VOLUME 29, NUMBER 2
FALL 2025

NEWSLETTER OF THE

Mozart Society of America

Inside this Issue:

President's Message 1
Call for Papers 2
News of Members 2
John Matthew Cowan, "New Perspectives on the Clementi-*Zauberflöte* Controversy" 3
Martin Nedbal, *Mozart's Operas and National Politics: Canon Formation in Prague from 1791 to the Present,* reviewed by Kathryn Libin. 9
Jessica Waldoff, ed., *The Cambridge Companion to The Magic Flute*, reviewed by John A. Rice. 11
Neal Zaslaw, Ulrich Leisinger, Miriam Pfadt, and Ioana Geanta, *Thematisches Verzeichnis der musikalischen Werke von Wolfgang Amadé Mozart,* reviewed by Daniel R. Melamed. 13
"Così fan tutte le macchine": Mozart Comes to Motor City, reviewed by Edmund J. Goehring . . . 15

President's Message

I am honored to write here for the first time as president of the Mozart Society of America. I am grateful to the nominating committee, Board, and members who have entrusted me with the position.

By the time you see this the MSA's year will be well underway, starting with our annual study session and meeting at the Minneapolis conference of the AMS and SMT. In the virtual forum "Encounters with Eighteenth-Century Music" that we sponsor together with fellow musical societies we have already heard about "The Challenges of Critical Editions" and "Music and Capitalism in the Eighteenth Century." Next up is "Mozart and his World" (in connection with next summer's Bard Festival) on February 13. The complete schedule of "Encounters" is available at *encounters.secm.org*, and we hope you will join us.

In the coming year we will meet jointly with the Haydn Society of North America at Boston University (March 5–7) for a conference centered on H. C. Robbins Landon (1926–2009). We'll also be represented with a session on "Mozart in America" at the 2026 meeting of the American Society for Eighteenth-Century Studies in Philadelphia, April 9–11. In the works is an MSA-sponsored volume on the Theater auf der Wieden, site of the first performances of *Die Zauberflöte*.

One of my goals is to get even more people involved in the MSA in various ways. I'd like to see us expand our welcome to music theorists and analysts, and to performers who specialize in Mozart's music. If you'd like to help—serving on a committee, for example—please get in touch through the contact page on our website. And tell your friends and colleagues about us—we can do even more to promote Mozart study and performance with more members.

Daniel R. Melamed

Newsletter of the Mozart Society of America
Volume 29, Number 2
Fall 2025

ISSN: 1527-3733

The *Newsletter* is published twice yearly (spring and fall) by the Mozart Society of America. Guidelines for submission are posted on the website: *www.mozartsocietyofamerica.org.*

Editor: Martin Nedbal
mnedbal@ku.edu
Reviews Editor: Amy Holbrook
Amy.Holbrook@asu.edu

Designed by Dean Bornstein

Mozart Society of America
c/o Alyson McLamore
708 Avenida de Diamante
Arroyo Grande, CA 93420
info@mozartsocietyofamerica.org

CALL FOR PAPERS: H. C. Robbins Landon at 100 Boston University, Boston, March 5–7, 2026

The program committee for the Haydn Society of North America (HSNA) and the Mozart Society of America (MSA) invites proposals for presentations on topics related to Joseph Haydn, Wolfgang Amadeus Mozart, and other topics related to famed musicologist H. C. Robbins Landon's research interests. The conference will be held March 5–7 at Boston University in Boston, Massachusetts.

Proposals for individual papers, lecture-recitals, and panels on all topics relating to Haydn, Mozart, or other composers/topics that align with H. C. Robbins Landon's research interests and publication history are welcome. The committee also welcomes submissions of all proposals that engage with various aspects of music during the eighteenth century.

Proposals for individual papers and lecture-recitals should include all of the following:

- a presentation title and abstract of no more than 300 words;
- a brief biography of the author(s) for inclusion in the conference program;
- a note providing a proposal title and contact information for the presenter(s).

Proposals for panels (of three to four 20-minute presentations, shorter "lightning talks," or roundtable discussions) should include all of the following:

- a panel title and abstract for the entire panel of no more than 300 words;
- a presentation title and abstract of no more than 300 words for each presentation;
- a brief biography for each member of the panel for inclusion in the conference program;
- a note providing a proposal title and contact information for each member of the panel.

Proposals for concerts (not to exceed 100 minutes) should include all of the following:

- a concert title or theme, and provisional program;
- a brief biography of the performer(s) for inclusion in the conference program;
- a note providing contact information for the performer(s).

All presentations will be allotted 30 minutes, including questions and discussion; therefore, papers should be kept to 20 minutes. Lecture-recitals may be allotted up to 60 minutes at the discretion of the program committee.

Please submit proposals by email no later than December 15, 2025 to jsmackay@loyno.edu (program chair). Applicants can expect to receive a decision by January 15, 2026.

Up-to-date information will also be posted on the HSNA and MSA websites. Inquiries may be sent to jsmackay@loyno.edu

Dr. James S. MacKay
Professor of Music Theory, Loyola University New Orleans

News of Members

Dorian Bandy has two new publications on Mozart: "When Is the Brilliant Style Not the Brilliant Style: Topical Mention, Ambivalence, and Negation in Mozart and Beethoven" in the *Journal of Musicology* 42/4 (October 2025) and "Variation at the intersection of performance and composition in the seventeenth and eighteenth centuries," in the *Oxford Handbook of Musical Variation*, edited by Jeffrey Swinkin. In May 2025, Dorian and two colleagues hosted a Mozart performance-practice symposium at McGill University, supported by the Historical Keyboard Society of North America.

In September 2025 in Montreal, **Dorian Bandy**, **Catherine Cosbey**, and friends performed a program of historical arrangements of Mozart's works, including selections from *La clemenza di Tito* arranged for two violins, the Andante from the String Quintet, K. 614, arranged for solo keyboard, and

the Quintet for Piano and Winds, K. 452, and Beethoven's Quintet, Op. 16, both arranged for piano and string trio.

Bertil van Boer has published the second edition of the *Historical Dictionary of Music in the Classical Period* with Rowan and Littlefield.

Catherine Coppola co-authored with Elizabeth Wells *Teaching Canonic Opera and Musical Theater with Intention*, Routledge, to be published on December 10, 2025. The book focuses on 15 works, which are addressed in introductory remarks, sensitive topics and counter stories, scene studies, commentary and context, productions and engagement, and sample assignments. Two chapters focus on Mozart's operas: "The Magic Flute: Whose Enlightenment?" and "Don Giovanni: Beyond the Hashtag." AMS attendees can order the book with a 20% discount, using the code 25AFLY4, *www.routledge.com/9781032774220*.

Catherine Cosbey performed the String Quintet in C Minor, K. 406, in May in Columbus, OH; the Piano Trio in G Major, K. 564, in July at Monadnock Music in Peterborough, NH; the Piano Quartet in G Minor, K. 478, in August in Mt. Shasta, CA; and the String Quintet in G Minor, K. 516, in September at the Peabody Conservatory.

Michael L. Lohafer's book *Mozart: Maestro of Tonality* was published in October 2024 and is available for purchase on various websites.

Steve Machtinger's article "The Irresistible Narrativity of Mozart's G-Minor String Quintet, K. 516" was published in the journal *Eighteenth-Century Life* 49/3 (September 2025). The version that was published online included a hyperlink to Machtinger's performance of the quintet with colleagues from the Marin Symphony.

John Platoff, Emeritus Professor of Music at Trinity College, presented the Pre-Concert Talks at the Houston Symphony on September 27 and 28, 2025. He spoke on Mozart's Concerto for Flute and Harp, K. 299, as well as on Bruckner's Symphony No. 7.

The **Tonal Refraction Ensemble** (Arthur Dibble, violin; Dave Eggar, cello; Nancy Garniez, piano) has released the first live, unedited video of two late Mozart Piano Trios, K. 564 and K. 496. The Ensemble's sound is based on sympathetic vibration, starting with the piano strings rather than the traditional prioritizing of the stringed instruments. This approach is based on intensive study of chamber works by Schumann and Brahms, both of whom were clearly informed by Mozart's masterworks. The project will continue to include the three remaining trios and both piano quartets. The Ensemble aims to make the videos widely available, so as to arouse interest among younger musicians of the twenty-first century: *www.tonalrefraction.com.*

New Perspectives on the Clementi-*Zauberflöte* Controversy[1]

John Matthew Cowan

A Stalemate in an Historiographical Quagmire

The scholarly literature provides two opposing explanations for the resemblance between the themes of Clementi's piano sonata, Op. 24, No. 2, i, and the Allegro of Mozart's overture to *Die Zauberflöte.* The similarity is considered either a coincidence rooted in conventions of eighteenth-century music or the result of intentional borrowing by Mozart. A third possibility offers a way out: musical memory. This possibility merges both arguments and recognizes that without new evidence, Mozart's intent remains a matter of speculation. It also takes into account a sketch of the overture and, most importantly, new insight into Mozart's and Clementi's milieus and the reception of their music.

Historical Context

On Christmas Eve 1781, Clementi performed a B-flat major piano sonata before Emperor Joseph II, Grand Duchess Maria Fyodorovna, and Mozart.[2] On July 23, 1788, Stephen Storace, freshly returned to London (Clementi's permanent home) from Vienna, published this sonata as Clementi's Op. 24, no. 2, in a collection that also included the first printing of Mozart's Piano Trio in G major, K. 564.[3] In 1804, Mollo issued a revised edition of Clementi's sonata in Vienna that bears a footnote on the first page: "was performed by the author before H.I.M., Emperor Joseph II, in 1781, with Mozart being present."[4] Over the following years, German-language journals circulated hearsay about this event.[5] In 1829, Georg Nikolaus von Nissen released his biography of Mozart, putting Mozart's harsh criticisms of Clementi into widespread circulation.[6] Later that year, Clementi's former student Ludwig Berger defended his teacher in an article for *Cäcilia* and concluded that "we perhaps have this theme [Op. 24, no. 2, i] to thank for the ingenious, in its kind unsurpassed *Allegro* of

the overture to *Die Zauberflöte*."[7] Berger invited Clementi to correct any mistakes in the article but Clementi, who would die three years later, never responded. Claims of rivalry between Mozart and Clementi, as well as accusations that Mozart borrowed from Clementi, gained new momentum in music journals.[8]

Coincidence and Originality

One explanation of the resemblance calls the material a commonplace. A. Hyatt King and Marjorie Roth-Weiss argue the theme is unoriginal to both composers. They identify several similar tunes from the eighteenth and early nineteenth centuries (see Table 1) and suggest that the theme is an "Italianate cliché" that, according to Alan Tyson, neither composer can claim as their own invention.[9] Thomas Bauman, however, finds this "coincidence" explanation unsatisfying, as it reduces the theme to "little more than humble raw material, a stock in trade."[10] That eighteenth-century themes frequently resemble each other has been pointed out by musical borrowing specialist J. Peter Burkholder as well as Classical era scholar Jan LaRue.[11] Topic theory, sonata theory, and schema theory continue to shape this dominant narrative. We must, however, afford Clementi and Mozart some agency and attempt to understand what their attitudes may have been towards reusing pre-existing musical material.

The emphasis on originality as a marker of greatness in Western music can be traced back to seeds planted in the eighteenth century, as Bauman argues that originality was "one of the seminal concepts of eighteenth-century aesthetic thought."[12] George J. Buelow, furthermore, argues that England in particular during this time had a fascination with the issues of copyright, originality, and intellectual property that far exceeded such concerns in continental Europe.[13] The case of François-André Danican Philidor (1726–95) illustrates the general continental ambivalence toward accusations of musical borrowing, as Charles Michael Carrol notes that, despite public accusations of borrowing from contemporaries like Gluck, such claims were met with a "jocular" attitude in the literature of the time.[14] Johann Mattheson's *Der vollkommene Capellmeister* (1739) even affirms that "borrowing is permissible; but one must return the thing borrowed with interest … prettier and better than the pieces from which they are derived."[15] Despite this, the English preoccupation with originality as a measure of genius would come to dominate nineteenth-century musical aesthetics across Europe, especially in relation to melodic invention.[16]

If Mozart's use of the theme was purely coincidental, why would Clementi feel the need to include a footnote clarifying that Mozart heard the sonata in 1781? Plantinga and Tyson suggest that Clementi may have been preemptively defending himself against potential accusations of plagiarizing Mozart.[17] Why, however, would Clementi feel the need to exonerate himself? As Buelow asks: "Is it not important that in England more than elsewhere the struggle to overcome the age-old uses and abuses of imitation led in critical circles to frequent and ever louder complaints about plagiarism?"[18] I argue, therefore, that Clementi's footnote was an assertion of precedence to emphasize his advance authorship and claim to the theme.

Borrowing and Narrative

Questions of convention and originality, however, account for only one side of the debate. Others argue that Mozart took the theme from Clementi, whether by "borrowing," "stealing," or "plagiarizing."[19] No matter the word employed, intentionality is the crux of a borrowing.[20] Biographers and non-scholarly sources often argue Mozart borrowed from Clementi. In his biography of Mozart, Hermann Abert directly echoes Berger's aforementioned comment.[21] Alfred Einstein accuses Mozart of "plagiarism" but argues that his transformative use of the theme—which "rises into the realm of eternity"—transcends plagiarism and merits praise, aligning with Mattheson's view of justified borrowing.[22] Bin Ebisawa's argument falls at the extreme end of this perspective, as he posits that Mozart deliberately transformed a mediocre cliché from Clementi's sonata into a theme with profound meaning. Mozart reworked the motive, according to Ebisawa, to symbolize the dramatic transition from the chaos of the Adagio to the illuminated world of the Allegro, linking it to the symbolic depth of *Die Zauberflöte* and the Masonic associations of E-flat major.[23] This interpretation, however, relies on speculative and romanticized assumptions about Mozart's intent while exaggerating the symbolic significance of the theme, i.e., mythology.

The historical significance of the rivalry between Mozart and Clementi lies less in concrete evidence of borrowing (intention) and more in speculative, dramatic narratives that fulfill a fascination. Joseph II reportedly expatiated about the contest a year later (as noted in Count Zinzendorf's diary on December 5, 1782) and the rivalry has been increasingly sensationalized in both scholarly and popular circles.[24] The notion that Mozart borrowed the theme from Clementi is compelling largely because it fits within a romanticized narrative of melodramatic competition between two historical figures.

Fig. 1. Muzio Clementi, "Sonata II. Allegro con brio [Op. 24. no. 2]," in *Oeuvres Complettes de Muzio Clementi*, Cahier VI (Leipzig: Breitkopf und Härtel, 1804), 20. Bibliothèque nationale de France, département Musique, VMA-2436 (6).

(Faksimile und Übertragung)

Fig. 2. Wolfgang Amadeus Mozart, "*Die Zauberflöte*, Appendix, II. Skizzen und Entwürfe, 1. Zur Ouverture, b) Skizze," in *NMA* II/5/19, ed. Gernot Gruber and Alfred Orel (Salzburg: Internationale Stiftung Mozarteum, 1970/2006), 373.

Is This a Borrowing?[25]

Clementi's and Mozart's motives share rhythmic and intervallic similarities differing only in key, with Mozart's a fourth higher. Both compositions are in dialogue with sonata-allegro form. Although they develop their motives differently, both composers employ the first measure figure as the core idea. And despite a difference in dynamics (Clementi opts for a gradual crescendo, while Mozart has forte-pianos on beat fours), the exact relationship between their intervals and rhythms remains significant. The resemblance of this idea to many others in the repertory is evident (see Table 1), yet the fact that Clementi himself and countless others have noted the similarity invites speculation towards a distinct relationship beyond mere coincidence.

Biographical and historical evidence, however, is decidedly inconclusive. The claim that Mozart borrowed the sonata's theme from Clementi originates from Clementi himself, but there is no word on the matter from Mozart. Notwithstanding, Mozart's critical comments on Clementi's sonatas in a letter to his father dated June 7, 1783, are particularly telling:

> Clementi is a *charlatan*, like *all Italians*. He writes *presto* over a sonata, and often *prestissimo* and *alla breve*, and plays it himself *allegro* in 4/4 time, I know this to be the case, for I heard him do so. What he really does well are his passages in thirds, but he labored at these day and night in London. Except these he can do nothing, absolutely nothing, for he has not the slightest taste or execution, far less feeling.[26]

Mozart's reference to Clementi's playing must relate to their 1781 contest, the only documented instance of their having such a close encounter. Clementi's footnote in his *Oeuvres Complettes* (Figure 1) claims that in addition to Op. 24, no. 2, i, he played the Toccata in B-flat, Op. 11 (marked *Prestissimo*, Alla Breve) which Mozart derides for its unwieldy passages in thirds, sixths, and octaves.

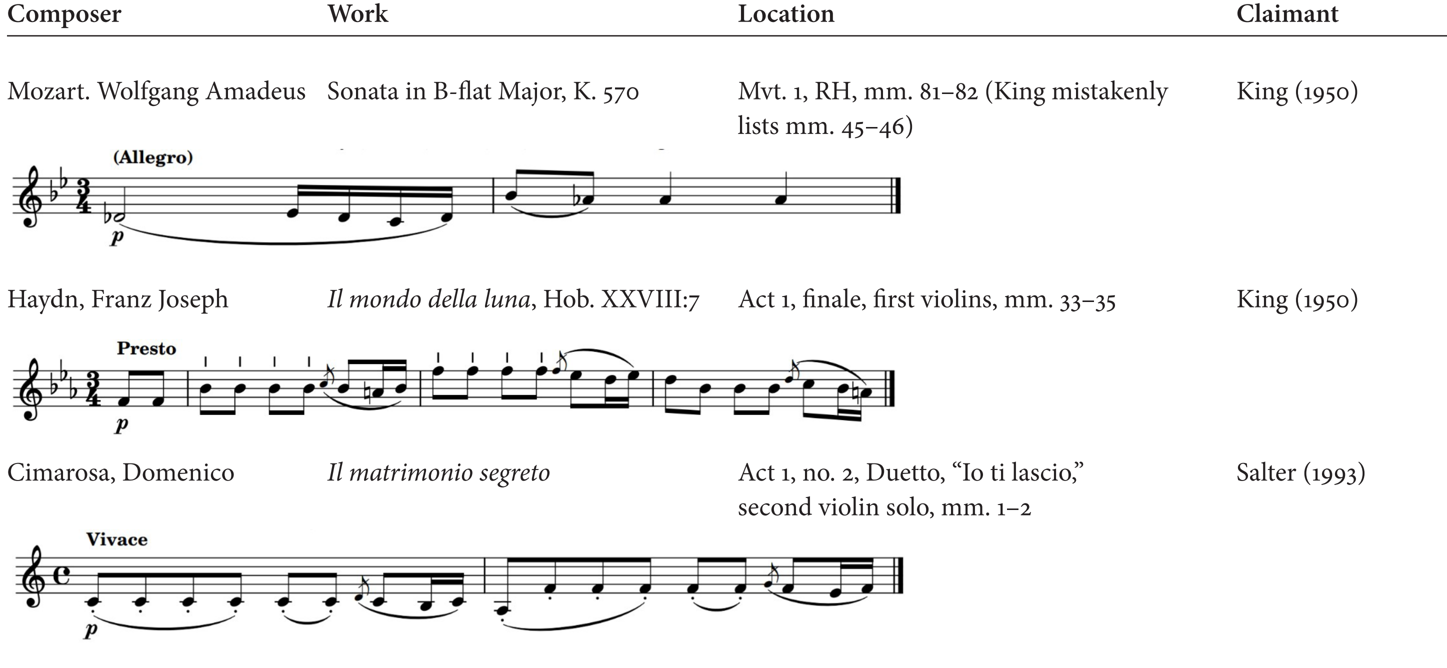
It is certain that Mozart heard Clementi's sonata during the 1781 contest and possibly encountered it again in the 1788 Storace collection. We learn from Michael Kelly (in 1826) that while in Vienna, Storace socialized with Mozart during a quartet party that included Haydn, Dittersdorf, and Wanhal: all composers that would be featured in the collection.[27] Mozart contributed seven pieces to Storace but as his K. 564 was not completed until October 27, 1788, they must have corresponded about the collection following Storace's departure from Vienna in February 1787.[28] Although it is unclear whether Mozart owned a copy of Storace's collection, it is plausible given their close relationship.

Evidence of Mozart's compositional process offers some insight, particularly his short sketch for the overture's *Allegro* (Figure 2), which appears below a longer sketch for the slow introduction. Gernot Gruber and Alfred Orel (NMA editors) note that while the sketch cannot be connected precisely to the overture, it shares the theme of the *Allegro*, appears to be developmental, and includes a cadence reminiscent of measures 53–55.[29] They add that Mozart seems to have been thinking in B-flat major, not E-flat. Since the NMA dates this sketch to the opera's composition period and the theme appears nowhere else in Mozart's works, it is almost certainly an early developmental sketch for the overture. The shared

TABLE 1. Motives Related to the *Allegro* Theme of the Overture to *Die Zauberflöte*, K. 620. All excerpts are reproductions by the author from the earliest extant source.

Composer	Work	Location	Claimant
Mozart, Wolfgang Amadeus	*Die Zauberflöte,* K. 620	Overture, first violins, mm. 16-19	n/a
Clementi, Muzio	Sonata in B-flat major, Op. 24, no. 2	Mvt. 1, RH, mm. 1–2	Clementi (1804)
Rolle, Johann Heinrich	*Lazarus oder die Feyer der Auferstehung*	Overture, RH (piano reduction survives), mm. 21–22	Jahn (1859)
Mozart. Wolfgang Amadeus	*Idomeneo*, K. 366	Act 1, scene 7, no. 5, Coro, violins, mm. 15–17	Heuß (1931)
Piccinni, Niccolò	*Il barone di Torreforte*	Act 1, scene 3, Quartet, ritornello, violins, mm. 1–2	Einstein (1945)
Mozart, Wolfgang Amadeus	Symphony No. 38 ("Prague"), K. 504	Mvt. 1, first violin, mm. 41–22 (49–50)	Einstein (1945)
Müller, Thomas Eberhard	Sonata in B-flat Major, K. 498a	Mvt. 1, RH, m. 81–82	King (1950)

TABLE 1. (cont.)



Composer	Work	Location	Claimant
Mozart. Wolfgang Amadeus	Sonata in B-flat Major, K. 570	Mvt. 1, RH, mm. 81–82 (King mistakenly lists mm. 45–46)	King (1950)
Haydn, Franz Joseph	*Il mondo della luna*, Hob. XXVIII:7	Act 1, finale, first violins, mm. 33–35	King (1950)
Cimarosa, Domenico	*Il matrimonio segreto*	Act 1, no. 2, Duetto, "Io ti lascio," second violin solo, mm. 1–2	Salter (1993)

key of B-flat with Clementi's sonata further supports the possibility that Mozart drew this motive from Clementi.

Whether Mozart intentionally used Clementi's theme remains an open question, one that primary sources cannot definitively answer. Without clear evidence of intent, arguments that Mozart borrowed, stole, or plagiarized the theme must be treated with skepticism. As both the coincidence and borrowing theories have significant gaps, a middle-ground explanation centered on musical memory is more plausible. Musical memory has long been associated with Mozart, due in large part to Einstein's biography. Take for example the disputed tale of the young Mozart's ability to hear and transcribe Gregorio Allegri's *Miserere* after one hearing: another sensationalized story that nonetheless stems from a less-buzzworthy truth.[30] Einstein, Plantinga, and Tyson acknowledge the role of musical memory in understanding the similarities between Mozart's and Clementi's motives, although they stop short of fully embracing it as an explanation.[31]

Mozart's own letters reveal his reliance on musical memory, as well as instances where he employed it creatively. In a letter to his father from Mannheim on November 13, 1777, Mozart describes spontaneously improvising a fugue based on a Sanctus incipit he had just heard during Mass.[32] This showcases his short-term musical memory and ability to turn memory into counterpoint—a skill evident in the overture to *Die Zauberflöte*. In the famous letter from February 7, 1778, Mozart writes, "I can adopt and imitate every kind and style": just one example that reflects his Matthesonian readiness to use remembered material.[33] Mozart's musical practices indicate that he was not concerned with notions of plagiarism but rather with assimilating and transforming musical ideas from his environments to suit his creative goals. His overture to *Die Zauberflöte* demonstrates this process, blending styles and transforming an "Italianate cliché" into a fugal-sonata structure that fits his "Teutsche Oper" aesthetic. Therefore: the most plausible extrapolation from the available evidence is that Mozart remembered the theme perhaps not as "Clementi's" but as a musical idea ripe for transformation and fugal setting, unconcerned with its origins given his continental, laissez-faire attitude towards reuse.

A Symptom of the *Zauberflöte* Fascination

What does the debate over Mozart's possible borrowing from Clementi reveal about *Die Zauberflöte* or its overture? Practically, very little. Whether Mozart intentionally borrowed or simply echoed a common stylistic trope has little bearing on the overture's analysis or the opera as a whole. The fascination with this debate stems more from *Die Zauberflöte*'s unique status in Mozart's oeuvre, probably his most interpreted work. Additionally, suggestions that the overture presents the drama of the entire *Singspiel* in miniature raise the stakes for its analysis.[34] In the end, this debate is less about whether Mozart consciously borrowed from Clementi and

more about the enduring desire to connect great works to hidden stories and untapped meanings. By examining this fascination, we gain insight into the enduring appeal that *Die Zauberflöte*—and composer rivalries—continue to exert on both public and academic imagination.

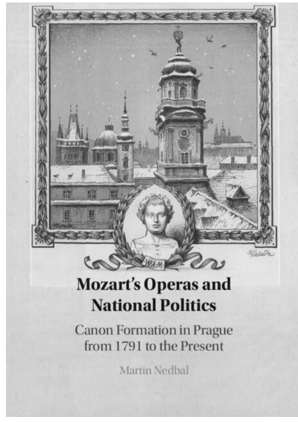
John Matthew Cowan is a Ph.D. student in musicology at the Indiana University Jacobs School of Music. He holds degrees from the University of South Florida (B.A., '21) and the University of Miami Frost School of Music (M.M., '23). Cowan's interests include 18th-century music, music analysis, comic opera/operetta, and historiography. His Master's thesis examines ethnoracial representation and cultural politics in *Die Zauberflöte*. At IU, Cowan co-leads both the Graduate Musicology Association and the University Gilbert and Sullivan Society. He works in Reference and Special Collections at the William and Gayle Cook Music Library and also serves on the board of Bloomington Early Music.

NOTES

1. With sincere gratitude to, and in celebration of the retirement of, Daniel R. Melamed, whose mentorship and scholarship have left an indelible mark on this work and countless others.
2. See Dexter Edge, "Emperor Joseph II and Grand Duchess Maria Fyodorovna wager on the Mozart-Clementi duel 24 December 1781," in *Mozart: New Documents*, ed. Dexter Edge and David Black, December 24, 2018; updated April 19, 2022, *https://www.mozartdocuments.org/documents/24-december-1781/*, accessed September 5, 2025.
3. Allan Badley, "Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity," *HAYDN: Online Journal of the Haydn Society of North America* 8, no. 2 (2018): 8–11. According to Cliff Eisen, via a personal communication to Badley: "there is no evidence that Mozart owned a copy of Storace's edition but it is possible that it was one of a number of pieces listed in his estate under the rubric 'Verschiedene Musikalien.'"
4. Leon Plantinga, *Clementi, His Life and Music* (New York: Da Capo Press, 1977), 65. The same year, Breitkopf & Härtel issued a revised edition of Clementi's sonata in Volume VI of his *Oeuvres Complettes* with a slightly altered note: "Cette Sonate [no. 2], avec la Toccata [no. 1], qui la suit, a été jouée par l'auteur devant S. M. I. Joseph II. en 1781; Mozart étant présent." See Figure 1.
5. *Berliner Spenersche Zeitung* 26, no. 2 (February 7, 1805): NP; *Wiener allgemeine musikalische Zeitung*, no. 49 (December 8, 1813): 766.
6. Georg Nikolaus von Nissen, *Biographie W. A. Mozarts* (Leipzig: Breitkopf und Härtel, 1829); the criticisms in question can be found in LMF 791, 792, 803, 850.
7. Ludwig Berger, "Erläuterung eines Mozartschen Urtheils über Muzio Clementi," *Cäcilia* 10, no. 40 (1829): 238–40.
8. Just two examples: Philoclementi, "Mozart and Clementi," *The Musical Standard* 14, no. 714 (April 6, 1878): 216–7; S. van Milligen, "Een en Ander Over Mozart en Zijn 'Zauberflöte,'" *Caecilia* 61, no. 8 (January 1, 1904): 349–66. An example in contemporary media: Robert Greenberg, "Music History Monday: The Mozart/Clementi Duel," January 23, 2017, *https://robertgreenbergmusic.com/mozart-clementi-duel/*.
9. A. Hyatt King, "The Melodic Sources and Affinities of 'Die Zauberflöte,'" *The Musical Quarterly* 36, no. 2 (1950): 241–58; Marjoline Roth-Weiss, "Das 'Zauberflöten'-Motiv," *Neue Zürcher Zeitung* 210, no. 17 (1989): 66. Roth-Weiss anachronistically refers to Clementi's Op. 24, no. 2 as "Die Zauberflötesonate"; Alan Tyson ("Clementi's Viennese Compositions," *The Music Review* 27 [1966]: 16–24) also argues for "the ubiquitousness of this opening figure in 18th-century music."
10. Thomas Bauman, "At the North Gate: Instrumental Music in *Die Zauberflöte*," in Daniel Heartz, *Mozart's Operas*, ed., with contributing essays by, Thomas Bauman (Berkeley: University of California Press, 1990), 288; similar arguments can be found in Roth-Weiss, "Motiv," 66; Plantinga, *Clementi*, 68; Alfred Einstein, *Mozart: His Character, His Work* (New York: Oxford University Press, 1945), 137.
11. J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes* 50, no. 3 (1994): 857, 870; Jan LaRue, "Significant and Coincidental Resemblance between Classical Themes," *Journal of the American Musicological Society* 14, no. 2 (1961): 224–34; see also Eugene K. Wolf, "The Mannheim Court," in *The Classical Era*, ed. Neal Zaslaw (London: McMillan, 1989), 230–1: "Almost all the main 'effects' we attribute to the Mannheim symphonists can be found in Italian overtures and operas."
12. Thomas Bauman, "Becoming Original: Haydn and the Cult of Genius," *The Musical Quarterly* 87, no. 2 (2004): 335.
13. George J. Buelow, "Originality, Genius, Plagiarism in English Criticism of the Eighteenth Century," *International Review of the Aesthetics and Sociology of Music* 21, no. 2 (1990): 117.
14. Bauman, "Becoming Original," 335; Charles Michael Carroll, "Musical Borrowing—Grand Larceny or Great Art?" *College Music Symposium* 18, no. 1 (1978): 15–7.
15. Johann Mattheson, *Der vollkommene Capellmeister*, trans. Ernest C. Harriss (Ann Arbor: UMI Research Press, 1981), 298.
16. Buelow, "Originality," 118; Charles Rosen, "Influence: Plagiarism and Inspiration," *19th-Century Music* 4, no. 2 (1980): 88; Olufunmilayo B. Arewa, "From J. C. Bach to Hip Hop: Musical Borrowing, Copyright, and Cultural Context," *North Carolina Law Review* 84 (2006): 588–9.
17. Plantinga, *Clementi*, 66; Tyson, "Viennese Compositions," 24.
18. Buelow, "Originality," 127.
19. Burkholder, "The Uses of Existing Music," 862–3; Carroll, "Music Borrowing," 12.
20. J. Peter Burkholder, "Making Old Music New: Performance, Arranging, Borrowing, Schemas, Topics, Intertextuality," in *Intertextuality in Music: Dialogic Composition*, ed. Violetta Kostka, Paulo F. De Castro, and William Everett (Abingdon, UK: Routledge, 2021), 75–6; Jeanette Bicknell, "The Problem of Reference in Musical Quotation: A Phenomenological Approach," *The Journal of Aesthetics and Art Criticism* 59, no. 2 (2001): 185; Sean Russell Hallowell, "Towards a Phenomenology

of Musical Borrowing," *Organised Sound* 24, no. 2 (2019): 175.
21. Hermann Abert and Cliff Eisen, *W. A. Mozart*, trans. Stewart Spencer (New Haven: Yale University Press, 2007), 625.
22. Einstein, *Mozart*, 136–7, 232.
23. Bin Ebisawa, "Clementi, Paisiello, and Mozart: A New Comment on Mozart's Antipathetic Attitude Toward Clementi," *Atti dell'Accademia Roveretana degli Agiati* 4 (1994): 180.
24. Dexter Edge, "Joseph II on the Mozart-Clementi duel (addendum) (5 December 1782)," in M*ozart: New Documents*, ed. Dexter Edge and David Black, June 28, 2021, *https://www.mozartdocuments.org/documents/5-december-1782/*, accessed September 5, 2025..
25. This section applies J. Peter Burkholder's typology for assessing cases of musical borrowing. See Burkholder, "Musical Borrowing," 225.
26. LMF, 850.
27. Michael Kelly, *Reminiscences of Michael Kelly, of the King's Theatre, and the Theatre Royal Drury Lane* (London: Henry Colburn, 1826), vol. 1, 237–8.
28. Badley, "Storace's Collection," 9.
29. Gernot Gruber and Alfred Orel, trans. William Buchanan, "Foreword," in *NMA* II/5/19, ed. Gernot Gruber and Alfred Orel (Salzburg: Internationale Stiftung Mozarteum, 1970/2006), xii.
30. Ilias Chrissochoidis, "London Mozartiana: Wolfgang's Disputed Age & Early Performances of Allegri's *Miserere*," *The Musical Times* 151, no. 1911 (2010): 83–9.
31. Einstein, *Mozart*, 136; Plantinga, *Clementi*, 67; Tyson, "Clementi's Viennese," 24; See also Mark Ferraguto, "Mozart and/as AI," *Eighteenth-Century Music* 22, no. 1 (2025): 67–85, esp. 77–80. While Ferraguto addresses a wide array of eighteenth-century borrowing practices through a transhistorical dialogue with generative AI, his treatment of the Clementi–*Zauberflöte* controversy likewise underscores the role of stylistic memory and "quasi-mechanical" synthesis in shaping musical invention.
32. LMF, 367.
33. Ibid., 468.
34. See Bauman, "North Gate," 287–97; recall Ebisawa.

Reviews



Martin Nedbal, *Mozart's Operas and National Politics: Canon Formation in Prague from 1791 to the Present.* Cambridge University Press, 2023. 292 pages. Also available as an eBook.

A great deal of deserved attention has been paid to the role of the city of Prague and its musicians in Mozart's career. The commissioning of two major operas, *Don Giovanni* and *La clemenza di Tito*, and their first performances in Prague are matters of great significance in the study of Mozart and his music. But a further idea, that there existed some special relationship between this city and this composer, an affinity, a sense of deep appreciation on both sides, received early notice in the 1798 biography by Franz Xaver Niemetschek, an enthusiastic witness to Mozart's success with Prague audiences and a recounter of anecdotes from Mozart's visits to Prague that have become deeply embedded in Mozartian lore.[1] According to Niemetschek, Prague's embrace of Mozart began in 1783, when *Die Entführung aus dem Serail* was performed in the newly opened Count Nostitz Theatre; he particularly claims that this was when "the Bohemians proceeded to seek out his works … all the connoisseurs and artists of our capital were Mozart's staunch admirers, the most ardent ambassadors of his fame."[2] This singular passion for Mozart's music only grew as the composer himself visited Prague to direct new operas, and as traditions of Mozart operatic performance became well established in the city's theatres.

In his recent monograph, *Mozart's Operas and National Politics: Canon Formation in Prague from 1791 to the Present*, Martin Nedbal turns a highly informed and critical eye upon the Prague-Mozart romance (or even "Prague Mozart cult," as it has also been called), finding that its early motivations and long-term development are enmeshed in the complications of culture, language, and identity that permeate the Bohemian region. Of the many writers on the subject of "Mozart and Prague," Nedbal is the first to examine closely the Prague reception of Mozart's operas through the lens of politics and nationalism; and as a Czech scholar fluent in the languages and literatures of Bohemia, he is able to offer an unusually rich and nuanced analysis of the ways in which Mozart's biography and music, and the operas in particular, have been enlisted in the service of competing national identities, ambitions, and agendas. These are issues crucial to understanding the context for Mozart's music in Central Europe, and Nedbal has been examining and gradually untangling them for a number of years.[3] It is a pleasure to find his ideas brought together in this thoughtful, dense, and closely reasoned book.

In his Introduction and first two chapters, Nedbal opens up the topic of

Bohemia and its history of Slavic, Celtic, and Germanic settlement. By Mozart's time, both Czech and German language and culture were so deeply ingrained that a long-term project by Empress Maria Theresia and her son Joseph II, intended to unify their diverse territories by enforcing Germanness, exposed fissures in Bohemian culture and gave rise to increasingly active and fractious political movements: Bohemian patriotism, Czech nationalism, and German identity. Nedbal's careful readings of both Czech- and German-language criticism from the period, and his unearthing of very different approaches to the production of Mozart's operas, illuminate the many ways that competing institutions and interests claimed Mozart as their own. In Chapter 1 he discusses the concept of *Werktreue,* or "fidelity to and reverence for a composer's presumed original creative intent" (p. 17), in early nineteenth-century Prague productions of Mozart's operas. Translators of *Don Giovanni* into Czech in the mid-1820s, Karel Simeon Macháček and Jan Nepomuk Štěpánek, both endeavored to render their texts with respect for Mozart's original, yet with extra scenes and even characters meant to appeal to Czech audiences. Nedbal also traces the route of Mozart's recitatives, replaced with spoken dialogue in German-language performances early in the century, but restored with an eye to historical accuracy in the 1840s after the Prague Conservatory revived *Don Giovanni* in its original Italian. In the 1860s, Bedřich Smetana would create a definitive version of *Figaro* that while condensing its four acts into two, also restored missing numbers that rendered it more authentic in the eyes of Czech critics. In Chapter 2 Nedbal examines the evolution away from Niemetschek's "inclusive" approach to Czech/German Bohemian ethnicity, toward a rising Czech culture that sought to appropriate Mozart's music to underline its own identity. Certain critics, for example, found evidence that Mozart's melodies were "suffused with the character of the Czech musical style,"[4] and even suggested that "Se vuol ballare" derived from a Czech folk song.

Civic monuments tend to be inherently political, as they are erected in public spaces to support particular narratives, and in Chapter 3 Nedbal offers thoughtful commentary on various kinds of Mozart monuments in Prague. An ambitious project for the 50th anniversary of *Don Giovanni*'s premiere in 1837 was intended to link a new Mozart biography by Johann Aloys Schlosser with a new edition of Mozart's music, a new scholarship foundation at the Prague Conservatory, a collection of scores of all Mozart's works, and a new bust that would grace the University Library. Funds were raised, and a Mozart bust commissioned from Bohemian sculptor Emanuel Max. But much of the project, apart from the bust and a handful of books, dissolved in the face of a competing project in Mozart's birthplace, Salzburg. The competition with Salzburg continued into the twentieth century with the politics that arose around the villa Bertramka, an old house not far from the center of Prague where Mozart supposedly stayed with his friends the Duscheks during the periods when he worked on *Don Giovanni* and *Clemenza di Tito*. This connection was not advertised, however, until the 1840s, and gradually gave rise to Bertramka's status as a Mozart shrine in Prague. Since the last family to live in the villa actually left it to the Salzburg Mozarteum, the effort to wrest it back became an important goal for the patriotic new Czechoslovak Republic. The founding of the Czechoslovak Mozart Society, and its purchase of Bertramka in 1928, solidified Prague's status as a center for Mozart culture.

Three further chapters concern three operas with significant histories in Prague. Chapter 4 examines the role of *La clemenza di Tito* as a work symbolizing the Habsburg dynasty that also acquired patriotic symbolism for Bohemia in the decades following its premiere; this trend began with its use in Mozart commemorations in the 1790s, but the opera disappeared from Prague's stages after an 1891 production in Czech, and the dissolution of the Habsburg empire in 1918 likely sealed its fate. (Only in 1991 would *Tito* be re-established in the repertoire of the National Theatre.) Nedbal devotes an excellent chapter to the adaptation of *Don Giovanni* as a German *Singspiel* by Prague impresario Wenzel Mihule, and to its many performances in Central Europe as *Don Juan* by Mihule's troupe during the period from 1790 to 1825. Of particular interest are the performances of this version that Nedbal was able to trace to public and private theatres in Moravia. In the final chapter, Nedbal discusses the history of *Die Zauberflöte* in Prague, beginning with performances by Mihule's company in 1792, continuing with a 1794 adaptation in Italian by the Guardasoni troupe and, most significantly, with its first Czech translation in the same year. As the first of Mozart's operas to be performed in Czech, *Die Zauberflöte* was "a crucial marker in the development of Czech language and theatre" (p. 220), and would remain an important work in Czech popular culture, both low- and high-brow.

Nedbal concludes his thought-provoking volume with a brief reflection on Miloš Forman's 1984 film *Amadeus*, "an important late twentieth-century contribution to the image of Prague as the city of Mozart" (p. 264). To conclude this review, I am happy to add a further contribution to the same project, by another Czech artist working in the same period: Jaroslav Seifert's 1983 poem, "Nocturnal Divertimento" (Noční divertimento).[5] This poem unfolds in four "movements," each with

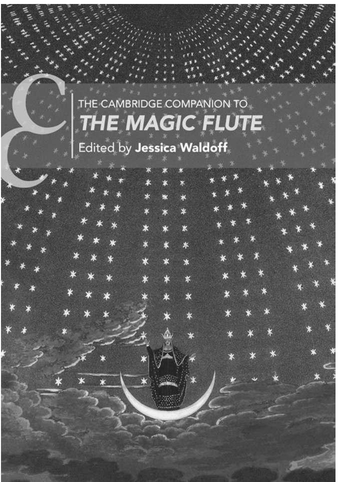
a tempo marking as title. In the third movement, Tempo di minuetto, Cherubino comes to the poet in a dream, and whispers a secret:

> The whole world believed
> that Mozart's corpse
> was flung into a pauper's grave
> in a Vienna cemetery.
>
> But Prague had loved him.
> Thus he whose music
> had entered under the roofs of this city
> and who was happy here,
> and happier still
> when he crossed the familiar threshold,
> is also buried here!
>
> How lucky it is that even in our land
> miracles sometimes still occur.
>
> Mozart is not buried in capricious Vienna.
> His grave is in Prague
> on the Petřin hillside.[6]
>
> The grave by now is half crumbled.
> It's been a lot of years!
> And no one knows about it.
> At its head stands not a cross but
> a jasmine shrub,
> on the grave is a clump of blue violets.
> And the grass all round is sprinkled
> with gold . . .

—Kathryn Libin
Vassar College

NOTES

1. Franz Xaver Niemetschek, *Leben des k. k. Kapellmeisters Wolfgang Gottlieb Mozart, nach Originalquellen beschrieben* (Prague: Herrlische Buchhandlung, 1798). A second, expanded edition appeared in 1808.
2. Franz Niemetschek, *Life of Mozart*, trans. Helen Mautner (London: Hyman, 1956), 33.
3. See especially "Mozart's *Figaro* and *Don Giovanni*, Operatic Canon, and National Politics in Nineteenth-Century Prague," *19th-Century Music* 41 (2018), 183–205; "Music History and Ethnicity from Prague to Indiana: Paul Nettl, Eighteenth-Century Bohemia, and Germanness," *Hudební věda* 56 (2019), 386–508; and *Prague's Estates Theater, Mozart, and Bohemian Patriotism*, Mozart Society of America (2017).
4. Nedbal, p. 73. Quoted from Zikmund Kolešovský, "Několík slov o českém slohu hudebním," *Slavoj* 1 (1862), 23.
5. Jaroslav Seifert (1901–1986) won the 1984 Nobel Prize in Literature. This poem originated in *To Be a Poet* (*Býti básníkem*, 1983). It appears in *The Poetry of Jaroslav Seifert*, trans. Ewald Osers, ed. George Gibian (Catbird Press, 1998), 192.
6. Petřín is a lovely green wooded space near the center of Prague, with sweeping views over the city, much beloved by walkers and their dogs.



Jessica Waldoff, ed., *The Cambridge Companion to The Magic Flute*. Cambridge University Press, 2023.

This collection of essays on Mozart's *Die Zauberflöte* and its theatrical, musical, and political contexts is a welcome addition to the extensive literature on the opera. The use of the opera's English title in the title of the book is in keeping with the nationalities and mother tongue of its authors and editor: all twenty-one are residents of the United States, Canada, or the United Kingdom and all but one (to the best of my knowledge) are native speakers of English. The list of contributors is a who's who of English-language scholarship on Mozart, *Die Zauberflöte*, and eighteenth-century *Singspiel*. The bibliography is similarly dominated by books in English (including English translations of major works in German and French, such as Hermann Abert's Mozart biography and Jacques Chailley's *La Flûte enchantée: Opéra maçonnique*).

The book consists of an introduction and twenty-one relatively short essays, averaging about fifteen pages in length. Jessica Waldoff, in commissioning them, seems to have taken great care in giving each contributor a different challenge, with the result that there is remarkably little overlap among the essays. She has divided them into four groups, each consisting of between four and seven essays: "Conception and Context," "Music, Text, and Action," "Approaches and Perspectives," and "Reception, Interpretation, and Influence."

After an introduction by Waldoff that summarizes the contents of the essays that follow, part 1 sets the stage with accounts of the operatic, institutional, and ideological contexts that gave rise to *Die Zauberflöte*. Estelle Joubert discusses the development of *Singspiel* in Vienna from the establishment of a German-language opera troupe by Emperor Joseph II in 1778 to the emergence of *Singspiel* in the suburbs (that is, in theaters outside the city walls), with emphasis on the music of Ignaz Umlauf's *Die Bergknappen* (first performed in the Burgtheater in 1778), Paul Wranitzky's *Oberon* (Theater auf der Wieden, 1789), and Wenzel Müller's *Kaspar der Fagottist* (Theater in der Leopoldstadt, 1791). Martin Nedbal examines the libretto of *Die Zauberflöte* as a product of two contradictory cul-

tural developments: on the one hand, theatrical reform characteristic of the Enlightenment, and, on the other hand, the emergence, in the new suburban theaters, of fairy-tale operas with plots that often involve magic.

Lisa de Alwis introduces the impresario/actor/singer/librettist Emanuel Schikaneder and his Theater auf der Wieden, where Mozart's opera was to be performed. (One minor quibble: de Alwis refers to the Wieden as a river; but isn't it rather the district in which the theater was located?) Part 1 concludes with Austin Glatthorn's account of the events leading up to the first performance of *Die Zauberflöte*, the premiere itself, and its immediate aftermath. The many illustrations of early productions, as well as a reproduction of the poster advertising the premiere, will be familiar to most specialists, but it is good nevertheless to have them assembled here.

While part 1 is mainly historical, part 2 (the longest of the four) is mainly analytical. Julian Rushton (tacitly celebrating a jubilee of sorts, fifty-two years after the publication of "The Theory and Practice of Piccinnisme" in 1971 and paying tribute to his early heroes Edward Dent and Joseph Kerman) shows how Mozart's music—its tonal plan, melodic reminiscences, and stylistic mixture—gives the opera its dramatic power. Looking more closely at the arias, Laurel E. Zeiss pays equal attention to text and music as mutually reinforcing elements in the depiction of characters and the dramatic situations in which they find themselves. Nicholas Marston, the only self-identified "music analyst" among the contributors, examines the ensembles and choruses (except the finales, covered in a separate essay). Mark Ferraguto recalls a period, about seventy years ago, when most of the leading Mozart scholars wrote in languages other than English. At the center of Ferraguto's essay is a list (four pages long!) of "melodic sources and affinities of *The Magic Flute*" (p. 135) derived from an article that A. Hyatt King published in 1950, citing scholars who wrote in Italian, German, and French.

Part 2 continues with Emily I. Dolan and Hayley Fenn's expert assessment of Mozart's use of instruments in *Die Zauberflöte*. In devoting a paragraph to the role of the piccolo in Monostatos's aria, they fail to point out the oddity of the piccolo's playing in unison with the flute, not an octave higher. Basset horn players, who treasure their solo in Vitellia's rondò "Non più di fiori," will be surprised to read that "neither *Così fan tutte* nor *La clemenza di Tito* call for trombones or basset horns" (p. 150). In one of the most original essays in the book, Catherine Coppola takes the spoken dialogue of *Die Zauberflöte* seriously, as an essential part of the opera. She argues persuasively that the dialogue, almost always drastically shortened in performances, is essential in portraying the characters as fully rounded individuals and in allowing the audience to understand the emotions they express in Mozart's arias and ensembles. John Platoff, who has written extensively on the finales of Mozart's Italian comic operas, brings part 2 to a close with an enlightening discussion of the great ensembles-with-chorus with which both acts of *Die Zauberflöte* end.

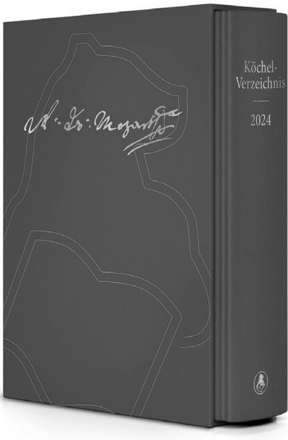
Part 3 begins with an essay by Richard Kramer that can be read as a sequel to Nedbal's earlier contribution. Kramer asks (p. 187): "What view of Enlightenment is conveyed in Mozart's music and Schikaneder's libretto?" In strikingly elegant prose he offers some thoughtful answers. Matthew Head, in thinking about exoticism in *Die Zauberflöte*, clearly shares Coppola's view of the spoken dialogue as an essential element of the opera; he quotes several passages of spoken text in distinguishing different kinds of exoticism, from the "abduction plot" in act 1 (in which he finds parallels to the plot of *Die Entführung aus dem Serail*) to the "Mysteries of Isis and Osiris" in act 2. Thomas Bauman offers a characteristically incisive and amusing account of the sources of Schikaneder's libretto. As I read it, I could not help regretting that Bauman has published relatively little on the music of Mozart and his contemporaries during the last few decades; Waldoff deserves our thanks for persuading him to re-enter the Mozartian arena.

That brings us to Waldoff's own contribution, on Schikaneder and Mozart's depiction of women—and specifically Pamina and the Queen of the Night. Although her discussion of their arias brings her close to duplicating some of Zeiss's earlier comments, Waldoff's focus on just two characters allows her to explore them in more depth. Adeline Mueller then takes on "Monostatos and *The Magic Flute*'s Race Problem"—as one of her headings puts it—in an essay that deals thoughtfully with the overseer of Sarastro's slaves as depicted in the libretto, the music, and productions of the opera.

Mueller's discussion of the treatment of Monostatos by interventionist stage directors anticipates some of the content of the fourth and final group of essays. Ian Woodfield leads off with a fascinating tour of a vast array of cultural products—musical quodlibets, colored engravings, party games, musical automata, operatic sequels, political satires—to which *Die Zauberflöte* gave rise as it triumphantly spread in productions throughout the German-speaking lands in the 1790s. Simon P. Keefe follows the reception of Mozart's opera into the nineteenth and twentieth centuries, with emphasis on its role in novels and films. Daniel R. Melamed's account of the opera's compositional history feels out of place in this part of the book; it surely would have fit better in part 1. But that does not detract from its value as a meticulous study of

the meager evidence concerning the origins of *Die Zauberflöte*. Kate Hopkins brings readers back to the main themes of part 4 with a lively account of important stagings of the opera, from the premiere to twenty-first-century productions by Julie Taymor and David McVicar. A paragraph by Hopkins on Ingmar Bergman's film of *Die Zauberflöte* whets our appetite for the final essay, by the one contributor who does not belong to this book's musicological who's who. Dean Duncan, a specialist in theater and media arts, subjects Bergman's *Trollflöjten* to a brief but insightful analysis. For me it brings back memories of when my mother and I attended one of the first showings of the film in New York City in the mid-1970s; for all readers it provides this beautiful book with a delightful coda.

—*John A. Rice*
Rochester, Minnesota



Neal Zaslaw, Ulrich Leisinger, Miriam Pfadt, and Ioana Geanta. *Thematisches Verzeichnis der musikalischen Werke von Wolfgang Amadé Mozart. Neuausgabe 2024*. Wiesbaden: Breitkopf & Härtel, 2024. cxxv + 1,263 pp. $698.95.

The idea of writing a review of the new *Köchel-Verzeichnis* is a little ridiculous. To my mind there are only a handful of people (myself not included) with a sufficient command of the entire repertory and all the sources and scholarship associated with Wolfgang Amadé Mozart to be qualified to write a comprehensive review—and some of them are the book's authors and editors in any event. And to try to write a comprehensive evaluative review that would fit in a newsletter is futile. So I will limit myself here to questions that will probably occur first to users of the work: what is (and is not) in it, how it is organized, what its points of access are, and so on—and whether to shell out $700 for a copy.

The work is in some ways a successor to earlier Köchel catalogues, incorporating new research findings since the publication of KV^{6} (1964). But it also represents a fresh start, necessary because of the layers of complexity that have accumulated since Ludwig Ritter von Köchel's chronological listing published in 1862, and because of changing ideas about what a catalogue like this should include.

The principles behind the *Köchel-Verzeichnis (Neuausgabe 2024)* are clearly laid out in German and English in a comprehensive introduction. The body of the catalogue includes everything composed by Mozart that rises to the level of a "work" conceived for performance, including fragments, verifiably lost pieces, and the composer's arrangements of his own music. It includes works for which there is no source evidence of Mozart's authorship ("works of doubtful authenticity") but for which there are other reasons to ascribe them to him.

Compositions are listed, unsurprisingly, in KV number order, but readers will note that the adjective "chronological" is not part of the catalogue's title. This is the key to getting out from under the burden created by Köchel's original attempt to list and number Mozart's works in date order. Of course many datings have changed since 1862 and since the 1905 revision KV^{2}, but (as every user of older versions knows well) this choice has led to a nightmarish system of improvised renumbering. KV^{3} (and its revision known as KV^{3a}) inserted new works into the chronological sequence by adding lowercase letters to nearby numbers, and it gave redated pieces similar new numbers when they were moved either from elsewhere in the main text or from an appendix. KV^{6} used further uppercase suffixes when necessary. (KV^{4} and KV^{5} were just Leipzig reprints of KV^{3}; the preface includes a really interesting history of the cataloguing of Mozart's works).

The attempt to maintain a chronological listing led to changing numbers for pieces both familiar and less known. The piano concerto in A major that started out as K. 414, for example, became K. 386a in KV^{3}, and then K. 385p in KV^{6}, which is confusing enough. The situation is even stranger for the two forms of a woodwind concerto known in versions for two distinct instruments. The Concerto in C for oboe was absent from KV^{1} and KV^{2}, then added to KV^{3} nominally as K. 314 (the existing number of the flute version) but was immediately renumbered and placed as K. 271k to locate it chronologically near K. 271, the "Jenamy" piano concerto in E-flat, and other works from around the same time. The Concerto in D for flute, musically essentially identical, started as K. 314 but was itself renumbered as K. 285d (to place it near a D-major flute quartet and other compositions).

The new KV sensibly unwinds all the renumberings and abandons the concept of a chronological list. Works are listed under the number by which they first appeared in any edition of the Mozart catalogue. Our piano concerto has reverted to simply KV 414. Our woodwind concertos each appear as KV 314, first the oboe piece with its date "presumably between April 1 and September 22, 1777," followed by the flute con-

certo ("presumably Mannheim or Paris, 1778"). This puts the two works side by side in the catalogue, and it makes the point that they are essentially the same concerto by having them share a number.

I suspect that two concertos with the same number will make some library cataloguers and others uncomfortable, given that classification schemes often distinguish fundamentally between concertos for oboe and those for flute. But overall the clarity granted by the elimination of changing and multiple numbers outweighs the occasional issue like this. The simplified numbering is a good solution to an infuriating problem. This catalogue and any that might follow will be stuck, though, with the need for a concordance to allow users to locate pieces however they might be cited.

Although it abandons a chronological organization, the new catalogue does not shy away from dating, and in fact dates are suggested at the top of nearly every entry. Those eager for a sequential listing of Mozart's compositions will be gratified by the Chronological Overview provided as part of the introductory material. This listing, limited to KV numbers and dates, is in two columns. On the left are securely dated pieces, in order, with a very brief annotation indicating the evidence for the dating (performance, mention in a letter, entry in Mozart's own handwritten catalogue, etc.). On the right, lined up as well as possible, are pieces known to originate around the same years but for which precise dates are unknown. Less securely datable pieces and undatable ones are at the end. This works well, though without titles or genres the list really tests one's knowledge of KV numbers.

Works that have never appeared in the main portion of an earlier Köchel catalogue are assigned new numbers starting with KV 627 and extending to KV 721; this is a striking sight for those accustomed to the *Requiem* K. 626's place at the end of the sequence. Many of the newly numbered pieces are lost works that have been deemed sufficiently well documented to earn a place in the main catalogue. Others have been promoted from the appendices or from the *Neue Mozart Ausgabe* (NMA) fragment list (as fragments are now counted among the "works"), or extracted from sketch leaves.

The question of whether to place a work in the main listing as authentic, in that section with the annotation "of doubtful authenticity," or in Appendix C as falsely attributed, is, of course, a matter of scholarly judgement. The "Odense" symphony K. Anh. 220/16a = KV Anh. C 11.18, for example, is out; so is the Sinfonia concertante K. Anh 9/297b = KV Anh. C 14.01). Three pieces from Nannerl's music book (KV 634-6) are in, though with uncertainty about authenticity.

It is not possible to generalize about the compilers' decisions, but each entry in the main body of the catalogue makes clear what source evidence and scholarly arguments led to them. The presentation of the misattributed works in Appendix C is, in contrast, perfunctory. The KV's preliminary essay says that this is for reasons of space, and indeed one can imagine that full treatments of all the misattributed works would have run to an additional several hundred pages. We are promised an online version with all the details, and indeed the bibliography cites one (with the date 2024). At the moment it does not yet appear to exist; it is most definitely needed.

A consequence of abandoning a chronological ordering but also retaining old numbers is that the catalogue is now neither systematic nor chronological. As with earlier editions of the Mozart catalogues, though, there is a handy thematic overview organized by genre, offering a systematic approach based on the taxonomy of the NMA. Other points of entry to the catalogue and to the repertory, in addition to the chronological listing mentioned above, are an indispensable concordance of old and new numbers, an index of names, and an index of titles and first lines.

In keeping with its role as a modern tool of research (and not just a thematic listing of "works"), the new KV retains Appendix A (Mozart's arrangements and copies of music by others) and Appendix C (falsely attributed works) and presents two additional appendices. Appendix G lists all of Mozart's cadenzas, lead-ins, and embellishments. Studies, teaching materials, and other writings in music notation (right down to nib-testing doodles) make up Appendix H. Users should note that there are no Appendices B, D, E, or F, as there were in KV^6. Their various functions are handled in other places in the new KV, and it is characteristic that this new catalogue retains the letters of the appendices ("A" and "C") from the earlier edition so as not to create confusion.

There is a list of fragments according to the NMA's numberings, with references to the coverage of these items in the KV (now mostly in the main body of the catalogue), and a list of sketches, also according to the NMA's scheme, with detailed bibliographic information about each. Named roles in stage works get an alphabetical index, as do historical editions arranged by publisher. A bibliography of nearly 90 pages functions as a guide to the fundamental literature on sources, transmission, and repertory, both older and recent.

Needless to say, each of the KV's entries is thorough and up to date, providing easily scanned information on dating, scoring, sources (both autograph and copies), editions, references in other catalogues, the work's history, references in primary documents such as letters, and secondary literature.

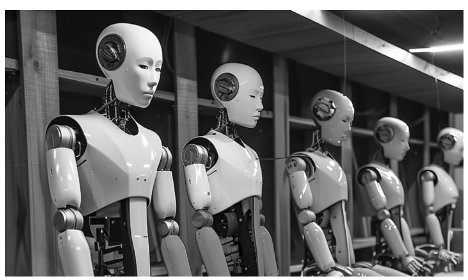
Note that for references to older literature it is still necessary to consult KV[6] (whose entries typically incorporate all the literature cited in KV[3]). Sources, including detailed information on provenance, get pride of place in keeping with modern scholarly tendencies; the bibliographic detail on early editions is particularly useful. The brief work histories entered under "Commentary" are very readable and they typically place each work in its Mozartian context and explain its textual history. These entries are all in German, but only the commentaries will present any challenge to non-readers of the language.

Who is to thank for this massive undertaking and its successful presentation? Those who have followed the KV's progress over the years know that Neal Zaslaw is most responsible; the title page calls the work a new edition "bearbeitet von" Zaslaw, and the half title page acknowledges Köchel, but Zaslaw really does have to be credited as author. His acknowledgments in the preface suggest a division of labor in which he was responsible for the entries, whereas Ulrich Leisinger and others at the Internationale Stiftung Mozarteum (particularly Miriam Pfadt and Ioana Geanta) created the layout of the book and made its indexes and other tools. That such a project required a team is unsurprising; that its foundational layer of scholarship is the work of one person is astonishing.

I mentioned the new KV's price at the start. At the risk of trivializing the matter, the book's 1,388 pages ("questo non picciol libro"?), at $700 a copy, works out to about $0.50 per page. I defy anyone to open to a random page and convince themselves that they could assemble, evaluate, and present the information there, at the level of detail and erudition characteristic of the new KV, for half a dollar. That is a crass way to evaluate a book, but the breathtaking scope and detail of the new Mozart catalogue is almost too much to take in as a whole. Everyone working on Mozart needs access to it, as it will serve as the starting point for every investigation.

Of course, one way users might get access to the new KV and its information would be online. The Internationale Stiftung Mozarteum does offer a Web catalogue at *https://kv.mozarteum.at/de*, with convenient links to online NMA scores. It uses the new numbering, but this is not the full text of the new KV. In fact the site's precise relationship to the new catalogue is difficult to pin down, as it appears to be more closely connected to the NMA and its critical reports than to the catalogue. We all have to hope that a comprehensive online version of the KV will appear soon and allow searching by all sorts of bibliographic details (copyists, holding libraries, owners, places, and so on), with links not only to scores but to manuscript and printed sources, and to the full text of letters and documents.

—Daniel R. Melamed
Bronx, New York



"Così fan tutte le macchine": Mozart Comes to Motor City

I was not sure what to expect when crossing from Canada into Detroit to attend Yuval Sharon's production of *Così fan tutte* at the Detroit Opera House (April 11, 2025). On the one hand, the cover of the show's playbill, displaying a row of melancholic automatons, promised yet another wearying critique of the dehumanizing, tyrannizing Enlightenment. On the other hand, some of Sharon's prior work would also draw on inert, mechanical material but only as a point of departure, then to bestow upon it life and self-determination. In his production of *The Magic Flute* at Berlin's Staatsoper (2019), this vision peaks with "In diesen heil'gen Hallen." Although the human actors appear throughout as puppets in a show put on by children, in this moment Sarastro attains full humanity, literally freeing himself from his puppet strings to address the audience directly. In the *Flute*, Sharon did not deploy mechanism and artifice to induce alienation, or that only; they also set the conditions for connection and intimacy.

At its best, Sharon's staging of *Così* maintains a similar equipoise between soul and machine, all while honoring *Così* as genuine theater in music (as opposed to a demonstration play with some musical numbers attached). Some of his most resounding successes in the Detroit production came in coordination with the cast, which was uniformly first-rate. Edward Parks was the best Don Alfonso I have ever seen—amiably commanding without smugness or cynicism (at least for a while). Parks drew out the drama inherent in the music of even Mozart's most coolly propositional numbers, as in the second trio, "È la fede delle femmine." It was as if Mozart had found the true voice of the Scholastic primers of his day. The Thomistic disputation was less a vehicle of universal reason than the expression of a keen and singular wit, provided you got the timing right:

> *Quaestio*: È la fede delle femmine…;
> *Respondeo*: Nessun lo sa.

Sharon's conception of *Così* as defense or critique of *homo mechanicus* enlivens other numbers, especially "Vorrei dir," Mozart's parody of the sentimental distress cavatina. Typically, these terse

arias equate authenticity with a spontaneous outpouring of the sensitive heart. The least hint of calculating intellect is fatal. But Sharon's direction seizes on the rhythmic monotony of the vocal type, thereby exposing a mechanistic core beneath its surface spontaneity. Nor was burlesque Sharon's only tool. Sometimes, his adjustments to the staging intensified passion and validated intimacy. For example, Mozart and Da Ponte have Ferrando deliver "Un aura amorosa" in the presence of Don Alfonso and Guglielmo. But Sharon has the two exit at the da capo, thereby bringing out a private, hymn-like quality to what began as public bravado.

One criticism that dogs Mozart's last Italian comedy is that the sentimentality that he turns inside out and upside down is cheap, the flimsiest of material for making art that convinces. To paraphrase Despina, why bother with fairy tales that no one tells even to children anymore? What moral and artistic worth did Mozart find in satirizing sensibility? Mozart finds potency in his subject by coloring its certitudes with ambiguity. At its finest, Sharon's production brings out that quality, permitting us to sail by what Bruce Brown calls Mozart's "treacherous … musical beauties" without stopping up our ears with parody, Schwärmerei, or rationalization. Although I think it makes no sense to the moral vision of the opera to propose that the sisters genuinely fall in love with the Albanians (or the other way around), Sharon's staging follows Mozart's music in having this "più bella commediola" overtake even the soldiers. Cupid is not the only little thief who can come at you unawares and rob you of your self-possession. Theater can do that, too.

But what got everyone talking even as far as the Canadian border was something else. Midway through the second act, it becomes clear that the opera is really a TED talk, led by Don Alfonso, now transmogrified into "Al," a composite of tech-bro, Bond villain, and Jerry Springer. Despina, meanwhile, becomes "Deb," who, in a gesture that resembles the cheesiest moments in *A Chorus Line*, appears in the audience as Al's jilted lover. (Ann Toomey as Despina also showed how a really good actor can turn the most static or discursive of music into drama.) At this point, things got pretty raucous, with some in the audience shouting at Deb to leave Al, and I could not always tell if some of the heckling came spontaneously from members of the audience or if it was planted there. In any case, some of Sharon's inspiration comes from unhelpful criticism, signally, this passage, by Mladen Dolar, that the program guide highlights: "*Cosi*'s message is radical: Love does not finally and triumphantly defeat all but rather is itself easily defeated." Sharon dramatizes this thought by turning Alfonso from a skeptic into a misanthrope who looks to create a more perfect human being, one who will not be shipwrecked by love. In other words, Dolar and Sharon adopt exactly the view of love that *Così* rejects: a Platonic view of love as perfect and eternal. The self, *Così* instead demonstrates, is elusive, and the maturity that the Enlightenment strives for is not perfection; it is built on a recognition of human frailty. Dolar's inveterate Augustinianism leads Sharon to keep mistranslating Don Alfonso's *errore* as Al's *peccatum*.

Whatever the critical merits of this interpretation, staging it requires some strenuous shoehorning. Along with adding a lot of dialogue, Sharon cuts much of the text and a little music. Don Alfonso's scena following "Soave sia il vento" stops at "Non son cattivo comico" and hence drops the near quotation from Sannazaro's *Arcadia*. "Bravo, questa è costanza" is gone altogether. Cumulatively, cuts like these evade crucial questions that the opera poses. What does Alfonso mean by "costanza?" What does Mozart mean when, through Fiordiligi, he asks, "How can the heart change in a single day?" Sharon retains the question, but drops Dorabella's answer.

By the end of the evening, though, Sharon's theatrical *genie* wins out over his more pedantic one. A general rule of comedy holds that its killjoys, misanthropes, and lotharios must either reform or face exile. In Detroit that evening, exile meant ritual sacrifice, with the five other characters turning on Al and slaying him. Al now being dead, he can't realistically reappear in the closing chorus, and Sharon seems prepared to cut that, too. Yet he manages to smuggle it in—just *after* the audience has started applauding, as if the cast itself were celebrating. Or perhaps the cast was still in character. If their energetic dancing did not bespeak the Stoic "bella calma" that Da Ponte's benediction counsels, Sharon's extra-mimetic gesture did something more: it breathed new life into comedy's ancient function as a form of renewal by effacing the line between theater and spectacle.

The evening was growing late, the opera ran over, there was a lot of traffic in Detroit, and I had forgotten my Canadian passport. So I was a little anxious crossing back into Canada. The border guard was very nice, though. He asked what I had been doing, and I said I had been to a concert. "How was it?" "It was a very strange opera." "Oh, I heard about it: something by Mozart, with AI?" "Yes, that's right!" "Have a safe trip back."

—Edmund J. Goehring
The University of Western Ontario