quae mutatio rerum!*

The "Goldman Room" also served as the teaching studio for Laurence Teal, professor of saxophone. The collection remained mounted on the walls. Teal, in his early years at the University, used the room but one day per week. Ruth Lehman, in her June 2003 e-mail message to the author, wrote:

The room was kept locked; a visitor would have been accompanied by Dr. Revelli, I imagine. We referred to the room as 'Larry Teal's Studio,' though there was still a sign on the room identifying it as the 'Goldman Room.'

With such a scheme in place, a scheme quite contrary to the donor's expressed hope, the public's access was severely limited. Even though the Goldman bequest was made to the University, because of Revelli's relationship with the donor and because no other University agency seems ever to have been involved with it (until 1995), Revelli appears ultimately to have considered it his property and that of his band (as a reliable former bandsman has suggested to me).

The Michigan marching band retained Harris Hall as its particular facility until 1973. I have been unable to ascertain how long the exhibits remained mounted there. On 20 October that year, the new marching-band building, Revelli Hall, was dedicated. The Goldman Collection moved with the band and sometime later was put on display in the lobby there in especially constructed cabinets. Because of the paucity of available space, documents for display were rotated.<sup>13</sup> To the best of my knowledge, the *public* was never made aware of their presence in the new space, which was frequented almost exclusively by band members and band-related people. After some years in this habitat (no one seems to know exactly how many), the collection was put into boxes and stored—without its being mentioned to any University agency. It remained inaccessible until after Revelli's death in 1994.<sup>14</sup> Worth many thousands of dollars, the collection was without archival control and care between 1954 and 1995, when it became part of the

Bentley Historical Library holdings.

In 1995 Revelli Hall personnel contacted the Bentley, saying that the Library could select and remove from the Goldman bequest anything its staff considered valuable.<sup>15</sup> No one in the School of Music was consulted! The Bentley staff are not music specialists. How they made their decisions is unknown. What they did not take is likewise unknown. In a letter to the Revelli Hall secretary, Maggie St. Claire [Smith], of 3 April 1995, Kenneth Scheffel (the then field representative of the Bentley Library, wrote:

we picked up the Goldman collection while you were gone. For archival purposes, we will deframe the items and store them in acid-free folders or sleeves. It is our understanding that we may offer the frames elsewhere or discard them.

This suggests that Scheffel's people removed all the items of the collection remaining in Revelli Hall. On 15 September 1995, Scheffel wrote to Maggie St. Claire [Smith] that the inventory of the collection had been completed.<sup>16</sup>

#### THE COLLECTION AT PRESENT

In addition to the composer and performer materials mentioned briefly above, the collection also includes Goldman's private, typed catalogue (comprising 187 cards) and a scrapbook from the period of the dedication with photographs showing Goldman and Revelli, as well as a portion of the framed collection, displayed. These photographs also show large busts of Mendelssohn and Wagner, which presumably were included in the bequest. These have disappeared without a trace. There are other losses as well: Goldman's catalog has a card for a Gregorian chant manuscript, which is no longer present. The *Michigan Daily* account from 18 May 1954 (see above) mentions a letter from Schumann. It has gone astray as has its catalogue card (assuming there was one). This letter (along with the first draft of Schumann's song, "Waldesgespräch," Op. 39/3 mounted together in one frame) hung for a time in the office of Professor George Cavender (a band conductor) in the School of Music. He lent it for

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## K. 565a

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inclusion in the Detroit Symphony's Brahms exhibition, April 1980. In the catalog for the exhibition, item 26 is the "Waldesgespräch" draft and item 27 is the letter.<sup>17</sup> The catalogue contains an English translation of the letter. Sometime after their return to the School of Music in Ann Arbor, the two framed items disappeared. Luckily, what is likely the majority of the Goldman bequest survives.

That a Mozart autograph manuscript was part of the bequest seems only to have been known in May 1954 to the readerships of local newspapers. It began its Ann Arbor residency on display, behind a locked door; later to be moved to new premises where it was occasionally displayed; thereafter stored in a box; finally to be taken over by a library devoted primarily to Michigan history, where music professionals would be most unlikely to go to search for an eighteenth-century Viennese composer's manuscript. I only came upon it accidentally, while searching for something else: a letter by Mendelssohn, mentioned to me by a student.

### DESCRIPTION OF THE K. 565a AUTOGRAPH

First, the statement in *NMA Serie IV/13* Abt. 1, Bd. 2, p. xvii (1988): 3.

Zweiter Teil eines Tanzes KV6 deest und 4. Kontretanz in D KV 565a: Die beiden Stimmen sind zusammen überliefert (der gegenwärtige Besitzer des Autographs ist unbekannt).

According to the critical report for this volume of orchestral dances,<sup>18</sup> the document in question seems to have been known last to the Mozart community in the antiquarian Katalog Gottschalk 1922; both the purchaser from Gottschalk and the date and place of Goldman's purchase remain unknown, but the document was in Goldman's collection prior to its initial display in Ann Arbor, May 1954. On an index card in Goldman's private catalogue, it is listed thus:

G109  
II, 63

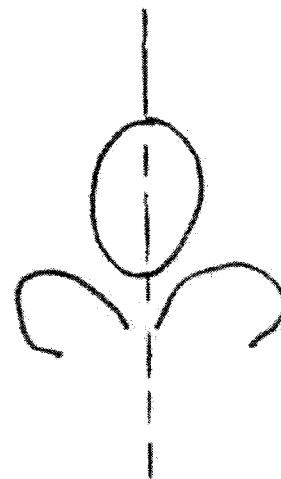
Mozart; portrait and autographed manuscript. (174)  
17" x 8½"

The following description results from my findings based on study of the document in spring 2003.

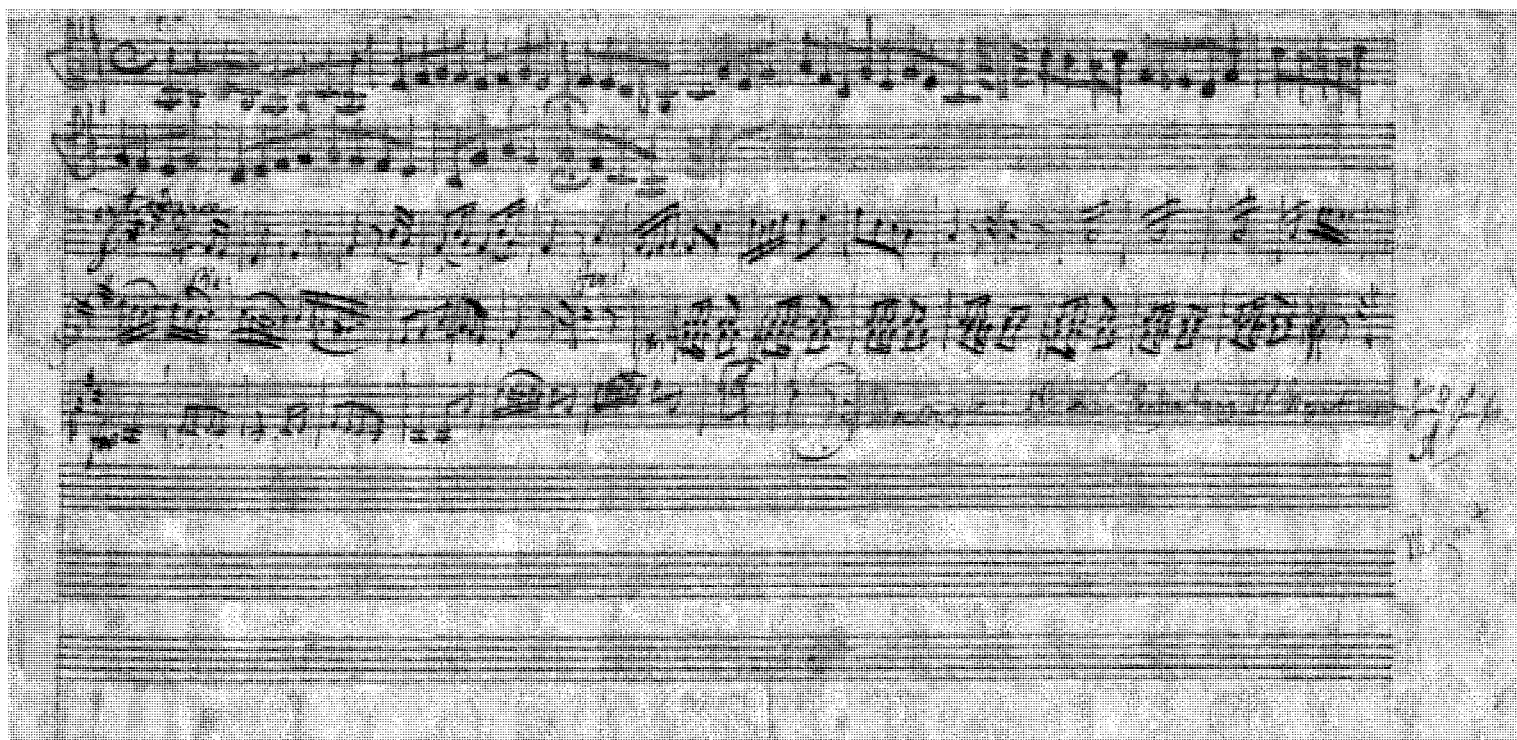
Leaf size: 28.8 cm wide by 15 cm tall; part of a folio quadrant.

Watermark: After my initial investigations in this matter, colleague Professor Steven Moore Whiting and I studied what remains of the watermark (after the leaf had been cut) vis-à-vis Alan Tyson's catalogue of watermarks in papers used

by Mozart.<sup>19</sup> We were unable to find any match with the paper of K. 565a. What we were able to find is roughly this:



Staves drawn in brown ink with rastrum. 8 staves, top 5 written upon. First 2 in the hand of a copyist, in brown ink; apparently a 2nd violin part to a dance of some sort, reproduced in *NMA IV/13/1* Bd. 2, p. 214, from the text of the 1922 Gottschalk catalogue; a few markings in ink above the point where the paper was cut make clear that music had been written there as well. At the end of this piece there is a comment in a hand unknown to me, in light pencil, apparently unsuccessfully erased. This statement does not appear in



K. 565a 

K. 565a 

K. 609  
No. 3 

the *NMA* text. I report here as much as I am able to read: “bis \_\_\_\_\_ ist [?] nicht Mozart’s Handschrift, dagegen die Contr[a?/e?]dance selbst\_\_\_\_\_” [I infer the following: the music up to this point is not in Mozart’s hand, contrarily the contredance itself is in his hand.] Music on the next 3 staves in Mozart’s hand in black ink, certainly a second violin part to a contredance of unknown authorship, but which has been assigned the catalog number K. 565a. Headed in Mozart’s hand: “Contredance.” Following the *Da capo* designation in Mozart’s hand, in the hand of Johann André: “diese Contretanz ist Mozart’s eigene Handschrift A.”

At the top of the verso, a very thin strip of similar paper (ca. 2 mm. wide) is glued at the spot where the other portion of the page was removed. On the far upper left of the verso, in pencil, one reads: \$350—. This is probably the U.S.-dollar purchase-price (sometime between 1922 and 1954). At the far right of the verso, from top to bottom of leaf, there are glue stains that did not bleed through to the recto.

As all the items in the Goldman collection had been mounted and framed for display purposes, it is likely the glue was applied for the framing.

The texts of the two violin parts in the *NMA* volume are accurate, except for small details, viz.:

1. The key signature for the first piece on the first two staves of the document is incorrect. This chunk (in F) is apparently a sub-section of a dance in B-flat. At the head

of the fragment, *NMA* erroneously presents the E-natural to the left of the B-flat.

2. In the printed text of K. 565a, Mozart’s Pia: and For: are given as p and f—the result of the application of the *NMA* style sheet.

In the example above, I show the kinships of the first eight bars of the second-violin part of Mozart’s contredance, K. 609/3, with K. 565a bars 9–12 and 17–24. These relationships by themselves, however, are not distinctive enough or strong enough to assert Mozart as the composer of K. 565a.

Present repository:

The University of Michigan, Bentley Historical Library, 1150 Beal Avenue, Ann Arbor, Michigan, 48109–2113

Catalogue data:

Edwin Franko Goldman Collection, Box 1, folder headed “Mozart.” In addition to the music manuscript, the folder contains a nineteenth-century engraved portrait of Mozart (by S. Hollyer) in fine condition; dimensions of paper perimeter: 12.5 cm wide, 20.2 cm tall.

It is hoped that in the near future the Goldman Collection will be moved to a permanent home in the School of Music Library, University of Michigan.

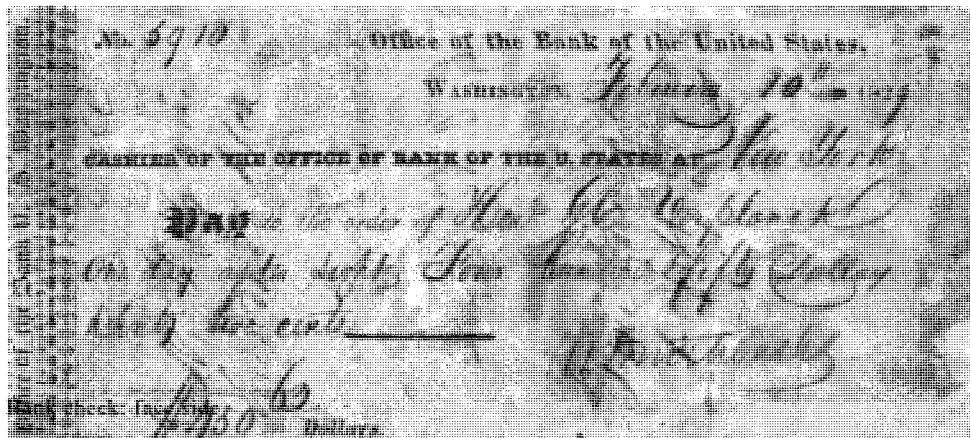
—Ellwood Derr  
Ann Arbor, Michigan

1. Richard Franko Goldman. *The Wind Band* (Boston: Allyn and Bacon, 1961), 86.
2. Revelli Papers, Box 1. Bentley Historical Library, University of Michigan, Ann Arbor—hereafter Bentley.
3. Gregory Talford, “Biography of Dr. William D. Revelli,” (MM Thesis, Central Michigan University, 1985). Remarks on Goldman from a taped interview with Revelli, 212–16.
4. Revelli Papers, Box 7. Bentley.
5. Cited, without mention of repository, in “Deep Admiration and Dedication in the Revelli-Goldman Letters,” *The Instrumentalist* (August 2002): 84.
6. Hatcher Papers 1952. Bentley. Extensive searches and inquiries to the University’s office for gifts have failed to unearth a copy of the University’s “expression of thanks” recommended to the Board of Regents by President Hatcher; nor has a response from Goldman been located.
7. Proceedings of the Board of Regents 1952, University of Michigan, 625. Bentley.
8. Cited, without mention of repository, in “Deep Admiration,” 86.
9. According to an e-mail message to the author [June 2003] from Ruth Lehman, secretary to Revelli 1959–62.
10. The Podium [official magazine of the Kappa Kappa Psi fraternity], May 1954. Pertinent pages extracted and preserved in a scrapbook in Goldman Box 1. Bentley.
11. Goldman died in 1956; the North Campus building was only ready for occupancy in fall 1964. Among the University documents searched, I have been unable to find any mention of later additions to the collection in Ann Arbor.
12. Cited, without mention of repository, in “Deep Admiration,” 88. This reads like so much schmoozing, eyewash.
13. Information from a June 2003 conversation with Maggie St. Claire Smith, formerly secretary to Revelli.
14. From a June 2003 conversation with Maggie Smith.
15. *Ibid.*
16. Scheffel’s letters to St. Claire [Smith] are on file at Revelli Hall.
17. Kurt Hofmann and Jutta Fürst, “Johannes Brahms: The Man and His Work. Catalog Of An Exhibition . . . April 1980.” Translation for publication by Ellwood Derr (Detroit: Detroit Symphony Orchestra, 1980).
18. *NMA Kritischer Bericht*, Serie IV/13/Abt. 1: Tänze, Bd. 2 (Kassel: Bärenreiter, 1995), b/121.
19. *NMA*, Serie X/33/Abt. 2. Alan Tyson, *Wasserzeichenkatalog* (Kassel, Basel, etc.: Bärenreiter, 1992).

## Lorenzo da Ponte: Father/Architect of the Library of Congress's Italian Collection

On Tuesday, 10 February 1829, the Bank of the United States in Washington, D.C., made out check number 5910 in the amount of \$450.62 to G. C. Verplanck for payment by the cashier of the Bank's New York office. Verplanck wrote on the back of the check, "Pay to the order of Lorenzo da Ponte of New York," and presented the check to the still robust, eighty-year old librettist of *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Beneath this directive to the bank, and presumably at the time he cashed the check, Da Ponte wrote his name in a clear, neat, small, and spidery hand (below which are two signatures that I have been unable to read).

This check, which I recently acquired on an E-bay auction, represented a considerable sum of money in 1829. According to the inflation calculator based on Consumer Price Index statistics, \$450.62 in 1829 represents the equivalent of \$7,086.13 in 2002.



The natural question to arise is this: what was the purpose of Verplanck's substantial payment to Da Ponte?

Gulian Crommelin Verplanck (b. 6 August 1786, d. 18 March 1870) was the scion of a family that had been in America more than 100 years before the Revolution. Forty-five miles north of New York City and overlooking the Hudson River from the east bank, the town of Verplanck, New York, with a current population of 700–800 residents, was founded by and named after one of his direct ancestors.

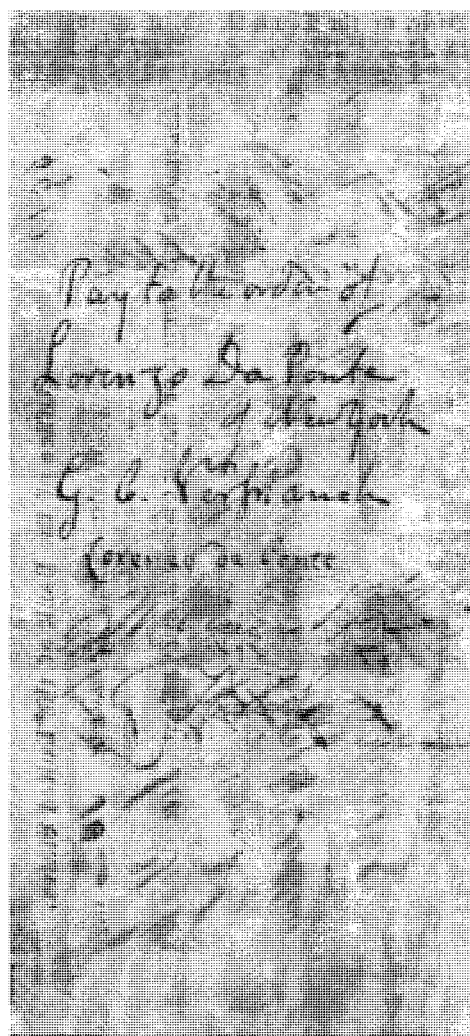
In 1801 Verplanck graduated from Columbia College—renamed from King's College in 1784, renamed a second time as

Columbia University in 1912—and was admitted to the bar in 1807. A firebrand in his youth—he was a principal in the Columbia College commencement riot of 1811, for which De Witt Clinton fined him \$200—he became less of a radical as he aged. By 1824 he had been elected to the House of Representatives where he helped to pass laws improving authors' copyrights. His interest in the literary arts is shown by a collection of his essays published in *Discourses and Addresses on Subjects of American History, Arts, and Literature* (1833).

According to Robert W. July's *The Essential New Yorker: Gulian Crommelin Verplanck* (Durham, North Carolina: Duke University Press, 1951), Verplanck appears to have been well acquainted with Da Ponte, being one of his strongest boosters and an enthusiastic sponsor of the gifted Italian. Only shortly before the elderly poet's death, Verplanck tried to secure a professorship for him at South Carolina College and, when Da Ponte died, Verplanck was conspicuous among those who followed the coffin to the Catholic cemetery on Eleventh Street between Avenue A and First Avenue in Manhattan. (When the original burial location was closed in the early years of the twentieth century, Da Ponte's remains were re-interred to an unknown location in Calvary Catholic Cemetery in Queens, New York. The *MSA Newsletter* (V/2 [27 August 2001]: 16) has a photograph of Da Ponte's cenotaph at that cemetery.)

In 1825, Da Ponte began teaching Italian literature and culture at Columbia College, a position obtained for him by both Clement Moore, author of "The Night before Christmas," and Verplanck. At that time, New York heard the first performances of *Don Giovanni* in a concert version given by a touring group of Italian singers. Da Ponte, as the opera's librettist, was lionized during the event, and he capitalized on this moment of celebrity by beginning to raise money for the purpose of furthering Italian opera in America. By 1833 he had raised sufficient capital to build a luxurious and expensively appointed opera house at the corner of Church and Leonard Streets in Manhattan. One contemporary news account called it "a superb edifice, a credit to the taste and liberality of its founders." The building was decorated in white, blue, and gold, and featured a "wondrous chandelier that illuminated the domed ceiling and wall paintings." The seats were mahogany and upholstered in blue damask. The blue silk curtains were tied up with gilt cords and tassels. Boxes sold for as much as \$6,000 (the equivalent of \$104,000 in 2002).

The theatre's first production—lasting four hours—was Rossini's *La gazza ladra*,



Bank check: endorsement side





JULIAN CROMMELIN VERPLANCK

causing one operagoer to write in his diary, “that’s much too long to listen to a language one does not understand.” In its first year, the opera house ran a deficit of \$29,275 (\$506,500 in 2002), and it did no better in its second year. After a total of twenty-eight performances in two years, it was turned over to new management who converted the facility into an ordinary theater. Less than three years later it burned down. This was the last straw for the poverty-stricken, now dispirited eighty-nine-year-old poet, and he died in his home at 91 Spring Street on 17 August 1838.

Returning to the matter of Verplanck’s \$450.62 check to Da Ponte, I first thought that its purpose was somehow related to the Italian opera house, perhaps as a cash contribution or a long-term investment. But that has turned out to be incorrect and, as evidence of this, we have not only the words of Da Ponte himself, but also additional documentation from the records of the Congress of the United States.

Da Ponte speaks of the matter in his *Memorie*. In an English edition published as *Memoirs* in 1929 (translated by Elisabeth Abbott, edited and annotated by Arthur Livingston, reprinted in 2000 by *The New York Review of Books*), he refers to his worsening financial situation (pp. 455–6):

What then was left for me? My house was filled with books but my purse was beginning to feel its empty spaces. Then living with me to my good fortune was Mr. Julian Verplanck, a most cultivated person, a patron of letters and enjoying great prestige in Congress, of which he was himself a member. One day I gave him a catalogue of my books and begged him to present it to the directors of the

Government library, and to secure me if possible the honor of supplying their excellent collection with some works in Italian. Mr. Verplanck left for Washington a few days later and, to my good fortune, remembered my prayers to good effect. With the cooperation of one of the most illustrious members of that very noble assembly, Mr. Everett, he was able to procure me an order for a considerable number of selected and costly works, among them magnificent editions of Dante’s *Divina Commedia*, of Ariosto and Alfieri, the *Rerum Italicarum scriptores* of Muratori (which for the first time had seen the banks of the Hudson), and the works of Tiraboschi and Visconti. This pecuniary replenishment, in excess of *four hundred dollars* [italics mine] came to me like manna from Heaven at a time when I knew I would be receiving a large shipment of books on science and mathematics, among these the works of Manfredi, Riccati, Cagnoli, Brunacci, Cardinali, Guglielmini, Vallisnieri, Lami, Gori, Morelli, Lanzi, Venturoli, and Micali, authors imported by me from Italy to confound a certain and otherwise very learned friend of mine, along with others of his stamp, who stubbornly maintained that, in the more serious and austere branches, Italy was not to be compared with Germany, forgetting or pretending to forget that *c’est de l’Italie que nous tenons les sciences* (as an ingenuous French writer admits in the preface of the *Encyclopédie*).

On reading this material, Professor Bruce Alan Brown, a fellow member of the Board of Directors of the Mozart Society of America and Professor of Music at the University of Southern California, became curious about the disposition of Da Ponte’s collection of Italian books. His examination of the holdings of the Library of Congress, using a few of the titles and authors mentioned in Da Ponte’s autobiography, caused him to propose that some of Da Ponte’s volumes might still be part of the Library’s collection. At his suggestion I investigated this possibility.

Unfortunately, it is impossible to determine which specific books held in the early Italian collection of the Library came directly from Da Ponte’s hands. In 1851, a fire in the Library’s principal room in the Capitol destroyed 35,000 of its 55,000-volume collection including many once owned by Thomas Jefferson, whose personal books became the nucleus of the Library of Congress.

After the fire, Library staff replaced many of the destroyed volumes. Even though the early Italian collection of the Library may not contain the very books mentioned in Da Ponte’s memoirs, the collection as restored after the fire does include editions of many if not all of the works sold by Da Ponte to the Library.

Another factor involved in the loss of acquisition information for those volumes in the Italian collection that survived the fire has to do with the Library control number. During a recataloging in 1904, many of the older items in the collection were switched over to the current Library classification system. Visual inspection shows older stamps on the books, which suggests that the Library held them well before 1904. But these stamps give no acquisition information about the volumes.

It was with the enormously helpful assistance of Dr. Susan Garfinkel, a research specialist on the digital reference team of the Library of Congress’ Rare Books and Special Collections Division, that I was able to scratch the surface of the story underlying the

*continued on page 10*

# Da Ponte

continued from page 9

check that Verplanck gave to Da Ponte. That story involves acts of Congress and a report made in 1835 to the President of the Senate, synonymous with the Vice President of the United States, Martin Van Buren, who served under Andrew Jackson.

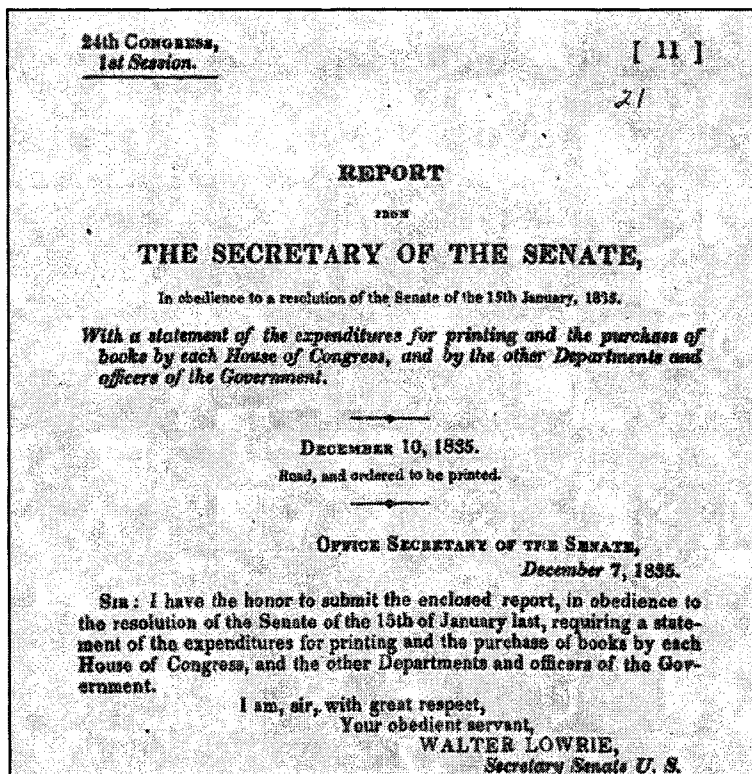
On December 10, 1835, during the first session of the twenty-fourth Congress and three years before Da Ponte's death, the United States Senate issued a report documenting expenditures paid for the purchase and printing of books between the first session of the sixteenth Congress (6 December 1819 to 15 May 1820) and the second session of the twenty-third Congress (1 Dec. 1834 – 3 Mar. 1835). All images reproduced here are of the original documents as taken from the "U.S. Congressional Serial Set – Digital Edition," (Serial Set Vol. No. 279, Session Vol. No. 1, 24th Congress, 1st Session, S. Doc. 11), and from the Library of Congress American Memory online collection, "A Century of Lawmaking For a New Nation, U.S. Congressional Documents and Debates, 1774–1875."

Note that the amount of money listed as paid to Da Ponte is \$15.35 more than the amount of the check given to him by Verplanck. This discrepancy is clarified by the records of the United States' House of Representatives in which Verplanck requested that the duties on the books bought by Da Ponte be forgiven. In the petitions listed below, the first few (including Verplanck's petition for Da Ponte) were referred to the Commerce Committee. Others (not shown) went to other committees such as Ways and Means.

There are two possible explanations for the requested refund of the duties. Both are spoken of in the "Century of Lawmaking" collection. The first is that Senate bill S. 42 of

176	JOURNAL OF THE HOUSE	[Jan. 12]
<i>Ordered</i> , That these petitions be referred to the Committee on Commerce.		
On motion of Mr. De Graff.		
<i>Ordered</i> . That the petitions of inhabitants of the town of Black Rock, in the State of New York, presented on the 15th January, 1827, be referred to the Committee on Commerce.		
Mr. Burges presented a memorial of the auctioneers of the town of Providence, in the State of Rhode Island, against the imposition of duties on sales at auction; which memorial was referred to the Committee of the Whole House to which is committed the bill [No. 361] imposing regulations on sales at auction for the further protection of the revenue.		
Mr. Mallary presented a petition of Jesse Gove, clerk of the Circuit and District Court of the United States for the State of Vermont praying that certain sums of money, which he has paid over twice to the United States, by error, may be refunded to him.		
Mr. Verplanck presented a petition of Lorenzo Da Ponte, of the City of New York, praying that certain duties paid by him on books, which he imported from Italy for a Library Company, may be refunded.		

28 January 1825 called for the secretary of the Treasury "to remit all duties upon such books . . . as have been . . . imported into the United States by the authority of the Joint Library Committee of Congress, for the use of the Library of Congress." The second explanation derives from a separate Bill, H.R. 268 of May 12, 1826, which amended duties on imports, stating that the prior act "shall not be construed to impose upon books printed in Latin or Greek . . . a higher duty than four cents per volume."



Title page of the report on the purchase of books by the Congress of the United States over a sixteen-year period

[ 11 ]	10			
<i>STATEMENT</i> showing the amount of money paid in each year, from the first session of the sixteenth Congress to the second session of the twenty-third Congress, for the purchase of books and for printing for the use of the Library of Congress.				
Years.	To whom paid for books.	Amount paid for books.	To whom paid for printing.	Amount paid for printing.

Specific reference from the report showing that the destination of the books was the Library of Congress.

1829	P. Thompson,	-	1,781	25
	Carey & Lea,	-	445	96
	I. S. Skinner,	-	10	00
	Wells & Lilly,	-	390	00
	W. A. Davis,	-	6	00
	J. Elliot,	-	12	00
	G. C. Verplanck,	-	8	00
	H. Hall,	-	54	00
	J. Lawrence,	-	9	00
	L. Da Ponte,	-	465	87
	Hill & Co.	-	9	00
	W. Todd,	-	25	00
	M. C. Meade,	-	510	15
	H. Gray & Co.	-	61	20
	L. H. Barns,	-	197	87
			3,863	30

Excerpt from page 19 of the report: The tenth entry in the year 1829 lists L. Da Ponte as the recipient of \$465.87.

Da Ponte's sale of books to the Library of Congress turns out to be part of a general book-selling business with which he had been involved since at least 1823. Harvard University contains at least two catalogues published by Da Ponte in which he offers a variety of mostly Italian books for sale: "Catalogo di libri italiani . . . che si trovano al negozio di A[nn]a e L. Da Ponte & Co.," published in 1830 by G. F. Bunce, New York (Harvard Hollis number 002073732) and "Catalogo ragionato de libri, che si trovano attualmente nel negozio di Lorenzo e Carlo Da Ponte," published in New York in June 1823 (Harvard Hollis number 003031783). I thank Professor Neal Zaslaw for bringing these catalogs to my attention. Professor Lorenzo della Chà of Milan, perhaps the world's leading Da Ponte scholar, brought two additional catalogs published in the United States by Da Ponte to my attention: "Catalogue of Italian Books deposited in the N.Y. Society Library for the permanent use of L. Da Ponte's pupils and subscribers," Gray & Bunce, New York, 1827, and "Storia dei libri contenuti in questo catalogo e ragioni della presente vendita," 1831. I thank Professor della Chà for his invaluable help and kindness.

Our eternal affection for and gratitude to Lorenzo da Ponte has always been aroused for his having created the three magnificent libretti used so skillfully by Mozart (though Da Ponte may have contributed additional anonymous texts also used by him). Our fondness for Da Ponte is increased with the realization that this unique man, who became an American citizen, contributed mightily to early American interest in opera. And now it appears that we must also remember him for being the architect and father of the Italian collection at the world's largest book repository, the Library of Congress.

—Daniel N. Leeson  
Los Altos, California



Mozart's Librettist: Lorenzo da Ponte  
Born Emanuele Conegliano in Ceneda (today Vittorio Veneto) with  
name change occurring at age 14.  
Buried in Calvary Cemetery, Queens, New York

## Two performances of Mozart's *La finta giardiniera*

Do singers of Mozart's comic operas need to be seen as well as heard? And is acting talent really important when it comes to early Mozart?

I think so, on the basis of viewing *La finta giardiniera* on consecutive evenings in two different Viennese productions. They took place in mid-November at the Kammeroper (i.e., "Chamber Opera") in the city center and at the Schlosstheater in Schönbrunn Palace, in the suburbs.

Although the downtown production was beautifully sung by an experienced cast boasting large, handsome voices, I often found myself struggling to hear any clear comparison in the strength and color of their voices differentiating comic from more serious roles, let alone some parts for the instruments located well under the stage reminding me of the arrangement at Wagner's Festspielhaus at Bayreuth). By contrast, the orchestra pit at Schönbrunn, either deep nor partially covered, allowed virtually all instruments to project with remarkable clarity. Yet more frustrating than my struggle to hear Mozart's orchestral textures at the Kammeroper, I found the continual loudness of voices there in direct conflict with intentions in the libretto (like the "stage whispers" made behind other actors' backs).

But there is another problem that the relatively small stage of the Kammeroper imposed on its production. *La finta giardiniera* demands, I believe, a rather large acting space. Fortunately, however, such space is available in the Schönbrunn theater. Dating from the early nineteenth century, this opera house not only has splendid acoustics but a relatively large stage. I estimated from my seat in the front row of the narrow single balcony, running around a greater part of the oval auditorium, that the stage is somewhat less wide than the length of an American basketball court; and in depth, about two-thirds the width of such a court. At the Kammeroper (dating from the mid twentieth century, at least in terms of decor), the stage is less than a third the size of Schönbrunn's. And therein lies a principal cause of many production difficulties at the mid-city venue.

Most obviously, the latter part of the second act needs as much space as possible or the scene set at night in a wilderness with rocky cliffs and a grotto that should be

*praticabile*, which is to say, penetrable, according to Mozart's score. (Cf. the *Neue Mozart Ausgabe*, vol. 5/ii, act 2, scenes 15–16, pp. 397–483) For this scene complex, the Schönbrunn stage must have employed scaffolding with ramps—I assume—in order to let actors with lanterns in hand gradually descend from a considerable height, as the curtain opened, through a scrim with dense silhouettes of bushes and trees. Of course, such a frightening landscape visually represents the fears if not hallucinations of Sandrina, the pretended gardener (i.e., the title role), but actually disguised aristocratic lady (*marchesa* Violante Onesti), who, while visiting the country estate of a *podestà* (i.e., mayor of the district), meets her former lover (Count Belfiore); at some time in the past he had abandoned her, fearing responsibility for her supposed death. Thus, considerable emotional pressures do seem to justify—at least to us, of the post-Sigmund Freud era of psychoanalysis—highly charged musical and scenic effects (in the opera's second act), as expressions of Violante's highly aroused, irrational state of mind. Of course, the sharp and sudden contrasts in Mozart's music prepare the way for the very gradual and beautiful rapprochement—although beset with many an unexpected, problematic remark in the lengthy conversations of the former lovers, Violante and Belfiore. But the high energy level, as well as a quality of incomprehension in the *marchesa's* music of act 2, scene 15 and those that follow, also reflect the brisk tempo of events throughout most of the opera.

The brilliance, vigor and youthful enthusiasm of the acting in the Schönbrunn production convinced me of a prevailing characteristic I find situated in the music. This opera, I believe, is not merely for seven soloists but for an ensemble of persons interacting vigorously and often unexpectedly with humor, anger, surprise, etc. On many occasions, the Schönbrunn singers were in motion, even while singing—especially recitatives, of course—but often to rhythms of the music, as if they were unconsciously taking a few dance-steps while hiding a signal or a pretended object from someone else on stage. Indeed, I was often reminded of a game that included much turning of the back,

touching, stealing, making faces, while always displaying an innocent mien to the audience. If I confess here that I was reminded of a basketball game, I think my American readers will not be offended: the hiding of the ball, passing it around, looking one way while running the other, and smiling broadly while stealing it back, was all part of a game-playing that Mozart's music seems to justify as if it had been intended from the outset. In other words, an element of the *capriccio* in Mozart's music invites the juxtaposition of opposites, along with the inclusion of baffling surprises, and ultimately, the irrational excesses of the lead character, Sandrina/Violante.

Space restrictions prevent me from citing the many dozens of capricious moments I find in Mozart's score. I must also omit naming the fifteen performers singing the parts (double-cast over four nights) at Schönbrunn's Schlosstheater. But of course I must cite the brilliant staging by Michael Temme, well-known for many productions in Germany as well as with his students at Vienna's Music University (formerly Musikhochschule), who sang for him in Schönbrunn.

At the Kammeroper, staging was in the hands of Elaine Tyler-Hall, who, of course, did all she could with dreadfully cramped space. Alas, the singers had no dark, rocky mountain to descend; merely a large rectangular bush to push clockwise and counterclockwise under extremely bright lights.

The two productions, taken together, illustrate nicely how one of the greatest joys of live opera must be seeing it, visually realized in the service of the score. And in Mozart's *dramma giocoso*, a great many musical riches seem easily translated into visual gestures, which in turn seem to slip back to serve the music, reciprocally. *La finta giardiniera* is full of contrasting shades, rhythms, lines, colors, as well as other startling musical surprises. A veritable *capriccio*, if realized visually in that way?

The conductor at Schönbrunn's theater was Leo Plettner, highly regarded in Austria and Germany for work at many commercial houses. He made his student orchestra sound first rate!

—Sven Hansell  
Vienna

**Mozart Society of America Business Meeting and Study Session**  
**12 Noon, 12 November 2004, Seattle, Washington**

**MINUTES**

At 12:05 p.m. the President of the Society, Isabelle Emerson, called the meeting to order and welcomed members and guests. After introducing members of the Mozart Society's board, she called for the approval of the minutes of the 2003 business meeting in Houston, Texas. These were accepted without amendment. President Emerson noted with sadness the passing of Jan LaRue and Albi Rosenthal, both "ardent supporters of the Society."

In her report, Emerson noted that the Society continues to be healthy, with approximately 170 dues-paying members. She called upon current members to encourage other scholars, particularly younger scholars, to join. Emerson then turned to the Treasurer's Report, prepared by Daniel Leeson, which was accepted as submitted (see Financial Report on page 15).

Emerson introduced Bruce Alan Brown, chair of the program committee for the Mozart Society's 2006 conference at Indiana University. Brown noted that the conference will be held February 10 through 12. The theme will be Mozart's choral music, and Brown invited paper proposals on related issues, such as questions of pedagogy, Latin pronunciation, and the use of boy sopranos on soprano lines. The deadline for proposals will be July 1, 2005.

Daniel R. Melamed, representing the host institution for the 2006 conference, brought a gracious

invitation from Indiana University. At present, plans include four paper sessions, for which Indiana University's choral forces will be available to perform live examples. Projected performance possibilities include *Così fan tutte*, *Davidde penitente*, choruses from *Idomeneo*, and Stanley Ritchie leading Indiana's noted period instrument ensemble in the Requiem.

Emerson thanked Brown and Melamed for their reports, and she also recalled the splendid events of the 2003 conference at Cornell University. She thanked Neal Zaslaw and Kathryn Shanks Libin, Chair of the Program Committee for the Cornell meeting, for their tireless efforts to make that event an extraordinary success.

Emerson then introduced Vice-President Jane Stevens, who chaired the study session. Stevens explained the format of the session and introduced Maiko Kawabata, whose presentation ("'Heteroglossia' in Mozart's Violin Concertos") was supplemented by examples played on violin and video. The session then divided into two groups to hear shorter presentations by Onnie Grissom ("Sickness and Healing in Mozart's Vienna") and Marie-Hélène Benoit-Otis ("Mozart between Bretzner and Gluck: A Comparative Study of the Theme of Forgiveness in *Die Entführung aus dem Serail*"). These stimulating discussions were interrupted by the need to clear the room before the next scheduled session; the meeting was adjourned at 2:00 p.m.

—Peter Hoyt  
Secretary

**LIST OF ATTENDEES**

Michael H. Arshagouni  
Thomas Bauman  
Michael Beckerman  
Bertil van Boer  
Bruce Brown  
Margaret Butler  
Caryl Clark  
Paul Corneilson  
Dexter Edge  
Isabelle Emerson  
Mark Ferragut  
Stephen Fisher  
Edmund Goehring  
Floyd Grave  
Onnie Grissom  
Peter Hoyt  
Elizabeth Joyce  
Dorothea Link  
Marita McClymonds  
Dan Melamed  
Mary Sue Morrow  
Sterling Murray  
Janet K. Page  
Benjamin Perl  
John Platoff  
John Rice  
Mary Robbins  
Julian Rushton  
Judith L. Schwartz  
Jane R. Stevens  
Jessica Waldoff  
Christoph Wolff  
Neal Zaslaw  
Laurel E. Zeiss

## News of Members

We would like to encourage MSA members to contribute to this feature of the *Newsletter*.

Richard Benedum (University of Dayton) will direct an interdisciplinary Institute for school teachers, "Mozart's Worlds," next summer in Vienna. Thirty teachers will be chosen nationally as participants in the Institute; they will receive a stipend from the National Endowment for the Humanities. Benedum has previously directed nine Seminars and Institutes for teachers for the NEH.

Edmund Goehring's book *Three Modes of Perception in Mozart: The Philosophical, Pastoral, and Comic in Così fan tutte* was published last year by Cambridge University Press. His article discussing Stephanie the Younger's adaptation of *Macbeth* in the context of Don Juan lore is forthcoming in *Publications of the Modern Language Association of America*. Goehring is currently working on a study of the Viennese use of the Don Juan legend at the feast of All Souls.

At the annual meeting of the American Musicological Society in Seattle last November Daniel Hertz received the Society's Kinkeldey Award for his book *Music in European Capitals: The Galant Style, 1720–1780* (New York, 2003). He gave a keynote address, "A Pilgrim's Progress Report," to the Society for Eighteenth-Century Music, which met during the AMS conference. A collection of Hertz's articles on eighteenth-century opera, edited by John A. Rice, has been published by Pendragon under the title *From Garrick to Gluck: Essays on Opera in the Age of Enlightenment*.

Jane Schatkin Hettrick served on the committee that organized the "Festival Antonio Salieri," a week-long event held in October at Legnago, the composer's birthplace in northern Italy. She supplied editions and performance materials for the Italian premieres of Salieri's Mass in D Minor and his Organ Concerto and wrote program notes for the concert; she collaborated with Maestro Uwe Christian Harrer in preparing the performances. Hettrick also organized at Redeemer Lutheran Church, Bayside, New York, a symposium devoted to music and the Lutheran Confessions. In addition to directing historic Lutheran liturgies and choral music, she played an organ recital that included Bach's Passacaglia and Fugue in C Minor and Mozart's Fantasie in F Minor, K. 608.

Maria Rose taught and performed at the "Academie d'instruments anciens" in Amilly, France last July (she reports that the food was great). Her article "Beethoven's French Piano - Proof of Purchase" will come out this spring in "Musique - Images - Instruments," edited by Florence Gétreau and published by CNRS in Paris. She gave a paper "Cocktails with a Melancholy Twist: The Drinking and Poetry Society Le Caveau (1796–1801)" at the Romance Language Colloquium "Celebration" at Montclair State University in October 2004.

## Mozart's Choral Music: Composition, Contexts, Performance Third Biennial Conference of the Mozart Society of America Call for Papers

The Mozart Society of America's third biennial conference will take place on the weekend of 10–12 February 2006 at Indiana University, in Bloomington, Indiana; the hosts will be the IU School of Music's Departments of Musicology (Professor Massimo Ossi, Chair) and Choral Conducting (Professor Jan Harrington, Chair). The conference's theme will be "Mozart's Choral Music: Composition, Contexts, Performance," with scholarly and practical presentations, performances (including a production of Mozart's *Così fan tutte* by IU Opera Theatre), and exhibits, all focusing on Mozart's writing for chorus in all its various aspects: sources, analysis, church and theatrical contexts, and performance practice. One of the Indiana University choruses will be available to perform selected examples from papers. Proposals dealing with the role of the organ in Mozart's music will also be welcomed.

Please send a one-page abstract (plus name and contact information) by 15 July 2005 to Professor Bruce Alan Brown, Department of Music History, Thornton School of Music, University of Southern California, Los Angeles, CA 90089-0851; e-mail: [brucebro@usc.edu](mailto:brucebro@usc.edu).

## Essay Contest

The Mozart Society of America is pleased to announce that the first of several events planned for Quarter-of-Millennium Mozart, 2006, will be a contest for the best essays in English on any aspect of Mozart studies.

Winning essays will be published in a special issue of the *Newsletter*, which will appear on 27 January 2006, the 250th anniversary of the composer's birth.

Three levels of prizes will be offered: \$1,000, \$750, and \$500. Each prize also includes a year's membership in the Mozart Society of America. The award committee reserves the right not to bestow any prizes. Board members, award committee members, and members of their families may not submit entries.

- Entries may address any aspect of Mozart studies. Fiction, musical compositions, poetry, and art are not eligible. Entries should not have been published.
- Entries should be no more than 3,000 words. Four copies must be submitted in a word-processed form, double-spaced. A reasonable number of musical examples, graphics, or illustrations may be included, if electronically reproducible.
- Entries should be accompanied by a cover page with the name, address, telephone number, and e-mail address of the submitter; no identifying marks should be on the copies of the entry text.
- All entries must be received by midnight 15 June 2005, and should be sent directly to the business office of the Society:

Mozart Society of America  
Department of Music  
University of Nevada  
4505 Maryland Parkway  
Las Vegas, Nevada 89154-5025.

The winners will be announced in the August 2005 issue of the *Society Newsletter*.

## MOZART SOCIETY OF AMERICA

Financial Report: 1 July 2003 – 30 June 2004

### FUNDS

Cash balance carryover (2002-3)	\$12,557.61
2003-4 Memberships/Contributions	\$4,611.00
Interest income 2003-4	\$108.93
Escrow prepayments	(\$800.00)
Cash held in checking account	\$1.00
Special deposits	\$0.00

*TOTAL FUNDS* \$16,478.54

### EXPENSES

Gen. expenses	\$1,395.06
UNLV expenses Prepaid from escrow account	\$798.75
Escrow balance	(\$460.23)
Other expenses	\$1,260.00

*TOTAL EXPENSES* \$3,453.81

### SUMMARY

Funds available (credit)	\$16,478.54
Expenses (debit)	(\$3,453.81)
UNLV prepaid expenses (credit)	\$798.75
<b>Available cash into 7/1/04</b>	<b>\$13,823.48</b>

# Abstracts of Mozart Papers to be Delivered at the Mozart Society of America Session during the Annual National Meeting of the American Society for Eighteenth-Century Studies, Las Vegas, Nevada, 31 March - 3 April 2005

*Isabelle Emerson (University of Nevada), Session chair*

*Bertil van Boer (Western Washington University): The Stillborn Twin: Reconstructing Mozart's Sinfonia Concertante for Violin, Viola, Violoncello and Orchestra K. 320e.*

Although the better-known Concertante for Violin, Viola and Orchestra (KV 320d) is considered a monumental achievement displaying the virtuosity of both solo instruments in equal portion, its companion piece written probably during the summer or fall of 1779 for a string trio as soloists remains somewhat enigmatic. Displaying an identical scope and style, this work is fully scored for the ritornello, fully sketched out in the second exposition, and breaks off suddenly in the development section after solo statements by the violin and viola just where one might expect the violoncello to enter. Christoph Mahling and Wolfgang Plath have offered some theories as to why Mozart never completed this work, though its relationship with its sister piece remains enigmatic. This paper explores the musical content and proposes that it might indeed be possible to “restore” the movement, taking as a point of departure the extensive material that does exist in the torso and the notion that its companion piece contains similar types of developmental and recapitulatory directions.

## From the President

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Essay Contest (see announcement on page 15) is a step toward addressing the first of these; beginning in 2007 an annual prize will be offered for the best essay on Mozart and opera. A member of the Society has offered to contribute \$1,000 toward a fund for assisting graduate students in carrying out research and performance projects, but the MSA must establish and add to that fund.

I'd like to hear from you the members

*Gloria Eive (St. Mary's College of California): Paolo Alberghi and Il Fondo Faentino—Restoring the Musical Sources*

Alberghi, one of Tartini's early pupils, represented Leopold's generation rather than Wolfgang's, and, unlike Wolfgang, Alberghi's activities were centered in a provincial musical center—Faenza—in the Papal Legation in the Romagna. The economic and political controls imposed by the Papal administration had profound consequences for musical activities in the Romagna, and Alberghi's efforts to circumvent and compensate for these restrictive circumstances provide a contrasting and rather sombre “counterpoint” to the more successful results of Mozart's resourcefulness in parallel circumstances. Alberghi's musical activities can be traced somewhat obliquely, through a variety of archival documents. Tracing the activities of his circle and their extensive collection of musical records after two centuries of political disarray and physical destruction has required rather more than customary musicological “sleuthing.” Ultimately, it has meant restoring the now fragmentary evidence that the musical records and the activities they represent ever existed.

about other ways for the Society to work toward realizing its goals. Now is the time, as we prepare for celebration of Mozart's 250th birthday.

The business office of the MSA is preparing a calendar of Mozart events in 2006. Please send information about any such events directly to me at UNLV. Please note also the announcements in this issue of the *Newsletter* about coming events: the Mozart Society session during the ASECS meeting (in Las Vegas!); note that MSA member Robert

*Michael E. Ruhling (Rochester Institute of Technology, College of Liberal Arts): Considering the Orchestra: The Act I & II Finales of Don Giovanni in Prague*

Mozart scholars have addressed the Bondini opera company's role in the shaping of *Don Giovanni* and subsequent changes made for Vienna performances. However, only passing attention has been given to the influence the tiny Prague orchestra had on the conception of the drama, and completion of the score. The constitution of Prague's orchestra in 1787 is reported to have been about half the size of orchestras in the Vienna theaters. Mozart's familiarity with this tiny ensemble, gained during his first trip to Prague in January of that year, did not stop him from creating two finales which seemingly require a number of “extra” musicians for on-stage orchestras. Indeed, the *Don Giovanni* score calls for instrumental forces larger than any of his previous stage works, yet no records have surfaced to suggest the hiring of additional instrumentalists, nor do the firsthand descriptions of the premiere speak of on-stage ensembles. A careful study of the score reveals that Mozart was well aware of the smaller forces of the Prague orchestra, and that he designed the large finale scenes to suit the available players, and at the same time create the “grandness” for which these scenes are well known.

Levin will be a plenary speaker during the ASECS meeting; the 2006 Essay contest; the annual meeting during the meeting of the American Musicological Society (in Washington); and the third biennial conference at Indiana University.

As always, my best wishes to all of you for the coming year. I hope to see many of you at our scheduled meetings, and I hope to hear from you about the work of our Mozart Society of America.

—Isabelle Emerson



## Calendar

### CONFERENCES

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

**Western Society for Eighteenth-Century Studies**, 19–20 February 2005, California State University, Long Beach. Address: Clorinda Donato, Romance Languages or Carl Fisher, Comparative Literature, California State University, Long Beach, CA 90840; e-mail: [cdonato@csulb.edu](mailto:cdonato@csulb.edu); [cfisher2@sulb.edu](mailto:cfisher2@sulb.edu).

**South Central Society for Eighteenth-Century Studies**, 23–26 February 2005, Saint Simon's Island, Georgia. Address: Murray Brown; e-mail: [tyrebeiter@comcasts.net](mailto:tyrebeiter@comcasts.net), [mlbrown101@msn.com](mailto:mlbrown101@msn.com); web site: <http://www.scsecs.net/scsecs/>.

**Southeastern American Society for Eighteenth-Century Studies**, 3–5 March 2005, Myrtle Beach, South Carolina. For information see the web site: <http://socrates.barry.edu/seasecs>.

**Mozart Society of America**, during annual meeting, 31 March - 3 April 2005 of American Society for Eighteenth-Century Studies, Las Vegas, Nevada. "Restoring Mozart." Address: Isabelle Emerson; e-mail: [emerson@ccmail.nevada.edu](mailto:emerson@ccmail.nevada.edu). See ASECS web page at <http://asecs.press.jhu.edu>.

**Rousseau Association**, 9–12 June 2005, Hamilton College, Clinton, NY.

**Northeastern American Society for Eighteenth-Century Studies**, 30 September - 2 October 2005. University of New Brunswick, Fredericton, New Brunswick. Theme: "The Eighteenth-Century Everyday: Remembrance and Representation." Send 150-word proposals with CV before 15 April 2005 to Corey Slumkoski: [corey.slumkoski@unb.ca](mailto:corey.slumkoski@unb.ca) Department of History, University of New Brunswick, P O

Box 4400, Fredericton, NB Canada E3B 5A3 or to Beverly Lemire: [lemire@ualberta.ca](mailto:lemire@ualberta.ca), Department of History and Classics, 2-28 Henry Marshall Tory Building, University of Alberta, Edmonton, AB, Canada T6G 2H4. Website: [www.unb.ca/confeences/neasecs](http://www.unb.ca/confeences/neasecs).

**Canadian Society for Eighteenth-Century Studies**, 19–22 October 2005, Trois-Rivières, Québec. Theme: "Imitation and Invention in the Eighteenth-Century." Send proposals (250 to 300 words) for individual presentations by 15 April 2005 and special sessions by 15 March 2005) to Marc André Bernier ([Marc-Andre\\_Bernier@uqtr.ca](mailto:Marc-Andre_Bernier@uqtr.ca)). Proposals accepted from members of the Society only. For additional information, address: Professor Isabelle Lachance, Department of French, Université du Québec Trois-Rivières, C.P. 500, Trois-Rivières (Québec) G9A 5H7 fax : (819) 376-5173 e-mail : [isabelle.lachance@elf.mcgill.ca](mailto:isabelle.lachance@elf.mcgill.ca); or

Professor Marc André Bernier, Department of French, room 3006, Université du Québec Trois-Rivières C.P. 500, Trois-Rivières (Québec) G9A 5H7, tel: (819) 376-5011, extension 3868, fax: (819) 376-5173, e-mail: [Marc-Andre\\_Bernier@uqtr.ca](mailto:Marc-Andre_Bernier@uqtr.ca); or Professor Suzanne Foisy, Department of Philosophy, room 4059, Université du Québec Trois-Rivières, C.P. 500, Trois-Rivières (Québec) G9A 5H7; tel: (819) 376-5011, poste 3189, fax: (819) 373-1988; e-mail: [Suzanne\\_Foisy@uqtr.ca](mailto:Suzanne_Foisy@uqtr.ca).

**American Musicological Society**, 27–30 October 2005, Washington, D. C. Deadline for submission of papers: 17 January 2005. For information see the web site: <http://www.ams-net.org>.

**East-Central Society for Eighteenth-Century Studies**, 27–30 October 2005, United States Naval Academy, Annapolis, Maryland. Theme: "Public and Private Diversions in the Eighteenth Century." Plenary Speakers: Judith Milhous, CUNY Graduate School; Robert D. Hume, The Pennsylvania State University. Send one-page abstracts of proposed papers by 10 June 2005 to (e-mail):

[ecasecs05@comcast.net](mailto:ecasecs05@comcast.net); or post them to Professor Nancy A. Mace, Department of English, U.S. Naval Academy, 107 Maryland Avenue, Annapolis, MD 21402.

**Akademie für Mozart-Forschung, Salzburg**, 1–5 December 2005, International Mozart congress, "The Young Mozart 1756–1780: Philology-Analysis-Reception." Address: Akademie für Mozart-Forschung, att: Dr. Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg, Austria; e-mail: [faye.ferguson@nma.at](mailto:faye.ferguson@nma.at).

**Mozart Society of America**, 10–12 February 2006, Indiana University, Bloomington, Indiana. Theme: "Mozart's Choral Music: Composition, Contexts, Performance." Address: Bruce Alan Brown, Department of Music History, Thornton School of Music, University of Southern California, Los Angeles, CA 90089–0851; e-mail: [brucebro@usc.edu](mailto:brucebro@usc.edu).

### ACTIVITIES OF CITY AND REGIONAL ORGANIZATIONS

**Friends of Mozart, Inc.** New York City. P.O. Box 24, FDR Station, New York, NY 10150 Tel: (212) 832–9420. Mrs. Erna Schwerin, President. Friends of Mozart also publishes newsletters and informative essays for its members. 19 January 2005, 8:00 P.M.: Mozart's Birthday Concert, Claring Chamber Players, Mozart's Quintets in C major (K. 515) and G minor (K. 516), CAMI Hall, 165 W. 57th St., New York City. April or May: Spring Concert, Donnell Library, 20 W. 53d Street. Admission free to all events.

**Mozart Society of California.** Carmel. P.O. Box 221351 Carmel, CA 93922 Tel: (831) 625–3637; web site: [www.mozart-society.com](http://www.mozart-society.com). 21 January 2005: David Gordon & Friends. 18 February: Mari Kodama, piano. 18 March: Anja Strauss, soprano. 22 April: Ivan Zenaty, violin. All concerts take place at the Sunset Center Theater, Carmel, and begin at 8 P.M. General membership which includes tickets for all

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## Calendar

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events, \$125.00. Single admission \$27.00 for non-members, \$10.00 for students.

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

No. 5 The Knoll, Lansdowne, PA  
19050-2319 Tel: (610) 284-0174. Davis Jerome, Director and Music Director, The Mozart Orchestra. Sunday Concerts at Seven, Concerts are free and open to the public. No further information available at this time.

## CONCERTS AND LECTURES

**A. Mozart Fest.** Austin. Mary Robbins, Director. Series of six concerts plus six "Kidskonzerts" in various locations in Austin, Texas. For further information, see the web site: [www.amozartfest.org](http://www.amozartfest.org), call (512) 371-7217, or e-mail: [SongBirdG1@aol.com](mailto:SongBirdG1@aol.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. Tickets \$15-42. Call for information about other series offered by Mainly Mozart.

**San Francisco Symphony 2005 Mozart Festival.** San Francisco Symphony Ticket Services, Davies Symphony Hall, San Francisco, CA 94102  
tel: (415) 864-6000;  
fax: (415) 554-0108.

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

**Mainly Mozart Festival.** Arizona State University

**Midsummer Mozart Festival.**  
San Francisco  
Tel: (415) 954-0850  
Fax: (415) 954-0852  
George Cleve, Music Director and Conductor

**Mostly Mozart 2005.** New York City  
Lincoln Center  
July and August 2005

**OK Mozart International Festival**  
P.O. Box 2344  
Bartlesville, OK 74005  
Ms. Nan Buhlinger, Director

**San Luis Obispo Mozart Festival.**  
San Luis Obispo, CA P.O. Box 311, San Luis Obispo, CA 93406; tel: (805) 781-3008 Clifton Swanson, Music Director and Conductor. July and August 2005

**Vermont Mozart Festival.** Burlington  
P.O. Box 512  
Burlington, VT 05402

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

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Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:  
Mozart Society of America, Music Department, University of Nevada, Las Vegas, Las Vegas, NV 89154–5025.

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- I would like to become a member of the Mozart Society of America.  
 I would like to renew my membership in the Mozart Society of America.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
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Dues to be applied to:

- Present Year     Next Membership Year

### Annual Dues

Regular member (\$25)  
Student member (\$15)  
Other classification (see below, please indicate)

I would like to make an additional contribution of \$\_\_\_\_\_ to aid in the work of this Society.

The Mozart Society of America is a non-profit organization as described in section 501(c)(3) of the Internal Revenue Code.

Dues: Emeritus, \$15; Sustaining, \$50; Patron, \$125; Life, \$750; Institution, \$25. Membership year 1 July through 30 June. Unless otherwise noted, above information may be included in membership list distributed to members.

## **The Mozart Society of America**

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

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

John A. Rice, Editor  
*Newsletter*

Isabelle Emerson, President  
Mozart Society of America