

The Two Mysteries of a Veronese Mozart Portrait

Matteo Magarotto

As Daniel Hertz once remarked, a “conspiracy of silence” seems to surround the Mozart portrait (pictured here) painted in early January 1770 at the Veronese house of the tax official Pietro Lugiati.¹ Although both Lugiati and Leopold Mozart discussed the portrait in their letters, surprisingly both left out the most valuable information: Who painted the picture? Who composed the music depicted on the harpsicord stand?² This double “whodunit” has unleashed several investigative attempts, but the two mysteries are far from solved. Although I have no definitive solutions, my goal here is to reopen the issue, consider the evidence (or lack thereof), and propose a shift in interpretive approach. Among the sources, I present the first English translation of a relevant document discovered by Bruno Chiappa in the late 1990s and still unfamiliar to the musical community.

The painting has been attributed to Giambettino Cignaroli (1706–1770), his nephew Saverio Dalla Rosa (1745–1821), or a collaboration between the two.³ The attribution to Cignaroli relied



on his preeminence in Verona during the central decades of the eighteenth century, on his relation to Lugiati (first cousins), and on Leopold Mozart’s mention of his name in the *Reisenotizen*. In contrast, Raffaello Brenzoni argued for Dalla Rosa on the basis of style and the fact that an early biography of Cignaroli (1771) lists five pictures owned by Lugiati but does not include the Mozart portrait.⁴ But the simple yet not fully acknowledged matter is that

the evidence undermines both attributions. The most direct argument *contra* Dalla Rosa comes from his *Esatta nota distinta di tutti li quadri da me Saverio Dalla Rosa dipinti*, in which no Mozart portrait is recorded.⁵ It seems unlikely that Dalla Rosa would have omitted this work, given the title of his catalog: “exact” and “distinct” list of “all” his paintings. Besides, Mozart’s passage through Verona caused a notable frenzy, and the young Dalla Rosa would have probably wanted recognition for capturing the likeness of such a musical prodigy.

There are even more reasons to doubt Cignaroli as the author. Brenzoni, in addition to noting the missing picture in Bevilacqua’s biography, also found it unlikely that both Lugiati and the reviewer of Mozart’s concert of January 5 in Verona would have failed to acknowledge the renowned painter if he had indeed

1. Daniel Hertz, *The Verona Portrait of Mozart and the Molto Allegro in G (KV 72a)* (Ala, Italy: Fondazione Mozart De Pizzini, 1995), 13. Mozart sat for the portrait (now privately owned) on Saturday and Sunday, January 6–7. See the letters of Leopold Mozart (January 7) and Lugiati (April 22), in Cliff Eisen et al., *In Mozart’s Words*, letters 152 and 178, <<http://letters.mozartways.com>>, version 1.0, published by HRI Online, 2011.

2. The portrait is the only known source for the music, which Alfred Einstein assigned to Mozart with the number K. 72a, in Ludwig von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts*, 3d rev. ed. Alfred Einstein (Leipzig: Breitkopf & Härtel, 1937), 116. Readers can access the score at <<http://dme.mozarteum.at>>.

3. Two half-brothers of Giambettino were less prominent painters: Giandomenico (1722–1793), and Giuseppe (1726–1796), who continued painting after becoming a monk with the name of Fra’ Felice. For a review of the various attributions, see Eisen “Notes on the Verona Portrait of Mozart and the Molto Allegro K. 72a,” in *Mozartiana nova: Festschrift in Celebration of the 80th Birthday of Professor Ebisawa Bin* (Tokyo: Ongaku no

Tomo-sha, 2011), 154–64 (reproduced in Eisen, *In Mozart’s Words*). See also Marina Botteri Ottaviani “In posa a Verona: Due ritratti di Giambettino e Giandomenico Cignaroli,” in *Mozart: Note di viaggio in chiave di violino*, ed. Marina Botteri Ottaviani, Antonio Carlini, and Giacomo Fornari (Museo Riva del Garda, 2006), 114.

4. Raffaello Brenzoni, “Verona nella vita di Wolfgang Amadeo Mozart,” *Studi storici veronesi Luigi Simeoni 5* (1954): 173–76. The list appears in Ippolito Bevilacqua, *Memorie della vita di Giambettino Cignaroli, eccellente dipintor Veronese* (Verona: Moroni, 1771), 85.

5. Saverio Dalla Rosa, *Esatta nota distinta di tutti li quadri da me Saverio Dalla Rosa dipinti, col preciso prezzo, che ne ho fatto, e memoria delle persone, o luoghi, per dove li ho eseguiti*, ed. Bruno Chiappa, with an essay by Paola Marini (Verona: Istituto Salesiano San Zeno Scuola Grafica, 2011), 57; Botteri Ottaviani, 114.

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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President's Report

Sarah Eyerly

On behalf of my colleagues at the Florida State University, I'm pleased to welcome you to Tallahassee this February for our eighth biennial conference. Please see the call for papers in this newsletter or on the SECM website for further information. Proposals are due on 30 October 2017. Information on travel arrangements and other details about the conference will also be posted on the SECM website. As we prepare for the conference, I would like to thank our program committee (Drew Edward Davies, chair, Stewart Carter, Caryl Clark, and Danielle Kuntz), and our local arrangements committee (Rachel Bani, Laura Clapper, and Rebekah Taylor).

This year's conference will take place at the restored Spanish mission site at Mission San Luis de Apalachee (<https://www.missionsanluis.org>). During the seventeenth and early eighteenth centuries, a mission church and friary were constructed near the Apalachee village of Anhaica, on the edge of the modern-day Florida State University campus. The mission eventually grew into a satellite settlement for the Spanish fort and town at St. Augustine on Florida's east coast. This thriving Spanish-Apalachee town at Mission San Luis was home to several hundred people until it was destroyed in 1704 by an English and Creek militia from South Carolina. Today, the restored mission buildings and Apalachee village are incorporated into a living history museum presenting daily village life around the year 1703. Our conference will include a tour of the mission grounds as well as a presentation on its history. We will also visit the archaeological collections of the State of Florida.

In addition to learning about the history of Mission San Luis, I encourage conference attendees to consider visiting several nearby parks and museums to learn more about Tallahassee's nearly 15,000 years of human history. Before the mission era, this area was an important ceremonial center for the Fort Walton Culture. A complex consisting of earthwork mounds, a public plaza, and several village and residential sites dating to approximately 1050–1500 can still be explored at the Lake Jackson Mounds Archaeological State Park. The Tallahassee area may have also hosted the first Christmas celebration in the New World during the 1539–1540 winter encampment of the Spanish explorer Hernando de Soto at Anhaica. Numerous archaeological finds from Anhaica and De Soto's visit to this area are preserved at the De Soto Winter Encampment State Park near the state capital building in downtown Tallahassee. If you are feeling especially adventurous, consider a trip to Wakulla Springs, one of the world's largest and deepest freshwater springs. The bones of mastodons and Upper-Paleolithic artifacts can still be glimpsed in the spring bed. Daily riverboat tours along the Wakulla River provide up-close sightings of alligators and other swamp animals, as well as the filming sites for several early Tarzan films and *The Creature from the Black Lagoon*. While not exactly an eighteenth-century site, it is a fascinating day trip, located only 20 miles south of Tallahassee.

I'd also like to call your attention to upcoming events at the 2017 AMS meeting in Rochester. Don't miss the debut program by Ensemble PeriHIPsious (conducted by SECM board member, Michael Ruhling) on Friday, 10 November, at 8pm. Following the concert, SECM members are invited to an "Eighteenth-Century Societies" joint reception (c. 10 p.m.–midnight, Max Rochester, 25

Gibbs St.), along with members of the Mozart Society of America, the Haydn Society of North America, and the American Bach Society. This reception will take the place of our usual business meeting, and we will hold this year's business meeting at the conference in Tallahassee. I also encourage you to attend the Thursday evening study session sponsored by the MSA, and the Saturday afternoon "Eighteenth-Century Social Dance Workshop" sponsored by the Music and Dance Study Group.

Finally, I would like to welcome Ashley Greathouse, our new student representative to the Board of Directors, and to thank Bethany Cencer for her outstanding service in this capacity over the past three years. I encourage our student members to reach out to Ashley with any questions, suggestions, or concerns at: greathaa@mail.uc.edu. I would also like to thank the program committee for our session at the 2018 ASECS conference: Douglass Seaton (chair), Edmund Goehring, and Sterling Murray. The committee is currently reviewing the paper proposals they received, and the finalized session will be announced by email and on the SECM website.

I hope to see you at AMS and in Tallahassee. As always, please feel free to contact me at: seyerly@fsu.edu.



Member News

Bathia Churgin is happy to report the first performance of her new edition of Beethoven's "Eroica" Symphony (Henle, Complete Works), in the evening of March 4, 2017 in the Henry Crown Hall, Jerusalem. The Hebrew University Orchestra was conducted by Maestra Anita Kamien. The 65-member orchestra consisted of students, former students, local musicians, and professionals. Kamien led a superb performance of the symphony.

Paulino Capdepón is a Full Professor of Musicology at the Spanish University of Castilla-La Mancha, and has recently published the following:

Paulino Capdepón y Juan José Pastor (eds.): *El patrimonio musical de Castilla-La Mancha: nuevas perspectivas*, Madrid: Alpuerto, 2016. ISBN: 978-84-381-0492-7

Paulino Capdepón und Juan José Pastor (eds.): *Mozart en España: estudios y recepción musical*, Vigo: Academia del Hispanismo, 2016. ISBN: 978-84-16187-52-2

Paulino Capdepón: *El compositor asturiano Ramón Garay (1763-1823)*, Fundación María Cristina Masaveu, 2 vols., Oviedo: Fundación María Cristina Masaveu Peterson, 2016. ISBN: 978-84-608-8152-0

Bruce Alan Brown received a summer research grant from USC's "Advancing Research in the Humanities and Social Sciences" fund, in support of his project "Bartolomeo Nucci and the Tuscan Castration Debate of 1778." He used it in order to visit libraries and archives in Florence, Pisa, Pescia, Lucca, and Bologna, as well as the collection of Nucci's music manuscripts at the University of California, Berkeley.

Ruta Bloomfield performed four solo harpsichord concerts in Europe as part of a sabbatical semester granted by The Master's University in Santa Clarita, CA: Vilnius, Leipzig, Paris, and London. In addition, she was afforded opportunities to play on original instruments at the Bachhaus museum in Eisenach and the Bate Musical Instrument Collection at Oxford University. Travel to twenty-four cities in six countries over sixty-six days also allowed for visits to twenty art museums, twenty-five major churches and cathedrals, and three cities associated with Martin Luther during this 500th anniversary year of the Reformation.



The Tallahassee Skyline



Mission San Luis de Apalachee

Call for Papers

Society for Eighteenth-Century Music
Eighth Biennial Conference
February 22–25, 2018, Tallahassee, Florida

The eighth biennial conference of the Society for Eighteenth-Century Music will be hosted by the Florida State University at Mission San Luis in Tallahassee on February 22–25, 2018.

We invite proposals for papers and presentations on all aspects of eighteenth-century music, including those that highlight Tallahassee's location near the Gulf Coast by exploring the greater Atlantic world as well as the history of music in colonial missions. Presentations may be traditional papers of 25 minutes (35-minute slot), work-in-progress presentations of 10 minutes (20-minute slot), panels (45 minutes) or lecture recitals (up to 45 minutes). Preference will be given to those who did not present at the 2016 meeting in Austin. All presenters must be current members of SECM.

Submit your proposal (250 words) as an e-mail attachment to the chair of the program committee, Drew Edward Davies (secm2018@gmail.com). The deadline for proposals is October 30, 2017. Only one submission per author will be considered. Please provide a cover sheet and proposal in separate documents. The cover sheet should contain your name, e-mail address, phone number, and proposal title. The proposal should contain only the title, abstract, and audio-visual requirements. The committee's decision will be announced in mid-November.

Students are encouraged to apply for the Sterling E. Murray Award for Student Travel; the application form and instructions can be downloaded www.secm.org. The application deadline is November 1, 2017. The SECM Student Paper Award will be given to a student member for an outstanding paper presented at the conference.

Recording Review

The Musical Treasures of Leufsta Bruk. Drottningholm Baroque Ensemble. BIS CD-1526 and CD-1975.

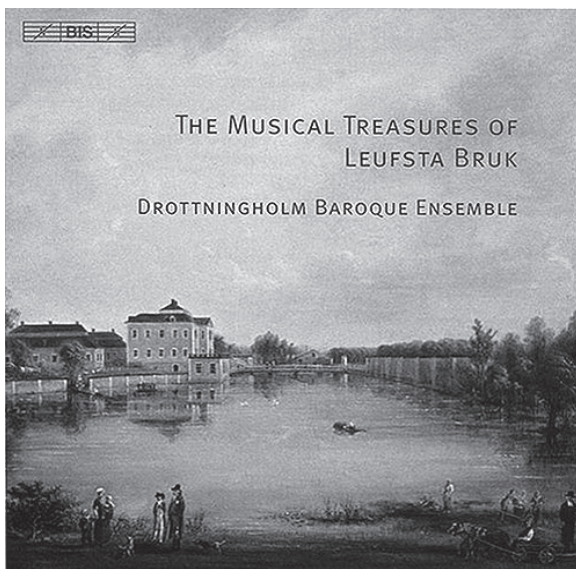
Bertil van Boer

RILM has done a fine job of ferreting out some of the more obscure collections of eighteenth-century music that reside in smaller courts and estates throughout Europe, but as the number of works catalogued grows, it often becomes a bit of jumble in terms of specific pieces. That is not particularly bad news, for it in turn serves as fodder for perhaps numerous future theses and dissertations. What does get overlooked sometimes, however, is that some of these collections form a mirror into which one can discern how music making functioned in these out-of-the-way places. To describe them in situ is to view life on the small roads, for a substantial number of these courts were neither wealthy nor connected enough to bask in the glow of the larger courts and palaces. Yet, what one sees is that they still maintained a musical life that was far from limited, as mundane as their venues could be.

The purpose of this brief introduction is to present a brace of discs that were recorded by the Drottningholm Baroque Ensemble, one of Sweden's best period practice groups, specifically using the materials available from the large collection of music found at Leufsta Bruk (also written as Lövsta bruk), an estate up in the wilds of Sweden's Uppland province. This was a planned community built in the seventeenth century to facilitate both agriculture and the smelting of ore, a model village centered around the manor house of Baron Charles de Geer. The location was ideal, since there were woods aplenty for producing charcoal, close proximity to iron mines, and good flowing water, all of which indicated a perfect place for refining metal (in Swedish, a bruk means a metal foundry). The de Geer family had been part of the Swedish nobility for

several generations, even though they were Dutch originally and still maintained contacts there. As a result, the Baron had access to the Amsterdam publishers, as well as developing friendships with local musicians who were persuaded to take their holidays (and this probably means more of a rural sabbatical than not) in the bucolic setting of the Swedish woods, where civilization and nature were juxtaposed. After 1744, these included the Hovkapellmästare Hinrich Philip Johnsen (1717-1779), who was known to have spent considerable time at Leufsta, even dedicating a celebratory piece for the 1757 Easter church services there. The instrumentarium included a small string ensemble, continuo (in the church, an organ, and a harpsichord or two in the main house), and the odd woodwind instrument probably performed by members of the de Geer family. The works were therefore more attuned to an intimate chamber setting than a formal performance hall that existed in Stockholm, for example. These two volumes reflect a sort of “program” drawn from the collection that might have been played on the long summer evenings as the sun lingered in the northern sky.

The first disc has as its centerpieces a violin concerto by Vivaldi (RV 362 “La Caccia”), a cello sonata by Benedetto Marcello, and another concerto by Tartini, all of which came from Amsterdam. In between, however, are rarer works; a sonata in the galant style by Christoph Schaffrath, a concerto for pairs of flutes and oboes by Handel’s friend Johann Pepusch, a two-violin sonata by William Corbett (also a friend of Handel), and a solo harpsichord suite by Conrad Hurlebusch, who was one of Fredrik I’s main court composers, though he stubbornly refused to move from Kassel to Sweden. These are performed, as one might expect, one on a part, which is likely the way they were done in eighteenth-century Leufsta during its heyday. The second is a bit bolder, with two Tartini concertos—de Geer was himself a fine violinist—as well as a popular duet from Handel’s *Ottone* arranged for a pair of flutes. But the Swedish local composers are better represented, with a flute sonata by Johnsen’s rival Johan Helmich Roman, and both a harpsichord sonata and the instrumental portions of the 1757 Easter music by Johnsen taking center stage. An older work by Gottfried Keller, as well as an anonymous cello sonata in the older Baroque format fill out the disc. Oh yes, on the first one are six “Boeren danssen” from Holland which indicate that popular entertainments were also on the menu.



The performances of these works are all first rate, as one might expect of performers such as Nils Erik Sparf or Björn Gäfvert, and if one is looking for rare examples of music by these little known names, this will fill the bill. The Vivaldi and Tartini, et al, are also finely done, and while one doesn’t have the same sort of reception as a more substantive ensemble might elicit, they are nonetheless well-done enough to complement the composers, not to mention providing a fleeting ambience of the Swedish forest in the lively tempos and excellent ensemble.

While these are sold on site at Leufsta, they are part of the BIS label and so are generally available. Given the nature of the program, they would be well sought out for a view of how music-making occurred in the smaller manor houses.



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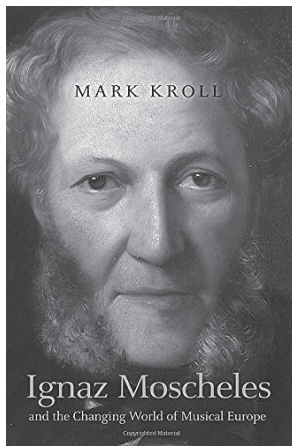


Book Reviews

Mark Kroll. *Ignaz Moscheles and the Changing World of Musical Europe*. Rochester: Boydell, 2014. 410 pp. ISBN: 978-1-84383-935-4. Hardcover. \$70.

Martin Nedbal.

In his masterly biography of Ignaz Moscheles (1794-1870), a German-Jewish pianist, composer, and pedagogue of Bohemian origin, Mark Kroll provides both a chronological overview of Moscheles’s life and several in-depth studies concerning significant aspects of Moscheles’s musical career. Besides the biography, the book repeatedly returns to Moscheles’s engagement with pia-



no performance and pedagogy, his relationship to Beethoven and Mendelssohn, his attitudes towards “early music,” and his complicated relationship to Jewishness. One of the main contributions of Kroll’s book to the understanding of this important nineteenth-century musician is not necessarily that it provides a wide array of new discoveries, but that it reinterprets, contextualizes, and enhances the main source of information on Moscheles’s biography, his wife Charlotte’s 1872 *Aus Moscheles’ Leben*, a collection of diary entries, correspondence, and reminiscences.

Kroll’s book starts with three straightforward biographical chapters that divide Moscheles’s life according to his place of residence; Chapter 1 focuses on his years in Prague, Vienna, and concert travels throughout Western Europe (1794–1825); Chapter 2 discusses his London sojourn (1825–1846); and Chapter 3 covers his tenure as a professor of piano at the Leipzig Conservatory (1846–1870).

There are many fascinating aspects of Moscheles’s life and career, but the most intriguing among them are no doubt his connections and close relationships to German composers of the early to mid-nineteenth century. Throughout his book, Kroll returns to this subject numerous times. Kroll’s account of Moscheles’s links to important Central European musicians starts with the influence of Moscheles’s first piano teacher in his native Prague, Friedrich Dionys Weber, the director of the Prague Conservatory between 1811 and 1840. Kroll points out Weber’s conservative musical views and suggests that they might have instigated Moscheles’s lifelong interest in the music of the past. After his move to Vienna in 1808, Moscheles started a friendship with Giacomo Meyerbeer, which was to last for the ensuing decades. During his Viennese period, Moscheles also befriended Carl Maria von Weber, whose death he later personally experienced when he discovered Weber’s dead body at the house of Sir George Smart in London on June 5, 1826.

Kroll pays the closest attention to Moscheles’s relationships with Beethoven and Mendelssohn. Moscheles was probably first introduced to Beethoven in the Artaria shop in 1810, and they gradually developed a close relationship. In the chapter on Beethoven and Moscheles, Kroll discusses a variety of issues, from Moscheles’s piano arrangement of *Fidelio*, created at Beethoven’s own request in 1814, to Moscheles’s efforts to raise funds, both in Vienna and London, to alleviate Beethoven’s financial hardship during his final disease in 1827, to his efforts to establish the Ninth Symphony as a canonic work in England in the 1830s and 1840s, which countered the work’s unsuccessful London premiere in 1825. Particularly interesting is Kroll’s account of Moscheles’s an-

notated English translation of Anton Schindler’s Beethoven biography, published in 1841 under the title *The Life of Beethoven*. Kroll shows that Moscheles corrected numerous errors and falsifications in Schindler’s notoriously problematic work. Throughout the book, moreover, Kroll repeatedly focuses on the troubled relationship between Moscheles and Schindler, clouded by Schindler’s anti-Semitism and his desire to control Beethoven’s legacy. At times, Kroll has the tendency to slip into a tone that is unnecessarily protective of Moscheles, such as when he calls Schindler’s work not only inaccurate and dishonest, but also “outrageous” and filled with “brutality” (235). Overall, the Beethoven chapter sometimes slips into tedious lists of all the different performances of Beethoven’s works by Moscheles throughout his career; perhaps it would work better if the author focused only on the most significant aspects of the Beethoven–Moscheles relationship and kept the overwhelming details of individual performances for separate charts, as he does in Chapter 1 when he discusses Moscheles’s appearances as a pianist in Vienna, Graz, and the German-speaking lands between 1816 and 1820.

Much more compact is Kroll’s chapter on Moscheles and Mendelssohn, which focuses on the professional and deeply personal relationship between the two. The Moscheles connection, for example, adds new aspects to Mendelssohn’s biography, especially because of the reminiscences of Moscheles’s son Felix, to whom Mendelssohn was godfather. Kroll’s account of various aspects of the Moscheles–Mendelssohn relationship acquires an even more fascinating dimension at the end of the chapter, where Kroll discusses the controversy surrounding Moscheles’s involvement in the posthumous publication of Mendelssohn’s works, criticized by many as withholding Mendelssohn’s music from audiences through an unnecessarily, and even arrogantly cautious and slow editorial process.

Of special interest particularly to the historians of piano literature and pedagogy will be Kroll’s chapter on Moscheles as a pianist and piano pedagogue. The chapter is neatly divided into sections on Moscheles’s performance style, including his famed ability to improvise, his teaching methods (including an overview of his students both in London and Leipzig), his pedagogical compositions, and his instruments. An interest in the types of pianos Moscheles encountered during his concert career in fact stretches throughout the whole book. In Chapter 1, Kroll discusses Beethoven’s own Broadwood piano that Moscheles used during his concerts in Vienna in December of 1823. Similarly, Kroll devotes a section of Chapter 6 to the instances when Mendelssohn lent his Erard piano to Moscheles for concerts in the 1830s.

Perhaps the most significant part of Kroll’s book from the point of view of re-evaluating Moscheles’s contribution to the general development of Western musical culture in the nineteenth century is Chapter 7, devoted to Moscheles’s activities in establishing the tradition of the solo piano recital. Whereas most historians attribute the establishment of solo piano performances to Liszt, Kroll shows that Moscheles’s London concerts of the late 1830s in fact pursued similar goals and programming a few years before Liszt. Kroll connects this interest in solo piano performances to Moscheles’s interest in the music of the past. For example, Kroll provides chronological overviews of Moscheles’s performances of the music of Bach and Handel. He also discusses Moscheles’s activities as an editor of music by these eighteenth-century composers, noting the similarities and differences from later approaches

to editions of historical music. At times, Kroll harbors apologetic tendencies with respect to Moscheles's editions. For instance, Kroll shows that in editing Handel's *L'Allegro, Il Penseroso, ed Il Moderato*, Moscheles somewhat compromised his editorial principles by adding musical features that his contemporaries, such as Mendelssohn, criticized in other editions of early music. Kroll's claim that Moscheles's edition of the Handel piece is still excellent and reliable and that many of the editorial additions were likely forced upon him by friends and colleagues seems a little strained.

Also informative and thought-provoking is the final chapter on Moscheles's relationship to his Jewish origin. Kroll raises a lot of questions about the sincerity of Moscheles's and his family's conversion to Christianity and their attitudes to nineteenth-century anti-Semitism. This includes an account of how Moscheles and his colleagues at the Leipzig Conservatory reacted to the (originally anonymous) publication of Wagner's *Das Judenthum in Musik* in the *Neue Zeitschrift für Musik* in 1850. Ultimately, Kroll focuses on pointing out the ambiguities and does not provide clear answers to these questions. This ambiguity might have to do with the fact that after Moscheles's death, his wife Charlotte likely censored most references to even slightly controversial subjects from the published account of Moscheles's diaries. What could have helped Kroll sharpen his observations about Moscheles's ambiguous attitude to his Jewish heritage might have been a greater reliance on the enormous literature on the history of anti-Semitism in nineteenth-century Europe.

Overall, Kroll's book provides an engaging read that clarifies not only the life and career of Moscheles but provides fascinating insights into various aspects of nineteenth-century European musical life, including the life and reception of Beethoven, the construction of the musical canon, and issues of music and German national identity.

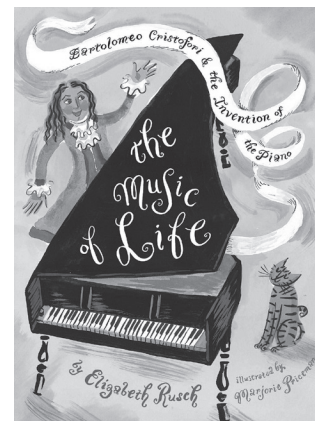


Elizabeth Rusch. *The Music of Life: Bartolomeo Cristofori & the Invention of the Piano*. Illustrated by Marjorie Priceman. New York: Atheneum Books for Young Readers, 2017. 48 pp. ISBN 978-1-481444842. Hardcover and E-book. \$9.94 on Amazon.

Kim Pineda

Getting young people interested in classical music of any era is a challenge faced by many parents, teachers, authors, and illustrators. In Elizabeth Rusch's, *The Music of Life: Bartolomeo Cristofori & the Invention of the Piano*, illustrated by Marjorie Priceman, she not only accepts this challenge but succeeds by taking a small window into the world of music history and turning it into an enormous aperture with her art-enhanced prose.

Rusch's work is exemplary because it presents an esoteric subject in the realm of classical music (although I have discussed the work and influence of Cristofori in a graduate survey on music from the Classical period) and makes it accessible to adults and children by putting it in the context of a person's life. A piano may be recognizable to many children, and the story and illustration of Cristofori's work can stimulate a young person's intellect, perhaps subtly encouraging them to learn more about music in general, the piano, its varied repertoire, or even classical music. What I especially appreciate in this book is the author's ingenious way of teaching musical terms such as piano, forte, crescendo, decrescendo,



morendo, and even *dal niente* by putting them prominently on each page in large letters with the translation in parentheses and in smaller type. A pronunciation guide might be overkill in this book but most of the terms likely do not require that for the lay reader or musically-inclined parent.

Cristofori was a talented musician and craftsman whose skill caught the attention of the Medici family, who offered him a prestigious job. Frustrated with the dynamic and expressive limitations of the clavichord and harpsichord, the position with the Medicis provided him the means to repair, build, and ultimately experiment with designs for new keyboard instruments. His dedication to creating a keyboard instrument capable of a wide range of dynamics and expression influenced composers and compositions during his lifetime and beyond. Today the modern piano still maintains most of Cristofori's innovations.

The author tells the story chronologically, supporting the narrative with material taken from primary source documents such as baptismal records, written histories, court records, and quotes by people and composers associated with Cristofori. These contemporary quotes take the form of "footnotes" at the bottom of most pages. The illustrator enhances the story with depictions of the main character, his life, where he lived, and how he worked. The clothing, artworks, buildings, and musical instruments are accurate portrayals from the seventeenth and eighteenth centuries.

The book is organized in three parts. Part One is the story of Bartolomeo Cristofori and his life as a musician, instrument builder, and influence on music and musicians into the twentieth century. The prose is directed towards children, although it seems more suited for the 9-12 year old age group and not the suggested ages 4-8. The journey begins with Cristofori's baptismal record and ends with a brief synopsis of his invention and how it influenced music and composers from the eighteenth, nineteenth, and twentieth centuries. The second part is for adults, consisting of a time line of the life of Cristofori and the piano, a description of the three surviving Cristofori pianos, a comparison of Cristofori's piano with the modern piano, and suggestions for listening. This last section is divided into Classical music and Modern (popular) music. In the final section of the book, the author describes page by page how her primary sources and secondary literature guided her reconstruction of Cristofori's life. The final two pages are a bibliography, a list of quotations by page, and acknowledgements.

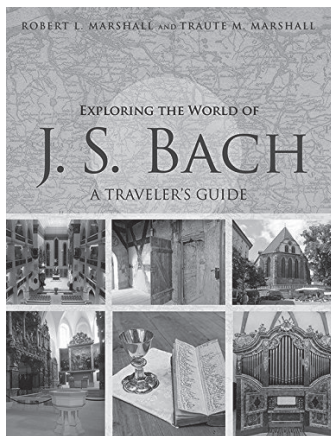
This is an unusual title because it combines adult-level material with art and language for children. The book jacket suggests the title is suitable for ages 4-8 and, with an adult reading to them and

discussing the illustrations, I agree that they would enjoy the story. Older children will get more out of the book and could manage it on their own to the end of the story. Parents could easily let the rest of the book go, or make an effort to engage children in the listening suggestions. The timeline, description of the surviving Cristofori pianos, and the comparison with the modern piano are appropriate for a college-level music appreciation course. A music history class for music majors could also benefit from the last section of the book, especially when the course material discusses the music of the common practice period beginning in the eighteenth century. This book would be a welcome addition to a personal, public, or school library, with the caveat that adult assistance will enhance the young reader's experience.



Robert R. Marshall & Traute M. Marshall. *Exploring the World of J.S. Bach: A Traveler's Guide*. Urbana: University of Illinois Press, 2016. 280 pp. ISBN 970-0-252-08176-7. Hardback, paperback, and E-book. \$29.95 (paperback).

Joshua Maize



Those musicians who have devoted a significant portion of their studies and performances to the music of Johann Sebastian Bach will no doubt experience a state of awe when they first visit a place where Bach lived or worked. This was the case for me a couple of summers ago when I traveled to Leipzig for the first time. The moment I stepped into the Thomaskirche, a sort of spiritual experience occurred, accompanied by swells of emotions ranging from reverence for Bach's genius, to absolute joy, realizing it was here that word and music were joined in the ultimate expression of God's love of humanity. This experience is heightened more so if one is fortunate enough to hear the cantor rehearsing for the Sunday's liturgy or someone practicing on one of the organs.

Sponsored by the American Bach Society, *Exploring the World of J.S. Bach: A Traveler's Guide* by Robert and Traute Marshall is a uniquely interesting and informative account of Bach's life. Breaking from traditional biographies, *Exploring the World of J.S. Bach* seeks to tell the story of this monumental composer through excellent and accessible prose coupled with beautiful illustrations, including charts and images with detailed captions. The American Bach Society chose two of the most qualified authors for this work. Having written extensively on the composer, Robert Marshall brings to this work his extensive knowledge of J.S. Bach. Marshall's

The Compositional Process of J.S. Bach (1972) and *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (1990) are standard resources for any Bach scholar and musician. His writings are detailed, informative, and accessible. Traute Marshall brings her brilliant writing and impeccable editorial skills. While thumbing through the book, initially one might get the impression that it is a trivial piece of coffee table literature, perhaps from the number of colored photographs throughout. However, the introduction quickly shows that *Exploring the World of J.S. Bach* is actually a beautiful piece of scholarship. It serves both the lay reader about to begin a Bach pilgrimage across Germany, as well as the serious student interested in refining his or her knowledge about Bach, specifically the geographical, cultural, political, and religious elements that played an important role in his life and career.

Exploring the World of J.S. Bach sets up Bach's story through a captivating explanation of the history of the region where Bach's life took place. This account is told through a geographical and cultural lens, which then leads into the first major section of the book titled "J.S. Bach's Principal Residences", which is organized chronologically. The Marshalls go into great detail by providing historical explanation of the political, economic, and cultural scenes of each major town or city in which Bach lived and worked. They go beyond presenting simple historical facts to afford the reader a deeper, more interesting look into Bach's life and family. Each chapter also includes a section on important landmarks. The detail presented in these sections is particularly fascinating and would serve anyone especially interested in German church history and architecture—such their section on as St. Mary's Church (Marienkirche) in Mühlhausen, which is a fourteenth-century five-aisled Gothic hall church with a 280-foot tower that, in 1627, was the church where Heinrich Schütz conducted the premiere of his *Da pacem*. Interestingly, the pastor of St. Mary's, Archdeacon Georg Christian Eilmar, also served as a godparent to Bach's first child. This is just one of many fascinating points found in the book, all grounded in expert scholarship and inquiry.

The second part of the book is devoted to exploring the towns Bach visited or may have visited during his lifetime. The 43 sites are presented alphabetically rather than chronologically, perhaps for clarity's sake since Bach appeared in some towns and cities multiple times over the course of many years, such as Berlin and Dresden. Although few detailed records exist of Bach's numerous visits to some smaller destinations, the Marshalls have uncovered a wealth of evidence concerning Bach's connections to these various places and their importance to his chronology. The detail in some accounts is remarkable. For instance, when discussing St. Catherine's Church in Hamburg, Marshall refers to an account by one of Bach's pupils, Johann Friedrich Agricola (1720-1774), in which Agricola describes his teacher talking about the organ: "the thirty-two foot Principal and the pedal Posaune in the organ spoke evenly and quite audibly right down to the lowest C...and that the Principal was the best of that size he had ever heard" (151). Throughout the entire book, the Marshalls offer a wonderful account of the many organs that Bach encountered. This makes the work particularly valuable to organ students and would be an excellent addition to any organ literature or building course.

The Marshalls' passion for the life and work of Bach is exhibited fully in this work through their clear and eloquent writing. Featuring 280 pages of superb research, paired with captivating photographs, informative charts and maps, and an impressive bibliogra-

phy, *Exploring the World of J.S. Bach* is essential for any musician, Bach enthusiast, or scholar. Regrettably the book was not available at the time of my last trip to Germany; however it will certainly be in hand on my next adventure.



Michael Marissen. *Bach & God*. New York: Oxford University Press, 2016. 257 pp. ISBN: 978-0-19060-695-4. Hardcover and E-book. \$36.95.

Thomas Marks

The title of Michael Marissen's book, *Bach & God*, joins together arguably two of the most monumental names in history. No book could ever fully encapsulate all facets of each of these figures, but as Marissen explains in his preface, it is not the purpose of his book to attempt such an impossible task. Rather, the author examines a few of the ways in which Johann Sebastian Bach's music, for which the name "Bach" in the book's title serves as a metonym, contains "religious content," an aspect represented by the title's reference to "God" (1-2). The author's book provides a critical exploration of and a passionate argument for an understanding of the composer's music (not necessarily of the composer himself) that is fundamentally grounded in contemporary Lutheranism. For Marissen, Bach's music is undeniably the product of the religious practices in which the composer actively participated.

Bach & God is predominantly comprised of a collection of revised and updated essays published throughout Marissen's career, approximately from the mid-1990s to the mid-2000s. Only one of the author's chapters was not previously published prior to its inclusion in *Bach & God*; this chapter will, however, appear in a forthcoming publication edited by Lars Fischer. Marissen's book is divided into four parts, each of which address different aspects of the theological dimensions of Bach's vocal or instrumental music. In Chapter 1 of Part 1, "Basic Lutheranism in Cantatas," Marissen uses four case studies of selected arias from Bach's cantatas to consider the ways in which Bach's music adds additional or sometimes conflicting meanings to sacred vocal works that are not always explicit in the text. In Chapter 2, he compares various English translations of cantata texts from sources such as liner notes of audio recordings in order to highlight some of their inaccuracies, subsequently providing what he understands to be a better translation of the original eighteenth-century German through historically and theologically sensitive analysis. Perhaps one of the strongest merits of the author's book as a whole is his careful work with original texts. Words matter to Marissen, just as they did to Bach, and much of the work performed within this book aims to clarify obscure texts and revise what the author understands to be inadequate or incorrect translations.

Parts 2 and 3— respectively "Taking Up Anti-Judaism in Cantatas" and "Not Taking Up Anti-Judaism in Passion Settings"—comprise the bulk of the book and could arguably be combined into one large part addressing the presence or absence of anti-Judaism in Bach's sacred vocal works. In Chapter 3, Marissen discusses Bach's cantata *Schauet doch und sehet* (BWV 46), arguing convincingly that it contains a message of "theological anti-Judaism" concomitant with typical liturgical themes for its original performance on the Tenth Sunday after Trinity (67). At the end of

this chapter, Marissen offers an annotated translation of the cantata's libretto. Following his discussion of BWV 46, in Chapter 4 the author examines the theological role of the Jewish people in the Gospel of John and the ways in which Bach treated these themes in select cantatas. In parts of this chapter (and at times throughout the book), Marissen tends to forego close discussion of the musical elements of a particular cantata, focusing only on the theological meaning of its text. In his discussion of Bach's *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei* (BWV 179), for example, Marissen's brief analysis of the cantata addresses only the work's textual content. In these instances, the critical focus shifts away from Bach and his music toward those librettists whose texts the composer set.

Part 3 opens with a short essay originally published in the New York Times in 2000 that addresses the negative portrayal of the Jews in the Gospel of John and Bach's treatment (or lack thereof) of these aspects in his setting of the passion narrative. Following this introductory essay, a longer consideration of anti-Judaism in Bach's St. Matthew Passion follows. Here, Marissen focuses on Martin Luther's translation of the Gospel of Matthew from the original Greek. Specifically, he examines the way that Luther translates the words *laos* and *ochlos*—words that respectively indicated crowds of the people of Israel, and crowds of people in general, present in the Matthew's passion narrative. These distinct words were reduced in Luther's translation to one term, *das Volk*, which flattened the nuances of the original Greek terminology and allowed the blame of Jesus's crucifixion to be placed on crowds of Jewish onlookers. As Marissen argues, though, the St. Matthew Passion libretto actually deemphasizes this aspect in the meditative aria texts, which ask listeners not to consider the roles of historical people in Christ's death, but rather their own roles as a result of their sin.

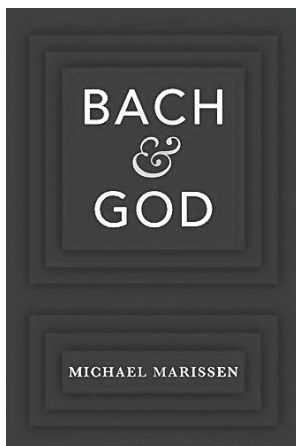
In the fourth and last part, "Religious Expression in Secular Chamber Music," Marissen demonstrates that not only do the composer's sacred vocal compositions feature theological content, but his textless (secular) instrumental works do as well. In Chapter 7, Marissen examines potential theological content of Bach's *Musical Offering* (BWV 1079). Marissen argues that the collection of fugues, sonata, and canons on the famous royal theme written by the work's dedicatee, Frederick the Great, "assumes an increasingly theological character as it moves from genre to genre" (193). A few of the final canonic works in the collection are especially significant given their inscriptions which allude to the glorification of the king. As Marissen demonstrates, Bach's use of strict canonic imitation when coupled with these inscriptions might have in fact been a subtle commentary on the fallibility of the king's earthly glorification that drew on Luther's theological perspective of the Law, a concept that leads to condemnation and death through sin rather than the Gospel, which in turn leads to eternal salvation through Christ.

In light of the fact that almost all of the chapters that appear in *Bach & God* were first published elsewhere, it is necessary to question whether this current collection offers any substantially new interventions in the secondary literature. Though some of the material in these chapters has been updated, *Bach & God* can nevertheless feel dated at times. In Chapter 1, for example, Marissen opens by claiming that "from informal Internet discussion groups to specialized academic conferences and publications, an ongoing debate has raged on whether J. S. Bach ought to be considered a purely artistic or also a religious figure" (11, emphasis added). But

the literature cited below in a footnote is a collection of secondary sources published predominately in the 1960s and 1970s. Marissen's original 2002 article on which this chapter was based also opens with this exact quotation and a footnote citing the same literature from previous generations of researchers. Are we to accept, then, that such a debate is still "raging" in both lay and scholarly circles, especially in the wake of recent in-depth theological studies of the composer's music by, for example, Eric Chafe and Markus Rathey?¹ While ongoing debates might have raged in 2002, such statements tend to demonstrate their age in *Bach & God*.

This fact brings me to question the intended readership of Marissen's book. The author writes in the introduction that the purpose for selecting essays and re-publishing them in a new edition was to "make them more readily available to interested readers, both academic and general" (5). For a number of reasons, though, I think that *Bach & God* would be more appropriate for a general readership. A collected volume of essays seems warranted for non-specialist audiences who may not have easy access to Marissen's essays in their previously published form. The dearth of musical examples in the book certainly makes it more appropriate for general audiences who may not be able to read music. I was surprised by the book's overall lack of notated examples; Marissen discusses specific musical phenomenon at several points in his writing, particularly in his analysis of Bach's *Musical Offering*, but examples are rarely provided to help clarify these moments. In fact, only one musical example appears in the book's entirety.

Even in light of these critiques, Marissen's book does important work in the way that it continues to bring discussions of anti-Judaism into critical light within Bach scholarship. Theological anti-Judaism in early modern Lutheran music and in Bach's sacred vocal works in particular are topics that require continued and careful attention in the secondary literature from musicologists willing to venture into the sometimes foreign and thorny territory of theology, a challenge that the author bravely accepts in *Bach & God*. By bringing select essays back into view, Marissen adds his valuable insights on this subject, facilitating and contributing to the topic's continued discussion in scholarly literature.



1. See especially Eric Chafe, *Bach's Johannine Theology: The 'St. John Passion' and the Cantatas for Spring 1725* (New York: Oxford University Press, 2014); Eric Chafe, *Tears into Wine: J. S. Bach's Cantata 21 in its Musical and Theological Contexts* (New York: Oxford University Press, 2015); Markus Rathey, *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture* (New York: Oxford University Press, 2016)

realized the portrait.⁶ Moreover, the document mentioned above further weakens the Cignaroli hypothesis: his personal diary, discovered by Chiappa in the private archive of the Monga family (no. 416). In the diary, under the date of January 8, 1770, Cignaroli registers the following:

... signor Leopold Mozart con il figlio Amadio, di età d'anni tredici, che viene ammirato qual portento nel suonare il clavicembalo ed il violino eccelsamente in sì tenera età.⁷

... Mr. Leopold Mozart with his thirteen-year-old son Amadio, who is admired as a prodigy in playing the harpsichord and the violin so excellently at such a tender age.

Was perhaps Cignaroli still working on the canvas and had the Mozarts visit him for that reason? But if he had met the Mozarts at Lugiat's home on Saturday, January 6 in order to begin the task, it is unclear why he would record making their acquaintance only the next Monday, January 8, furthermore without mentioning the painting.⁸ Overall, in view of the sources both Dalla Rosa and his more famous uncle Giambettino Cignaroli are improbable candidates for the Mozart portrait. I have no alternatives to suggest;⁹ should noteworthy findings emerge, I will communicate them in this newsletter. Let us now turn to the second mystery.

The literature on K. 72a includes arguments for Mozart's authorship, doubts regarding this attribution, and a proposal for Galuppi as the composer, all possible in the absence of other sources.¹⁰ A few authors also noted potential connections between the piece and music Mozart played or encountered during his Veronese stay: the organ pieces he performed at the church of S. Tommaso on January 7 (Einstein); the sonatas he played at first sight at the concert of January 5 (Hertz); or one of the two unidentified pieces Lugiat sent to Mozart's mother with his letter of April 22 (Lib-

6. Brenzoni, "Nell'entusiasmo di Verona," in *Mozart in Italia: I viaggi e le lettere*, ed. Guglielmo Barblan and Andrea Della Corte (Milano: Ricordi, 1956), 51n1. Bevilacqua also describes Giambettino's aversion for portraiture (*Memorie*, 13), and in fact Cignaroli's output contains very few portraits. Mozart played at the Veronese Accademia Filarmonica on Friday January 5, 1770, and an anonymous review of the concert, which also mentions the painting, appeared on the *Gazzetta di Mantova* and elsewhere (*In Mozart's Words*, letter 152, note 9, and *Gazzetta di Mantova*, 12 January 1770).

7. The entry has been published in Bruno Chiappa, Catalog no. 99, in *Il Settecento a Verona: Tiepolo, Cignaroli, Rotari; La nobiltà della pittura*, ed. Fabrizio Magani, Paola Marini, and Andrea Tomezzoli (Cinisello Balsamo, Italy: Silvana, 2011), 251, and in Paola Marini's essay in *Esatta nota distinta*, 15. I am grateful to Andrea Tomezzoli and Bruno Chiappa for sharing information about this document. I also would like to thank Mauro Lucco, John Rice, and Neal Zaslaw for helpful advice on the article.

8. The January 8 visit also explains the inclusion of Cignaroli's name in Leopold's *Reisenotizen* and therefore does not "make it almost certain that the elderly painter did take a major hand in the portrait" (Hertz, 14).

9. Andrea Tomezzoli (Università degli Studi di Padova), a well-known expert on eighteenth-century Veronese art, is working on the problem of attribution at the date of this writing.

10. Limited space forbids me to review all the positions in detail. For a summary, see again Eisen, "Notes on the Verona Portrait," 157–58. Hertz proposed Galuppi in an unpublished paper (Salzburg, 1971), upon which he later expanded in *The Verona Portrait*, 15–16.

in).¹¹ This promising approach can be further developed, for it is precisely the circumstances of Mozart's Verona sojourn and the painting's origins that offer important clues about the piece, suggesting the Salzburger's involvement in its creation.

We can infer from the *Gazzetta* report that Lugiati was awed at Mozart's Accademia Filarmonica concert of January 5. Inspired by the event, he decided to immortalize the young musician's passage through Verona and celebrate his musical prowess as just witnessed, and thus commissioned Mozart's portrait for the very next day. The picture is indeed grounded in place and time through the Latin inscription embedded under the canvas ("Pietro Lugiati had a portrait painted of his most charming guest in his house in the year 1770"), which also asserts Lugiati's presence, as does his valuable Celestini harpsichord.¹² Such signs of patronage and musical connoisseurship frame the subject proper of the portrait, Mozart, who is represented as an accomplished performer (hands on the keyboard, a string instrument) and a composer (a quill and a legible score, perhaps in the process of being written).¹³ Therefore, the timing, content, and symbolism of the portrait qualify it as a commemoration of Mozart's Verona visit and his extraordinary musical abilities in both performative and compositional spheres, together with a statement of kinship between the artist and the patron.¹⁴

In this context, it would be surprising if the music showcased in the painting was unrelated to the Accademia concert, the event that so powerfully impressed Lugiati and prompted the commission. The *Gazzetta* declares as much: "After having enjoyed, and allowed others to enjoy more marvelous demonstrations of the youth's ability, [the Lugiatis] decided to have him portrayed from nature, to preserve eternal memory of them"—where *of them* (the suffix *-ne* in "serbarne") refers to the previous "demonstrations of the youth's ability."¹⁵ It is reasonable to assume that Lugiati would have wanted the score in the painting to bolster the memory of the concert, harmonizing with the other symbols of tribute that the picture displays.

We can rely on this background to posit connections between K. 72a and the music heard at the Accademia Filarmonica, as reported in the *Gazzetta*. In addition to the usual opening symphony (by Mozart), the evening also included:

A harpsichord concerto played at sight

[Harpsichord] sonatas "new to him"

An aria composed on the spot

"A subject and a finale" which Mozart admiringly concerted according to "the best rules of the art"

A trio by Boccherini played at sight

A "sentiment [?] conventional idea] put to him on the violin by a professional musician," which "he set excellently in score"

We cannot know whether the *Molto Allegro* cites material from those anonymous sonatas, as hinted by Hertz, but the piece begins with the musical equivalent of the Latin foregrounded in the painting: the learned suspensions and inversion of mm. 1–4 (Ex. 1), displaying Mozart's command of "the best rules of the art." Moreover, the opening's texture evokes the trio sonata, possibly an echo of the Boccherini trio or an homage to that style (and/or Galuppi's). Of course, a stylish harpsichord sonata also calls for appropriate *galanterie*, as the Accademia's concerto and sonatas most likely featured, and in fact the opening subject is answered by the quintessential galant riposte, the Prinner (Ex. 1, mm. 5–6). Similarly, as soon as the music modulates to the dominant key (m. 20), a Fonte provides the default choice for a fleeting tonal detour (Ex. 2, mm. 21–24), whereas the ensuing Converging Cadence (m. 29, not shown) leads to a conventional half-cadence caesura in m. 30:¹⁶ with these tasteful and familiar gestures, Mozart demonstrates his proficiency with the fashionable style of the time. His skills as performer are highlighted by the sixteenth-note runs of mm. 32 and 34–35 (Ex. 3), requiring dexterity in a *Molto Allegro* tempo. Finally, the "sentiment put to him" indicates that Mozart did in fact write music during the concert ("set excellently in score"), as he appears to have recently done in the painting.

Thus, what we see in the Veronese portrait is not a composition proper, but rather an array of compositional and performative virtues paralleling the Accademia Filarmonica exhibition. In such case the music would have coordinated most fittingly with the painting's overall symbolism and celebratory purposes. This would also explain the unusual pain taken by the painter to "notate" a piece of such commemorative significance, rather than representing the general idea of music through approximate notational marks, as contemporaneous portraits typically do. Mozart would have been able to sketch out K. 72a in the morning of Saturday January 6 before sitting for the portrait, and he could have completed it later and left it with the painter. Admittedly this strikes us as an unusual way to compose, but equally unusual is writing music intended for a painting, which calls for a shift in analytical approach. We are helped by a surviving invitation for a similar "test-concert" Mozart underwent a few days later in Mantua, which advertised his "operazioni musicali," a phrase that captures the fo-

11. Einstein, Köchel's *Verzeichnis*, 116; Hertz, 11; Kathryn L. Libin, "A Meeting in Verona: Mozart and Giovanni Celestini in a 1770 Portrait by Giambettino Cignaroli," in *Instrumental Odyssey: A Tribute to Herbert Heyde*, ed. Laurence Libin (Hillsdale, NY: Pendragon Press, 2016), 265. For Lugiati's letter, see Eisen, *In Mozart's Words*, letter 178.

12. I follow the translation in Johannes Baumgartner and Alfred Briellmann, "Zur Übersetzung der lateinischen Inschrift unter dem Veroneser Mozart-Bild von Saverio Dalla Rosa," *Mitteilungen der Internationalen Stiftung Mozarteum* 44, nos. 3–4 (November 1996), 35. For a discussion of the harpsichord in the painting, see Libin, "A Meeting in Verona," 263–67.

13. As several scholars have noted, the quill and inkpot are obvious symbols of creativity (e.g., Hertz, 12–13).

14. Eisen likewise stresses the link between K. 72a and the local context: "The piece on the stand may be a Mozart autograph. The work is not merely a sign of musical acquaintance or homage but an actual work that is particularly relevant to the sitter, his occupation and reputation as composer, and *the time and place of its execution*," in "Notes on the Verona Portrait," 161 (my italics).

15. "Dopo aver goduti, e fatti ad altri godere più saggi maravigliosi dell'abilità di tal giovine, [i Signori Lugiati] hanno infino voluto farlo ritrarre in tela al naturale, per serbarne eterna memoria" (*Gazzetta di Mantova*, January 12, 1770, my italics). The *-ne* particle might also mean "of it" (of his ability) or "of him" (of Mozart) but the initial emphasis of the Italian phrase on the "saggi maravigliosi" points more convincingly to the translation I propose here.

16. Robert Gjerdingen's influential study *Music in the Galant Style* (New York: Oxford University Press, 2007) identifies these and other common schemata in the galant repertory.

cus on skills (operations) typical of these occasions.¹⁷ When the *Molto Allegro* is understood as a demonstration of skills rather than a coherent composition per se, its stylistic incongruities become less problematic. I propose, therefore, that K. 72a is likely a compositional by-product of the Accademia concert of January 5, meant as memorial of various facets of Mozart's artistry as wit-

nessed by Lugiati and the Veronese community of musicians and patrons at that sensational event.¹⁸ The *Molto Allegro* originated as a showcase for Mozart's *operazioni musicali*, inscribing in the still anonymous portrait the "eternal memory" of his astounding musical pageant in Verona.

17. The concert took place at the Accademia Filarmonica of Mantua on January 16. The invitation is reproduced in Otto Erich Deutsch, *Mozart und seine Welt in zeitgenössischen Bildern*, NMA X/32 (1961), 97.

18. The concert left a lasting impression among the members of the Accademia Filarmonica, who granted Mozart the title of Maestro di Cappella exactly one year later (January 5, 1771). Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel: Bärenreiter, 1961), 117–18.

Ex. 1. *Molto Allegro*, K. 72a, mm. 1–6.

Ex. 2. *Molto Allegro*, K. 72a, mm. 20–24.

Ex. 3. *Molto Allegro*, K. 72a, mm. 32–35.

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