



# Newsletter of the *Mozart Society of America*

Volume XVI, Number 1 27 January 2012

## Congratulations

The Mozart Society of America congratulates Daniel Hertz, winner of the Dorothy Emerson Weston Award for the best book on Mozart published in English in 2009 or 2010 for *Mozart, Haydn, and Early Beethoven, 1781-1802* (New York: Norton, 2009).

The Mozart Society of America mourns the deaths of  
**Leonard Ratner**  
(1916-2011)  
and  
**Pierluigi Petrobelli**  
(1932-2012)

## News in Brief

Our indefatigable Austrian colleague Michael Lorenz has found that Mozart had a godson, the minor government official Wolfgang Amade Nebe (1787-1839)—and that the midwife who delivered him was none other than Sophia Stadler, the mother of the clarinetists Anton and Johann Stadler! Full documentation, with numerous facsimiles, appears in the article “Mozarts Patenkind,” *Acta Mozartiana* 58, Heft 1 (June 2011): 57-70; an English summary is available on Alex Ross’s blog, [www.therestisnoise.com/2011/12/mozarts-godson.html](http://www.therestisnoise.com/2011/12/mozarts-godson.html). Among many archival gems that

*continued on page 5*

## A Performance of the G Minor Symphony K. 550 at Baron van Swieten’s Rooms in Mozart’s Presence

by Milada Jonášová

To date, Mozart research has not been able to establish conclusively whether or not Mozart’s last three symphonies were performed in his lifetime. “It is not known either for what purpose Mozart composed these three symphonies, nor when their first performances took place,” wrote H. C. Robbins Landon in 1957, though he pointed out that one or two of them could have appeared on the program of Mozart’s concert in Frankfurt am Main on 15 October 1790.<sup>1</sup> The 2005 *Mozart-Handbuch* sums up the matter: “No documentation exists for specific performances in Mozart’s lifetime.”<sup>2</sup> On the other hand, Otto Biba remarked critically in his commentary to the recent facsimile edition of the autograph of K. 550, “Since there is no known date of a premiere performance, there developed the long standing legend among Mozart biographers of a romantic persuasion, who wished to portray primarily the brilliance and tragedy of a genius’ life, that Mozart never heard performances of these three symphonies. This arrogant assumption, which equates missing information with the theory that the event never happened, is not serious scholarship and must be rejected.”<sup>3</sup>

After decades of speculation, reliable and informative documentation of a performance has finally emerged in correspondence between the Prague musician Johann Nepomuk Wenzel

(1762-1831) and the Leipzig publisher Ambrosius Kühnel (1770-1813) found in the Sächsische Staatsarchiv Leipzig. Wenzel’s name is not new to Mozart scholarship: in the Köchel catalog he is recognized as the arranger of the first published piano reductions of *Idomeneo* and of the symphonies K. 425, 543, and 550.<sup>4</sup>

Wenzel was born on 19 May 1762 in southern Bohemia (Rothporžicz/Červené Poříčí, Landkreis Klattau/Klatovy). He went to Prague as a choirboy in the Konvikt, singing alto and also playing the organ in services as early as 1772.<sup>5</sup> After graduating in philosophy, he began preparing for the priesthood but reached only the position of subdeacon before choosing a secular life.<sup>6</sup> For the last forty years of his life, from 1791, he served as organist of St. Vitus’s Cathedral in Prague. The lexicographer and librarian Gottfried Johann Dlabáč, who lived in the nearby cloister of Strahov and knew Wenzel well, wrote of him, “This virtuoso gives instruction in singing and playing the piano, and plays everything by Mozart, Clementi, and Leopold Koželuch with a rapid, lively, and astonishing facility.”<sup>7</sup> Wenzel spent much of his time teaching.<sup>8</sup> He proudly writes of his pedagogical success in a letter to Kühnel of 26 December 1806: “I have devoted myself to training good piano players, many of

*continued on page 2*

## Newsletter of the Mozart Society of America

Volume XVI, Number 1 27 January 2012

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 1 December for the January issue and 1 July for the August issue.

### Editor

Stephen C. Fisher  
100 Chivalry Ct, Apt. 103  
Fredericksburg VA 22406-6429  
E-mail: [sfisher1714@cox.net](mailto:sfisher1714@cox.net)

### Founding Editor

Edmund J. Goehring

### Board of Directors

#### Mozart Society of America

Peter Hoyt, President (2011-13)  
Paul Corneilson, Vice President  
(2011-13)  
Jane Schatkin Hettrick, Secretary  
(2011-12)  
Suzanne Forsberg, Treasurer  
(2011-12)  
Bruce Alan Brown (2011-14)  
Edmund J. Goehring (2011-14)  
Karen Hiles (2011-14)  
Alyson McLamore (2009-12)  
Sterling E. Murray (2011-14)  
Martin Nedbal (2011-14)  
Pierpaolo Polzonetti (2009-12)  
Bertil H. van Boer (2011-14)  
Roy E. Wates (2009-12)

### Founding President

Isabelle Emerson (1996-2007)

### Business Office

Mozart Society of America  
389 Main Street, Suite 202  
Malden, MA 02148  
Tel: (781) 397-8870  
Fax: (781) 397-8887  
E-mail: [Mozart@guildassoc.com](mailto:Mozart@guildassoc.com)  
Contact: Linda Guild

### Website

[www.mozartsocietyofamerica.org](http://www.mozartsocietyofamerica.org)  
Website coordinator:  
Alyson McLamore  
Web manager:  
Dwight Newton

ISSN: 1527-3733

## G Minor Symphony K. 550

*continued from front page*

whom may be found now in Poland, the Netherlands, Vienna, Brno, and Prague.”<sup>9</sup> Some of Wenzel’s pupils were members of aristocratic families such as the Nostitzes and Bretfelds. Further, as it emerges from the correspondence, he organized Lenten concerts in Prague, which drew “more than 140 guests from seventeen princely houses as well as the middle class.”

Wenzel’s wife Maria Anna, neé Ritzel (Riczel) “earned a good reputation for her fine singing and her artistic piano playing.”<sup>10</sup> The Wenzels were frequent guests of Prince Lobkowitz at his palace in Roudnice, where they participated in private operatic performances with Luigi Bassi, Franz Strobach, Anton Grams, and others. Evidently the Wenzels were particularly close friends with Franz Xaver Duschek and his wife Josepha. Franz Xaver was apparently Johann Wenzel’s teacher; as discussed below, Wenzel dedicated to him his keyboard reduction of K. 543. On 20 February 1795 Josepha stood godmother to the Wenzels’ daughter Johanna Regina Josepha. Most likely it was through the Duscheks that Johann Wenzel became acquainted with Mozart, with whom he was to have contact not only in Prague but also in Vienna.

Having acquired an extensive musical library, Wenzel made use of it to produce and sell manuscript copies of music, made with the help of his students, bearing his address on the Roßmarkt (now the Wenzelsplatz) in the center of Prague.<sup>11</sup> He published music on his own account, including his piano arrangements of K. 425 and 543. These arrangements appear to have been commercially successful as well as demonstrating the enthusiasm for Mozart’s music in Prague.

Wenzel also worked with publishers in Leipzig. His piano reduction of *Idomeneo*—the first—was published there by Schmidt & Rau in 1797. (He also made a reduction of *Die Zauberflöte*.) After Franz Anton Hoffmeister and Ambrosius Kühnel established a publishing firm (the forerunner of C. F. Peters) in Leipzig in 1800 Wenzel worked closely with them, soliciting subscriptions for their new publications and selling their editions of works by Mozart, Bach, Beethoven, Haydn, and others on commission.

Surviving correspondence from the relationship includes 28 letters from Wenzel dating from 1801 to 1811 and drafts of 29 letters from Kühnel to Wenzel dating from 1802 to 1813.

The correspondence contains several references to Wenzel’s arrangements of the Mozart symphonies. In a letter of 4 April 1801 Wenzel claimed that he had made the arrangement of K. 543 in Mozart’s lifetime and received the composer’s enthusiastic approval: “Further, we should reach an agreement about the other grand symphonies that I have already transcribed. I am daily plagued by pianists in Prague and elsewhere to publish the others soon. I have taken great pains with [the transcriptions], and flatter myself to have done well enough to please anyone, for Mozart himself, on hearing the first [symphony] in E-flat, was overcome with joy, and appealed to me for so long, in the presence of the entire company, that I had to promise him that I would publish it.”<sup>12</sup> Wenzel kept his promise—albeit not in Mozart’s lifetime—bringing out the piano score of the symphony in 1794 with a dedication to “dem verdienstvollen Tonkünstler und Verehrer dieses unvergesslichen Meisters Herrn Franz Duschek” (the accomplished musician and admirer of the unforgettable Mozart, Franz Duschek). The following year, he published his edition of the “Linz” symphony, K. 425, with a dedication to the Archduchess Maria Anna, abbess of the Hochadelige Damenstift in Prague.<sup>13</sup> In the aforementioned letter Wenzel offered the plates of his two editions to Kühnel for 40 florins (saying that they had cost 180). Kühnel bought them and brought out new editions that differ from the original ones only in the omissions of the lists of subscribers and, in the case of K. 425, the dedication.

The high point of the collaboration between Wenzel and Kühnel came soon thereafter with the publication of the piano arrangement of K. 550. On 14 April Wenzel wrote, “As soon as you agree to the price, I shall send you the manuscript of the great symphony in G minor, which consists of an *Allegro—Andante—Minuet* and *trio* and *Finale* and is very beautiful...it is rarely performed with full orchestra because it is very difficult to play, especially for the winds, but it sounds very well on the piano, though some of the critical transitions are

difficult for the player, especially in the *Finale*.”<sup>14</sup>

As Kühnel did not respond to the offer, Wenzel repeatedly mentioned the symphony in his letters of the next several months, offering to lower the price and assuring the publisher of its value: “You may have the first one in G minor, which is hardly known to the world, and one of the most beautiful for the piano...consider well my good advice and do not think that I am trying to impose on you; for I have no need [to sell my work], and keep it for my own pleasure until I feel like occupying myself with it again; and you will see this my way, especially if you have someone else transcribe it, to observe the difference in the arrangements.”<sup>15</sup>

In connection with the repeated offer of his piano reduction, on 10 July 1802 Wenzel gave a singular account of a performance, based on a report from Mozart himself: “Otherwise I am concerned because you want to look over my transcribed Mozart symphony beforehand, which makes it seem that you mistrust my work; though the first two [symphonies] should have been an adequate sample. I concede that the G minor symphony is, like the others, known to the public; that it is as easy to perform properly, I do not agree, and in this respect I consider it little known, for at least in Prague, and also in Vienna, it has been heard rarely if at all...it was rehearsed in Prague, and the wind instruments, which are rather good here, refused to play it properly, and in Vienna I have heard myself from the departed Mozart, that when he had it performed in Baron Wanswiten’s rooms, he had to leave the room during the performance because it was being played so incorrectly.”<sup>16</sup>

From this we may answer the question of whether the G minor symphony was performed in his lifetime: yes, it was, and we know where: at the residence of Baron “Wanswiten”—but to Mozart’s acute discomfort. What a situation!

This definite evidence of a performance of the G minor symphony at the residence of Baron Gottfried van Swieten (1733-1803), Prefect of the Court Library and from 1781 head of the Education Commission, will certainly lead to further investigation of the incompletely answered question: what was the real relationship between van Swieten and

Mozart? After his arrival in Vienna in 1781 Mozart joined van Swieten’s musical circle, taking part in the Sunday soirées at the Baron’s residence in the same building on the Josephsplatz that housed the Court Library, and fulfilling commissions to reorchestrate works of Handel for performances by the “Gesellschaft der Associierten” in van Swieten’s residence. It is not surprising to find van Swieten’s name on the list of subscribers to Mozart’s concert series in the Trattnerhof in 1784. To be sure, Mozart was not pampered by this commanding figure in the cultural and social life of Vienna, who was by reputation “starsinnig, schwierig und geizig” (cold, hard, and miserly). The fact that van Swieten’s name was the only one on the list of subscribers that Mozart circulated for his projected concert series of 1789 has not fully been explained.<sup>17</sup> Now we have further evidence for van Swieten’s remarkable relationship with Mozart in this report of an unbearably bad performance of the G minor symphony—and possibly as well for the artistic level of the Baron’s private concerts.

Kühnel’s reaction to this letter survives in his correspondence books under the date 30 June 1802. Wenzel undoubtedly found it disappointing: “If you wish to have your sonata arranged from Mozart’s symphony printed, please send it. We shall have to see what the terms will be. It will surely please us; nevertheless, set the honorarium as low as possible. It is not an original [composition] and our engraving is expensive. The G minor symphony is well known.”<sup>18</sup> An entry of 14 July 1802 shows the beginning of negotiations about the price: “Regarding the symphony there has been a misunderstanding. We only wished to see if it was not overly lengthy. Our expensive and elegant editions cost a lot of money, and so we pay only in free copies, but the composers see their works correctly and beautifully engraved; we can only supply twenty copies, which may easily compensate your expense. If you are satisfied with this, send the manuscript through book dealers’ channels.”<sup>19</sup> By October the price had been set: twenty free copies and ten florins in credit toward other editions.

When Wenzel sent the manuscript on November 1, he had a further request: “Please have the kindness to put the

## 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.

*continued on page 5*

## G Minor Symphony K. 550

continued from page 3

following dedication on the title page: ‘Dedicated to the Countess Nostitz Rienek born Countess von Bees.’ She is one of my best pupils and will undoubtedly buy a considerable number of copies on account of this honor.’<sup>20</sup> Wenzel discussed additional plans to publicize the edition not only in Prague but through his contacts in Pressburg (Bratislava) and Munich. Kühnel for his part was pleased with the transcription, writing on 15 November: “Your sonata, which is arranged with great care and experience, will go to press as soon as the number of subscribers is sufficient. It is a long piece! Mozart collections are very successful.”<sup>21</sup>

Wenzel was impatient to see the edition in print. Kühnel proceeded with all deliberate speed; the exact date on which it appeared does not emerge from the surviving correspondence, but it must have been in the first half of 1803, because Wenzel had received his copies by 23 August. It and the two other symphony arrangements that Wenzel had published were sufficiently successful that they were later reprinted—somewhat surprisingly—by the Parisian firm of Omont.

For this evidence about a performance of the G minor symphony at Baron van Swieten’s residence, and about Mozart’s spontaneous reaction—even if in the form of a complaint about its inadequacy—posterity may thank a Prague musician who rendered much service in the dissemination and popularization of Mozart’s works.

This is an abridged translation by SCF of the article, “Eine Aufführung der g-moll-Sinfonie KV 550 bei Baron van Swieten im Beisein Mozarts,” *Mozart Studien*, v. 20, ed. Manfred Hermann Schmid (Tutzing, 2011), 253-68, which includes a facsimile and full transcription of the letter of 10 July 1802.

1. “Es ist weder bekannt, aus welchem besonderen Anlaß Mozart diese drei Sinfonien komponiert hat, noch wann ihre ersten Aufführungen stattgefunden haben.” H. C. Robbins Landon, “Vorwort,” *Wolfgang Amadeus Mozart: Neue Ausgabe Sämtlicher Werke*, Serie IV, Band 9, vii.
2. “Vor allem sind keine konkreten Aufführungen zu Mozarts Lebzeiten dokumentiert.” Volker Scherliess, “Die drei Sinfonien des Jahres 1788,” *Mozart Handbuch*, ed. Silke Leopold, Jutta Schmoll-Barthel, and Sara Jeffe (Kassel 2005), 312.
3. “Da wir kein Uraufführungsdatum kennen, ist unter Mozart-Biographen, die in einem romantischen Künstler-Verständnis vor allem den Glanz und die Tragik eines Genies darstellen wollten, die lange Zeit tradierte Legende entstanden, Mozart habe diese drei Symphonien nie gehört. Diese überhebliche Gleichsetzung von dem Nicht-Kennen eines Ereignisses mit dem Dictum, daß es nicht stattgefunden habe, ist an sich schon wissenschaftlich unseriös und deshalb verwerflich.” Otto Biba, “Kommentar,” *Wolfgang Amadeus Mozart. Sinfonie g-moll, KV 550. Autographe Partitur. Erste und zweite Fassung. Faksimile-Ausgabe* (Gesellschaft der Musikfreunde in Wien, 2009), 8.
4. Due to an error Wenzel’s name appears only once in the index of publishers. In the commentary on the piano concerto K. 503 appears the remark: “Schon Anfang 1796 wollte Konstanze den Druck mit dem Domorganisten Johann Wenzel in Prag unternehmen (Already early in 1796 Konstanze had wanted to publish the work with the Prague cathedral organist Johann Wenzel),” Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadè Mozarts* (6th ed., Wiesbaden 1964), 561. This, however, is merely an inference from

Konstanze Mozart’s letter to Johann André of 11 December 1795 (*Wolfgang Amadeus Mozart: Briefe und Aufzeichnungen* (Kassel, 1962-2006), 4:448, no. 1215, commentary to line 5).

5. Gracián Černušák, “Jan Wenzel,” *Československý hudební slovník osob a institucí*, 2 (Praha, 1965), 948. In the *Künstler-Lexikon* of Dlabacž (see footnote 6) the date is given incorrectly as 18 May 1759.

“Johann Wenzel,” Gottfried Johann Dlabacž, *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*, 1 (Prag 1815), col. 354.

7. “Dieser Virtuös... giebt Unterricht im Singen und Fortepiano, und spielt alle Sachen Mozarts, Clementi’s, Leopold Koželuchs mit einer schnellen, lebhaften und bewunderungswürdigen Geschwindigkeit.” Dlabacž, *Künstler-Lexikon* 1, col. 354.

8. See Wenzel’s letter to Kühnel of 26 June 1802, Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Sign. 2594: “Ein Mann, wie ich, der den ganzen Tag durch von früh Morgen 7. Uhr bis Abends 8. Uhr, alle Stunden durch mit lectionen besetzt hat, kann onmöglich eine davon ohne seinen Schaden einem andern Geschäfte widmen.” (A man like myself, who is occupied every hour from 7 in the morning until 8 at night teaching, cannot spare an hour for his other activities without difficulty.)

9. “...ich habe mich blos dazu gewidmet, um brave Clavier Spieler zu bilden, deren ich in Polen, Niederlanden, Wienn, Brünn, und in Prag unzählig zähle.” Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2611.

10. “...erwarb sich ebenfalls schon manchen Ruhm durch ihren guten Gesang, und durch eine kunstreiche Spielart auf dem Pianoforte.” Dlabacž, *Künstler-Lexikon* 1, col. 345. The *Jahrbuch der Tonkunst von Wien und Prag 1795*, 137, makes a similar remark: “hat eine artige Stimme, und spielt das Fortepiano vortrefflich.”

11. “Zu haben auf dem Roßmarkt beym Goldenen Lamm No. 824 im 2<sup>ten</sup> Stock auf die Gasse.” Wenzel’s library was already mentioned by the *Jahrbuch der Tonkunst von Wien und Prag 1795*.

12. “Wir wollen auch weiter hin eins werden, wegen noch andern Grossen Sinfonien, die ich schon übersetzt, und auch täglich geplagt werde von allen im Prag wie auch anderwertigen Clavier Spielern, das[s] ich nur die andern auch bald herausgeben möchte. Ich habe im diesen Fache mir besonders Mühe gegeben, und schmeichle mir jedermann dadurch genughuen zu Verschafen, indeme Mozart Selbst, als er die erste in Es, hörte, eine unaussprechliche Freude darüber hatte, und mich im Gegenwart der ganzen Gesellschaft Selbst aufforderte so lange, bis ich im [!] versprechen muste [sic], ich würde Sie [sic] im Stich herausgeben.” Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2591.

13. She was a daughter of Leopold II. Gertraut Haberkamp, *Die Erstdrucke der Werke von W. A. Mozart: Bibliographie*. Textband (Tutzing, 1986), 210, 307, incorrectly identifies the dedicatee as an older Archduchess Maria Anna, daughter of Maria Theresia. As the older Maria Anna died on 19 November 1789, Haberkamp erroneously concludes that Wenzel must have begun soliciting subscriptions for the edition before that date: “Wenzels erster Subskriptionsaufruf für KV 543 dürfte aber bereits 1789 erfolgt sein, da die an erster Stelle stehende Subskribentin, Erzherzogin Maria Anna von Österreich, am 19. 11. 1789 gestorben war.”

14. “Sobald Sie mit mir imn dem Preise übereinstimmen, so schike ich ihnen dann das Manuscript von der Grossen Sinfonie in *G. moll.* – welche aus einem *Allegro – Andante – Menuett*, und *Trio* sambt *Finale* besteht, und sehr schön ist ... man hatt Sie am wenigsten im ganzen Musick [d.h. mit vollem Orchester] unter allen aufführen können, weil Sie äuserst schwer für das Orchester zu produciren ist, besonders für die Blasenend; Sie ist aber sehr schön fürs Clavier anzuhören, jedoch für den Spieler durch die Critische Übergänge vorzüglich im *Finale* etwas schwer.” Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2591.

15. “Sie können die erste aus *Moll G.* haben, die der Welt fast ganz unbekannt, und eine der Schönsten fürs *Clavier* geschafen ist ... überlegen Sie gut meinen guten Rath, und dencken Sie keinesfalls, das ich mich damit ihnen aufbürden will; denn ich habe es nich [sic] von nöthen, und behalte es zu meinem Vergnügen so lange, bis mir auf einmal lust kommen wird

continued on page 17

# Mozart in *L'indice de' teatrali spettacoli*

Paul Corneilson

Fifteen years ago, without much fanfare, a facsimile of *Un almanacco drammatico l'indice de' teatrali spettacoli 1764–1823*, 2 vols., ed. Roberto Verti (Pesaro: Fondazione Rossini, 1996) appeared. The *ITS* (as I shall refer to this edition and its pagination) is a remarkable resource for students of late-eighteenth- and early-nineteenth-century opera. Originally published in Milan, the *ITS* attempted to provide an overview of the current opera season, covering not only Italy but most of Europe. Each annual issue is organized by city in alphabetical order according to its Italian spelling, sometimes subdivided into seasons. This is not meant to be a review of the entire *ITS*, rather a report on the three appearances Mozart makes in it during his lifetime.<sup>1</sup> Unfortunately for us, many of his operas were not reported in *ITS*, though some of the Viennese works (titles only without attribution) are listed in the late 1780s. The main reason for this is the unevenness of its coverage. The editor had to rely on far-flung correspondents, who were often careless or tardy, so one year a particular city like Munich might have detailed lists of singers, dancers, and titles of operas to be performed, while the next might have very little information or nothing at all on the season. (This is the case with *Idomeneo*, where there is no entry on Munich for 1781.)<sup>2</sup> The good news is that there is a wealth of information for two of Mozart's earliest operas for Milan: *Mitridate, re di Ponto* (1770) and *Lucio Silla* (1772).

In the entry for Milan in 1771, we learn that two new operas were offered that Carnival: the first, *Mitridate* by “Signor Cavaliere Amadeo Wolfgango Nonzard,” and the second, *Nitteti* by Carlo Monza. Since the spelling is variable throughout *ITS*, it is likely that the local correspondent would have been unfamiliar with a newcomer from Salzburg. On the other hand, Mozart's name is spelled correctly in the printed libretto (“Il Sig. Cavaliere Amadeo Wolfgango Mozart”), and since *ITS* uses the same format, it is possible that they used a common source. Both *ITS* and the printed libretto also list the singers and ballet dancers. The three ballets by Francesco Caselli that accompanied the opera lasted almost as long as the opera, and they are also listed in the printed libretto. Nevertheless, it is somewhat unusual to list all the dancers in the company, and with a couple of exceptions, *ITS* and the printed libretto are in complete concord.<sup>3</sup>

Here is a transcription of the entry with the roles for *Mitridate/Nitteti* in brackets (p. 58):

## IN MILANO.

Si rappresenteranno II. Drammi Seri.

Il primo intitolato

## IL MITRIDATE.

Musica del Signor Cavaliere Amadeo Wolfgango Nonzard [sic], Accademico Filarmonico di Bologna, e Maestro della Musica di Camera di S. A. R. il Principe, ed Arcivescovo di Salisburgo.

Il secondo intitolato

## LA NITTETI.

Musica del celebre Sig. Maestro Carlo Monza, Milanese all'attuale Servizio di S. M. la Regina d'Ungheria nella Regia Capella di Corte.

## News in Brief

*continued from front page*

Michael has posted on Facebook is part of the will of Leonhard Altmann, who died in December 1605, and who proves to be a previously unidentified great-great-great grandfather of Mozart.

The Internationale Stiftung Mozarteum announces the discovery by Dr. Hildegard Herrmann-Schneider of a previously unknown sonata-form *Allegro molto* in C major for keyboard attributed to “Signore Giovane Wolfgango Mozart.” The work appears in a Tyrolese manuscript of keyboard music dated 1780 that also contains works by Leopold Mozart, identified simply as “Signore Mozart.” The work is to receive its first public performance on 23 March; press releases in German and English, a recording, an image, and a modern edition of the music are available through the Mozarteum's website, <http://mozarteum.at/>.

The Internationale Stiftung Mozarteum and Breitkopf & Härtel announce that the new edition of the Köchel catalog, revised under the leadership of Neal Zaslaw, will appear in 2012, commemorating the 150th anniversary of the first edition. Breitkopf will publish the printed version in German, while an online version in English will appear on the website of the Mozarteum and receive regular updates.

The International Stiftung Mozarteum further announces plans to form a circle of friends in North America with the intention of sponsoring concerts, exhibitions, and other activities drawing on the resources of the Mozarteum. MSA will be one of the organizations involved in the preliminary discussions, which will begin in April.

The website *In Mozart's Words*, <http://letters.mozartways.com>, edited by Cliff Eisen and others, provides multilingual access and indexing to an annotated version of the Mozart family correspondence. The letters from the Italian journeys of 1769-73 are already up and more are being progressively added.

On 30 November 2011, Sotheby's auctioned an autograph leaf of Mozart's, including sketches for the canons “Difficile lectu mihi Mars,” K. 559, and “Bona nox! Bist a recta ox,” K. 561, for the sum of £361,250 (Sale L11406, lot 137). The whereabouts of the item had been unknown since 1935. Further details and an image appear on the website [www.sothebys.com](http://www.sothebys.com).

*continued on page 6*

## L'indice de' teatrali spettacoli

continued from page 5

### Attori.

Sig. Pietro Benedetti, detto Sartorino, di Roma.  
[Sifare/Sammete]  
Signora Antonia Bernasconi, di Vienna.  
[Aspasia/Beroe]  
Sig. Cavaliere Guglielmo d'Ettore, Virtuoso di  
Camera di S.A.S. Elettorale di Baviera.  
[Mitridate/Amasi]  
Sig. Giuseppe Cicognani, di Bologna.  
[Farnace/Amenofi]  
Signora Anna Francesca Varese, di Torino.  
[Ismene/Nitteti]  
Sig. Giuseppe Bassano, di Milano. [Marzio]  
Sig. Pietro Muschietti, di Milano. [Arbate/Bubaste]  
Li Balli saranno inventati, e diretti dal Sig. Francesco  
Caselli, ed eseguiti da' seguenti

### Ballerini.

Sig. Giacomo Romolo.  
Signora Clarice Bini.  
Sig. Francesco Caselli.  
Signora Angiola Lazzari.  
Sig. Domenico Morelli.  
Sig. Francesco Pichi.  
Signora Bettina Stelato.  
Sig. Carlo Dondi.  
Signora Maria Dondi.  
Sig. Carlo Adone.  
Signora Angiola Galerina.  
Sig. Francesco Sedino.  
Signora Elena Signorini.  
Sig. Gio: Battista Aimi.  
Signora Paolina Conti Rasetti.  
Sig. Carlo Malacrida.  
Signora Maria Mana.  
Sig. Giulio Rasini.  
Signora Rosa Palmieri.  
Sig. Giovanni Raletti.  
Signora Antonia Ferraria.  
Sig. Vincenzo Bardella.  
Signora Gaetana Monterasi.  
Sig. Antonio Biassoni.  
Signora Giuseppa Barlasina.

### Fuori dei Concerti.

Sig. Gaetano Cesari  
Signora Elisabetta Morelli

Two years later in 1773, the *ITS* entry for Milan has Mozart's name correct, and simply lists the two operas: *Lucio Silla* by "Sig. Maestro Mozart" and *Sismano nel Mogol* by "Sig. Maestro Paisiello." In addition to the leading singers, there is a complete list of the choristers and principal dancers.<sup>4</sup> Like *Mitridate*, the *ITS* list matches the personnel lists in

the printed libretto almost exactly. Here is a transcription of the entry with the roles for *Lucio Silla/Sismano* in brackets (p. 91):

### IN MILANO.

Nel Regio Ducal Teatro  
Si rappresentano due Drammi Serj  
Intitolati  
LUCIO SILLA.  
Musica del Sig. Maestro Mozart.  
SISMANO NEL MOGOL.  
Musica del Sig. Maestro Paisiello.  
ATTORI.

### Signori

Venanzio Rauzzini. [Cecilio/Siface]  
Bassano Morgnoni. [Lucio Silla/Sismano]  
Giuseppe Onofrio. [Aufidio/Bubaste]  
Uomo.

### Signore

Anna de Amicis. [Giunia/Zeira]  
Daniella Mienci. [Celia/Arsinda]  
Felicita Suardi de secondo

[Lucio Cinna/Idreno]

### CORISTI.

Soprani.  
Signore  
Marianna Bianchi. M. Antonia Catalani.  
Felice Canti. Giuseppa Sanvito.  
Santina Pontigia Gaetana Crespi.  
Gioanna Bernetti.  
Signori  
Annibale Buzzi. Paolo Catelani.  
Contralti.  
Signore  
M. Antonia Pozzoli. Maddalena Sironi.  
Angela Stucchi.  
Signori  
Carlo Bonomi. Francesco Simonini.  
Felice Elli. Sebastiano Rossetti.  
Giuseppe Grandotti.  
Tenori.  
Signori  
Gio. Ant. Castiglioni. Carlo Marone.  
Gaspere Ferrario. Giovanni Pezzano.  
Giacomo Lenta. Giuseppe de Nobili.  
Giuseppe Bernacchi. Santino Martinenghi.  
Nicola Brivio  
Bassi.  
Signori  
Giorgio Gilardoni. Francesco Bianchi.  
Giovanni Villa. Antonio Calenzuoli.  
Giuseppe Nava. Carlo Malacuti.  
Michele Zanardi. Giovanni Polinetti.  
Antonio Bordone. Giovanni Moraglia.  
Gaspere Ponti.

### COMPOSITORI, E DIRETTORI DE' BALLI.

Del Primo, e Terzo per ciaschedun Drama  
Il Sig. Carlo le Picq.  
Del Secondo.  
Il Sig. Giuseppe Salamoni detto di Portogallo.

Primi Ballerini Seri.  
 Sig. Carlo le Picq.      Sig. Anna Binetti.  
 Primi Ballerini Grotteschi.  
 Sig. Riccardo Blek.      Sig. Elisabetta Morelli  
 Sig. Domenico Morelli.  
 Ballerini di mezzo carattere.  
 Sig. Francesco Clerico.      Sig. Regina Cabalati.  
 Sig. Luigi Corticelli.  
 Altri Ballerini. [etc.]

I could find only two other references to Mozart by name in ITS through 1791. The first is in a list of Lenten concerts in the entry for Vienna, 1785 (p. 576):

#### ACCADEMIE

Di canto, e suono datesi nel Teatro Nazionale presso la Corte ne' due mesi di Febbraio, e Marzo 1785 come segue  
 10 Febr. A favore de' Sigg. tre fratelli Wilmann  
 11 detto della Signora Laschi  
 14 detto del Sig. Giovanni Bora  
 15 detto della Signora Distler  
 17 detto della Signora Giuseppa Ortensia Müller  
 18 detto del Sig. Venceslao Sclauf  
 19 detto del Sig. Giuseppe Viganoni  
 20 detto a favore del Sig. Stefano Mandini  
 21 detto del Sig. Cesare Scheid d'anni otto  
 22 detto della Signora Ringbaver  
 23 detto de' Signori Giugali le Brun  
 24 detto della Signora Aurnhammer  
 26 detto del Sig. Janiewicz  
 27 detto del Sig. Giuseppe Weigl Violoncello  
 28 detto de' Signori Giugali le Brun  
 1 Marzo del Sig. Antonio Eberle  
 2 detto del Sig. Marchand  
 3 detto del Sig. Filippo Schindloecker  
 5 detto del Sig. Botidanowitz  
 6 detto del Sig. Francesco Benucci  
 7 detto de' Signori Giugali le Brun  
 8 detto della Signora Giuseppa Dermer  
 9 detto della Signora Cecilia Cataldi Romana  
 10 detto del Sig. Maestro Mozzard  
 12 detto de' Signori 8 Virtuosi d'Istromento da fiato  
 all'attual servizio di S. M. l'IMPERATORE  
 13 detto della Società de' Signori Virtuosi di Musica in Vienna  
 14 detto del Sig. Marchand  
 15 detto della Società de' Signori Virtuosi di Musica in Vienna  
 16 detto de' Signori Conjugi Caravoglia  
 17 detto del Sig. Stadler Seniore  
 18 detto del Sig. Wilmann  
 20 detto della Signora Anna Storac[e]

The likely correspondent in this case was Joseph Krauss, whose own list of musical academies matches the ITS list almost exactly.<sup>5</sup> One year earlier, Wolfgang had sent Leopold a similar list of concerts at which he was playing (see his letter of 3 March 1784). In 1785 Leopold visited Wolfgang in Vienna and attended some of the concerts listed below and sent reports to Nannerl. The list only includes concerts at the Burgtheater and not other venues,

such as the series of subscription academies Mozart gave at the Mehlgrube on 11, 18, 25 February, and 4, 11, 18 March 1785.<sup>6</sup> Although Mozart had only one benefit concert at the Burgtheater, on 10 March, he performed in several other concerts, and his oratorio *Davidde penitente* was featured at the Tonkünstler-Sozietät benefit concerts on 13 and 15 March. Leopold's pupil, Henrich Marchand, gave two concerts on 2 and 14 March, and Leopold reported that the two concerts given by the Lebruns (oboist Ludwig and soprano Franziska, née Danzi) on 23 and 28 February were sold out (letter of 21 February). While the ITS for 1785 includes a fairly complete list of operas and singers, the entry for 1786 only lists titles of the operas, including *Le nozze di Figaro* (p. 645):

#### VIENNA

##### IN TUTTO L'ANNO 1786.

Nel R. Tetro Nazionale presso la Corte si rappresentarono dalli sottonominati Virtuosi di Corte le sotto enunciati Drammi Italiani, oltre le Tragedie, e Commedie Tedesche dalla Comici pure della R. Corte.

##### TITOLI DELLE OPERE

Il Re Teodoro in Venezia  
 Il Barbiere di Siviglia  
 Le Gare Genovesi  
 Fra i due Litiganti il terzo gode  
 I Finti Eredi  
 Le Nozze di Figaro  
 Gli Sposi malcontenti  
 L'Italiana in Londra  
 Il Trionfo delle Donne  
 Demogorgone  
 Il geloso in cimento  
 La Grotta di Trofonio  
 Il Mondo della Luna  
 La bella Arsene  
 I Filosofi immaginari  
 I Puntigli amorosi  
 La cosa rara, o sia la virtù, e l'onestà  
 Musica nuova del Sig. Maestro Vinc. Martini

There follows a list of singers in the Italian company and the German actors. Then (on p. 646) there is a notice about performances and a list of the composers whose German operas were to be given that season:

#### NOTIZIA

Nel suddetto Nazionale Teatro li giorni di Lunedì, Mercoledì, e Venerdì sa rappresentano i Drammi giocosi italiani, e quelli di Martedì, Giovedì, Sabato, e Domenica le Tragedie, e Commedie tedesche.

Nel Teatro presso la Porta d'Italia in tutto il decorso dell'anno 1786 furono rappresentate num. 15. Opere, in lingua Tedesca con Musica de seguenti Signori Maestri

Umlauf	Muzzart
Ditters	Kanke
Monsigni	Gretri
Teyber	Beker
Ruprecht	Bartha

*continued on page 8*

## L'indice de' teatrali spettacoli

continued from page 7

The singers in the German opera are also listed. It is curious that Mozart's name is spelled "Muzzart" here. *Der Schauspieldirektor* had its premiere in February 1786, and *Die Entführung aus dem Serail* had been in the repertory since 1782, so he was hardly an unknown composer at this point. But although his operas did spread across Germany in the late 1780s and 1790s, there were very few performances of his operas in Italy before 1800.<sup>7</sup> Nevertheless, the *ITS* adds further documentation of Mozart's reception in Italy during his lifetime, and I suspect that in the decades after his death, his name appears more frequently in its pages.

---

1. Neither Otto Erich Deutsch, Mozart: *Die Dokumente seines Lebens* (1961) nor the supplements by Joseph Heinrich Eibl (1980) and Cliff Eisen (1991) mention the reports in *ITS*. I want to thank John A. Rice for bringing *ITS* to my attention.

2. The entry for Munich in carnival 1780 only says (p. 356): "IN MONACO DI BAVIERA Si rappresentano Commedie, ed Operette

Tedesche dalla Compagnia diretta dal Sig. Marcand [sic], descritta nell'Autunno sotto il detto Teatro." But the autumn listing for Munich only gives the names of the actors, singers, and dancers (pp. 347–48) without any titles of the works in the repertory.

3. The name "Angiola Ricci Cesari" appears in the libretto, but is not listed in *ITS*; and two dancers, Giovanni Raletti and Antonia Ferraria, mentioned in *ITS* are not listed in the libretto.

4. For a recent survey of the chorus in late-eighteenth-century opera, see Margaret R. Butler, "Producing the Operatic Chorus at Parma's Teatro Ducale, 1759–1769," *Eighteenth-Century Music* 3/2 (2006): 231–51.

5. Krauss, *Vollständiges Verzeichniss der National-Schauspiele und Besetzung ... welche in beiden k.k. Hoftheatern ... im Jahr 1785 aufgeführt worden sind. Nebst einem Anhang von musikalischen Akademien* (Vienna, 1786). Less likely, is the possibility that Krauss copied the list in *ITS* for his appendix. According to Morrow (see fn. below), Mme Laschi's concert on 11 February was not included in Krauss's list.

6. See Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Stuyvesant, NY: Pendragon Press, 1989), 258–62.

7. Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800*, 7 vols. (Cuneo, 1990–94), 6:420, lists only the three operas Mozart wrote for Milan, plus *Le nozze di Figaro* (Florence, 1788) and a pasticcio of the same with music by Mozart (acts 1–2) and Angelo Tarchi (acts 3–4), performed at Monza in the autumn of 1787.

---

## A letter of Ignaz von Seyfried Concerning the *Fantasia*, K. 608

Jane Schatkin Hettrick

Ignaz Ritter von Seyfried (1776-1841) wrote the following letter to an unknown Hofrat (possibly the Leipzig musician and writer Friedrich Rochlitz, 1769-1842). Most significantly for us, the letter identifies and describes the particular "Orgel Maschine" that sounded Mozart's *Fantasia für eine Spieluhr* (K. 608) in Count Deym's museum (*Kunstkabinet*). The symphony he refers to is a three-movement work based on Mozart's music entitled (on a fair copy): *Fantasia in F mol fürs Orchester aus Mozartschen Klavier Werken arrangirt von Ign. Ritter v Seyfried*. K. 608 served as the *Finale* (entitled "*Fantasia Fugata*") while the first and second movements were derived from the Piano Quartet in G Minor (K. 478). As he wrote in his letter, Seyfried intended to replace the "monotonous" effect of the *Spieluhr* by adorning the piece with "the allurement of all instruments." Thus he scored his symphony for a large orchestra (two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings). His arrangement, however, goes beyond orchestration, and he made numerous substantive changes to Mozart's composition, including the addition of entire measures and groups of measures.

The autograph of Seyfried's letter is preserved in the Archiv der Gesellschaft der Musikfreunde in Wien under the signature Briefe, Ignaz von Seyfried 1. (The fair copy of the score of the orchestral *Fantasia* is held in the same archive.) The letter has been cited before but is here published in full with English translation for the first time with the kind permission of Dr. Otto Biba, Archivist of the Gesellschaft der Musikfreunde:

Wien am 18ten Jänner 1813

Hochwohlgebohrerer,  
Verehrtester Herr Hofrath!

Verzeihen Sie dem Zudringlichen, der des abermals wagt, Sie zu belästigen. Die väterlich gütigen Gesinnungen, mit welchen Sie mich das erstemal aufnahmen, geben mir den Muth, wieder zu Ihnen meine Zuflucht zu nehmen.

Die Breitkopf-Härtl'sche Handlung wird Ihnen eine Partitur einhändigen, und ich füge die Bitte bey, der Prüfung derselben einige entbehrliche Augenblicke zu schenken, indem ich mir zugleich die Freyheit nehme, mich über den Gesichtspunkt bestimmter zu erklären, welchen ich mir bey der Bearbeitung dieses Werkes vorsetzte.

Mozarts Phantasia in F moll, hier in Wien für die Orgel-Maschine des verstorbenen Frater Primitiv componirt, ist, so viel ich weiß, wenig bekannt, und verdient doch, meinem Gefühle nach, einen der ersten Plätze unter den Meisterwerken des Unsterblichen. Noch erinnere ich mich aus meinen Jugendjahren lebhaft des Eindrucks, den die wiederholte, oft wiederholte Anhörung dieses genialen Productes unverilgbar meinem Gedächtnisse einprägte. Tausend' verschiedenartige Empfindungen erweckt das, fast möchte ich sagen, furchtbar wilde Allegro, mit seinem künstlich verarbeitetem Fugenthema. Bey der erschütternden Ausweichung nach fis moll erstarrt der Zuhörer, und wähnt, den Boden unter sich erbeben zu fühlen.

Sphärengeſang iſt das liebliche, ſo äüſſerſt zarte Adagio in Aſ dur; es entlockt Thränen, wohlthätige Thränen der Sehnsucht nach oben. Zurück in das unruhige menſchliche Leben ſchleudert das wiederholt eintretende Allegro. Die zwey mitsammen ſtreitenden Fugenthemen geben ein treffendes ernſtes, kräftiges Bild des Kampfes der Leidſchaften. Nur am Ziele iſt Ruhe. Erſchöpft iſt die Kraft, ausgerungen hat die menſchliche Natur, und der Geiſt entflieht ſeiner Hülle. Nach jenseits deutet der Schluß!—

Dieß die Wirkung, welche ein Tonſtück hervorbrachte, welches bey einem Werke, nur aus Flöten, und Fagott beſtehend, nothwendig monoton werden mußte. Unter den Händen des verklärten Meisters, ausgeſchmückt mit dem Reitz aller Instrumente, auf welchen ungeheuern Punkt des Effectks hätte dieſe Composition wohl gebracht werden können?—Dieſer fromme, leider unerreichbare Wunsch, beſtimmte mich, den Verſuch zu wagen.—Meiner Idee nach war es unbedingte Nothwendigkeit, daß dieſe Phantasia das Finale bilden müſſe. Um eine vollſtändige Symphonie zu erhalten, fehlten die erſten zwey Stücke. Alle erforderliche Eigenſchaften eines ernſten Instrumentalſtückes ſchien mir das herrliche Clavierquartett in G moll darzubieten. Für die Veränderung der Tonart, und einige kleine nothwendige Abweichungen von meinem Original glaube ich Entſchuldigung zu verdienen. Dieß die Entſtehung eines Werkes, welches ich Ihnen hier vorlegen, und um deſſen kritiſche Beurtheilung ich Sie, mein verehrteſter Herr Hofrat! nochmals herzlich bitte. Habe ich einen Mißgriff gethan, ſo mag die gute Abſicht mein Vorſprechen ſeyn, und Ihre gütige Belehrung wird mich reichlich für die darauf verwandte Zeit, und Mühe entſchädigen,—Sollten Sie es aber vielleicht einer Aufführung [sic] in Ihren dießjährigen Concerten würdig halten, ſo wäre mein höchſter Wunsch erreicht. Ich weiß, daß die Exequiring dieſer Symphonie nicht leicht iſt, aber für Meister giebt es nichts zu ſchweres.

Und nun erlauben Sie mir noch eine einzige Bemerkung. Ihr gütiger, freundschaftlicher Rath, den Effect nicht in der Anhäufung der Maſſe zu ſuchen, einfach um wahr zu ſeyn, iſt keineswegs auf einen unfruchtbaren Boden gefallen. Bey vorliegender Arbeit jedoch glaubte ich die Farben etwas ſtärker auftragen zu müſſen, und den Grund dazu in dem individuellen Charakter des Tonſtückes zu finden. Habe ich auch hierin gefehlt, ſo beſcheide ich mich gerne, und danke Ihnen zum voraus für jede Bereicherung meiner Kenntniße. Dieſer Dank, verbunden mit der innigſten Hochachtung wird nur aufhören bey dem letzten Atemzug.

Ihres Sie verehrenden  
Seyfried  
mmmmpria

Vienna, 18 January 1813

Hochwohlgebohrener,  
Verehrteſter Herr Hofrath!

Forgive the intruder who once again preſumes to trouble you. The kind, fatherly attitude, with which you received me the firſt time, gives me the courage to appeal to you again.

The firm Breitkopf & Härtel will deliver a ſcore to you,

and I add to it the requeſt that you devote a few ſpare moments to examining it, while at the ſame time I take the liberty of explaining more preciſely the approach which I took for the arrangement of this work.

Mozart's *Fantasia in F-minor*, composed here in Vienna for the organ machine of the late Father Primitiv, is, to my knowledge, little known, and yet in my opinion, it deſerves one of the highest places among the maſterpieces of the Immortal One. I can ſtill remember vividly from my youth the impreſſion the repeated, often repeated hearing of this ingenius creation indelibly etched on my memory. A thouſand different feelings were awakened by that, I would almoſt ſay, frightfully wild *Allegro*, with its artfully worked-out fugue theme. At the violent modulation to F-sharp minor, the hearer ſtands transfixed, imagining that he feels the ground beneath him trembling. The lovely, ſo exceedingly delicate *Adagio* [*recte Andante*] in A-flat major is a ſong of the ſpheres; it elicits tears, ſalutary tears of longing for heaven. [Then] the entrance of the repeated *Allegro* hurls [him] back into the turmoil of human life. The two fugue themes, contending together, give a perfect ſolemn, powerful metaphor of the battle of the paſſions. Peace comes only at the end. Strength is exhausted, human nature vanquiſhed, and the ſpirit eſcapes the body. The ending points toward the hereafter!—

This is the effect that a piece of music elicited, which, on an instrument conſiſting of only flutes and baſſoon, muſt neceſſarily have been monotonous. From the hands of the bleſſed maſter, adorned by the allurements of all the instruments, to what tremendous point of effect could this composition well have been brought?—This devout, unfortunately impracticable deſire, prompted me to dare to make the attempt.—According to my conception, it was abſolutely eſſential that this *Fantasia* muſt form the *Finale*. To make up a complete ſymphony, [however,] the firſt two movements were lacking. It ſeemed to me that the magnificent Piano-quartet in G-minor offers all the requiſite qualities of a ſerious instrumental piece. I believe that I deſerve to be excuſed for the change of key and a few ſmall neceſſary digreſſions from my original. This [is] the origin of a work that I ſet before you here, and once again earneſtly requeſt your critical judgment of it, my moſt revered Herr Hofrat! If I have acted wrongly, may my good intention ſpeak for me, and your good advice will compenſate me richly for the time and trouble ſpent on this. If, however, you would perhaps conſider it worthy of a performance in your concerts this year, then my nobleſt wiſh would be fulfilled. I know that the execution of this Symphony is not eaſy, but for maſters, there is nothing too difficult.

And now permit me juſt one more obſervation. Your kind, friendly advice—not to ſeek the effect by piling on of quantity, in order ſimply to be true—is in no way fallen on ſtony ground. With the work in queſtion, notwithstanding, I believed it was neceſſary to apply the colors ſomewhat more ſtrongly and to find the baſis for that in the ſingular character of the composition. If I have alſo erred in this, I acquieſce willingly and thank you in advance for every enrichment of my knowledge. This gratitude, united with my innermoſt eſteem, will only ceaſe with my laſt breath.

Your devoted admirer,  
Seyfried  
in my own hand

# Mozart and the Bridi Gardens in Rovereto

In late 1769 Leopold took Mozart on their first trip to Italy. Among the first places in Italy at which they stopped is the area around Verona, including the smaller city of Rovereto, an ancient fortress town in the Vallagarina Valley of the Adige River, at the frontier between the bishopric of Trento and the republic of Venice.

Rovereto was the home of the Bridi family, first mentioned by Mozart in his letter of 10 November 1770, written in Milan: “Dr. Bridi of Rovereto is himself a good performer on the clavier,” probably referring to Antonio Giacomo Bridi (1721-1799).<sup>1</sup>

Antonio Giacomo Bridi’s nephew, Guiseppe Antonio, a talented singer, was born in Rovereto on February 1, 1763 to a family of prosperous silk merchants. At the age of 18 he moved to Vienna to found a bank, which became very successful. Vienna would open doors for him to invaluable connections to the intellectual and artistic realms, thus he frequented the most important salons of the aristocracy and nobility of the time. Between 1781 and 1786 he became acquainted with Wolfgang Amadeus Mozart—the beginning of an important friendship.

There are several connections between Bridi and Mozart. Bridi was possibly present for the famous competition that Joseph II arranged between Mozart and Clementi in Vienna in 1781, and may well be the “very good source” who mentioned that “the emperor was extremely pleased with me.” His *Brevi notizie* notes that the Emperor won a wager with the Grand Duchess Maria Feodorovna, wife of Grand Duke Paul of Russia, that Mozart would excel.<sup>2</sup> In 1786, Mozart wrote a shortened version of “Fuor del mar” from *Idomeneo* which was probably intended for Bridi.<sup>3</sup> And Mozart specifically mentioned Bridi when he wrote to Baron Gottfried Jacquin about the reception of *Don Giovanni* in Prague: “How I wish that my good friends, particularly you and Bridi, were here for just one evening in order to share my pleasure.”<sup>4</sup> A close friendship developed, and endured beyond Mozart’s death when Bridi provided financial assistance to Mozart’s widow Costanza and their son.

Further evidence of this friendship can be found in the correspondence between Bridi and Costanza’s second husband, Georg Nikolaus Nissen, who consulted with Bridi while writing his biography of Mozart.

## The History of the Bridi Gardens

While living in Vienna, Guiseppe Antonio Bridi acquired a large property in Rovereto called “La Palazzina,” probably from Count Lodron. When Bridi returned to his property in Rovereto, he dedicated the garden to his then-deceased composer-friend.

Bridi died of cholera and was buried in a common grave,

and left the property to the House of Charity. Since they could not afford to maintain it, however, in 1836 they sold it to the Masotti family, whose only daughter, Maria, married Francesco de Probizer. The de Probizer family has lived on the property since then.

## Points of Interest

Built upon an artificial knoll, the Temple of Harmony, designed by Rovereto architect Pietro Andreis, is the garden’s most striking feature, and was to give it the most prominent visual effect. It consists of a circular base in the Doric style, with seven columns symbolizing each of the notes of the musical scale. Each column also represents one of Bridi’s favorite musicians: Haydn, Handel, Palestrina, Sacchini, Gluck, Jommelli, and Mozart.

The fresco is the work of Crafonara, born at the end of the 18th century in Riva del Garda, and depicts Apollo, god of Music, and celebrates Mozart as the greatest composer. The fresco was just recently restored in late summer 2011. The Temple also shows a clear Masonic influence, representing the of harmony of architecture and music, and is surrounded by the flowers and the centuries-old trees of the gardens.

In a secluded wooded area of the park is the cenotaph which Giuseppe Antonio Bridi built in memory of his friend W. A. Mozart, engraved with “Herrscher der Seele durch melodischen Denk Kraft” (this ambiguous phrase might be translated something like “The power to think in

an harmonious way enabled [Mozart] to reign over souls”). This cenotaph is the oldest monument to Mozart, is made of tufa (a type of porous limestone), and provides a link between the more formal gardens and the less cultivated wooded area. Next to the monument, and placed against a wall of tufa stone in a semi-circular grotto is a marble urn intended for ashes.

Guiseppe de Probizer and Elizabeth Badia took over the family property in 2007; Guiseppe is a great-grandson of the first de Probizers to live on the property. They have transformed the original Orangerie into three bed-and-breakfast units, and are re-establishing the original connection between Bridi and his friend Mozart; see [www.relaismozart.it](http://www.relaismozart.it) for pictures of the property, and to make a reservation. MSA members will be especially welcome.

—Richard Benedum



1. Bauer-Deutsch 218; Emily Anderson, ed. and trans., *The Letters of Mozart and His Family*, 3 vols. (3rd ed., revised by Stanley Sadie and Fiona Smart, London, 1985), 170. “Dr. Bridi” is also mentioned in letters of 5 January, 2 February, and 18 August of 1771, Bauer-Deutsch 227, 230, and 241.

2. Letter of 16 January 1782; *ibid.*, 793.

3. Cliff Eisen and Simon P. Keefe, *The Cambridge Mozart Encyclopedia* (Cambridge, 2006), 228.

4. Letter of 4 November 1787; Anderson, *op. cit.*, 913.

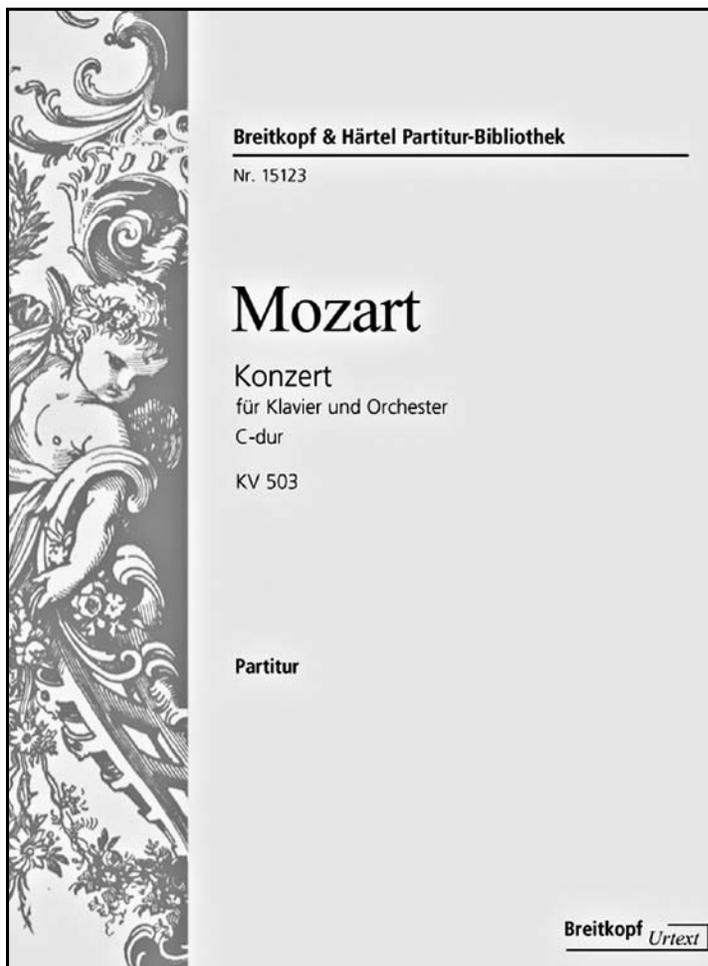
## REVIEW

**Wolfgang Amadeus Mozart, *Konzert für Klavier und Orchester C-dur, KV 503*, edited by Ernst Herttrich, Partitur-Bibliothek 15123. Wiesbaden: Breitkopf & Härtel; Munich: G. Henle Verlag, 2011.**

The distinguished editor Ernst Herttrich has produced editions of Beethoven's music for that composer's Gesamtausgabe, a critical edition of Schumann's piano music, and many editions and arrangements of piano and piano chamber music by Mozart, Mendelssohn, Liszt, and others. He has now turned his attention to Mozart's Piano Concerto in C major, K 503.

Mozart's later piano concertos were among the earliest works to appear in the Neue Mozart Ausgabe, the edition of K 503 (together with K 488 and K 491) by Hermann Beck appearing in 1959, with the critical report following in 1964. Since that time, both Mozart research and music editing have changed dramatically. Thus, a new edition of the work is welcome. Despite intensive research on all aspects of Mozart's life, the early performance history of this concerto remains somewhat speculative: Mozart noted the completion of the work in his Verzeichnüß aller meiner Werke on December 4, 1786, but no performance is documented then, although one probably took place, and there may have been others soon thereafter; the work was certainly performed by the composer in Leipzig in 1789. Herttrich summarizes the early performance possibilities in a succinct introduction, which is presented in both German and English.

This introduction also devotes considerable attention to the first edition, published by the composer's widow in 1797. Herttrich attaches new importance to this source: "many indications reveal that it was produced from a copy, evidently a score, that was directly related to [the autograph]." This lost score, which he dubs "Source X," contained, he believes, Mozart's additions and corrections, which were then carried over into Constanze's edition. These include tempo indications for the first and third movements (which were also written into the autograph score in an unknown hand), many articulation marks, and even some small rewritten passages. Readings from the first edition are therefore sometimes favored, as representing an authentic version of the work that postdates the autograph. Nevertheless, it is difficult, Herttrich admits, to determine which changes might have stemmed from Mozart and which from the copyist of the score or the engraver of the edition. It is this problem that Herttrich tries to work through, suggesting that Constanze tried to produce editions that were particularly error-free, in contrast to many of those published during Mozart's lifetime. A source considered of special importance in the NMA, a set of orchestral parts at Stift Melk described as stemming possibly "even from Mozart's time and circle" (NMA V/15/7, KB g/75) and believed to include changes that may go back even to Mozart himself, is here downgraded. Through detailed examination, Herttrich determines that these parts were copied from another early print, Simrock's edition of 1797.



This re-evaluation of source material is combined with a new, and mostly careful, approach to the notation. The result is a rather different looking score, tending to have more detailed articulation, especially in the keyboard part, than the NMA, as well as clearer indications of editorial additions, but also more variants among analogous passages. As Herttrich sometimes favors the autograph and sometimes the first edition, users need to consult the critical report to figure out exactly what is going on. Fortunately, this is mostly clear and easy to follow.

One telling example of the difference in approach is the articulation of the little figure that appears throughout the first movement. Herttrich's edition indicates that the repeated eighth notes (for example, in the violin parts, mm. 18ff; see example 1) have dots of articulation only the first time: in the rest of the sequence, the same articulation is assumed. Herttrich places the dots in square brackets (from which I assume that they are not in the sources), while the NMA does not indicate any difference between the first set of dots and the later ones. The NMA regularizes the articulation of this figure throughout, but Herttrich, in fact, does not: the passage with this pattern at m. 187 lacks the dots altogether and that at m. 308 has dots only on the first appearance of the figure. Does Herttrich imagine a different

*continued on page 12*

# Mozart Papers at the 43rd Annual Meeting of the American Society for Eighteenth-Century Studies, San Antonio, March 22-24, 2012

## Session on “Mozart’s Chamber Music and its Contexts,”

Laurel E. Zeiss, chair:

### *Audience and Originality in Mozart’s Quintet for Piano and Winds, K452*

Carol Padgham Albrecht

Mozart’s Quintet in E-flat for Piano and Winds was an original in the true sense of the word, probably the first concert work to combine the piano with concertante wind instruments. Composed as the smaller instrumental work for Mozart’s benefit academy in the Vienna Burgtheater April 1, 1784, this quintet was a sort of hybrid. Its three-movement design was that of a piano concerto with an added formal slow introduction typical of a grand symphony or a wind serenade, in equal partnership with a reduced version of the Viennese wind octet, or Harmonie (oboe, clarinet, horn and bassoon). Mozart himself was quite pleased with its outcome, reporting in a letter to his father that its excellent performance (presumably with the participation of Court Theater instrumentalists) “called forth the very greatest applause,” and that it was “the best work” he had ever composed. Although the extant literature does not specify why Mozart made such an unusual compositional choice, this paper will discuss his friendship with Court Theater clarinetist Anton Stadler as a possible catalyst: just one week earlier Stadler had given his own benefit academy, featuring a work for wind band by Mozart (possibly the recently completed *Gran Partita* in B-flat, K. 361). Thus the challenges and opportunities of wind composition may well have been on the

composer’s mind.

In this paper I will also argue that Mozart may have calculated this unusual work to appeal to a musically and socially cultivated audience of the old high aristocracy alongside an educated and culturally ambitious newer nobility. The melodies are pleasing, combined in a skillful manner that both highlights and obscures the individual qualities of the wind instruments; and although brilliantly written, the piano part never overbalances the ensemble. Since many of the nobility (including the Emperor himself) maintained Harmonie ensembles to provide table-music, especially at their country estates, Mozart’s choice of instrumentation can be viewed as a nod to this leisure class, perhaps even a covert bid for a Kapellmeister’s position. After its Burgtheater premiere, the composer performed the quintet once more, in a concert at the country home of the court agent Gottfried Ignaz von Ployer in Döbling outside Vienna on June 10, 1784. Given its unusual instrumentation, and the fact that amateurs tended to play string, rather than wind, instruments, Mozart’s quintet in its original scoring might have remained an occasional work but for two factors: the appearance of a similar quintet by Beethoven in 1797 (identical in design, although original in realization) and Johann Anton André’s publication of the original Mozart work shortly after 1800. Taken together, Mozart and Beethoven established the piano and wind quintet as a “niche” genre (with similar contributions from Friedrich Witt and Heinrich von Herzogenberg) which has flourished greatly in the woodwind-friendly culture that has existed in the 20th and 21st centuries.

---

## REVIEW

*continued from page 11*

approach here, is this what the first edition looks like, or have the dots been inadvertently omitted? The commentary is silent on this matter. In another example, the edition follows the autograph in offering varied articulation of analogous passages (I: 71–73, 76–78, 415–17) while the NMA regularizes these. In most cases, Herttrich’s choices are thoroughly explained in the critical report or in footnotes in the musical text. It seems most useful to present the options, although it takes some sifting though to decide what best to do in cases of varied articulation in analogous passages and other details. In an interview concerning the publication of his edition of Schuman’s piano music in 2010, Herttrich noted that

Unfortunately it is still a very widespread error that Urtext editions are publications of the definitive musical text, I almost want to go so far as to say the ultimate musical text. But no such thing exists! Rather we editors are confronted with passages in every piece of music in which sources differ and we cannot say with absolute certainty what the

composer intends. The user...has to make his or her own decision for or against one of the different readings.

([http://www.henle.de/files/abstract\\_herttrich\\_part1\\_en.pdf](http://www.henle.de/files/abstract_herttrich_part1_en.pdf), accessed 1 January 2012).

This somewhat messy approach is probably a realistic one, especially for a concerto, a personal and changeable sort of piece. But it is too bad that the editor does not provide more information here on performance practice and notational issues, to allow the user to make such decisions in an informed manner. It may be that space was limited by factors beyond his control, but it would have been helpful if the edition at least directed the user to some of the useful scholarly work on performance practice now available.

One issue that receives disappointingly little attention is the contentious one of dots and strokes as articulation marks in Mozart’s autograph scores. Dots and strokes (here rendered as tear-drop-shaped marks) are intermixed, and the edition agrees mostly, but not always, with the NMA in this matter. But I found

**Searching for Sincerity in Mozart's String Quartet K. 421:  
The Legacy of Romanticism**

**(with Reflections on the Career of Ice Cube)**

John Platoff

The aesthetic context in which modern listeners respond to Mozart's string quartets is inevitably very different from that of the era in which the works were composed. In part this is because our response to a work is determined not only by its musical content (which has not changed) but by our assumptions about its composer (which have changed greatly). Marc Evan Bonds has documented an early 19<sup>th</sup>-century shift in the way listeners perceived music, in which works came to be seen not so much as "vehicles of entertainment [as in Haydn] but...vehicles of truth [as in Beethoven]." Mozart was clearly included in the latter category, and the Romantic view that his works are expressions of transcendent genius—of truth—rather than "a brilliantly executed game," in Lawrence Dreyfus's phrase, persists among audiences and in a wide range of recent scholarship.

This view is challenged by a jarring moment in the first movement of Mozart's D Minor Quartet, K. 421, in which a sudden C dominant 6/5 chord (at m. 14) wrenches the music away from the quiet despair of the opening tonic paragraph. Mozart's particular compositional strategy sounds not just like a modulation to the more cheerful relative major in preparation for the second group, but an admission that the tragic beginning has been mere rhetoric, the performance of sadness rather than its sincere expression. A modern listener's sense that Mozart is being less than sincere rests on the Romantic perspective that still dominates the reception of his music. (Other well-known and much written-about examples of this "problem" in Mozart include the D major coda to the last movement of his D Minor

Piano Concerto, K. 466, and [in a more complex way] the final scene of Don Giovanni.)

Despite the obvious historical and generic differences, the varied career of Ice Cube (documented in Gail Hilson Woldu's recent book) raises similar issues. Because gangsta rappers (and Ice Cube in particular) are believed to produce work that is "authentic"—deeply-felt expressions of the ugliness of life in the 'hood—Ice Cube's determination to present himself as both a hardcore "gangsta rapper" and a lovable family film actor in movies like *Are We There Yet?* has troubled many fans and critics. Simply put, it appears to threaten the "sincerity" of his angry rap compositions.

The persistence of the Romantic ideology of "Art as Truth," which has been extended in our time to some popular music artists as well (e.g. "protest" singers and gangsta rappers) is at odds with the reality that Mozart and Ice Cube are also entertainers, and that the "truth" in their work coexists with strategy and artifice. This is a reality apparently more difficult for today's audiences to understand than was true in Mozart's own time.

**Session on "Mozart and the Allegory,"** Edmund J. Goering, chair:

"In the Kingdom of the Lowly: Mozart and the Sacred Pastoral"  
Adeline Mueller

"The Sanctification of 'The Magic Flute' in late Goethe"  
Jane K. Brown

**Session on "Law and the Arts in the Long Eighteenth Century,"** Kathryn Temple, chair:

"Mozart's Figaro and the Limits of the Lawful Stage"  
Edmund J. Goering

The image shows a musical score for two violins, labeled 'VI. I' and 'II'. The music is in treble clef and 3/4 time. The first measure (m. 18) features a C major triad in the first violin and a whole note C in the second violin. The second measure (m. 19) shows a modulation to F major, with the first violin playing a descending eighth-note scale and the second violin playing a similar pattern. The third measure (m. 20) continues the F major texture with more complex rhythmic patterns in both parts.

*Example 1. Hertrich edition of K 503, first movement, mm. 18–20.*

no explanation until I reached the commentary to m. 146f. of the first movement in the critical report (p. 78). There I read with some surprise that in the first edition dots and strokes are distinguished throughout, and that for this reason dots have been chosen over the strokes that appear in the NMA in the second half of m. 147. This is not the place to engage in a detailed discussion of this matter, but it is most interesting that a source thought to be this close to the composer should make this distinction.

The edition itself is very attractive and well laid out, and is inviting to use. Hertrich deserves praise for his courage in

taking not the simple way, but one probably more in tune with the spirit of the work, and for his much-needed re-examination of the sources. Yet the lack of information on performance context and practice make the edition somewhat disappointing, when one considers that it will likely be picked up by users who might not have the scholarly expertise to seek out the information necessary to take full advantage of its new perspective.

—Janet K. Page  
University of Memphis

# Jan Nepomuk Štěpánek: Preface to *Don Juan* (1825)

Introduction and Translation by Martin Nedbal

Jan Nepomuk Štěpánek's 1825 preface to his own translation of the *Don Giovanni* libretto is one of the most important primary sources of information on Mozart's two stays in Prague during the year 1787 and the inception of the famous opera. Since it was written in Czech, the preface has been available for non-Czech scholars only in a German translation published by Georg Nikolaus von Nissen in his Mozart biography, published posthumously in 1828. My translation opens this important document to English-speakers. It reveals, furthermore, that Nissen altered the original preface quite a bit at times. The translation also highlights numerous passages that Štěpánek appropriated from the first Mozart biography by Franz Xaver Niemetschek.

Nissen most significantly altered the account of Mozart's prodigious creation of the overture to *Don Giovanni*. Štěpánek claims that Mozart spent the night before the opera premiere (the evening of 28 October 1787) in the company of his "acquaintances," that one of his "good friends" reminded him about the missing overture, and that Mozart was taken by surprise. Nissen, or whoever was editing his biography after his death, most probably perceived such a portrayal of the composer as too dissolute. In Nissen's "translation" Mozart is shown partying on the evening before the opera premiere with his "friends," not "acquaintances," a word that probably suggested to Nissen random people one meets in a tavern. Nissen also makes it seem as if Mozart purposefully led his "friends" to believe that he had forgotten about the overture in order to play a prank on them and to impress them later when he finished the composition in a few hours. Nissen's transformation of Štěpánek's account bears similarities with Niemetschek's version, according to which Mozart only feigned forgetfulness to make fun of his friends. Nissen might have altered Štěpánek's account to make it more in line with the version by Constanze, that also appears in his biography, and according to which Mozart wrote the overture with the help of his wife, who supported him with punch and storytelling. Nissen does not comment on the contradictory dating of the event by Štěpánek (the night before the premiere) and by Constanze (two nights before the premiere).

Nissen also adds a lot of detail to Štěpánek's account about the musical academy Mozart gave soon after his arrival in Prague in January 1787. Štěpánek simply mentions the concert and says that only Mozart's own works were performed. Nissen added passages that describe the emotional effect Mozart's music had on the audience. He also discusses the encore improvisations Mozart performed at popular request, including a set of variations on "Non più andrai" from *Figaro*.

Most of Štěpánek's basic information about Mozart's trip to Prague is derived from Niemetschek's biography; at times Štěpánek's prose follows Niemetschek's German original word by word. The main contribution of Štěpánek's preface thus appears to be its final portion, in which he recounts various anecdotes about the rehearsals and first performances of the opera, especially the story of how Mozart unexpectedly grabbed Signora Bondini, the first Zerlina, to make her scream at the appropriate moment of the opera's Act I finale. Equally interesting and original is Štěpánek's account of the opera's reception in Prague in the years after Mozart's death.

**Don Juan**  
**Songplay in two acts**  
**Translated into Czech**

**By**

**J. N. Štěpánek.**

**Music by W. A. Mozart.**

**Published by the funds of the translator.**

**In Prague, 1825.**

**Bohumil Ház and Sons.**

[III] The opera *Don Juan* is a work—yes a product of Mozart's eternal spirit, an excellent musical achievement, that spread from Prague into all of the educated world, and about which the great musical creator Haydn said: "Mozart is the greatest of all present-day musical composers."

To my translation of the opera I am adding a short preface about its origins and reception, and thus I hope to ingratiate myself to Czech patriots.

[IV] The Italian libretto titled *Il dissoluto punito*; ossia: *Il Don Giovanni* was written by Abbé da Ponte, poet of the imperial, royal society of Italian opera artists in Vienna, after the Spanish story: *El Combidado de piedra*, by Tirso de Molina, and after the French comedy by Molière, who himself made use of the above-mentioned source. Da Ponte had earlier written, following the request from the highest places: *Le Nozze di Figaro*, after a French comedy, and later he reworked: *La Clemenza di Tito*, both of which Mozart beautified with his music.

*Le Nozze di Figaro* was performed in Prague in 1786 under the direction of Bondini and received praise that can only be compared to that later afforded to the opera *Die Zauberflöte*—and indeed [V] it was solely this work that improved the wretched [financial] circumstances of the theater impresario.<sup>1</sup>

Insuperable was the applause during each performance. The music director, Mr. Strobach, claimed on numerous occasions that he himself and all the other members of the orchestra became so excited when performing the work that they always wanted to play it one more time.<sup>2</sup>

The admiration for the music was so great, that Mr. Jan, Count of Thun, invited Mozart to Prague, and offered him room, board, and all the luxury of his own house.

The fact that this opera had such a strong effect on the Bohemians pleased Mozart so much, that he became interested in getting to know a nation so inclined to music, accepted the invitation, and set out on his journey.

[VI] He arrived in Prague in February 1787, on the same day as his *Figaro* was performed, and immediately went to the theater. As soon as it became known that Mozart was present, everyone started to applaud and make noise—they were welcoming the creator of such a masterful work.<sup>3</sup>

At that time Mozart also presented a large concert in the theater at a general request, during which only his own work was performed.<sup>4</sup> Everywhere he went, where he appeared, he experienced the respect and love the Prague citizens afforded him. Pleased with the joyful inebriation that his opera *Le Nozze di Figaro* awoke in them, [Mozart] said: "Because the Bohemians

understand me so well, I have to write an opera for them.”

Bondini<sup>5</sup> closed a contract with Mozart for the new opera for the following winter,<sup>6</sup> and [VII] Mozart then returned to Vienna, where he became the imperial-royal director of chamber music for the emperor Joseph II. Having arrived in Vienna, he kept the promise he gave to the Bohemians, and started to work on Don Juan there.

In Prague there was an opera company, a community of excellent artists, who became once again more numerous. And thus in order to work on his composition more fully, [Mozart] came to Prague for the second time in August 1787,<sup>7</sup> residing at The Three Lions on the Coal Market at first, later he became a guest at his friend’s Mr. Dussek, at whose vineyard in Kossire he spent a lot of time, and where he wrote his *Don Juan*.

During that whole year of 1787, *Le Nozze di Figaro* was continuously performed at the Estates Theater (Mozart himself conducted the opera in the festively lit theater in the presence of His Highness Anton, Prince of Saxony, [VIII] and his most enlightened spouse Marie Therese, sister of our most gracious emperor Francis), and in the meantime Mozart completed his Don Juan at the age of thirty-one.

In the above-mentioned performance, the singer M\*\*\* frowned at him, because [she felt] he was rushing her; after the performance, however, Mozart, instead of an apology, merely told her these two words: “Bravo, Donella!”

The new Italian opera appeared at first with the following cast:

Don Giovanni, Sig. Lui. Bassi; (twenty-two years old at that time.)

Donna Anna, Sig. Ter. Saporiti.

Donna Elvira, Sig. Cat, Micelli.

Don Ottavio, Sig. Ant. Baglioni.

[IX] Leporello, Sig. Felice Ponziani.

Don Pedro ed Masetto, Sig. Gius. Lolli.

Zerlina, Sig. Ter. Bondini

From that whole company only two members are still alive: Mr. Bassi, presently vice-director of the royal Italian opera in Dresden, and Mr. Lolli in Vienna.<sup>8</sup>

Mozart personally coached his opera to all of the above-mentioned members [of the cast]. During the first rehearsal in the theater, Signora Bondini, in the role of Zerlina, could not, even after several run-throughs, scream properly at the appropriate moment at the end of the first act when Don Juan is grabbing her. Mozart therefore stepped out of the orchestra, started another repeat [of the scene], and when the moment came, [X] he grabbed her vigorously—so that she, in her shock, screamed; but he praised her for it, this was correct, and that is how she needs to scream.

The night before the first performance of *Don Juan*,<sup>9</sup> Mozart did not have the overture ready; late into the evening he was in the company of his acquaintances;<sup>10</sup> one of his good friends then called to him: “Mozart! Tomorrow is Don Juan, and you still do not have the overture.” [Mozart] became pensive,<sup>11</sup> went to a neighboring room,—they provided him with paper for notes and other utensils, he started at midnight, and until the morning<sup>12</sup> he completed the most excellent among his own and all other overtures.

At seven o’clock, when the performance was to start, copyists still did not finish the parts [for the overture], and the

performance therefore could not start [XI] until 7:15; because only then the parts, still covered with drying sand, were brought into the pit. Then Mozart entered the pit and conducted the first performance.—The whole assembly welcomed Mozart with unified applause—the overture started, the one that no one has played through before, the praise about it was growing more and more, and by the end it turned into a joyful clamor. During the Introduction, Mozart told those around him: “Many notes fell off the music stands, but the overture still went well.”

The opera gained a generally outstanding appraisal, one that was rarely seen before, and since then it has been performed and celebrated in all theaters. In Prague alone, in its motherland, in the first ten years (the Italian company operated only eight months out of a year), that is: [XII] from 1787 till 1798,<sup>13</sup> it was given 116 times in these theaters: the Estates Theater, under the direction of Mihule<sup>14</sup> at the Lesser Quarter in the house of the Count Thun, and in the imperial-royal privileged theater at the Hyberns. From the year 1799 until the leasing of the Estates Theater to Mr. Karl Libich (1806) and until the dissolution of the Italian company (1807), *Don Juan* was performed 35 more times in Italian.

In the German language it was first performed at the Estates Theater on 8 November 1807\*[<sup>15</sup>] and [XIII] until now it was repeated 106 times.<sup>16</sup> That is, the opera has been heard in Prague 257 times from its beginning until the present time.

This translation, in which I followed completely the original Italian score, from which Mozart conducted at first, and which is still preserved in the archive of the directory of the Prague theater, will be presented at the beginning of April on the day of Saint Bartholomew of this year in the Estates Theater for the nurturing benefit of the poor, [it] will therefore be the 258<sup>th</sup> performance of Don Juan in Prague.

Scenes and arias, which Mozart composed later for the Italian company in Vienna and sent to Prague, such as Leporello’s aria in act II: “Ah! pietà, Signori miei etc. etc.,” his duet with Zerlina: “Per queste tue manine etc. etc.,” [XIV] similarly the arias for Elvira: “Mi tradi quell’alma ingrata etc. etc.,” and for Don Ottavio in act I: “Dalla sua pace etc. etc.,” I did not leave out either, and put them into places where they belong, so that nothing is missing from my libretto. Scene 7 in act I with the constables and scene 21 in act II with the jeweler, which the German opera performers so successfully inserted, I kept in my translation, because these [scenes] enormously illuminate the character of Don Juan.

As far as the spoken dialogue is concerned, I once again based it on the original Italian recitatives, reworked it with regard to the theater performance, and fitted them with the arias according to the manner used in present-day operas.

As at the beginning, *Don Juan* is still received with fondness, [XV] [and] hearing this opera still affords pleasure; since from it issue songlike grace, affirmative congruence, and powerful harmony; in it appear all beauties and treasures of the musical art, and come together in such a perfection, that they affect blissfully both the musical artists and mere music lovers.

At the end, let me here present directly the fine opinion about Mozart’s *Don Juan* by Doctor Sievers in Paris: “Don Juan is the key with which Mozart for ever opened the temple of glory; it is the work that brings together all that the human spirit, in its deepest depth, can conceive of and experience; from which the

*continued on page 16*

## Don Juan

continued from page 15

breath of the eternal spirit of the universe emanates towards us, the breath of faith, hope, and love; the work, which represents [XVI] the last judgment even for the irreligious, to whose conscience the trumpets blare with terrifying, annihilating sounds. Mozart shows that the creations of the real, outstanding spirit are timeless and eternal.”

In Prague, 12 March 1825.

J. N. Štěpánek

Director and Co-Producer of Prague’s Estates Theater

1. This paragraph is based on Niemetschek; the sentence about the wretched financial situation of the opera company appears to be a direct translation. See Franz Xaver Niemetschek, *W. A. Mozart’s Leben, nach Originalquellen beschreiben. Facsimiliedruck der ersten Ausgabe mit den Lesarten und Zusätzen der zweiten vom Jahre 1808 und Einleitung von Dr. Ernst Rychnovsky* (Prague: Tausig, 1905), 26. Štěpánek only corrects Niemetschek’s date for the first Prague performances of *Figaro*—Niemetschek gives 1787, but the opera first premiered in December 1786.

2. This sentence also appears to be taken directly out of Niemetschek, 26.

3. The previous three paragraphs also closely follow Niemetschek. Štěpánek even incorporates Niemetschek’s false chronology. Mozart arrived in Prague on 11 January and attended the performance of *Figaro* on 17 January.

4. Nissen writes that Mozart presented a *piano* academy at the theater, but Štěpánek does not mention that. Nissen also provides the following paragraph about the piano concert, although it does not appear in Štěpánek: “Wie sehr diese [the piano compositions Mozart performed] Aller Herzen ergriffen, lässt sich nicht schildern, sondern nur fühlen. Zum Schlusse der Akademie phantasierte Mozart auf dem Pianoforte eine gute halbe Stunde, und steigerte dadurch den Enthusiasmus der Entzückten Böhmen auf das Höchste, so zwar, dass er durch den stürmischen Beyfall, den man ihm zollte, sich gezwungen sah, nochmals an das Clavier sich zu setzen. Der Strom dieser neuen Phantasie wirkte noch gewaltiger, und hatte zur Folge, dass er von den entbrannten Zuhörern zum dritten Male bestürmt wurde. Mozart erschien und innige Zufriedenheit über die allgemein enthusiastische Anerkennung seiner Kunstleistungen strahlte aus seinem Antlitz. Er begann zum dritten Male mit gesteigerter Begeisterung, leistete, was noch nie gehört worden war, als auf einmal aus der herrschenden Todesstille eine laute Stimme im Parterre sich erhob, mit den Worten: “Aus Figaro!” woraus Mozart in das Motiv der Lieblings-Arie: “Non più andrai far falone” etc. einleitete und ein Dutzend der interessantesten und künstlichsten Variationen aus

dem Stegreife hören liess, und somit unter dem rauschendsten Jubellaute diese merkwürdige Kunst-Ausstellung endigte, die für ihn gewiss die glorreichste seines Lebens und für die wonnetrunkenen Böhmen die genussreichste war.” At the end of this insert, Nissen adds a footnote in which he says: “Bald darauf ward Mozart zu einem zweyten Concert aufgefordert, den denselben ruhmvollen Erfolg hatte.” Nissen also mentions that Mozart performed some of his symphonies at the concert, such as a D major symphony (most probably K. 385).

Niemetschek describes the concert in a very different light, focusing on the sublime elements in Mozart’s instrumental music, and the effects the music had on the minds of the listeners. In the first edition of his biography, Niemetschek also mentions an E-flat major symphony (K. 543). He must have realized his mistake (K. 543 was not composed until 1788) eventually, and cut the mention of an E-flat major symphony out. See Niemetschek, 27.

5. Nissen adds the idea that Bondini “nahm daher Mozarten bey seinem Worte,” and thus strengthens the idea that Mozart did say the famous sentence. The sentence does not come up in Niemetschek, and must have therefore originated with Štěpánek.

6. Nissen adds “für die Prager Bühne.” The same wording also appears in Niemetschek.

7. This dating of Mozart’s return to Prague represents the first significant contradiction to Niemetschek, who writes that Mozart returned to Prague “gegen den Winter.” (Niemetschek, 2).

8. Besides Bassi and Lolli, Teresa Saporiti was still alive in 1825, she died in 1869 at the age of 106. In spite of her longevity, her career as a singer was rather short. Many thanks to Stephen Fisher for bringing this to my attention.

9. Nissen adds: “Die Oper war nun einstudiert und sollte aufgeführt werden; aber....”

10. Nissen adds: “in der Gesellschaft seiner FREUNDE, deren ängstliche Besorgniss deswegen ihn zu unterhalten schien.”

11. Nissen changes this to: “Mozart stellte sich, als wenn er ein wenig verlegen wäre....”

12. Nissen has: “bis früh Morgens in wenig Stunden....” Most of Nissen’s interpolations into the story of the overture origin seem to be taken from Niemetschek. See Niemetschek, 55-56.

13. Nissen adds “inclusive.”

14. Nissen has “Michele.”

15. (\*) With the following cast:

Don Juan. Herr Feddersen.

Donna Anna. Mad. Caravoglia Sandrini.

Donna Elwira. Demoiselle Henriette Bessel.

Don Ottavio. Herr Grünbaum.

Der Gouverneur. Herr Schreiner.

Leporello. Herr Strobach.

Masetto. Herr Häfer.

Zerline. Dem. Müller, (presently) Mad. Grünbaum.

Gerichtsdienner. Herr Schmelka.

16. Nissen adds 116... He also leaves out the footnote and the information about the Estates Theater.

## Discount for Mozart Society Members

Cambridge University Press is offering members of the Mozart Society of America subscriptions to *Eighteenth-Century Music* at a 20% discount. Thus a print subscription may be purchased for US\$26 or £16. Simply state that you are a member of the Mozart Society of America and e-mail your request as follows:

Members based in North America: Send request to [subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

Members based outside of North America: Send request to [journals@cambridge.org](mailto:journals@cambridge.org)

Customer service will then complete the subscription process.

## About Our Contributors

**Paul Corneilson** is Managing Editor of *Carl Philipp Emanuel Bach: The Complete Works*. Among his contributions to Mozart research is his annotated translation of the autobiography of Ludwig Fischer, published by MSA in 2011.

**Jane Schatkin Hettrick** is completing editions of Antonio Salieri's *Requiem* (A-R Editions) and his double-chorus plenary *Mass in C and Te Deum* (in press, *DTÖ*). Also an organist, she performs the 18th-century repertoire, including Mozart's *Fantasie in F-Minor* (K. 608).

**Milada Jonášová** studied musicology and theology at the Charles University in Prague. She completed her Ph.D thesis, "Period copies of Mozart's operas in the music collection of the Premonstratensian monastery in Prague at Strahov," with Tomislav Volek in 2008. Since 1999 she has worked as a researcher in the Institute of Musicology of the Academy of Sciences of the Czech Republic. She has undertaken research projects on Mozart's Prague copyists, period copies of Mozart's works of Bohemian provenance in the Czech, German and Austrian archives, and Prague as a center for the dissemination of Mozart's operas in Europe. In 2009 she received the Mozart Award of the Sächsische Mozart-Gesellschaft. From 2010 she has been a member of Academy for Mozart Research of the Mozarteum Foundation in Salzburg.

**Martin Nedbal** teaches music history at the University of Arkansas. His research interests include the Viennese Singspiel, opera theory, musical and cultural nationalism in Central and Eastern Europe, and puppet theater.

**Janet K. Page** is Associate Professor of musicology at the University of Memphis. Her work focuses on music in eighteenth-century Vienna and on wind instruments.

---

### Mozart on the Borders:

#### *Die Entführung aus dem Serail*

SUNY Stony Brook, Friday, 13 April 2012

##### 1:45-3:15 Epics and Intimacy

"The Road Not Taken: Mozart's *Die Entführung aus dem Serail* and Torquato Tasso's *Gerusalemme liberata*"

Sarah Van der Laan (Comparative Literature, Indiana University)  
"Traurigkeit"

Richard Kramer (Music, CUNY Graduate Center)

##### 3:45-5:00 Sex, Love, and Pain

"The Eroticism of the Border: Mozart's *Entführung*"  
Adrian Daub (German Studies, Stanford University)

"Der Liebe Schmerz': Absorption and Theatricality in *Die Entführung aus dem Serail*"

Jessica Waldoff (Music, College of the Holy Cross)

##### 8:00 performance of *Die Entführung aus dem Serail*, Stony Brook Opera

Conference website at [www.stonybrook.edu/commcms/music/opera/mozart\\_on\\_the\\_borders.html](http://www.stonybrook.edu/commcms/music/opera/mozart_on_the_borders.html)

## G Minor Symphony K. 550

*continued from page 4*

mich damit wieder abzugeben; denn ich komme damit immer noch zu recht, und am besten dann erst, wenn Sie ein anderer übersetzen möchte, um den unterschied in der Übersetzung zu finden." Wenzel to Kühnel, 26 June 1802, Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2594. The topic also arises in Wenzel's letters of 16 May 1801 (Signatur 2591) and 12 January 1802 (Signatur 2594). Kühnel's correspondence book from 1801 and early 1802 is lost.

16. "Übrigens thuet es mir sehr leid, das[s] Sie meine übersetzte Mozarts *Sinfonie* bevor dur[ch]sehen wollen, es kommt so viel heraus, als wenn Sie in diese Übersetzung ein Mißtrauen setzen wollten; wo ihnen doch die erstern Zweye hinlängliches Genuehuen darzeigen; das[s] die *Sinfonie in g moll* so wie alle andere im *Publico* bekannt ist, lasse ich gerne zu; das[s] man Sie aber so leichte wie die andern im bezug auf die genaue *Execution* produciren kann, lasse ich keines falls zu, und von eben dieser Seite meine ich das[s] Sie sehr wenig bekannt ist, da man Sie wenigstens im Prag, wie auch im Wien sehr wenig oder gar nicht gehört hat ... im Prag hat man Sie probiret, und die Blasenden Instrumente wollten nicht pariren, die doch ziemlich geschickt bei uns sind, und im Wien habe ich selbst es von verstorbenem Mozart gehört, als Er sie bei *Baron Wanswiten* [sic] hat produciren lassen, das[s] er während der *production* aus dem Zimmer sich hat entfernen müssen, wie man Sie unrichtig aufgeführt hat." Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2594.

17. See Mozart's letter to Michael Puchberg of 12 July 1789 (*Briefe*, 4:92, no. 1105, lines 21-22). Noteworthy also are van Swieten's role in the events surrounding Mozart's funeral (though it is now known that on the day of Mozart's death, 5 December 1791, van Swieten was removed from his offices on suspicion of involvement with a Masonic conspiracy; see H. C. Robbins Landon, *Mozart. Die Wiener Jahre 1781-1791* (München, 1990), 111), as well as his public—but unfulfilled—promise to see to the education of Mozart's sons.

18. "Wünschen Sie Ihre Sonate arr.[angement] aus Mozart Sinf[onie] gestochen zu sehn, so senden Sie dieselbe gelegentl. per Einschluß. Was wir verlangen müssen wir vorher sehen. Sie wird uns gefallen, doch setzen Sie das Honorar so billig wie möglich. Es ist kein Original auch ist unser Stich kostspielig. Die *Sinfonie* in G<sup>b</sup> ist sehr bekannt." Staatsarchiv Leipzig, Musikverlag C. F. Peters, Kopierbuch, Signatur 5023, p. 46f.

19. "Wegen der *Sinfonie* haben Sie uns ganz mißverstanden, wir wollen blos sehn ob sie nicht etwa zu stark sei. Unser kostspielig eleganter Verlag erfordert viel Gelder, daher geben wir *Honorar* nur in Exempl[ar]i die *Compositeurs* sehn ohnedem ihre Werke bei uns so korreect u[nd] schön graviert daher können wir nur 20 Expl geben, die Sie leicht debittiren werden. Sind Sie dies zufrieden so senden Sie p[e]r Buchhändl.[er] das Manuscript." Staatsarchiv Leipzig, Musikverlag C. F. Peters, Kopierbuch, Signatur 5023, p. 60.

20. Bitte nebst dem mir die Gefälligkeit zu erzeigen, und auf das *Titellblatt* gegenwärtige *dedication* aufsetzen zu lassen ... gewidmet der Frau Gräfin von *Nostitz Rienek* gebohrnen Gräfin von *Beess*. Sie ist eine meiner geschiktesten [sic] Schüllerinnen, und wird zweyfelsohne eine beträchtliche Zahl *Exemplaren* für diese Ehre abnehmen." Staatsarchiv Leipzig, Bestandssignatur 21070, Musikverlag C. F. Peters, Signatur 2594.

21. "Ihre Sonate, die mit vieler Sorgfalt und Erfahrungheit arrangirt ist, soll, sobald es die *Praen[u]m.[erierten]* Werke gestatten, in Arbeit genommen werden. Es wird ein starkes Werk! Mozart Collection finden viel beifall." Staatsarchiv Leipzig, Musikverlag C. F. Peters, Kopierbuch, Signatur 5023, p. 201.

## Erna Schwerin (1913-2011)



Erna Schwerin, the founder of Friends of Mozart in New York City, passed away in October 2011 in New York. Schwerin established the organization in 1974 at the urging and with the support of the International Mozarteum Foundation in Salzburg, Austria, and the Austrian Cultural Forum (formerly the Austrian Cultural Institute). Its original board of directors included the violist Lotte Bamberger and the musicologist Jan LaRue. As president of its board, Erna Schwerin led the Friends of Mozart with enthusiasm, intellectual acuity, and an unwavering commitment to Mozart scholarship and performance. She stepped down in 2009 after 35 years of dedicated service, the same span coincidentally of Mozart's brief life.

Erna Schwerin was born on September 28, 1913, in Stuttgart, Germany and immigrated to the United States before World War II. She studied at Case Western Reserve University. Though Schwerin was a clinical psychologist and psychoanalyst by profession, holding positions in Lima, Ohio and New York, she was a Mozartean by passionate avocation. Her research interests were wide, with particular focus on the psychodynamics between Mozart and his family. She published two monographs, penetrating studies of Mozart's wife and father: *Constanze Mozart, Woman and Wife of Genius* and *Leopold Mozart: Profile of a Personality*. Schwerin investigated the subject further in "The Psychodynamics of Mozart's Family Relationships" for the book of essays, *The Pleasures and Perils of Genius: Mostly Mozart*, edited by Peter Ostwald and Leonard S. Zegans.

Schwerin contributed to publications ranging from the *Mozart-Jahrbuch* to the 1991 Lincoln Center Mozart Bicentennial Stagebill.

She wrote frequently for the *Friends of Mozart Newsletter*, and as its editor, she published articles by scholars and performers, including in 1979 a significant essay by the distinguished conductor Max Rudolf that examined issues of orchestral performance practice.

Erna Schwerin organized concerts for Friends of Mozart, both for its membership and for concert series at the New York Public Library system, whose programs reached underserved audiences. Under her leadership, Friends of Mozart presented the scope of the Mozart repertoire: chamber music with its resident ensemble, the Claring Chamber Players; vocal music with singers from the Metropolitan Opera; less often performed works included Mozart's early opera, *Lucio Silla*, and the instrumental piece *A Musical Joke*. For Friends of Mozart, scholars such as Robert Gutman, the author of the landmark *Mozart, A Cultural Biography*, provided lectures, while lecture-demonstrations figured in her programming, including by the musicologist and performer Joshua Rifkin.

Because of her expertise and experience, Schwerin was sought for advice on Mozart biography and performance by scholars, editors, and publishers, as well as musicians, arts and festival administrators, producers, radio, television, and film companies. Schwerin was generous in her advocacy, offering time and advice to individuals and institutions throughout the United States and abroad interested in establishing Mozart societies and organizations. In 1985, Erna Schwerin was honored by the Internationale Stiftung Mozarteum with the Golden Mozart Pin in recognition of her work promoting Mozart's cause and music.

Erna Schwerin was also a member of the Jane Austen Society of North America and contributed to its journal *Persuasions* as well as writing articles for professional journals in her field of psychology.

Erna Schwerin was married to Alfred Schwerin, a physician, who died in 1985. There are no survivors. Contributions in her memory may be made to Friends of Mozart, Inc., P.O. Box 24, FDR Station, New York, New York 10150.

—Mario R. Mercado  
President, Friends of Mozart  
New York City

# Calendar

Compiled by Isabelle Emerson, University of Nevada, Las Vegas

## 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.

**South Central Society for Eighteenth-Century Studies,**  
23–25 February 2012, Asheville, North Carolina.

Website: [www.scsecs.net/scsecs](http://www.scsecs.net/scsecs)

**Southeastern American Society for Eighteenth-Century Studies,**  
1–3 March 2012, Decatur, Georgia.  
Theme: “Legacies of the Enlightenment.”  
Website: [www.seasecs.net](http://www.seasecs.net).

**American Society for Eighteenth-Century Studies,**  
22–24 March 2012, annual meeting, San Antonio, Texas.  
Website: [www.asecs.press.jhu.edu](http://www.asecs.press.jhu.edu).

**Mozart Society of America,**  
during annual meeting, 21–25 March 2012, of American Society for Eighteenth-Century Studies, San Antonio, Texas.  
Session I, 22 March: “Mozart and the Allegorical Stage,” Edmund J. Goehring, chair. Session II, 23 March: “Mozart’s Chamber Music and Its Contexts,” Laurel E. Zeiss, chair. See the ASECS website [www.asecs.press.jhu.edu](http://www.asecs.press.jhu.edu) for further information.

**Society for Eighteenth-Century Music,**  
during annual meeting, 21–25 March 2012, of American Society for Eighteenth-Century Studies, San Antonio, Texas.  
“Music in the Eighteenth Century,” Guido Olivieri, chair. Session I, 23 March; Session II, 24 March.  
Website: [www.secm.org](http://www.secm.org). See the ASECS website [www.asecs.press.jhu.edu](http://www.asecs.press.jhu.edu) for further information.

**Samuel Johnson Society of the Central Region,**  
12–14 April 2012, annual meeting, University of Notre Dame.

**Eighteenth-Century Scottish Studies Society,**  
12–15 April 2012, University of South Carolina, Columbia. Theme: varieties of media through which eighteenth-century Scots articulated or created both individual voices and communal understandings.  
Website: [www.library.sc.edu/scotlit/ecsss2012](http://www.library.sc.edu/scotlit/ecsss2012).

**Society for Eighteenth-Century Music (SECM) and the Haydn Society of North America (HSNA),**  
13–15 April 2012, joint conference, Charleston, South Carolina. Conference will include a variety of presentations—papers, lecture recitals, panels, reports on ongoing projects. Websites: [www.secm.org](http://www.secm.org) and [www.haydnsocietyofnorthamerica.org](http://www.haydnsocietyofnorthamerica.org).

**Society of Early Americanists,**  
31 May – 2 June 2012, University of Maryland. Theme: “Triumph in My Song: Eighteenth- and Nineteenth-Century African Atlantic Culture, History, and Performance.” Heather S. Nathans, University of Maryland, program chair. Website: [www.societyofearlyamericanists.org](http://www.societyofearlyamericanists.org).

**Society for the History of Authorship, Reading, and Publishing (SHARP),**  
26–29 July 2012, annual conference, Trinity College, Dublin. Theme: “The Battle of the Books.”  
Website: [www.sharpweb.org](http://www.sharpweb.org) and [www.tcd.ie/longroomhub/news/announcements/](http://www.tcd.ie/longroomhub/news/announcements/).

**The Burney Society,**  
4 October 2012, New York City. Theme: “Love, Money, and the Marketplace in Burney.” Send proposals to Catherine Keohane at [keohanec@mail.montclair.edu](mailto:keohanec@mail.montclair.edu). Website: [burneycentre.mcgill.ca/conferences.2012.newyork](http://burneycentre.mcgill.ca/conferences.2012.newyork).

**Northeast American Society for Eighteenth-Century Studies,**  
11–14 October 2012, Wesleyan University, Middletown, Connecticut.  
Website: [www.neasecs.org](http://www.neasecs.org).

**Canadian Society for Eighteenth-Century Studies,**  
17–20 October 2012, annual meeting, Edmonton, University of Alberta.

**Mozart Society of America,**  
during annual meeting, 1–4 November 2012, of American Musicological Society, New Orleans. Website: [www.mozartsocietyofamerica.org](http://www.mozartsocietyofamerica.org).

**East Central American Society for Eighteenth-Century Studies,**  
1–3 November 2012, Hyatt Regency, Baltimore. Panels and papers on all subjects relating to fame, infamy, celebrity, shame, grace, disgrace, and the treatment of infamy as a neo-classical trope and in the arts are welcome. Panel submissions by 15 March 2012 and paper proposals by 15 June 2012. Please send panel and paper submissions to [Beverly.schneller14@gmail.com](mailto:Beverly.schneller14@gmail.com). Website: [www.jimandellen.org/ecasecs/index.html](http://www.jimandellen.org/ecasecs/index.html)

## 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.carmelmusic.org](http://www.carmelmusic.org).

**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, see the website: [www.friendsofmozart.org](http://www.friendsofmozart.org), or contact Mario Mercado, [mario.r.mercado@aexp.com](mailto:mario.r.mercado@aexp.com).

**Harvard-Radcliffe Mozart Society Orchestra.** Boston. Student-run, professionally conducted chamber orchestra founded in 1984. Website: [www.hcs.harvard.edu/%7Emso/index.html](http://www.hcs.harvard.edu/%7Emso/index.html).

*continued on page 20*

# Calendar

continued from page 19

## FESTIVALS

### Bath Mozartfest,

9–17 November 2012, Bath, England.  
Website: [www.bathmozartfest.org.uk](http://www.bathmozartfest.org.uk).

### Long Beach Mozart Festival,

5450 Atherton Street, Long Beach, CA 90815. Website:  
[www.longbeachmozartfestival.org](http://www.longbeachmozartfestival.org).

### Long Island Mozart Festival,

The Chamber Players International, Old Westbury, New York.  
Tel: (877) 444-4488.  
Website: [www.longislandmozartfestival.org](http://www.longislandmozartfestival.org).

### Mainly Mozart, 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. Website: [www.mainlymozart.org](http://www.mainlymozart.org).

### Midsummer Mozart Festival,

San Francisco. Tel: (415) 627-9141. Fax: (415) 627-9142. George Cleve, Music Director and Conductor.  
Website: [www.midsummermozart.org](http://www.midsummermozart.org).

### Mostly Mozart Festival,

New York City, Lincoln Center. Website: [www.mostlymozart.com](http://www.mostlymozart.com); or [www.new.lincolncenter.org/live/index.php/mostly-mozart](http://www.new.lincolncenter.org/live/index.php/mostly-mozart).

### National Marionette Theatre,

Prague. Year round performances of Don Giovanni and occasionally of The Magic Flute. Website: [www.mozart.cz](http://www.mozart.cz).

### 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](http://www.okmozart.com).

### Salzburg Festival,

25–28 May 2012 (Whitsunday) and 20 July – 2 September 2012.  
Website: [www.salzburgerfestspiele.at](http://www.salzburgerfestspiele.at)

### Saouï chante Mozart,

Southeast France. June - July, concerts in different towns in the Drôme department of Provence. Henry Fuoc, Director.  
Website: [www.saouchantemozart.com](http://www.saouchantemozart.com).

### Woodstock Mozart Festival,

Woodstock, IL  
Website: [www.mozartfest.org](http://www.mozartfest.org).

---

Please fill out the form below and mail it with your check (payable to the Mozart Society of America) to:  
Mozart Society of America, 389 Main Street, Suite 202, Malden, MA 02148.

- 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.

- Dues to be applied to:  
 Present Year     Next Membership Year

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

Address: \_\_\_\_\_

\_\_\_\_\_

E-mail: \_\_\_\_\_

Phone (optional): \_\_\_\_\_

Fax: \_\_\_\_\_

Institutional affiliation: \_\_\_\_\_

\_\_\_\_\_

Research interests: \_\_\_\_\_

\_\_\_\_\_

### Annual Dues

Regular member (\$40)

Student member (\$25)

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, Student, \$25; Sustaining, \$80; Patron, \$200; Life, \$1,000; Institution, \$40. Membership year 1 July through 30 June. Unless otherwise noted, above information may be included in membership list distributed to members.