



NEWSLETTER

ISSUE NO. 26

FALL 2015

New Mozart Documents in Digital Repositories

Dexter Edge

Since 2012, David Black and I have been collaborating on a project for the publication of new Mozart documents. The initial motivation for the project was our discovery of a considerable number of new documents in eighteenth-century sources that have become freely available online in digital form over the past decade—especially (but not exclusively) on Google Books. Our site, *Mozart: New Documents* (<https://sites.google.com/site/mozartdocuments/>) went live in June 2014. As I write this, we are about to publish our next installment, a group of documents that will bring the total number on the site to 100. When we began serious work on the project, we thought that with luck we might reach 90 documents; we now have well over 200 slated for publication, and it is likely that this number will keep growing as our research continues.

Our site is not restricted to digital sources—in principle, we include any new document not in Otto Erich Deutsch's *Mozart. Die Dokumente seines Lebens* (1961) or its two supplements (from 1978 and 1997). But of our first 100 published documents, roughly 90% were found in digital repositories and around two-thirds are on Google Books. Highlights among our first 100 documents include:

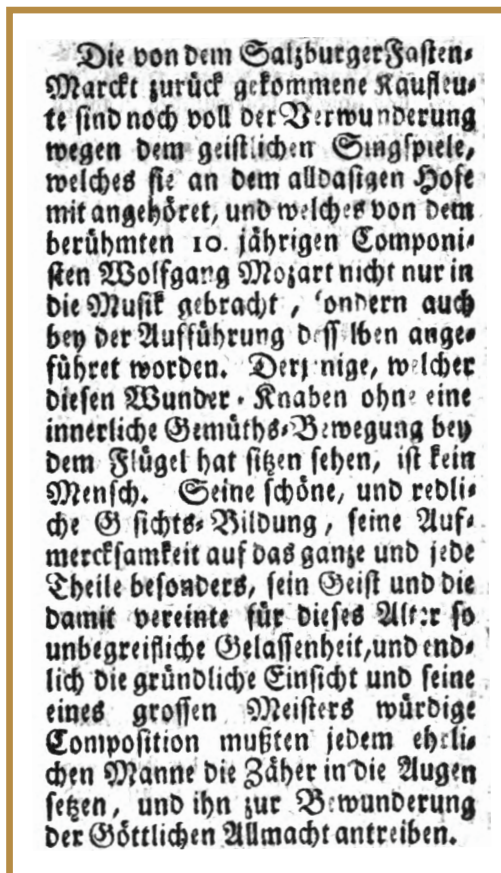
- A report from the *Augspurgische Ordinari Postzeitung* of the wonder felt by onlookers watching the 11-year-old Mozart direct *Die Schuldigkeit des ersten Gebots* in Salzburg on 12 March 1767.
- Three reports (from the *Münchener Zeitung*, the *Gazzetta universale*, and the *Bayreuther Zeitung*) on the premiere of *Le nozze di Figaro* in Vienna, all published within three weeks of its premiere on 1 May 1786, all with references to the opera's reception.
- A report from the *Bayreuther Zeitung* of a previously unknown benefit concert that Mozart gave in the Kärntnertortheater in Vienna on 28 February 1787.
- A report of an outdoor concert given for Johann Georg von Augusti, vice mayor of Vienna, on his nameday, 23 April 1789, where at least one “new” symphony by Mozart was performed.
- A Viennese correspondent's report in the *Bayreuther Zeitung* with the dateline 5 October 1791 (five days after the premiere),

stating that Mozart received the box-office receipts from the third performance of *Die Zauberflöte*, a claim hitherto unknown from any other source.

Other new documents, although less important to our understanding of Mozart's biography, are of interest for the light they shed on his reception. Two of my favorites are:

- A report in the *Augspurgische Ordinari Postzeitung* of the premiere of *Die Entführung aus dem Serail* in Strasbourg on 24 January 1783. This is currently the earliest securely documented performance of the opera outside Vienna; the performance included the public announcement of the signing on 20 January of preliminary peace accords between both Britain and France, and Britain and Spain, which marked the official end of fighting in the American Revolution (preliminary accords with the Americans had been signed somewhat earlier). The crowd went wild at the announcement, and the ensemble gave an encore of the final chorus of the opera with a hastily contrived new verse to commemorate the occasion.
- An advertisement in the *Calcutta Chronicle* on 6 May 1790 of a concert the following day that was to include a keyboard sonata by Mozart. This is, to our knowledge, the earliest known evidence of a performance of Mozart's music in Asia.

That all of these documents are newspaper reports is not coincidental. Google Books consists more or less exclusively of digitized *print* sources—books, almanacs, newspapers, and other periodicals. A properly configured search on Google Books will retrieve references to Mozart or his works wherever they occur in such sources (or at least wherever Google's optical character recognition has managed to decipher them), including newspapers and books that Mozart scholars would not have had any previous reason to examine. Thus our site includes two important classes of Mozart document that have remained relatively untapped by Mozart scholars up to now: reports on Mozart or his works by correspondents to “foreign” newspapers (that is, newspapers published elsewhere than wherever Mozart happened to be); and references that we group under the heading “Mozart in Literature,” where “literature” is broadly construed to include both fiction and non-fiction, such



A report of Mozart directing Die Schuldigkeit des ersten Gebots in Salzburg on 12 Mar 1767. Augspurgische Ordinari Postzeitung, no. 75, Mon, 30 Mar 1767

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From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (alisoncdesimone@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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New Members

Scott Buzza, Marie Caruso, Mark Ferraguto,
Matthew Haakenson, David Koerner

A Message from the President

Janet K. Page

I'm looking forward to SECM's seventh biennial conference, to be held February 25–28 at the University of Texas, Austin. I anticipate hearing excellent papers and performances, as usual, and meeting colleagues old and new. I'm especially looking forward to the excursion planned for February 25, to visit the Texas missions, and to finding out more about that fascinating part of American history. I hope to see you all there.

Having served two terms as president of SECM, I will be stepping down at the end of 2015. Organizing conferences and sessions and seeing them come to life has been very satisfying, although not entirely stress free—I breathed a sigh of relief at the end of each successful session or event, and I certainly had a few sleepless nights over the possibility of bad weather as we gathered for the Bethlehem conference. I have much enjoyed seeing our students develop into mature scholars over the course of several conferences, and I look forward to seeing some of them take greater roles in SECM.



News from Members

The Brighton Symphony Orchestra (Rochester, NY) “Rococo Project” performed at the April 17th meeting of the Rochester Alumnae Chapter of Sigma Alpha Iota. Jonathan Allentoff, violin, Elizabeth Kinney, violoncello, and Paul Knoke, single-action harp, played excerpts from Phillippe-Jacques Meyer’s *Divertimento*, Opus 6, No. 1. The Rococo Project is a chamber music ensemble of volunteer musicians from the Brighton Symphony Orchestra. We present modern premieres of lost or forgotten music from the period ca. 1750 to ca. 1820, in historically informed performances on period instruments.

Rebecca Geoffroy-Schwinden defended her dissertation “Politics, the French Revolution, and Performance: Parisian Musicians as an Emergent Professional Class, 1749-1802” in April at Duke University. She joins the University of North Texas in the fall as an Assistant Professor of Music History.

Beverly Jerold announces the following publications: *The Complexities of Early Instrumentation: Winds and Brass*, Musical Treatises, 3 (Turnhout: Brepols, 2015); “Diderot (Part II)—Temperament and Expressive Intonation,” *Music Theory & Analysis* 2, No. 1 (2015): 69-93; and “Diderot (Part I)—Authorship and Illusion,” *Music Theory & Analysis* 1, Nos. 1&2 (2014): 38-60.

Matteo Magarotto is interested in the Scholarship of Teaching and Learning (SoTL) and presented a paper on “Laptops, Tablets, and Cell Phones in the Classroom: State of Research and Suggestions for Policies” at the “3T: Teaching, Techniques, and Technology” Conference, University of Cincinnati, Clermont College, on April 11, 2015. In June he conducted a workshop on “Team-Based Learning in the Music History Classroom” at the “Teaching Music History Conference” organized by the Pedagogy Study Group of the AMS, University of Cincinnati (6/6/2015). In October he will read a paper on “Non-Linear Temporality in Mozart’s Instrumental Music” at the fifteenth Jahreskongress der Gesellschaft für Musiktheorie (GMTH), Universität der Künste, Berlin (10/3/2015). (A spin-off of his dissertation, in progress, on schemata and sonata form in Mozart’s solo keyboard music.) His

review of *The Oxford Handbook of Topic Theory*, edited by Danuta Mirka (New York: Oxford University Press, 2014) is due to appear in the December issue of *Notes*. Finally, in Fall 2015 he has embarked on his first academic job search. Wish him luck.



Seventh Biennial Conference of the Society for Eighteenth-Century Music

The Sarah and Ernest Butler School of Music at the University of Texas at Austin welcomes members of the Society for Eighteenth-Century Music to the Society's seventh biennial conference, February 25–28, 2016. Paper sessions and other presentations will be held in the School's lecture and recital halls from Friday, February 26 through Sunday morning, February 28. A reception sponsored by the Butler School of Music will take place on Friday evening. On Saturday evening, the Austin-based ensemble La Follia will present a concert of music from Thomas Jefferson's Monticello.

On Thursday, February 25, there will be an optional excursion to visit the Alamo and the eighteenth-century missions near San Antonio, a UNESCO World Heritage site. The mission communities were a unique interweaving of Spanish and indigenous cultures, including farms, churches, protective walls, dwellings, workshops, mills, and irrigation systems. The oldest of these, the Mission San Juan, was founded in 1716. The largest mission in the region, the Mission San José y San Miguel de Aguayo, was founded in 1720, and building there continued into the 1780s; it fell into disrepair in the nineteenth century and was restored to something like its early state in the 1930s as a WPA project. The church of the Mission Concepción, dedicated in 1755, is the oldest unrestored stone church in America, and some of its original frescoes survive. Details of the excursion will be available shortly, on the SECM website.

Accommodation and Travel

The University of Texas at Austin is located just north of downtown Austin, two miles from the State Capitol. The School of Music is located in the northeast corner of the campus at 2406 Robert Deadman Dr., Austin TX, 78712.

The conference hotels are both within walking distance of the School of Music (about 20 min), but parking is available around campus. There is a garage right across from the School (hourly fee with a daily max. of \$18; we anticipate that a cheaper flat rate will be available for conference attendees) and there is also metered parking (\$1 per hour; max. 3 hours) very close to the School building, although finding a space is not always easy. The metered spaces are free after 6pm and all day Sunday. If you anticipate driving to the School of Music or will need disabled access, please let local arrangements chair Guido Olivieri know.

Austin is served by Bergstrom International Airport, located 5 miles south of downtown Austin. Supershuttle service is available to downtown hotels (\$19.00 one way), as well as Uber and cab service.

Blocks of rooms are reserved for the conference at two hotels within walking distance of the School of Music:

Hampton Inn and Suites Austin, University/Capitol
1701 Lavaca Street, Austin, TX 78701
Phone 512-499-8881
Fax 512-499-8882
Conference rate: \$189 single or double

The rate includes a hot breakfast

Parking: \$19 per day

Rooms held until January 26, 2016

Link for direct reservations: <http://hamptoninn.hilton.com/en/hp/groups/personalized/A/AUSUAHX-ECM-20160225/index.jhtml>

February 25–28 can be booked at the conference rate through the website. For additional nights at the conference rate, call the hotel at 512-499-8881

Rodeway Inn (this is a motel, with basic service, continental breakfast included)

2900 N. I-35, Austin, TX 78705

Phone 512-477-6395

Fax 412-477-1830

RodewayinnAustin@aol.com

Conference rate: 2/25/2016 \$69.99+Tax = \$80.49

5/26/2016 \$99.99+Tax = \$114.99

5/27/2016 \$99.99+Tax = \$114.99

Deadline for this special rate is February 10, 2016.

To receive the conference rate, mention the Eighteenth-Century Music Conference at the University of Texas, Butler School of Music.

The registration form, program, and further information will be available at www.secm.org in late October.

For further information, contact local arrangements chair Guido Olivieri, olivieri@austin.utexas.edu



American Society for Eighteenth-Century Studies (ASECS)

47th Annual Meeting (in conjunction with the Eighteenth-Century Scottish Studies Society), Pittsburgh, PA March 31–April 3, 2016. The deadline for abstracts has passed, but the following panels may be of interest to attendees.

“Mozart and the Promise of the Enlightened Stage”
(Mozart Society of America) Edmund J. Goehring

The later eighteenth century witnessed a significant reconception of what was thought possible for the stage. Previously regarded as, at best, a source of diversion or, at worst, of corruption, the stage came to be seen as a source of instruction, a sensuous medium for forming the morals of a nation. How to understand Mozart's operas against this legacy is a complicated matter. Do his dramas belong to this tradition or, in fact, a different one altogether, one oriented more toward pleasure than instruction? Do they subvert the confidence that pleasure can so easily be harnessed to the cause of virtue? Or, in light of a modernist poetics skeptical of the viability of convention, do we reject or revise the very idea of theater and opera as representational arts? This session welcomes papers, from any discipline, that may contribute to these debates. They might address theories of the stage, of sensuality, of mimesis, or specific repertoires. Alternatively, papers might pursue these questions through exploring contemporary or modern performance traditions, or from the perspective of individual works, or via social-political developments, as in those concerning public piety and the persistence of a ceremonial culture in Counter-Reformation Austria.

“Anglo-American Musical Exchanges in the Eighteenth Century”
(North American British Music Studies Association) Bethany
Cencer

This session on Anglo-American music invites scholars to examine interrelationships between British and American music over the long eighteenth century. Building on recent postcolonial inquiry in musicology and British history, this panel seeks to understand how music participates in the circulation of cultures, commodities, and identities across the Atlantic. Topics to be explored include: British music in American and Caribbean colonies; influences of and references to colonial music in British musical life; postcolonial perspectives on British and American identities (gender, race, nation, religion, and class) in light of transatlantic cultural connections; and intersections between Anglophone musics and Francophone, Hispanophone, Afro-diasporic, and indigenous traditions. We encourage abstract submissions representing diverse fields, including musicology, historical ethnomusicology, history, literature, cultural studies, anthropology, economics, and folklore studies. Three presenters will be selected through blind review of abstracts by an anonymous program committee consisting of scholars who specialize in Anglo-American music.

“Music, Art, Literature”

(Society for Eighteenth-Century Music) Janet K. Page

Music-making is depicted in art and features as an activity in eighteenth-century literary works. This seminar addresses the ways in which these arts interacted in the eighteenth century, and what this interaction can tell us about how people reacted, or were supposed to react, to music. Making use of material from one discipline within another discipline is always challenging, as each requires its own specialized knowledge. Thus, collaborative work, with scholars of two or more disciplines working together, is especially encouraged.



Student Perspectives on the Eighteenth Century

Christa Pehl Evans

Doctoral Candidate at Princeton University

The very moment I needed a dissertation topic, I had a private eighteenth-century book collector ask me to study a manuscript he had recently acquired. It turned out to be a meticulous collection of over 300 pages of music copied in the 1790s in Lancaster, Pennsylvania. Compiled by a man I now know quite well named Casper Schaffner III (1767-1825), the collection had a breadth and beauty that led me to an impulsive change of research focus.

I was bemused by this Schaffner fellow, and in pursuit of the question, “was he alone?” I went on a great archival adventure, in search of other manuscript collections copied in Pennsylvania at the time. I sought to know if they existed; if so, how did they relate to printed music, and how did their compilers learn to play? Because I had spent every spare weekend of my undergraduate years holed up in the Newberry Library, this really was quite a different venture. In addition to my more typical stomping grounds (i.e. the New York Public Library for the Performing Arts, the Library of

Congress, the Houghton Library, the Beinecke Library, the John Hay Library, Penn Special Collections, and my home base, Princeton’s Department of Rare Books and Special Collections), I also toured some of lovely Pennsylvania’s historical societies. Most of the time, I found myself to be the only academic in the research library, if there was a research library. However, I was usually not alone, but rather often surrounded by genealogists, who despite never fully understanding why I would spend so much time studying people to whom I was not related, were often meticulous researchers, excellent historians, and most helpful aids for getting the most out of my visits.

Some smaller historical societies did not have library catalogues at the time and invited me with open arms to sort through boxes of material. The Jacobsburg Historical Society was one of these places. Located in John Joseph Henry’s 1832 house, the society houses boxes of material relating to the Henry family, relatives of gunsmith and Continental Congress member William Henry (1729-1786). To even locate the Bucks County Historical Society archives, I had to wander through the Mercer Museum, an eclectic and fantastical museum of delights for the senses, with boats hanging from the ceiling and rooms of every nineteenth-century kitchen device—a must see in Pennsylvania. I also spent quite a bit of time in the Lancaster County Historical Society, where librarians were helpful beyond any reasonable expectations. The Berks County Historical Society is home to a volunteer, Irvin Rathman, who has dedicated his life to writing about the history of the county and the individuals there. Additionally, he helps lost graduate students who walk into the archive trying to find music manuscripts in the card catalogue. In addition to the invaluable time I spent researching at the Moravian Archives, I also spent a couple of weeks in the boot camp they call the German Script Course, where Paul Peucker and Lanie Yaswinski taught me more about German script, Moravian history, and working with manuscripts than I thought possible.

There are too many incredible archives and remarkable experiences to list here, but I will comment that I hold the work local historical societies do in the highest regard; they are vital for preserving history. They also house many musical treasures waiting to be studied. Seek them out. For a good time, hit up a local historical society, cozy up to a genealogist, and start asking questions.

In the end, I had much more material than I could use in five dissertations, but the ones I write about in my dissertation include another manuscript by Schaffner himself, a book of Lieder copied by his father, and a flute tunebook (which includes some German Lieder for the flute) copied by their next-door neighbor, John Hoff (1776-1818). (Yes, I stumbled upon manuscripts by next-door neighbors that traveled in the years following their lives—their manuscripts now reside in three different states in four different collections.) Additionally, I learned that women compiled many keyboard manuscripts from this period. This discovery led to a huge expansion in my dissertation topic, for I began to realize that music education in America was a highly gendered practice—many women learned keyboard instruments, considered to be more challenging, from private teachers, while many men learned instruments thought easier to play, namely the flute and violin, from books. No, Schaffner was certainly not alone, but rather was part of a much more sophisticated musical culture than is reflected in print in this period—and a highly gendered and political musical culture at that.

Book Review

Andrew Talle, ed. *J.S. Bach and His German Contemporaries*. Bach Perspectives, vol. 9. Urbana, IL: University of Illinois Press, 2015.

Mark Nabholz

It's a pleasure to read the work of exemplary musicologists who are also skilled wordsmiths and synthesists, and this slender volume is the most enjoyable musicological reading I've undertaken in some time.

Of the five substantial essays contained therein, the most rewarding for this reviewer is "The Famously Little-Known Gottlieb Muffat," by Alison Dunlop, whose writing I had not previously encountered. Her clear and active style, fastidious attention to detail, and extensive footnotes (which are themselves engaging), made me anxious to read more of her work. Imagine then my shock to learn that Dr. Dunlop died near Vienna in 2013 at age 28—a promising career tragically cut short.¹ It is hoped that another talented young researcher will take up where she left off in her work on the Muffat family of musicians, as she has certainly turned over fallow ground and prepared the field for those who come after. Not only has Irish-born Dunlop provided important information on Gottlieb Muffat, "the most successful composer of keyboard music of J.S. Bach's generation to have worked in Vienna" (77), but she also includes considerable family background on his father, Georg, whose biography reads like a who's-who of late seventeenth-century musical luminaries: student of Lully, teacher of Fux, and friend of Arcangelo Corelli (78–81).

The volume's opening essay, "He Liked to Hear the Music of Others': Individuality and Variety in the Works of Bach and His German Contemporaries," by Wolfgang Hirschmann, posits that, contrary to the romanticized argument that Bach is "ultimately explicable only with reference to himself" (1), the towering Baroque master is best understood when we lay aside the mythological hero figure and see Bach as an historical subject who lived and worked within "webs of significance" (7) that include institutions, musicians, and other culturally significant individuals outside the musical establishment. Tracing the webs of significance that influenced Bach also helps to place his oft-denigrated contemporaries, such as Telemann, in a better light. Telemann, Hirschmann argues, should not be seen as a necessarily mediocre composer by reason of Bach's singular greatness, but the result of different webs of significance than those that produced Bach. To prove his point the author makes thought-provoking comparisons between selected passages of Bach and Telemann (and Beethoven!), concluding that Telemann "operated in a highly differentiated 'landscape' of stylistic layers, social contexts, and compositional developments, combining diverse elements and cultivating an individual style" (19). Hirschmann concludes with a call to "better document the changing images of Bach over time," in the hopes that doing so will lead to a more helpful understanding of Bach and his contemporaries.

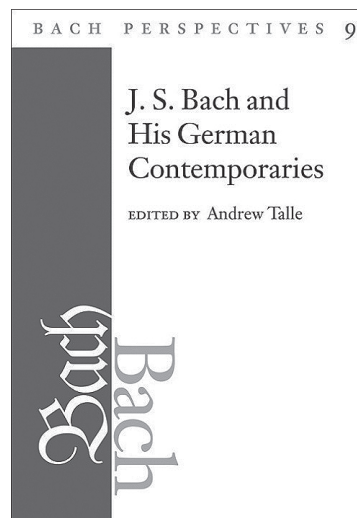
Steven Zohn's essay "Aesthetic Mediation and Tertiary Rhetoric in Telemann's *VI Overtures à 4 ou 6*," begins with a cultural study—as called for by Hirschmann—tracing out the fascinating provenance of a small porcelain figurine, *Actors as a Musical Shep-*

herd Couple, modeled by J. J. Kaendler (1706–75), and in particular an eight-measure melody painted on the ceramic sheet music held by one of the molded figures, identified as "Alla Polacca del Sige. Has[se]" (26). Via this figurine, Zohn establishes cultural connections between Kaendler, Johann Adolf Hasse, Anna Magdalena Bach, the Clavierbüchlein, and the ways in which the sophisticated characters depicted in the figurine "[embody] the eighteenth-century aristocracy's fascination with an idealized Arcadia, where . . . characters explore all facets of love within a timeless pastoral landscape" (27). Ultimately, though, Zohn focuses in on Telemann's *VI Overtures* and the composer's resolution of a similar tension "between two contrasting modes of discourse: urban/courtly/serious and pastoral/rustic/humorous" (33).

In "Bach, Graupner, and the Rest of Their Contented Contemporaries," Andrew Talle compares and contrasts settings of the same text, *Vergnügte Ruh, beliebte Seelenlust* (BWV 170 and GWV 1147/II), by Bach and Christoph Graupner (1683–1760). While his assertion that Bach borrowed melodic material from Graupner's setting seems a bit of a stretch based on the musical examples provided, Talle's comparison of the two works demonstrates the pre-copyright interaction that composers from Bach's time enjoyed with their contemporaries. Talle's use of vivid language is delectable. Describing an excerpt from Graupner's setting he writes, "Her vocal line is like a jewel resting on a decorative pillow of instrumental accompaniment" (57). Of a passage from Bach's setting he asserts that the lowest voices are silenced "to dramatize the limited horizons of a sinner, who lives without the foundation provided by belief in God" (62). In addition to a fascinating discussion of Bach's demonstrated belief in the power of instrumental music to convey meaning ("wordless rhetoric," 75), Talle's imaginative interpretation of Bach's compositional/theological intent in the aria "Wie jammer mich" is strikingly expressive: "When the soul shudders to think of unbelievers rudely laughing at God, the organ launches into hollow, mechanical laughter to dramatize the point. While Graupner opted for maximal clarity, relying on [librettist] Lehm's words to move his audience, Bach forced his listeners to spend seven harrowing minutes in a lifeless, mechanical world" (68). Well said!

Space limitations prevent further summary of this excellent volume, but time invested with all five essays will bring rich reward to layman and expert alike.

1. An obituary for Alison Jayne Dunlop may be found in the Spring, 2014 issue of "Bach Notes," <https://www.americanbachsociety.org/Newsletters/BachNotes20.pdf>.



Book Review

Matthew Head, *Sovereign Feminine. Music and Gender in Eighteenth-Century Germany* (Berkeley: University of California Press, 2013)

Markus Rathey



Gender studies in music have often focused on the Baroque and the Classical periods. The Baroque was intriguing because the emerging genre of Italian opera provided ample material; and the Classical period provided models of male domination and deeply ingrained gender dichotomies evidenced in thematic dualities of the sonata form. Matthew Head's engaging study explores a frequently neglected period in the history of music and gender, including the late eighteenth century and the time of the German Enlightenment. Head convincingly argues that some writers during this period attributed a civilizing and cultivating force to women. He suggests that by "highlighting a discourse . . . of female sovereignty in polite culture and the fine arts one could argue that (some) women achieved symbolic power, and cultural capital" (7).

In six chapters, Head explores female agency in this civilizing process. Fortunately, the author does not fall into the trap of confusing the rhetorical and symbolic feminine, both controlled by men, with the actual situation of women; to this point, he states, "[f]emale idealization and aestheticization were and are powerful modes of control" (7). In other words, the ways in which femininity was conceptualized were still in the hands of male writers and male philosophers. One of these writers, who serves as a recurring character in Head's narrative, is Berlin Kapellmeister and essayist Johann Friedrich Reichardt (1752–1814). While Head's remark that Reichardt had largely been forgotten by musicologists is probably a bit overstated, Reichardt clearly stands in the shadow of contemporaries like Nikolas Forkel. Forkel's contributions as a music historian, and more significantly, a Bach enthusiast, have shaped the musical discourse of his time while upholding male dominance through promotion of less favorable views of women and their contributions to music (10–12). By shifting the focus to Reichardt, Head is able to recover a more positive view of femininity in the latter half of the eighteenth century.

The book's title promises more than the study aims to deliver. Temporally, the focus is not on the entire eighteenth century, but rather on its final decades, with some developments reaching into the nineteenth century. Furthermore, Head focuses primarily on the Northern German realm, not Germany as a whole. This

is significant, since this highlights a specific intellectual, social, and musical environment that differs from the Southern German and Austrian environments. Even when Head shifts his focus to Beethoven in the final chapter of the book, analyzing concepts of heroism in his incidental music for *Egmont*, the author preserves a North German context, as the text for the play was written by Johann Wolfgang von Goethe and the aesthetic discourse on the mythos "Beethoven as a heroic composer" was dominated by North German writers. However, the chronological and local focus makes sense, as it allows Head to analyze developments and trends within a more coherent and confined context.

The first two chapters provide a theoretical framework for the book. Chapter 1 explores Charles Burney's views of women in general and the activities of female musicians in Germany and Austria in particular. As Head points out, Burney had a positive view of women as a civilizing power in society; a view that had been strongly influenced by David Hume. The second chapter shifts the focus from historiographical questions to the image of femininity that is projected mostly by printed collections of music that are intended for women: music for the "fair sex." Head characterizes these collections as "music dedicated to the fair sex epitomized the feminine connotations of amateur domestic music making. The categories of the musical amateur and the feminine intersected in ideals of naturalness, songfulness, instinct, the untutored, and the gently moving rather than the learned" (50–51).

However, what exactly is an amateur? The lines get a bit blurry when Head compares two collections from the first half of the eighteenth century: the *Klavierbüchlein* for Wilhelm Friedemann Bach and the two volumes of pieces for Anna Magdalena Bach. As Head points out, Friedemann's book has a didactical function, progressing from simpler exercises to more difficult ones, while the books for Anna Magdalena are "circular and static" (57). While Head's observation is correct, one would have to ask whether the former singer at the Köthen court, Anna Magdalena Wilken, can really be labeled an amateur. It is revealing that Head only mentions her profession in an endnote, but in the main body of the text only describes her as a wife and mother. While she was retired from her position, she was a highly qualified musician who did not need a progressive book like her stepson. While Head is right with his general observations about music collections for women, they do not apply to this particular case.

The three following chapters (Chapters 3 through 5) provide case studies of female composers and musicians in the second half of the eighteenth century. The third chapter explores the life and death of Charlotte ("Minna") Brandes, a singer and composer who died at the age of twenty-three. While she was already quite famous during her lifetime as a singer, her star rose posthumously when her father published an extensive obituary and her teacher, Johann Friedrich Hönicke, printed her compositions as Minna's "musical estate". With 518 subscriptions, the print was particularly successful. Head convincingly argues that the publication of Brandes' compositions represents both her agency as a composer and the ideal of female passivity, as through her death she had become the object both of her father's and her teacher's commemorative acts.

Chapter 4 shifts the focus to Corona Schröter, composer of the Singspiel *Die Fischerin*. Although the Singspiel was written by a woman, Head's analysis focuses more on the music and the concept of *Volklied* and *volkstümlich* in eighteenth-century Germany

than on the “sovereign feminine”, making this chapter feel a bit thematically out of place. The chapter could have provided an opportunity to have a closer look at one of the leading “female sovereigns” of her time, Anna Amalia of Saxe-Weimar, at whose court Schröter’s piece had been written. Anna Amalia was not only a prolific composer herself, but her court was also a place at which some of the leading artists, poets, and composers met. It is surprising that she plays only a minor role in the chapter, and that Head is apparently not familiar with Dreise-Beckmann’s study of Anna Amalia and her musical activities (published in 2004).

The third case study (Chapter 5) is devoted to Sophie Marie Westenholz, who, as Head points out, probably was the most prolific female composer in the eighteenth century. Not only are her compositions remarkable, but her biography also shows how she struggled with the increasingly masculine tone in musical discourse towards the beginning of the nineteenth century. Gender conflict is not only visible in a physical altercation with a music director who slapped her with his violin bow when she tried to conduct a group of singers, but also in the reviews of her printed music. It is here that again Reichardt plays a significant role. While his review of the music is critical but benevolent, an anonymous reviewer in the Leipzig *Allgemeine Musikalische Zeitung* directly links the shortcomings of some of Westenholz’s pieces to the composer’s gender. He wrote, “[i]t is often said that women in the arts lack the gift of invention, even if they perform . . . with refinement and grace. These little works, with which a lady makes her debut, confirm both parts of the statement” (178).

The final chapter turns to Ludwig van Beethoven. In an intriguing study, titled “Beethoven Heroine: A Female Allegory of Music and Authorship in *Egmont*,” Head analyzes Beethoven’s incidental music to Goethe’s play *Egmont* and shows compellingly that Beethoven’s musical contributions emphasize the female heroine of the drama, Klärchen. Beethoven’s interest in female heroism is further reflected in the unfinished incidental music for Friedrich Dunker’s play *Leonore Prohaska* (WoO 96, 1815) and the composer’s fascination with Joan of Arc (sparked by Schiller’s play) around 1811. Since all of these examples fall in the time of Beethoven’s life that is commonly labeled as the “heroic period,” it is necessary to rethink the question of gender and heroism in this period. Head concludes that “constructions of heroism by Beethoven, his contemporaries, and his collaborators focused as much on women as on men and involved ambiguous gendering” (197).

Head’s book explores a fascinating panorama of aspects of femininity and its rhetorical representation in late eighteenth-century Northern Germany. While the title of the book suggests a broad overview, it is actually the case studies that make the book strong. By analyzing the lives and reception of three select composers, the author shows different ways in which femininity was represented in the musical culture of the Enlightenment. Several aspects are missing in Head’s study, which would have made his book even stronger. For instance, the study does not deal sufficiently with salon culture in the later eighteenth century. Head mentions the Leipzig salons of Ziegler and Gottsched briefly, but this topic would have deserved an additional chapter. In their salons, women were able to form taste and to shape a musical culture that was at the threshold between the domestic and the public sphere. Unnoticed, for instance, is the Berlin salon culture, with members from the Itzig and Levi families (ancestors of Felix Mendelssohn). Another person who was important for the musical scene in Berlin

was Anna Amalia of Prussia, sister of Frederick the Great, who maintained close connections to Carl Philipp Emanuel Bach and who was a student of Kirnberger, one of the leading music theorists of his time. When writers on music and femininity in the later eighteenth century ascribed a civilizing power to women, the female power was in part located in the organization of salons and semi-public concerts.

A strength of a scholarly book lies not only in the questions it answers but sometimes even more in the questions it inspires. This book inspires several questions including: what was the view of femininity outside of the Northern German realm, especially in the hotbed of musical progress, Austria; and how do marginalized musical cultures, such as music at convents, figure into these developments? We have to keep in mind that the members of convents in Southern Germany and Austria were often members of the upper class and thus were connected to “mainstream” developments on some level. Finally, the impact of women at courts and in salons of the bourgeoisie deserves a closer look by future scholarship. By organizing musical events, these women held a considerable power that led to the “civilizing effect” of music Head is exploring in his book.



Book Review

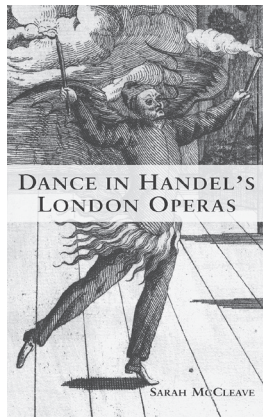
Sarah McCleave, *Dance in Handel’s London Operas*, Rochester, NY: University of Rochester Press (Eastman Studies in Music, Vol. 96), 2013. 266 pp., music examples and facsimiles, illustrations, tables, bibliography and index. \$80 (hardback). ISBN 9781580464208.

Anne Desler

Sarah McCleave’s study is a courageous undertaking given the ephemeral nature of her topic and scarcity of evidence, which require the author to engage in frequent speculation. Her intelligent approach to such speculation, which is informed by thorough knowledge of eighteenth-century practices and theories of dance, as well as wide-ranging research into the theatrical landscape of London and the various operatic and dance traditions that influenced Handel, is one of the particular strengths of McCleave’s book.

The brief illustrated summary of the main styles of theatrical dance that McCleave supplies in the introduction provides a highly useful framework for the ensuing discussion, particularly for readers without detailed prior knowledge of eighteenth-century dance. She accounts for the four main styles categorized by dance scholar Edmund Fairfax (the serious *belle danse*, the *demi-caractère*, comic and grotesque styles) and adds the pantomimic “pathetic” style pioneered by the English choreographer and dancer John Weaver.

In each of the chronologically organized first four chapters, McCleave explores numerous aspects of dance in Handel’s operas: the textual and musical sources as well as performance traditions on which Handel drew; interrelations between Handel’s operas and contemporaneous productions and developments in the London theatrical scene; revisions to the dance scenes, both during the rehearsal process and in revivals of operas; the manner in which dance scenes might have been realized in performance, both musically and in terms of dance style; the degree to which dance scenes are integrated into individual operatic plots; and finally, interpretations of dance scenes’ significance within their dramatic contexts.



To be sure, these chapters are brimming with fascinating insights, but the large number of issues addressed by McCleave does not make for a stringent narrative. As a result, much highly valuable information (for example, her reconstructions of the visual realization of dance scenes) is buried in the sheer amount of detail. A thematic approach might have been more effective in presenting McCleave's findings, particularly as the timeline of dance elements in Handel's operas is given elsewhere in the book, both in the epilogue (a concise chronological overview) and Appendix 2 (a detailed "Theatre and Dance Chronology") and the chronological accounts of Handel's operas by Winton Dean/Merrill Knapp and Donald Burrows are widely available. Equally importantly, McCleave's discussion demonstrates that dance in Handel's operas was not subject to continuous development and that the composer drew on Italian, French and German traditions throughout his career.

In Chapters 5 and 6 McCleave does take a thematic approach. Chapter 5, which investigates French influences on Handel's operas and the London theatrical scene more widely, begins with an illuminating discussion of the relationship between social and theatrical dance. Useful tables illustrate the relative popularity of different dance types on the stage and in the ballroom, and McCleave draws insightful conclusions from both correspondences and discrepancies. The ensuing discussion deals with the influence of French models on dream scenes in Handel's operas and his *Terpsichore*, a prologue added to the 1734 revival of *Il pastor fido*. Already in earlier chapters McCleave distinguishes clearly and convincingly between influences from French and Italian approaches to the dramatic and structural use of dance in opera, and here her detailed case studies of Handel's use of specific French sources are strong and convincing.

With regard to dance styles, McCleave could perhaps be slightly clearer when dealing with the 1710s. The applicability of the "marked differences between the French and Italian styles of dancing" (15) to Handel's London operas, as outlined in the introduction, is qualified by the observation that between 1720 and 1750 most of the French dancers active in London had not been trained at the Opéra, but at the Parisian *foire* theatres where "an international style of dancing", which was "athletic and improvisatory", was practiced (139). With regard to her discussion of the works of the 1734–35 season at Covent Garden, McCleave clearly establishes the "lesser influence" of the Opéra, but when discussing the first two decades of the century she refers to dancers from France with the general term "French visitors" (139), leaving the reader to wonder whether they performed in the (presumably pure) French style of the Opéra or the international style of the *foires*.

The starting point of Chapter 6 is Ellen Harris's argument that Handel's contemporaries would have understood operas as either heroic or pastoral. McCleave examines Handel's operas in these terms, assessing how the dance scenes would have influenced the audience's perception of operas as heroic or pastoral, and revealing tensions and interactions between the two modes. But overall, the chapter places more emphasis on the relationships between dance elements in Handel's operas and their source libretti and performance traditions, in particular that of the Hamburg Gänsemarktoper. Although this constitutes a common theme with previous chapters, this chapter might have seemed more integrated if the entire book had been organized thematically. The material in Appendix 2, a four-page "Study of Handel's Compositional Process", could have been combined with related material from other chapters to form an independent chapter.

At times, McCleave's interpretations of period quotations could be more nuanced and contextualized. For example, the letter by the Dowager Duchess of Leeds to her stepson, the Fourth Duke of Leeds, of November 12, 1734 does suggest that "Sallé's dancing was a primary attraction at the Covent Garden Opera" (182) in the 1734–35 season, but acknowledging both the writer's and the recipient's heavy bias in favor of the "Opera of the Nobility" (the Fourth Duke of Leeds was Farinelli's personal friend and had been instrumental in bringing him to London¹) would actually have strengthened McCleave's point.

The large amount of space McCleave dedicates to the discussion of the 1734–35 season and the fact that she lists *Alcina*, *Ariodante*, *Arianna in Creta*, *Hercules*, *Oreste* and *Terpsichore* as works of Sallé in the index raise the questions of artistic agency. McCleave observes that Handel often revised dance music during the rehearsal process, but she seems to suggest that decisions relating to the musical aspect of dance, e.g., the choice of dance types and alterations of musical texts, can be attributed to Handel. Taking into account both the importance and prominence of Sallé (something to which McCleave often refers) and the fact that she was involved in the operatic production process in an authorial capacity, the reader may wonder whether Handel's agency may be over-emphasized. Sallé, a self-assured independent agent in the theatrical scenes of London and Paris, had created (and compiled the scores for²) successful dance entertainments in the 1733–34 season. She was not only the star dancer of the 1734–35 season at Covent Garden, but also its choreographer and in charge of the casting of the dancers. That she was able to take such an unusual step as to cast herself in the male role of Cupid in *Alcina* might indicate that she retained a considerable degree of creative freedom in her working relationship with Handel. Was she merely a muse that inspired Handel to write music for her? Or could she also have had a say in decisions such as the choice of dance types or the alterations that were made for the dancers that replaced her when she was incapacitated by an injury? Commenting on the working relationship between Handel and Sallé might involve conjecture, but McCleave would be ideally placed to undertake it. McCleave's projected monograph on Sallé will undoubtedly offer further fascinating insights on the artistic activities of this eminent dancer, choreographer and entrepreneur.

1. Thomas McGeary, "Farinelli and the Duke of Leeds: 'Tanto mio amico e patrone particolare'", *Early Music* 30 (2002), 205.

2. Sarah McCleave, "Sallé, Marie", *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed July 25, 2015, <http://www.oxfordmusiconline.com>.

Altogether, McCleave's book constitutes a significant contribution to eighteenth-century opera studies. It draws attention to the fact that opera is a multi-media rather than just a musical genre and that in order to arrive at a well-rounded understanding of both the genre as a whole and the content of individual musical scores, it is necessary to engage with opera's visual aspects. McCleave demonstrates that the careful linking of libretti, scores, period treatises and contextual information combined with judicious speculation can go a far way in recovering aspects of opera for which hard-and-fast evidence is scarce.



Report: 2015 American Handel Society Conference

Regina Compton

The American Handel Society and the Society for Seventeenth-Century Music met in Iowa City on April 22–26, 2015, for their first joint conference, which was skillfully organized by Robert Ketterer (University of Iowa) and Wendy Heller (Princeton University). This conference report provides a summary of the papers that focused on Handel and his life, works, and contexts.

The first plenary session of the conference opened with a paper by Beth Glixon (University of Kentucky), which offered a more complete portrait of the soprano Vittoria Tarquini and her life of contradictions. Glixon explained how the soprano, abandoning her husband and infant son, traveled to Naples in 1693 to enrich her career as an opera singer. She earned prestige as a performer, made evident by a medal given to her inscribed with the phrase “supereminet omnes,” a possible reference to Virgil's *Aeneid*. Still, Tarquini lacked a strong moral reputation—indeed, her will insisted upon her son's legitimacy, indirectly affirming Tarquini's own reputation. Glixon also gave a preview of her forthcoming novel, in which she imagines the missing details of Tarquini's life. Most interestingly, the novel includes a sexual encounter between Handel and Tarquini that results in an illegitimate daughter!

Three presenters, myself included, reiterated a claim already well understood by scholars: Handel's dramatic works contain characters of great depth. We offered, however, new ways to contemplate familiar pieces. My paper, given on Friday morning, explained how the musical devices in Handel's simple recitative complement and sometimes mimic the on-stage action. This nexus of music, text, and theatrical gesture, I argued, provides a firmer basis to interpret large portions of the score where instructions for gesture are absent. My mode of analysis also offers another means of interrogating Handel's complex operatic characters, particularly Clito and the title character, both from *Alessandro*. Jonathan Rhodes Lee (University of Chicago), who also presented on Friday morning, and Kenneth Nott (Hartt School of Music), who spoke on Saturday, both discussed the tension between opposing constructs of heroism in Handel's oratorios and the role of music in projecting these contradictory qualities. Lee examined characters from two oratorios: the active, virile protagonist of *Judas Maccabeus*, and the patient, suffering heroine of *Theodora*. Nott explored characters in *Jephtah* who exhibit Christian morality, militaristic heroism, and human imperfections. Lee and Nott indicated that active and moral heroism oppose, but at times also collapse, into one another; Nott's example in *Jephtah* are the eponymous character's varied arias, which range from militaristic (“His mighty arm”) to deeply personal (“Waft her, angels”).

The Friday afternoon session included papers by Rebekah Ahrendt (Yale University) and Stephen Nissenbaum (University of Massachusetts, Amherst). Ahrendt pithily described her presentation as a “paper about a continuo player.” She investigated the life stories of the bassoonist Charles Babel and his son William (Guillaume), who traveled from Hanover to The Hague in 1693, and who eventually settled in London around 1700. Ahrendt used the musical metaphor of “transposition” to describe the processes of adaptation and modification they experienced as they assimilated into new cultures. She pointed to one particularly interesting example of “transposition”: Charles's style of copying music changed after he arrived in The Hague, incidentally, a destination where the Babels also “renounced” the practices of the Roman Catholic Church. Ahrendt invited further contemplation of other “transposed” instrumentalists, especially those performing at the Haymarket (what language did they speak at rehearsals? to which pitch frequency did they tune?). Nissenbaum also spoke about “transposition”: in 1742, a march from *Riccardo primo* appeared as “Jericho Tune,” a Methodist hymn published by John and Charles Wesley. Nissenbaum sought to explain how and why the Wesley brothers refashioned this tune, a difficult task given the scarce source materials for Handel's march. Nissenbaum presented one theory: Charles Wesley, a first-year student at Oxford, attended a performance of *Riccardo primo* at the Royal Academy of Music and likely purchased a copy of the libretto. The libretto includes detailed stage directions that describe the collapse of city walls—a result of Riccardo's siege of Cyprus during the Third Crusade, and an image that resembles that of Joshua 6:21.

The Saturday sessions focused on Handel and his oratorios. Annette Landgraf (*Hallische Händel-Ausgabe*), Matthew Gardner (Goethe Universität Frankfurt am Main), and Donald Burrows (The Open University) discussed the complexity of source materials for Handel's oratorios. Landgraf shed some light on the content of the bilingual versions of *Esther* performed in 1735 and 1737 (to appear in the *HHA*'s forthcoming edition of *Esther II*). For example, she concluded that in Act 2, Handel replaced “O beautiful Queen” (missing in the original performing score) with “Tua bellezza,” an Italian aria with a similar affect and dramatic content. Gardner, likewise, spoke about the transformation of Handel's 1737 version of his Italian oratorio, *Il trionfo del Tempo e della Verità*, into the 1757 English version. Handel made several revisions, Gardner argued, to accommodate the abilities of the singers and the expectations of the audiences. Of Handel's oratorios, *Messiah* presents one of the most intricately tangled source-material webs. Burrows offered new theories about the early print history of this work, an unusual case, in that John Walsh delayed its publication for years after the premiere performance. Though generating more questions than answers, Burrows did point in particular to a 1770 piracy case, during which a document given to the court suggests that Handel refused to sign a publishing contract for *Messiah*.

The last noteworthy event of the American Handel Society occurred on Saturday evening: Nicholas McGegan gave the Howard Serwer Memorial Lecture, a show-stopping presentation, simply titled “Handel in my Lifetime.” McGegan's “concert cabaret,” as he called it, traced the performance history of Handel over the last six decades. He wittily criticized early recordings of *Messiah* as being “sung with all the excitement as if reading a birth announcement in a suburban newspaper,” though he also noted the exemplary diction and immense sincerity of such performances. The 1970s wel-

came a new aesthetic that preferred “fancy overdone” ornamentation and the “tinky-winky twiddles” of Joan Sutherland. McGegan aimed his harshest (if bitingly accurate) statements at stage directors, individuals with “no qualifications,” who overspend to put extraneous “ponies and donkeys” on the stage. McGegan ended on an uplifting note, however: the future for Handel performances is bright. His optimism should extend to Handel scholarship. The papers given at the 2015 conference demonstrated skillfulness, historical sensitivity, and creative thinking. Just as importantly, the “Handelians”—scholars who foster a culture of kindness—welcomed each paper with enthusiasm and fair criticism, encouraging further contemplation of Handel and his world.



CD Reviews

Bertil van Boer

Berlin, Johan Daniel. Symphony No. 1 in D, Symphony No. 2 in D, Symphony No. 3 in D, Violin Concerto in A; Berlin, Johan Heinrich, Symphony No. 1 in C. Gottfried von der Goltz, cond.; Norwegian Baroque Orchestra, Simax PSCD 1331. 54:47.

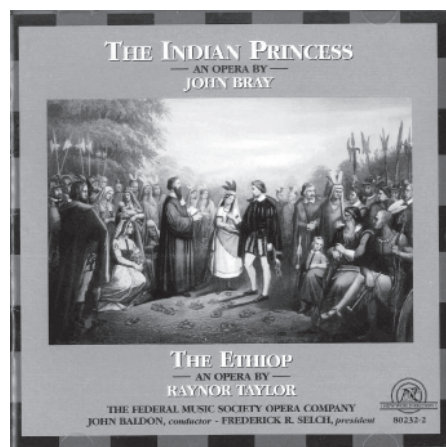
In eighteenth-century Trondheim, up near the Arctic Circle, if you wanted to have music, you had to go to Berlin. Though this may be a bit of a geographical conundrum, it does point out that this northern city (actually the farthest north in Europe at the time) did have a vibrant musical culture, mainly surrounding the Nidaros Cathedral. As elsewhere, there was one main musical family of several generations active there. Johan Daniel Berlin (1714–1787) was the first of the dynasty, whose dates correspond nearly with those of C. P. E. Bach. Born in Memel, a German town in an area ruled by Russia (and now in Lithuania), Berlin was trained in Copenhagen and in 1737 was offered the post of city musician in Trondheim. A polymath, he soon became indispensable in that city, and not just as a musician. He was a scientist who developed a treatise on acoustics, not to mention being an engineer who developed a water purification system, and an inventor who created a threshing machine to help Norwegian farmers. Moreover, he sired three sons, all of whom also became scions of the city, though his favorite, Johan Heinrich (1741–1807), succeeded him as organist at the cathedral and was a noteworthy composer.

Norwegian eighteenth-century music is probably not on anyone’s radar, but the symphonies here were part of a volume (yes, an entire volume!) of Norwegian works in the well-known *The Symphonies* series of yore. Given that these would be anomalies enough, it is strange that no one up to now has seen fit to record the works, and yet here for the first time (and on period instruments) these are now available to the public. As a fillip, this disc also includes the rather charming A major violin concerto by J. D., which is probably the earliest surviving concerto from the polar north.

From the very beginning, the works demonstrate Haydn’s maxim of creating original works in isolation. The earliest symphony (No. 1, of course) is for strings, but adds a cornetto. It is not exactly a concerto, but rather an integral part of the symphonic fabric of this *galant* three movement work. Indeed, it may be one of the only pieces to have this unique instrument. The other two, more Mannheim in style, feature clarinets (and flutes in the middle movements), which despite their slow entry into the orchestra on the main continent, were apparently well-known folk instruments

in the north. The works are well-written, concise, and filled with some rather nice twists of lyrical line. As for J. H. Berlin’s C major symphony (one of two that have survived), it seems a nice model of the north German style, but in the first movement development section, the modulations are rather startling, as the work ends up in B major briefly before the recapitulation.

The performance by the Norwegian Baroque Orchestra is clean and precise, with a good sense of phrasing. Conductor Gottfried von der Goltz makes easy work of the violin concerto and otherwise keeps a good sense of discipline among his orchestra. The gnarly cornetto part performed by Alexandra Opsahl in the D major symphony is facile and right on pitch. In short, this is a fine performance and well worth acquiring, not only for its unique position within the eighteenth-century symphony, but for the vibrant and interesting music itself.



John Bray, *The Indian Princess*; Raynor Taylor, *The Ethiope*. John Baldon, cond., The Federal Music Society Opera Company. New World Records 80232-2. Ca. 65:00.

The Federalist era of the United States was hardly the cultural wasteland that it has been characterized as by music history and thus somewhat ignored. Beginning already in the late 1780s, when the prohibitions against theaters were lifted by the Continental Congress, the Chestnut Street Theater offered a steady stream of entertainments, mainly musical, but with the usual comic prologues and afterpieces. Not infrequently, instrumental concerts were also produced in the intermissions, and when one takes into account the houses that sprang up in New York, Boston, Providence, Baltimore, and Charleston, then one enters a world in which musical theater was omnipresent in the new country.

Of course, a lot has happened historically in the intervening two centuries or so, and the popular music of the period has largely been either forgotten, lost, or relegated to the archives. Fires, such as that which took place at the Chestnut Street Theater in 1820, destroyed much of the repertory that audiences enjoyed, and the vicissitudes of time and neglect have put paid to a majority of the rest. Add to that the notion that American musical theater of this time was but a pale imitation of the popular stages of their erstwhile overlords in the United Kingdom, and one has a recipe for obscurity. A number of attempts have been made in the past to rectify this situation, and early on New World Records was at the forefront of a movement of sorts (though their ideas were focused

on the entire historical range of American music history). Now, some of their efforts have been re-released on disc, returning to the repertory music that, if not to be considered the epitome of opera of the early nineteenth-century, at least demonstrates what kinds of culture the public needed.

This disc presents the music to two operas, John Bray's *The Indian Princess*, first produced in 1808, and Raynor Taylor's *The Ethiop*, finally presented in 1814 as the War of 1812 was drawing to a close; composed a year earlier, it had to be postponed due to the celebrations of Commodore Perry's Lake Erie victory. The former tells the tale of Captain Smith and Pocahontas, while the latter is a gloss on a work by Henry Bishop that had failed two years before at Covent Garden. As one might expect, the tunes are simple and folk-like, often with strophic lines and transparent orchestration (here reassembled in good taste and period style by Victor Yellin). Some of it is a bit unusual, such as the instrumental interlude in the *Indian Princess*, where in the space of a few minutes Pocahontas prevents Smith from being beheaded. It has moments of pathos, and at the end the "General joy diffused" is a folk dance, pointed and cheery. There is even a glee in the second act, where three of the Englishmen, including Pocahontas's future husband John Rolfe, sing of being penniless adventurers. It is Gilbert and Sullivan long before this stalwart duo was born. The tune is lilting and has a certain harmoniousness. Raynor Taylor, who along with his student Alexander Reinagle, was a more adept composer. His overture to *The Ethiop* is rather dramatic, with a powerful C minor opening and neat set of dance variations in the central section, the opera hints at Weber's *Abu Hassan* in plot, replete with the selling of liquor to Muslims (a stock comic ploy during the period) and lecherous villains chasing after the wife of the protagonist. The music of the piece is well-composed. For example, as the conspirators grab ahold of weapons to foment their revolt, the chorus swells with triumphant anticipation from solo voices to a full chorus brandishing their swords and spears. It would be a fitting movement for any Viennese *Singspiel* of the era. The finale is positively Weberian, though of course much shorter than one might expect (only a few bars of "joy, joy")

All in all, this is an interesting, and entertaining disc. One may forgive that the plots are banal or even superficial, but the music is fun and well-performed by the Federal Music Society Opera Company. It demonstrates that American music was for the people, just the sort of sentiment that the Founding Fathers intended.



continued from page 1

as guidebooks, travelogues, and works of philosophy, aesthetics, theology, and pedagogy. "Mozart in Literature" is, in essence, a new category of Mozart document, the investigation of which has been made possible by the opportunity to search large corpora of digitized texts. Just four examples from among those we have published so far:

- A reference to Mozart in a speech given by one of the characters in Johann Christoph Kaffka's play *Sechs Freyer und keine Braut*, published in 1787.
- A reference to intrigues against Mozart in Munich at the time of the premiere of *Idomeneo* (1780–1781), in Maximilian Blumhofer's preface to his play *Die Luftschiffer oder der Strafplanet der Erde*, also published in 1787.

Am Montage ward die neue Oper Le Nozze di Figaro, Musik von Mozart, zum erstenmale aufgeführt. Das Stük gefiel nicht so allgemein, als man es wohl hätte erwarten sollen; denn man setzte daran aus, daß die Musik zu gekünstelt, und folglich langweilig anzuhören sei.

A report on the premiere of Le nozze di Figaro in Vienna. Münchner Zeitung, no. 73, Tue, 9 May 1786.

- A reference to a performance of a four-hand sonata by Mozart in a story from *Kinderklapper für Kinder und Nichtkinder*, published by Johann Karl August Musäus in 1788.
- A reference to Mozart in a theological tract by Florentius Barth published in 1791.

These are references to Mozart that no one would have thought to look for in the days before widespread digitization; previously, such references would have been found only serendipitously. The rapid text searches that Google has made possible have accelerated the pace of such serendipitous discoveries by several orders of magnitude.

A few of these new documents were easy to find; anyone with a passing knowledge of Mozart could have stumbled across them. Around 40 of those we've posted so far can be found through a rudimentary search on Google Books (or even just an ordinary Google search), using the search term "mozart" with an appropriate chronological constraint, for example "1/1/1756" to "12/31/1791." When I run this search today (11 July 2015), the first hit on a document that we have published on our site appears on the fifth page of search results (your results may vary): a report in the Salzburg *Oberdeutsche Staatszeitung* on 18 January 1787 regarding the reception of Mozart's *Figaro* in Prague. A search (unquoted) on the terms "mozart figaro" with the same chronological constraint turns up an important new document on the very first page of hits: the report on the premiere of *Le nozze di Figaro* published in the *Bayreuther Zeitung* in its issue of 22 May 1786. It is precisely because these documents are so easy to find that we posted them first on our site; they were, so to speak, the "low-hanging fruit."

Beyond the low-hanging fruit, however, searches become more challenging. The name "Mozart" was spelled in a variety of ways in the eighteenth century. "Mozard" is common. "Mozzart" occurs fairly often in Italian sources and (for some reason) also in the *Bayreuther Zeitung* (but rarely elsewhere in German-language sources). The report on *Figaro* in the *Münchner Zeitung* in May 1786 gives "Motzart." Among documents we have posted so far, the most unusual variant is "Moshard," in the *Gazzetta universale*, a report dated 28 November 1785 on the Viennese production of *La villanella rapita* and Mozart's ensembles for it. Google's optical character recognition (OCR) is far from perfect. Its handling of *Fraktur* varies from mediocre to ludicrous, but even eighteenth-century roman type can be a problem, particularly in Italian-language sources. Google's OCR does not always deal successfully with words that are broken across lines (thus some genuine hits can be found with a search on "moz"). A search on "mozart" will not necessarily find instances of the German genitive form "mozarts." False hits on "mozart" are also frequent: that is, words and names that Google's OCR has incorrectly read as "mozart". For example, Google's OCR very often reads "Mazarin" as "Mozart". The first syllables of some multi-syllable words are commonly read

incorrectly as “Mozart” if the word is divided over a line break (“Mozam-” in “Mozambique” and “Mozara-” in “Mozarabisch”). Other false “mozart” hits are even more exotic, for example “M. 27 11” (a barometer reading in an Italian newspaper) and the Greek word “βαπτισμος” (“baptismos”). On the other hand, Google’s OCR sometimes mangles actual occurrences of Mozart’s name beyond recognition. For the past several years, a Google search on “fifozart” has returned precisely one hit: a review in *Journal aller Journale* of Mozart’s *Die Entführung aus dem Serail* in Hamburg in 1787 (the document is already in Cliff Eisen’s 1997 supplement to Deutsch, *Mozart. Die Dokumente seines Lebens. Neue Folge*, 113–14).

A characteristic example is Google’s OCR plain text of the earliest known dated report on *Die Zauberflöte*, an item published in the *Münchener Zeitung* on 7 October 1791 with the Viennese date-line 1 October, the day after the premiere:

Gestern wurde onf dem Wiednertheatr ein Singjplel die egyptische Veheimniße zu welchem Hr Mozau die Mustk ko Piniere und selbst das Orchester dirigirte mir uuge theitem Beifall aufgeführt Hr Schikane hat all ngewend diese Oper nach dem wahren Kostüm mir gehöriger Prachr in Kleidung und Dekorazione vorzuste K Am imlichen Abend gab man in der teopoldstadr in neue Schauspiel die Indianer Sin in diesem Stüke vorkommender Orang Outang erhielt dm grißrm Beifall

This document cannot be found with a Google search on any of the terms one might ordinarily think to use: “mozart” (rendered by the OCR as “Mozau”), “schikaneder” (“Schikane”, with the final syllable simply dropped), “singspiel” (“Singjplel”), or even “musik” (“Mustk”). I found the item using the search term “oper”, one of a long list of terms that I try when systematically working through each individual volume of productive sources such as the *Münchener Zeitung*. Nor is the passage quoted here an especially egregious example. A character-by-character comparison shows a lower percentage of incorrect readings than one might expect at first glance. But the errors have occurred in precisely those places that conspire to make the item very difficult to find. Such OCR problems are not limited to Google; here is the beginning of the OCR from the scan of a report in the *Wiener Zeitung* of the court’s attendance at a performance of *Der Stein der Weisen* on 13 February 1791 (the scan is part of ANNO, a digitization project of the Austrian National Library):

(samstags Abends war wegen des . Geburtstages Sr. K. H. des Erz>>cr^o.,s Lran» . bey Hofe Agmmcrnst.. oni!<-.,s Lbeiid>! besuchten JA. KK. VY. da? WUtiiier Tbcarr, wo die he> Uedie Op<r. der Stein der Lveistn, von Lni. Sck?lkü>cder, begeben wurde

I found the document with a search on “stein”, one of the few uncorrupted words in the passage.

A great deal more could be said about the technical, practical, and scholarly aspects and implications of our project, but this serves as a brief introduction. Our focus has been on Mozart, but it should be obvious to readers of this newsletter that the newly accessible corpora of digitized eighteenth-century sources will yield discoveries for other composers and musicians. Whatever its problems and foibles, Google Books is a tremendous and unprecedented resource for historians, a point made eloquently by Dan Cohen in his 2010 talk “Is Google Good for History?” ([http://](http://www.dancohen.org/2010/01/07/is-google-good-for-history/)

www.dancohen.org/2010/01/07/is-google-good-for-history/).

We made the decision to publish online for a variety of reasons, but it has been of particular benefit to roll out content gradually, as our research continues. Online publication also gives us the flexibility to revise commentaries as we uncover new interrelationships among documents, and to link directly to many primary and secondary sources in our commentaries. Our site will eventually be supplemented by thematic essays, on a variety of topics related to the wider implications of the new documents. Our initial findings have also already motivated ancillary projects. For example, I am currently engaged in tracking down primary sources for all local premieres of Mozart’s operas during his lifetime (in general, Deutsch simply copied dates from Loewenberg’s *Annals of Opera*, and rarely cites primary sources). I have also created a database to track all documented performances of Mozart’s operas during his lifetime; by the time this essay is published, I hope to have posted on our site an “alpha” version of an interactive table of these performances.

Deutsch’s *Dokumente* was a remarkable achievement for its time, but the subsequent supplements to his work (including our site) have shown that his coverage was far from comprehensive. Deutsch also had personal idiosyncrasies: for example, he typically omits passages on singers from his transcriptions of reviews of performances of Mozart’s operas, a decision difficult to justify from the perspective of modern musicology. (We are restoring many of these cut passages as “addenda.”) A new comprehensive edition of *Dokumente* is sorely needed, ideally online (many of Deutsch’s primary sources are now available online and can be linked to). In the meantime, we hope to find a more permanent home for our site when it is closer to completion; please feel free to contact me with proposals at dexedge@gmail.com. We also welcome comments, corrections, and contributions from readers, all of whom will be credited.

Dexter Edge is internationally known for his work on Mozart and the wider contexts of music in 18th-century Vienna. He has taught at Cardiff University, Louisiana State University, the University of Memphis, New England Conservatory, and the University of Michigan. He currently lives in Ypsilanti, Michigan.

Herr Mozart durfte gestern eine musikalische Academie zu seinem Vortheil geben, und hatte eine gute Einnahme. Er reist in diesem Monath mit seiner Frau nach London, um sein Talent daselbst bewundern und belohnen zu lassen, wohin er von dem Sohn des Königl. Capellmeisters Sr. Kntzlf, der sich einige Monathe hier aufgehalten hat, eingeladen worden, und es ist als gewiß anzunehmen, daß er sehr gefallen werde.

A report of a benefit concert given by Mozart in the Kärntnertheater in Vienna. Bayreuther Zeitung, no. 30, Anhang, Mon, 12 Mar 1787.



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