



NEWSLETTER OF THE

*Mozart Society of America*

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**Conference Report: “Bach and Mozart:  
Connections, Patterns, Pathways”**

The joint meeting of the Mozart Society of America and the American Bach Society was held at Stanford University in Palo Alto, California, from February 13 to 16. The conference opened with a discussion and celebration of Karol Berger’s seminal book *Bach’s Cycle, Mozart’s Arrow*. The session featured respondents Bruce Alan Brown, Jessica Waldoff, and Robert Marshall and resulted in a thought-provoking discussion among attendees.

On Friday, while attendees sipped their morning coffee, Pierpaolo Polzonetti discussed musical representations of caffeineation in Bach’s “Coffee Cantata” and Mozart’s *Così fan tutte*, K. 588. Noelle Heber continued the theme of social contexts with an examination of Bach’s and Mozart’s relative approaches to the pursuit of wealth and navigations of eighteenth-century musical economies. Morton Wan examined Mozart’s often-ignored Fantasy and Fugue in C major, K. 394, in the context of music technologies and Mozart’s exploration of Bach’s contrapuntal style. Moira Hill focused on the lesser-known composer C. F. G. Schwenke, whose pastiche Passion settings included borrowed music from Mozart’s Requiem, K. 626, among other works. Friday’s program concluded with a performance of a selection of chamber music by Bach and Mozart by the Stanford Chamber Players.

On Saturday, Stephen Roe and David Schulenberg both

presented evidence that J. C. Bach passed on his father’s musical teachings to a young Mozart. Michael Maul provided a detailed examination of Mozart’s 1789 visit to the St. Thomas School in Leipzig and its importance for Mozart’s engagement with Bach’s music. Later papers featured more theoretical considerations: Jonathan Salamon identified a new galant schema and explored its use by Bach and Mozart, and Yoel Greenberg examined the shift from binary to sonata form and in particular the historical emergence of the recapitulation. Caryl Clark finished the paper sessions with a discussion of Mozart’s Sinfonia Concertante, K. 364, and its possible connection to French biracial composer Joseph Bologne, Chevalier de Saint-Georges. In the evening, the Stanford Chamber Chorale and Orchestra performed Mozart’s Requiem and Bach’s Brandenburg Concerto No. 3.

The conference concluded on Sunday morning with a panel on digital approaches to eighteenth-century musicology featuring a presentation on the Digital Interactive Mozart Edition by Nobert Dubowy from the Mozarteum in Salzburg. In all, the conference featured a pleasing variety of formats and topics that appealed to members of both societies and helped us seek out the pathways that connect our scholarship.

—Michael Goetjen

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Adeline Mueller leads a discussion with pianists Emma Abbate and Julian Perkins.

## ANNOUNCEMENTS

### *Mostly Mozart Festival Cancelled*

Lincoln Center has announced the cancellation of this year's Mostly Mozart Festival, and thus also of our Mozart Society of America panel on Saturday, August 1.

### *MSA's Business Meeting and Study Session in Boston*

The annual Mozart Society of America business meeting and study session took place on October 31, 2019, during the American Musicological Society conference in Boston. President Bruce Alan Brown opened the meeting by introducing the society's officers, board members, and committee chairs. Treasurer Alyson McLamore reported that MSA remains solvent, with the generosity of donors augmenting its income by a significant amount over the previous year. She mentioned, however, that membership has dropped, meaning that attention must be paid to encouraging both renewals and new memberships. The Hertz Fund saw growth in the last period, with many \$90 gifts offered in honor of his birthday in 2018; the birthdays of Robert Marshall and Neal Zaslaw in 2019 provide incentives for \$80 gifts. Brown reported for the Publications Committee that MSA members are eligible for a 30-percent discount on Robert Marshall's new book, *Bach and Mozart: Essays on the Enigma of Genius*. He also said that

a new volume of MSA studies booklets is forthcoming, this one by Karl Böhmer on Munich's Cuvillies-Theater. Website editor Adeline Mueller introduced the new webmaster, Hilary Caws-Elwitt, who is also webmaster for the Mt. Holyoke College Art Museum. She will undertake a re-design of the Society's website, carry out the *Mozart Scholarship in English since 2000* bibliography project, and track user data on the website. Mueller also encouraged members to "like" and "follow" MSA's Facebook page, which as of October 31 had 185 followers.

The study session portion of the meeting, refreshingly, offered a pair of excellent pianists, Emma Abbate and Julian Perkins, who performed a program of "Four hands on one keyboard." The program opened with Mozart's Andante and Variations in G major, K. 501, and included Muzio Clementi's Sonata in E-flat, op. 14 no. 3, J. C. Bach's Sonata in A, op. 18 no. 5, and finally a selection from Carl Maria von Weber's *Huit Pièces*, op. 60. Abbate and Perkins are widely experienced duet recitalists, and have recorded Mozart's complete sonatas for piano duet on Fritz, Walter, Rosenberger, and Clementi pianos from the Richard Burnett Heritage Collection (recorded in two volumes; vol. 1 was the last recording made at the Finchcocks Musical Museum before its closure). Their sparkling, insightful performance—this listener was particularly struck by the tender coloring they drew out of the piano's tenor range in the Weber—met with warm applause. Afterwards, Mueller moderated a stimulating discussion with the artists and audience, ranging over topics such as the choreography of two pianists at one keyboard, the challenges of interpreting Mozart on a modern piano, and the inspiration that comes from performance on early pianos. The evening concluded with an elegant reception feast of Italian pastries and prosecco.

—Kathryn L. Libin

## Conference Report: “International Mozart Communities” Meeting

The annual working session of the International Mozart Communities took place at the Stiftung Mozarteum Salzburg on January 25, with participants from across the world. Following an introduction by the artistic director of the Mozartwoche, Rolando Villazón, and the director of research at the Mozarteum, Ulrich Leisinger, we were treated to a performance of the Divertimento for Basses-horns, K. 439b, by members of the Iberacademy, Academia Filarmónica Iberoamericana, Colombia, in an arrangement for two oboes and horn. Several presentations were then given. Elena Sevastyanova described activities of the 30-year-old Penza Mozart Society in Russia, showing a short film about a recent Mozart festival. Milada Jonášová reported developments at Villa Betramka in Prague (the Dusheks’ residence at which Mozart stayed during his sojourns to the city): significant renovations have now taken place, including to the front steps and to one floor of the house, which has become a museum; and it was recently designated a national monument by the Czech government. I also brought delegates up to speed on the recent and upcoming activities of our Society. The Associazione Mozart Italia, described by Arnaldo Volani, was especially well represented at the meeting, with eight delegates, and is currently promoting links with Ukraine and Japan as well as Austria. After further brief updates on events in Sicily, Romania, Japan, Greece, Germany, and at the organization “European Mozart Ways,” we enjoyed a Sekt-fueled reception and performances by representatives of the 100 Mozartkinder initiative at the Sächsische Mozartgesellschaft.

Most delegates took the opportunity to attend some of the impressive array of concerts and events put on during the Mozartwoche. I went to several myself: divertimenti at the Grosser Saal of the Mozarteum, excellently performed



Delegates from the Associazione Mozart Italia report on their group's recent activities.

by soloists from the Chamber Orchestra of Europe; glorified games of bingo, “Lotería Mozartiana,” hosted by Villazón at the modern ARGEkultur, in which specially drawn images relating to Mozart’s letters and to biographical anecdotes were interspersed with renditions of movements from Mozart’s *A Musical Joke*, K. 522; a screening of the documentary *Mozart Superstar* (2012), directed by Mathias Godeau, at the Mozart Wohnhaus; and a conversation between Villazón and actor and Mozart enthusiast Florian Teichtmeister at the magnificent Rittersaal of the Archbishop’s Residenz. But the highlight was a superb performance of Handel’s *Messiah* (in Mozart’s orchestration, K. 572) by Marc Minkowski and Les Musiciens du Louvre at the Haus für Mozart, provocatively and abstractly staged by Robert Wilson, who included *inter alia* dramatic lighting, a dancer, a Shinto Priest, a bizarre and scruffy straw monster, and even a rotating astronaut in the “Hallelujah” chorus!

—Simon P. Keefe

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## Edmund Goehring Wins Emerson Award

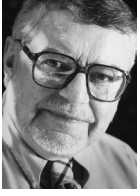


At the November business meeting, Edmund Goehring was presented with the Marjorie Weston Emerson Award for his book *Coming to Terms with Our Musical Past: An Essay on Mozart and Modernist Aesthetics* (2018). The Award Committee noted that his book “makes a provocative intervention in Mozart scholarship by examining the influence of modernist aesthetics on how scholars and performers understand Mozart’s

music today. Goehring draws on perspectives from art criticism and philosophy to make the case for enchantment and transcendence as central to our experience of Mozart’s music.” Goehring is professor of music history at Western University in Ontario, Canada. His work has appeared in, among other places, the *Cambridge Opera Journal*, *Eighteenth-Century Music*, and *Eighteenth-Century Studies*. He has been awarded fellowships from the National Endowment for the Humanities, the Social Sciences and Humanities Research Council of Canada, and the Ontario-Baden Württemberg Faculty Exchange.



## Daniel Hartz (1928–2019)



Daniel Leonard Hartz was born in Exeter, New Hampshire, on October 5, 1928. He shared his birthday with Diderot, as he later enjoyed reminding his friends and students. His parents were Harold and Katherine Hartz (née McEnhill) and he had two older brothers, Frederick and Robert.

Hartz majored in music at the University of New Hampshire, studying piano with Donald Steele. In the guest column that he wrote for the very first MSA Newsletter, in 1996, he remembered with characteristic wit: “Fifty years ago when I entered college, the professor who taught harmony denigrated Mozart as a frivolous and effeminate composer in comparison with the serious and masculine Beethoven. Perhaps this had the effect of piquing my curiosity, contrary to his intentions. Luckily for me my piano teacher was of a different opinion and within two years had me playing the solo part of the Piano Concerto in A K. 488 with a student orchestra.” Around the same time Hartz came into contact with Mozart’s *Idomeneo*, of which he heard the American premiere in Boston in the late 1940s.

After graduating from the University of New Hampshire in 1950, Hartz moved on to Harvard. There his mentors, who included Otto Gombosi and John Ward, steered him (like his fellow students Frank D’Accone, Colin Slim, James Haar, and Howard Mayer Brown) to a research topic in Renaissance music, despite his interest in Mozart. As he explained in his reminiscences for the MSA, “the intellectual climate at graduate school in the 1950s was not very charitable to Mozart, and I was discouraged from writing the dissertation I wanted to write on *Idomeneo*.”

Hartz completed his dissertation, “Sources and Forms of the French Instrumental Dance in the 16th Century,” in 1957 and took up a teaching position at the University of Chicago. In 1960 he accepted an appointment at the University of California, Berkeley, where he remained for the rest of his career. His work on Renaissance music bore fruit in a series of articles that appeared from the late 1950s on (dealing largely with topics, such as dance, spectacle, and musical iconography, that continued to interest him throughout his life) and in the splendid book *Pierre Attaingnant: Royal Printer of Music* (Berkeley, 1969).

At the same time, Hartz established his credentials as a Mozart scholar with the publication (in 1965, with Alfred Mann) of Thomas Atwood’s composition lessons, as part of *Neue Mozart-Ausgabe*. That led more or less directly to his being commissioned to edit *Idomeneo*. With the publica-

tion of *Idomeneo* in 1972, only three years after *Attaingnant*, Hartz moved definitively to the eighteenth century: “Almost everything I have done since followed from this edition.”

In addition to various articles devoted to *Idomeneo* (on its genesis, its performers, its place in eighteenth-century operatic culture), over the next decades Hartz published a steady stream of articles of other aspects of Mozart’s operatic career, inspired in part by the impending bicentenaries of the Da Ponte-Mozart trilogy. Several of these studies were tied to his teaching at Berkeley, e.g., his course on Beaumarchais and Mozart, taught jointly with his French Department colleague and great friend Walter (Ted) Rex. During this time Hartz also directed dissertations on eighteenth-century opera by students who would later achieve prominence in the field: Marita McClymonds (Niccolò Jommelli), Kathleen Hansell (Mozart in Milan), and Thomas Bauman (German Singpiel). With the latter as editor and co-contributor, in 1990 Hartz published *Mozart’s Operas* (Berkeley), which brought together many earlier essays (in revised form), along with newly written ones. As with all his subsequent books, this volume was lavishly illustrated, with many images coming from Hartz’s own collection.

Across the last quarter of the twentieth century and the first decade of the new one, Hartz’s energies were largely absorbed by his three books for W. W. Norton, which originated in a commission for a single volume for the publisher’s History of Music series. The project’s growth beyond its original scope was inseparable from Hartz’s concern to reorient the historiography of Viennese “classicism,” placing Mozart in particular within the Italianate operatic tradition that constituted his main training. The middle volume of the set, *Music in European Capitals: The Galant Style, 1720–1780* (2003) won the Kinkeldey Award of the American Musicological Society. In his final project, *Artists and Musicians* (Ann Arbor, 2014; with contributions by John A. Rice and Paul Corneilson), Hartz again displayed his intimate knowledge of the visual arts, in a series of essays on musicians’ portraits, also making the book something of a travelogue of collections visited with cherished friends and colleagues.

Daniel Hartz was a founding, and soon an honorary, member of MSA, and in 2015 he made a substantial, unrestricted gift to the Society. Increased since then through members’ contributions, the Hartz Fund supports publications and research on Mozart, especially by younger scholars. Uncommon generosity had always marked Hartz’s dealings with students and research assistants, several of whom are members and current or former officers of this Society.

—John A. Rice and Bruce Alan Brown

## *An Unknown French Copy of the Concerto for Flute and Harp*

By François-Pierre Goy

Mozart composed his Concerto for Flute and Harp in C Major, K. 299/297c, at the beginning of his second Parisian sojourn (March 23 through September 26, 1778) for Adrien Louis Bonnières de Souastre, Duc de Guînes (1735–1806), and his daughter Marie Louise Philippine (1759–1796). This article aims to introduce to Mozart scholars an interesting manuscript score held at the Music Department of the Bibliothèque nationale de France, which has hitherto escaped detection, and which I hope to discuss more in depth in a future publication.

The manuscript bears the shelfmark Vm7 4808 and consists of eight numbered gatherings of four quarto (31 x 23 cm) leaves each and one incomplete, unnumbered gathering of two leaves only, making up 131 originally unnumbered pages of music, each ruled with sixteen staves. The whole is preceded by one isolated leaf on which the copyist inscribed “131 pages” in the top right corner and two 20th-century librarians identified the work in pencil as “Concerto” and “[Mozart KV 299].” Pierced sewing holes and the remains of what likely was the original thread witness the existence of a binding that was removed at an unknown date.

The watermark—grapes on a crowned shield, similar to Gaudriault no. 980, with countermark “P § Montgolfier / d’Annonay / 1776”—shows that the paper was manufactured shortly before the composition of the work by Pierre II Montgolfier (1700–1793).<sup>1</sup> The manuscript, of unknown provenance, bears a library stamp used between 1865 and 1870, possibly applied retrospectively. It was shelfmarked in 1888 or later and catalogued as an anonymous symphony before being correctly identified on a second catalogue card of the late 1930s.

The nomenclature in the score proves rather puzzling. The flute is billed as *Viol.* (struck out and replaced by “flute” in another hand) *d’accomp.*: and the harp has no heading, which together conjure up the contemporary editions in partbooks of accompanied keyboard (or harp) sonatas, in which only the accompanying part bore the name of the instrument as a running title. Moreover, the violas are respectively labelled *Alto 10 et 20* and *Alto 30 et 40*. The unidentified copyist replaces Mozart’s *tr* with a typically French mordent-like grace, and writes *Rondo* instead of the composer’s *Rondeau*.

Some features suggest that the score was copied from performing parts. For instance, in the solo parts, there are measures containing many short values that look squeezed between the barlines, and the vertical alignment is not al-

ways satisfactory. It also seems that the copyist was unaware of the harmonic nonsense caused by the faulty rhythm in the second horn part in measure 14 of the first movement, which could be explained if he was copying one part after another, beginning with the oboes. Analyzing the erasures reveals several cases in which the copyist appears to have skipped some measures after mistaking one measure for an identical one; copying from parts, in which a page-opening contains many more measure than in a score, may account for this.

But this apparently mediocre copy of the concerto sheds an unexpected light on its history. Indeed, Vm7 4808 reproduces the original version of movement III, measures 280–81 and 346–47, where the harp reaches F#6 and G6, two notes found nowhere else in the concerto (fig. 1 and fig. 2). In his autograph manuscript, Mozart later crossed out and rewrote those four measures in another ink, obviously in order to avoid both highest notes. The new version, found in modern editions, disrupts the strict symmetry with the earlier appearance of the same motives at the lower fourth on measures 109–10 and 153–54: measures 280–81 replace the brilliant culmination on the highest note of the harp with a dull repetition at the same octave of measure 279 and the first beat of 280, while in the other passage Mozart mirrors the motive heard at the lower octave on measures 342–43.

The critical commentary of the NMA states that “this original version cannot be executed on the harp of Mozart’s time; however, it can be played on the modern harp.”<sup>2</sup> But would Mozart, hearing his composition student play “magnifique die Harpfe,” not have noticed that it reached only F6, or not have checked its range before composing? In fact, the very notes discarded in the corrected version are already found in Celestin Hochbrücker’s Sonata op. 6, no. 4 (1776), and more significantly in Jean-Baptiste Krumpholtz’s Preludes op. 2, dedicated to Mademoiselle de Guines (no. 7 even uses A6), while Corbelin’s method (published 1779, but approved by the censorship on July 27, 1778), considers the 35-string harp, reaching G6, as the standard, though harps with fewer strings are also found.<sup>3</sup>

Krumpholtz’s op. 2, advertised on December 15, 1778, already appears in Sieber’s catalogue Joh 108 (ca. 1777), without title and opus number, which are added in catalogue Joh 109 (1778).<sup>4</sup> The collection must have been engraved before the dedicatee’s marriage to Armand-Charles-Eugène de La Croix (1756–1842), Comte de Charlus, later Duc de Castries, on July 29, 1778. In any case, it unmistakably shows that Mademoiselle de Guines could have played the original version of those measures on her harp—unless some last-minute failure of, say, the pedal mechanism prevented her from doing so—and that Mozart’s changes were but a makeshift and not

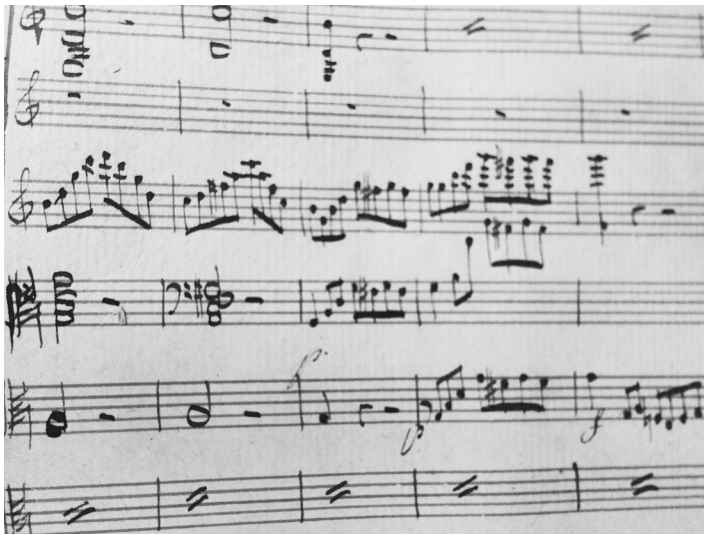


FIGURE 1. Concerto for Flute and Harp in C Major, K. 299/297c, III, mm. 277–281. Photo from Bibliothèque nationale de France, département de la Musique, Vm7 4808, p. 115.

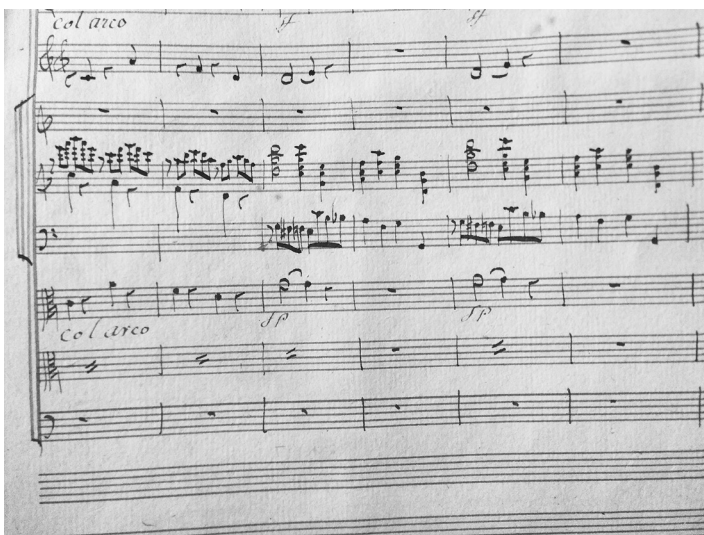


FIGURE 2. Concerto for Flute and Harp in C Major, K. 299/297c, III, mm. 346–351; from Bibliothèque nationale de France, département de la Musique, Vm7 4808, p. 125.

an improvement. If they were not made for the dedicatee, this would mean that Mozart, having been able to retain the manuscript of the concerto for which he had been but reluctantly half-paid, proposed the work to another harpist playing a less up-to-date instrument. Whichever relation Vm7 4808 may bear or not bear with the performance at the Duc de Guines, it should encourage harpists to play Mozart's original version of the rondeau.

François-Pierre Goy currently oversees the 16th- to 18th-century collections at the Music Department of the Bibliothèque nationale de France. As a musicologist, he investigates the sources of 17th-century music for plucked strings and for viol and the lives of the people connected therewith.

#### NOTES

1. I heartily thank harpists Mara Galassi, Flora Papadopoulos, and Masumi Nagasawa and harp maker Beat Wolf for the valuable information they provided on the 18th-century harp. Raymond Gaudriault, *Filigranes et autres caractéristiques des papiers fabriqués en France aux XVIIe et XVIIIe siècles* (Paris: CNRS éditions, 1995), 153, 247, plate 107.
2. "Diese urspr. Version ist auf der Harfe der Mozartzeit nicht auszuführen, auf der modernen Harfe jedoch spielbar." Franz Giegling, *Kritischer Bericht to Neue Ausgabe sämtlicher Werke V/14/6: Concerto for Flute, Harp and Orchestra* (Kassel: Bärenreiter, 1994), 7.
3. Coelestin Hochbrücker, *Six sonates pour la harpe avec accompagnement d'un violon, ad libitum... œuvre VI* (Paris: aux adresses ordinaires, [1776]), 16–17; Jean-Baptiste Krumpholtz, *Recueil de douze prelude et petits airs pour la harpe dédiée à Mademoiselle de Guines... opera 2e* (Paris: Sieber, [1778]), 7, 12, 15, 22, 27–29; François-Vincent Corbelin, *Méthode de harpe, pour apprendre, seul et en peu de temps, à jouer de cet instrument* (Paris: l'Auteur, 1779), 2: "La harpe est garnie actuellement de trente-cinq cordes... La plus longue, qui donne le son le plus grave..., est ordinairement un la, & la plus courte, qui donne le son le plus aigu, s'appelle sol : je dis ordinairement, parce qu'il arrive souvent qu'une harpe n'est pas garnie de trente-cinq cordes."
4. These catalogues are reproduced in Cari Johansson, *French music publishers' catalogues of the second half of the eighteenth century* (Stockholm: Almqvist och Wiksell, 1955), vol. 2, plates 108–09.



## *Historical Residue or Modern Practice? In Defense of the Text for The Magic Flute*

By Catherine Coppola

A colleague of mine recently declared, “I cannot go to see *The Magic Flute* anymore; I cannot take the racism and misogyny.” He is not alone. Consider this description from the call for papers for the conference “The Canon Reloaded? Operatic Repertoire in the Twenty-First Century”: “Censorship hovers at the fringes of the conversation, with some even advocating for repertory operas that offend present-day political sensibilities to be banned.”<sup>1</sup> This attitude has clouded reception of *Die Zauberflöte* (*The Magic Flute*), K. 620, and some heavy-handed productions continue to critique the work as outdated. While such views may be well-meaning, I suggest that they unwittingly support the fiction that we have progressed far enough to be shocked by eighteenth-century opera.

Enlightenment notions of progress toward human perfection notwithstanding, gender and racial hostility in our time leave us no moral high ground from which to judge Mozart. Audiences groan when Sarastro’s Speaker says, “A woman does little, talks a lot,”<sup>2</sup> yet female Supreme Court justices are interrupted three times more frequently than males.<sup>3</sup> We feel awkward when Papageno is startled by the black skin of Monostatos, yet global mistreatment of people of color intensifies daily. So yes, I will defend the text in *The Magic Flute*, not because it is a product of its time, but because it is relevant in ours. In this essay, I discuss eighteenth-century ideas about gender and race, which I connect to Enlightenment contradictions as seen in *The Magic Flute* and still perpetuated now. I conclude by delving into recent production choices that reflect a trend toward avoidance rather than confrontation of these contradictions.

An iconic sign at women’s marches reads, “I can’t believe I still have to protest this [expletive].” If activists from the 1970s feel that the clock has turned back, what would be the reaction of Christine de Pizan, who argued in the 1400s that Christians who believe in the equality of souls must also support equality of the sexes? Or Marie de Gournay, who in 1622 viewed women’s lack of education and financial independence as the root of inequality? Instead of these voices, claims for male dominance are emphasized in the scholarly literature, despite what Karen Offen has called the “explosion of books and pamphlets on women’s equality and rights” during the eighteenth century.<sup>4</sup> For instance, in 1694, Mary Astell promoted a university for women, and her disdain for marriage in favor of education gained steam during Mozart’s lifetime (fig. 1). In 1756, Louis de Jaucourt called marriage

that was planned to confirm male power “contrary to natural human equality;” and, for Mary Wollstonecraft in 1792, those in arranged marriages were “legally prostituted.” We see similar views in fictional characters created by women such as Jeanne-Marie Leprince de Beaumont, whose Madame du Montier in 1756 consoles a young woman being forced into the convent, saying “If there were a novitiate for marriage, very few would enter the order.”<sup>5</sup>

Beaumont would be mystified by our objections to *The Magic Flute* amid worldwide challenges to women’s autonomy. These challenges are especially stinging in the United States, which was founded on Enlightenment ideals. Of course, those ideals were not monolithic, but were part of what Barbara Taylor calls “the noisily argumentative world . . . where the simultaneous degradation and exaltation of women was . . . nothing new” yet there were newly “sophisticated [ways] to elaborate those extremes.”<sup>6</sup> Sexist ideas abound in *The Magic Flute*, but the first women whom we meet—the Three Ladies—succeed where Tamino has failed: he faints at the sight of the serpent, they kill it. They then freely, albeit comically, express desire for him. Our time too is full of contradictions; the expansion of opportunity coexists with inequities. For instance, in academic institutions women held only 32 percent of full professor positions in 2016 while holding more than 50 percent of doctoral degrees since 2006.<sup>7</sup>

Gaps in value and prestige reflect conflicting notions of worth. In *The Magic Flute*, we object when, as Catherine Clément writes in *Opera and the Undoing of Women*, Pamina makes Tamino’s ascent possible. We bristle as they receive different rewards: the Crown of Wisdom for him, the Crown of Beauty for her. But we are not the first to be bothered by this dichotomy. Charlotte Lennox’s 1753 translation of the sources for Shakespeare’s plays “repeatedly demonstrates that heroines fare far worse in Shakespeare’s hands than in their original context,” as Elizabeth Eger observed.<sup>8</sup> Lennox noted equal attention to a woman’s intelligence and appearance in the original telling of the story by Giovanni Battista Giralaldi Cinthio, where Othello was “no less charmed by the Greatness of [Desdemona’s] Mind, than with the extreme beauty of her person.”<sup>9</sup>

Conditional acceptance of Pamina based on beauty reflects the ambivalence of Freemasonry toward women, who were not officially recognized by the French Masonic organization until 1774. Approval came with sexist baggage, as Grand Orateur Brother Bacon de la Chevalerie asked, “why would the Freemasons of France . . . not allow the most beautiful, the most interesting, the most sensitive half of the human race to participate in the order’s spirit of equality and charity?”<sup>10</sup> Other men were offended: “our honor has been

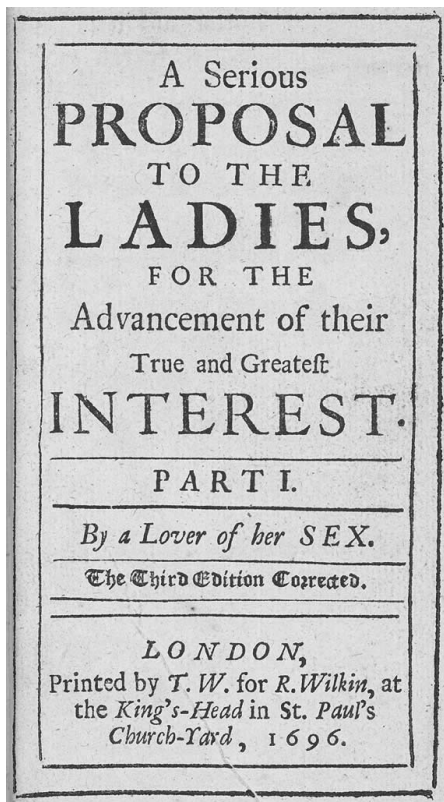


FIGURE 1. Mary Astell's pamphlet promoting the rights and education of women.

compromised. Women are going to be seated among us in our temples.”<sup>11</sup> We hear that same complaint from Sarastro’s priests when the Three Ladies appear at their door in Act II: “The holy threshold is defiled: off to hell with these women.”<sup>12</sup> We grimace, but is it possible that this statement was meant as satire regarding mixed responses to women as Masons? And what about fraternal groups today?

Membership in fraternal organizations has eased the path for many men to attain key positions of power. John Hechinger reports that 40 percent of United States presidents, one-third of Supreme Court judges, and numerous CEOs have belonged to a fraternity.<sup>13</sup> Excluding women from these opportunities aligns them with the Queen of the Night, who could not inherit the leadership role that had belonged to her husband. Since the dialogue in which she details her exclusion is omitted from most performances, we either condemn her or, like my colleague, we are left unsettled: “I can’t stand how the Queen is suddenly turned evil.” Before her tour-de-force aria, “Der Hölle Rache kocht in meinem Herzen,” in which she orders her daughter to kill Sarastro, the Queen herself explains her turnabout in reporting to Pamina an argument with her dying husband about the symbol of power:

Of his own free will [he] turned over the seven-fold sun-circle to the Initiates. Sarastro wears this mighty sun-circle on his chest. When I upbraided your father about this, he said to me with a frown, “Woman, I am about to die. All treasures I possess are your and your daughter’s.”

“But the all-consuming sun-circle,” I quickly threw in. . .

“Is intended for the Initiates,” he answered. “Sarastro will supervise it in as many a way as I have done until now. And now, not another word. Do not inquire about affairs that a feminine mind cannot understand. It is your duty to submit yourself and your daughter to the guidance of wise men.”<sup>14</sup>

Thus the presumed inability to lead is linked to the marginalization of female thought and the interruption of female speech, practices that we still confront. Even when women do earn a high-ranking position like Supreme Court justice, they are often undercut. Tonja Jacobi clarifies, “When a justice is interrupted, her point is left unaddressed, and her ability to influence the outcome of a case or the framing of another justice’s reasoning is undermined.”<sup>15</sup> That even the lawyers who present the case do this is astonishing, since guidelines dictate that they must stop speaking immediately when a judge speaks. Part of the problem is that female justices, who are societally conditioned toward politeness, often start their questioning in oral arguments with phrases like “may I ask,” which allow time for males to interrupt. The internalized expectation of politeness has deep roots, as in Presbyterian preacher John Fordyce’s 1766 claim that only a despicable woman “talks loud[ly], contradicts bluntly, looks sullen . . . and instead of yielding, challenges submission.”<sup>16</sup> Eerily similar, when Kirsten Gillibrand questioned Fox News reports on reproductive rights, anchor Chris Wallace scolded, “I’m not sure it’s frankly very polite [of you] when we’ve invited you here.” This attitude toward a Presidential candidate makes moral outrage at the silencing of the Queen and Pamina seem quaint.

As the evidence shows, while we have witnessed many post-Enlightenment gains, we certainly cannot claim to have completed the work of women’s rights. This reality is even more grim with regard to race; in fact, Louise Seamster recently argued that “claims of racial progress are based on untenable teleological assumptions central to Enlightenment thought.”<sup>17</sup> Advancement for racial minorities still triggers fear of loss for whites, thus she reminds us that “racial inequality is not a historical residue of a racist past but a complex weave of historical and contemporary social practices.”<sup>18</sup> In that light, to remove offensive text from *The Magic Flute*



is the opposite of political correctness: it reinforces the illusion that we have progressed to a post-racial society in which the text is as anachronistic as it is offensive. Not only wrong about the present day, the notion of progress implies a complete lack of awareness in Mozart's time.

Yet in 1772, Denis Diderot wrote, "People speak of crimes against nature and they do not cite slavery as the most horrific. The Majority of European nations are soiled by it, and a vile self-interest has stifled . . . all the feelings we owe to our fellow humans."<sup>19</sup> As Ralph Locke has recently noted, onstage references to slavery could prompt varied responses: for some it might ease or increase discomfort with the idea, and "yet others may have welcomed it as an occasion to discuss . . . news about the slave trade or its increasingly vocal opponents."<sup>20</sup> Returning to Charlotte Lennox's 1753 *Othello* discussion, we see her confront race as she questions literary critic Thomas Rymer: Desdemona's "Love for the Moor, he says, is out of Nature. Such Affections are not very common indeed; but . . . they are not impossible; and even in *England* we see some very handsome Women married to Blacks."<sup>21</sup> Amid the disgusting stereotypes in Johann Heinrich Samuel Formey's 1751 article on the "Negro" for Diderot and Jean le Rond d'Alembert's *Encyclopédie* lies an unexpected observation: "But in those extreme countries where all is white or all is black, is there not too great a uniformity and does not mixing produce new beauties?"<sup>22</sup> This approval comes two hundred years before the United States would finally make intermarriage fully legal in 1967.

Normalizing Desdemona's love for Othello provides some context for Monostatos. In his two appearances alone with Pamina, he moves from completely unsympathetic and threatening in Act I to what Malcolm Cole calls a humanizing moment in Act II that may transcend the offensive context.<sup>23</sup> Comparing the simple songs of Papageno and Monostatos, Cole notes that while both describe nonconsensual acts, Papageno feels entitled, but Monostatos knows that *his* desires are considered invalid: "I am supposed to shun love because a black man is ugly." Monostatos connects that to how we define human life: "Do I have no heart then?"<sup>24</sup> As Locke has pointed out, in a frequently omitted dialogue, three of Monostatos's slaves show both empathy for Pamina and desire for freedom and revenge against their overseer.<sup>25</sup> This might tap into another anti-slavery theme, as Diderot had warned Europeans that enslaved humans would ultimately revolt against their captors. And while some accept the fantastical bird-catcher Papageno caging women until one will marry him as a lighthearted joke, Monostatos captures lasting anxiety around race: it would offend even the moon, he says, if he were to kiss this white woman.

In *Undoing Gender*, Judith Butler asked, "whose lives, when



FIGURE 2. Tattooed Monostatos, Utah Opera 2013, Paul Peers, Director. Photo Credit: Utah Opera.

lost, do we find it intelligible to grieve?" concluding, "our answer reflects whom we see as fully human."<sup>26</sup> At first startled by the sight of Monostatos, Papageno shrugs and says, "Am I not a fool to let myself be frightened? There are certainly black birds in the world, why not also black people?"<sup>27</sup> Before we judge that line, note that he admits ignorance and recognizes that a human can simply have black skin. Compare Los Angeles officials who in the 1980s originated an abbreviation still used today, N. H. I.—no humans involved—in cases concerning poor black people.<sup>28</sup> The title of filmmaker Ava DuVernay's *When They See Us* captures that view: before the trial of the Central Park Five, the teens were dubbed inhuman, a "wolf pack," no progress beyond centuries-old branding of non-Europeans as savage.

Censorship is no solution. When whites claim to be "color blind," they are denying what they see. I submit that we are more accurately "color mute"—we don't want to talk about it. As Kate Manne has explained, "those included in . . . our 'common humanity' are also capable of reducing us to shame when we wrong them . . . No wonder that avoidance—a deliberate attempt to 'miss' the other . . . is so common."<sup>29</sup>

Addressing Monostatos, avoidance takes bizarre forms in some recent productions of *The Magic Flute*. Cartoonist Gerald Scarfe's 1993 green-costumed Moor resembles a pot-bellied Dr. Seuss character. In 2013, Paul Peers covered his white Monostatos with tattoos because "He once thrived in another society where his body-markings were a sign of prestige. Defeated, his outer appearance now identifies him as someone to be detested . . . Ultimately, his 'blackness' is not something that he was born with, but acquired, and he cannot find peace" (fig. 2).<sup>30</sup>

While Peers invented that backstory to support a gener-



FIGURE 3. Depiction of the Queen of the Night as evil in Act 1. Mostly Mozart Festival 2019, Suzanne Andrade and Barrie Kosky, Directors. Photo by Stephanie Berger from the Lincoln Center Facebook page.

alized Other, Kelley Rourke avoids blackness altogether in her 2005 English performance text—or in her term, “re-verbalization.” For the words equating black skin with ugliness, she substitutes an inexplicably offensive reference to sexual assault: “Other guys get lots of action / other guys have all the luck / When it comes to interaction / with the ladies, I get stuck.” Rourke explains: “I don’t think they were trying to make a statement about race, but about a character who felt oppressed and turned nasty. For a modern audience, it would take them out of the bigger story.”<sup>31</sup> In other words, better to be color mute than to engage what can be dismissed as historical residue.

Barrie Kosky’s 2012 *Monostatos* is a pale Nosferatu, after the 1922 vampire film of that title. This swerve supports the production’s theme of silent film, as a reviewer noted, but Kosky cuts almost all reference to blackness from the inter-titles and omits the word “man” in the phrase “black man is ugly.” The images of wild dogs and monkeys can be unsettling if one knows the 2001 Paris Opera production where the slaves are actually in monkey makeup—arguably the most misguided avoidance of all.

In February 2019 for Berlin Opera’s first new production of *The Magic Flute* in twenty-five years, Yuval Sharon kept the original text but added extra dialogue: “There are critical moments where they say, ‘This doesn’t seem right, you don’t tell stories like this today . . . this must be a very old text.’”<sup>32</sup> We might see this as a trope on the moralistic statements that are essential to the work; as Martin Nedbal reminds us, “Even from the earliest operatic works . . . characters turn to the audience to deliver instructional reflections drawn out of onstage occurrences.”<sup>33</sup> But Sharon contorts this tradition with new instructions for a problematic aspect,

concluding, “So then it just becomes part of the play, but it’s not a comfortable part of the play.”

It is puzzling that Sharon found it necessary to distance himself from racially charged text but made no such apology for its sexist aspects. Perhaps this is because the libretto challenges misogyny in more obvious ways than it engages racism. Thus Sharon’s choices around gender make some sense. Since his characters are marionettes until they reach enlightenment, at the end it is Pamina who reveals to Tamino that he is attached to strings and who shows him how to take them off and walk. This approach is supported in the libretto when, after Tamino sings, “the gates of terror . . . threaten me with danger and death,” Pamina takes control: “I myself will lead you,” and the stage directions indicate that she “takes him by the hand.”<sup>34</sup>

We have seen earlier the strength with which the Queen questions the patriarchy in the libretto, yet Sharon does not challenge us to wonder whether she is typically misread. Further, in Kosky’s production, following many who interpret her as evil from the outset, we first meet the Queen in a spider costume, in which she menaces Tamino even while begging him to rescue her daughter in Act I (fig. 3). Since Kosky cuts the Queen’s explanatory dialogue discussed above, we have no basis to ask why her web literally ensnares Pamina in Act II.<sup>35</sup> In contrast, while Rourke’s re-verbalizations are puzzling, following the example of the Bergman film she presents the Queen and Sarastro as a divorced couple fighting over their child, which at least lets us question whether the Queen is power-hungry or engaged in a battle for her rights—or both.

Raising questions—hasn’t that always been a function of art? Fidelity to the text is not old-fashioned musicology: it invites new conversations about long-term wrongs. Silence, on the other hand, justifies inaction, or worse, backlash. So, yes, keep the original text, feel queasy about it, but don’t use it to attack *Mozart’s* time; use it to support the work that lies ahead.



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Her publications appear in *19th-Century Music* and the *Society for Textual Scholarship* and she has written invited chapters for *Musical Improvisation and Open Forms in the Age of Beethoven* and the forthcoming *Cambridge Companion to Mozart’s The Magic Flute*. For ASECS’s “Reading the Eighteenth Century in (the) Light of #MeToo,” she presented

“Fallacies of Context and Change: Why We Need Mozart’s Women Now More than Ever.”

#### NOTES

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11. Burke and Jacob, 530.
12. Eckelmeyer, *The Cultural Context*, 137.
13. John Hechinger, *True Gentlemen: The Broken Pledge of America’s Fraternities* (New York: PublicAffairs, 2017), 44.
14. Eckelmeyer, *The Cultural Context*, 149–50.
15. Jacobi, “Justice, interrupted.”
16. James Fordyce, *The Character and Conduct of the Female Sex and the Advantages to be Derived by Young Men from the Society of Virtuous Women* (London: T. Caddell, 1776), 83, cited in Rosalind Carr, *Gender and Enlightenment Culture in Eighteenth-Century Scotland* (Edinburgh: Edinburgh University Press, 2014), 14.
17. Louise Seamster and Victor Ray, “Against Teleology in the Study of Race: Toward the Abolition of the Progress Paradigm,” *Sociological Theory* 36 no. 4 (2018): 316.
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24. Eckelmeyer, *The Cultural Context*, 143.
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26. Judith Butler, *Undoing Gender* (New York: Routledge, 2015), 19. Originally published 2005.
27. Eckelmeyer, *The Cultural Context*, 69.
28. Sylvia Wynter, “No Humans Involved: An Open Letter to My Colleagues,” in *Forum N. H. I.: Knowledge for the 21st Century, Knowledge on Trial* 1 no. 1 (Fall 1994): 42–71. Continued usage of the abhorrent abbreviation is found in multiple sources such as *Urban Dictionary*.
29. Kate Manne, “Melancholy Whiteness (or, Shame-faced in Shadows),” *Philosophy and Phenomenological Research* 96 no. 1 (January 2018): 238.
30. Peers’ design notes are cited in Luke Howard, “Symbolism, Themes, Criticism,” <https://utahopera.org/explore/2019/02/symbolism-themes-and-criticisms/>.
31. Rourke’s justification appears in Philip Kennicott, “A Challenge for the Arts: Stop Sanitizing and Show the Great Works as They Were Created,” *The Washington Post*, October 4, 2014.
32. Ben Miller, “New Magic for a Classic Opera in Berlin,” *New York Times*, February 17, 2019.
33. Martin Nedbal, *Morality and Viennese Opera in the Age of Mozart and Beethoven* (London: Routledge, 2017), 1.
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35. In preparing my talk at the Mostly Mozart Festival, on which this essay is based, I contacted the creators of the Kosky production that was coming to Lincoln Center. Asked whether the Queen’s dialogue would be retained, animator Paul Barritt replied: “We used the original text in most places throughout the show, however it was quite a radical edit, stripping it back to what we needed. In this respect the text for the Queen at the beginning of the famous aria was cut!!” Paul Barritt, e-mail message to author, April 24, 2019.



## *The Digital Mozart Edition and the Digital Interactive Mozart Edition*

By Dexter Edge

Publishing a print review of a website, particularly one in active development, is a mug's game. Websites are moving targets: one of the advantages of publishing online is the ease and immediacy with which changes can be made, content added, and errors corrected. In summer 2018, eminent Mozart scholar Neal Zaslaw published a review of the Digital Mozart Edition (DME) in the *Journal of the American Musicological Society*.<sup>1</sup> The turnaround on the review was unusually fast for a scholarly journal—most of the web pages that Zaslaw cites had been consulted as late as April 2018. Yet before many readers would have had a chance to read his review, the website of the DME underwent a fundamental redesign. On December 14, 2018, the research arm of the Internationale Stiftung Mozarteum (ISM) announced a major new project, the Digital Interactive Mozart Edition (DIME). The launch was accompanied by a new homepage for the site as a whole, with new navigation controls and many other changes. While Zaslaw's review remains a valuable introduction to the older elements of the DME, such as the NMA Online, much has already been superseded. Many URLs in his review no longer link to the pages he cites, but instead redirect to the new home page.

Readers of this Newsletter will be familiar with existing elements of the DME, some of which have been available for well over a decade (the NMA Online since 2006). Even before the launch of the new Digital Interactive Mozart Edition, the DME was already hugely ambitious in scope. In addition to the NMA Online, it included a new electronic edition (in progress) of the correspondence of the Mozart family, with color scans of surviving originals and new transcriptions; a scholarly edition of the librettos and texts of Mozart's vocal works; the online catalog of the Bibliotheca Mozartiana, which has become essential for serious Mozart research; and several other ancillary projects. The newest member of the family, the DIME, is itself hugely ambitious in its goals: it has the potential to become, at least in theory, a new electronic edition of Mozart's complete oeuvre, one taking its departure from the existing text of the NMA, but extending, refining, and updating it in an electronic format that will (potentially) offer much greater flexibility to performers, scholars, and other users. With the formidable institutional and financial resources behind it, the DIME could become a standard-bearer for online scholarly editions of the musical works of major composers.

The DIME is a joint project of the ISM and the Packard

Humanities Institute, and it is now billed as the “core project” (*Kernstück*) of the DME, which seems to mark a significant reorientation of the research arm of the ISM. It is not surprising that such an ambitious project should have growing pains, particularly at this early stage. While the DIME already has much of value to offer, its interface is currently inconsistent and not always intuitive. Navigation can be confusing, and the number of outright glitches is not small. I will focus here on the state of the DIME as of January 27, 2020, when this review went to press. I tested the site using four major browsers (Chrome, Firefox, Safari, and Opera) on a MacBook Pro running Mac OS 10.13.6, supplemented by an external Dell display. For mobile testing, I used an iPad Air 2 running iOS 13.3, and a Pixel 2 phone running Android 10. Users may need (as I did) to disable pop-up blockers in their browsers for some new elements of the DME to function properly.

Somewhat confusingly, the DME currently has, in effect, two different home pages with different layouts and slightly different content.<sup>2</sup> I will focus here on the home page at [dme.mozarteum.at](http://dme.mozarteum.at) (also [dme-webdev.mozarteum.at](http://dme-webdev.mozarteum.at)), as this seems to be the intended portal to the DME (fig. 1). An examination of the underlying HTML of this new home page shows that it and its new navigational controls are built on WordPress. This may seem a surprising choice at a time when many other popular and mature “responsive” web frameworks are available, such as Twitter Bootstrap. The HTML in its current form is often extraordinarily (and one suspects unnecessarily) complex; for example, by my count, the image of a Mozart autograph in the header of the home page (from Belmonte's “O wie ängstlich, o wie feurig” in the Packard facsimile of the autograph of *Die Entführung aus dem Serail*, K. 384) is nested inside 20 levels of `<div>` tags, an extraordinary number, even for a site as complex as this one. One wonders whether at least some of the glitches in the site in its current instantiation may stem from this complexity.

That said, the home page has an attractive modern design, although previously existing elements of the DME (such as the NMA Online) currently retain their old designs with only minor modifications, giving the site as a whole an inconsistent look and feel. The fonts used for the new elements of the site (predominantly Playfair Display and Lato) are well chosen, but the font sizes used for content are smaller and lighter in weight than is optimal on the high-resolution displays of modern devices, sometimes making texts difficult to read, particularly on phones.

Underneath the header are six “cards” for the six major components of the DME: “Music,” “Libretti & Texts,” “Letters & Documents,” “Sources & Catalogs,” “Reception & Interpretation,” and “Bibliotheca Mozartiana.” To the left of the home page is a sidebar showing the ISM logo and a “hamburger”

menu icon (three short horizontal lines, the now universally recognized icon for an expandable menu bar), which opens up into a list of further options and submenus.<sup>3</sup> This sidebar menu is now used throughout the site. As of this writing, the link in the ISM logo that ostensibly takes one to the main page of the ISM does not work correctly: responding “Ja” to the question of whether one wants to leave the DME site and go to the site of the Stiftung Mozarteum Salzburg (the question appears in German, even if the DME language is set to English) leads not to the main page of the ISM, but rather back to the page one had been trying to leave.

The Digital Interactive Mozart Edition (DIME) is accessed through buttons in the panel “DME :: Music” or the sidebar. The heart of the DIME is the Digital Mozart Score Viewer (MoVi). Behind the scenes, scores of Mozart’s works are “encoded” (translated into a standardized textual format that can be parsed by computers) using an XML schema developed by the Music Encoding Initiative (MEI).<sup>4</sup> XML is a generalization of “tag”-based markup languages (familiar from HTML, the basis of web pages), and MEI is a flexible and extensible schema tailored especially to the needs of music scholars and critical editors. With this special focus, MEI is an alternative to and differs from MusicXML, which can be written and read by all current major music notation programs. But MEI is certainly the better choice for a scholarly project like the DIME. It is free and open source, which can be both a strength and a potential weakness: as with many open-source projects, the health of MEI depends entirely on its community of developers. The current community for MEI is excellent and active, but small: only eight coders are currently listed on the current roster at the project’s GitHub site.<sup>5</sup>

Widespread adoption of a format like MEI requires the development of rendering software to translate encoded music into musical notation and editing software to make it accessible for use by non-coders. For rendering, DIME uses Verovio (developed by the Swiss RISM office), which appears to be the current standard.<sup>6</sup> The current state of MEI-capable *editors* seems more problematic and could be a potential cause for concern for MEI’s future. The MEI website maintains a list of projects using the schema: these include RISM, *Beethovens Werkstatt*, *the Gluck Gesamtausgabe*, *Bach digital*, and several other major projects, including the DIME.<sup>7</sup>

As of January 27, 2020, the DIME includes complete MEI encodings of the current NMA editions of twenty Mozart works: the Divertimenti K. 136, 137, and 138; “Exsultate jubilate,” K. 165; the Adagio in C major for glass harmonica, K. 356 (617a); all six “Haydn” Quartets (K. 387, 421, 428, 458, 464, and 465); the Horn Quintet in E-flat major, K. 407; the Notturmo “Due pupille amabili,” K. 439; “Eine kleine Nacht-

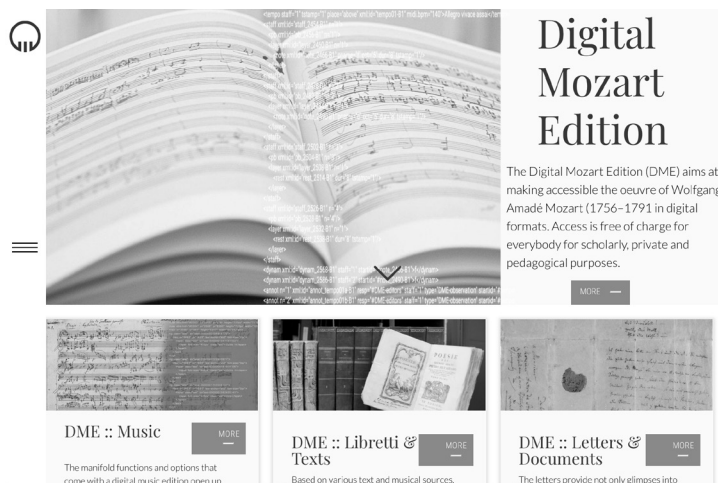


FIGURE 1. The English-language home page of the Digital Mozart Edition (<https://dme.mozarteum.at/en/#start>), with the sidebar menu closed.

musik,” K. 525; the Symphonies in E-flat major and G minor, K. 543 and 550; the Keyboard Sonata in C major, K. 545; the Clarinet Quintet in A major, K. 581; “Ave verum corpus,” K. 618; and the rondò “Non più di fiori” from *La clemenza di Tito*, K. 621/23. Works are continually being added, so the number of encoded scores will likely be higher by the time you read this. (For an example of an MEI encoding, see fig. 2.<sup>8</sup>)

These encodings are translated from earlier DOX encodings (a format developed by the Packard Humanities Institute) created when the *Neue Mozart-Ausgabe* was scanned for the NMA Online. In the DIME, the MEI encodings of the NMA editions are referred to as “reference texts.” The stated intention of the DIME is to supplement these with “alternative texts,” which the site describes somewhat vaguely as follows:

These are *new* editions of selected works chosen according to specific criteria. The “Alternative Texts” are typically source editions based on a single source and are meant as a complement to the NMA “Reference Text.”<sup>9</sup>

At present, what this means in practical terms is that freely available MEI-encoded NMA editions will be supplemented by *separate* “alternative” editions based on Mozart’s autograph or on what the site calls the “first print” (i.e., the first printed edition). As of this writing, only a handful of such alternative editions are available: an autograph edition of the first movement of the String Quartet in B-flat major, K. 458; first print editions of all four movements of the same quartet and the String Quartet in D minor, K. 421 (both based on the first Artaria edition of 1785); and a first print edition of

```

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    </orig>
  </choice>
</note>

```

FIGURE 2. The MEI encoding of the third note ( $D_5$ ) of the first measure of the first violin, from the first movement of the DIME’s new “autograph” edition of Mozart’s String Quartet in B-flat major, K. 458. The encoding shows that the articulation has been amended to `spicc` (a stroke), even though the `orig` (autograph) has an `ambiguous_shape` that appears to be `stacc` (a dot).

the first movement of the String Quartet in G major, K. 387.

Many users will find the separation between the NMA editions and the alternative editions confusing, all the more so because many NMA editions already exist in multiple printed forms: for example, K. 458 exists in the original printed edition of 1962 and a “second, revised edition” of 2004, based on addenda and corrigenda in the critical report from 1993. In the DIME, the NMA scores displayed in MoVi appear to reflect the most recent edition (a second revised edition in several cases, a third edition in the case of K. 618, and the first edition in all others).

The MEI schema is designed precisely in order to allow all variant versions to be encoded within a single file, but it is not used that way here, and it is not obvious why. Taking the example of the first movement of K. 458: there are three separate MEI files, one for the revised NMA edition (`dmeref_458-001.mei`, which also contains the readings of the first NMA edition); one for the autograph edition (`dmeedtA_458-001.mei`); and one for the first print edition (`dmeedtB1_458-001.mei`). This separation is not made clear to users. Perhaps this confusing state of affairs is rooted in rights issues, as the NMA was and is still published by Bärenreiter, whereas the alternative editions of the DIME are freely available under a Creative Commons license. This last is as it should be, but it remains unclear whether the CC license also applies to the MEI encodings of the NMA editions. If it does, then why are there separate encodings? If not, then this should be made clear to users in a prominent place.

The MoVi interface itself (see fig. 3) is sophisticated and powerful, but rather slow, unwieldy, and difficult to navigate. The music is nicely rendered and displayed. Music notation is black on an “eggshell” background, which makes reading for long periods much easier on the eyes. The spacing of no-

tational elements in the rendered music is generally quite good, if not quite at the level of professional typesetting. One exception is the view with “Original line breaks,” which (for K. 458) shows the score of the quartet with the line breaks of Mozart’s autograph, but with jumbled spacing that bears little resemblance to what Mozart actually wrote. Rendering of scores in MoVi can be very slow. One supposes that the delay may stem from having an entire MEI file rendered all at once before display. This is not a trivial computational task: the MEI file for the NMA edition of the full score of the first movement of K. 543 is 98664 lines long; on my MacBook under Chrome it takes around 13 seconds to render and display. Keep in mind, too, that this particular MEI file contains the readings of a single edition; a file containing two or more alternative editions of the symphony would presumably take even longer to load.

The MoVi interface consists of a static header and footer, with a central content area divided into a wide area for the display of the score and a narrower right sidebar. The header contains MoVi’s full name and abbreviation, an option for choosing English or German, a question mark (which opens the User Manual), and a “hamburger” menu that expands or collapses the right sidebar. The footer of the MoVi window contains familiar “player”-style controls (page forward or back, fast forward to beginning or end); an option to go to a particular measure or page by number; a check-box for “Original line breaks” (which seems to apply only to editions from autographs); and a zoom slider. These controls do not currently adapt properly to the width of the browser window: when the window is narrower than around 1330 pixels, the “zoom” slider wraps around to a new row that falls below the bottom of the window, and one cannot scroll down to it or get to it by increasing the height of the window. The response to



FIGURE 3. The opening of the first movement of the Symphony in E-flat major, K. 543, in MoVi (the Digital Mozart Score Viewer) with the default zoom setting.

clicking on controls can be quite slow, and the controls give no feedback to show that they have been activated.

The sidebar has three main sections: “Overview,” “Dashboard,” and “MEI Code.” The width of the sidebar cannot be altered by the user, which makes the “MEI Code” option more or less useless, particularly given that very long lines in the MEI text file are not wrapped, and the lines in the XML hierarchy are indented more than is necessary for clarity (the indentation is four characters, when two would be sufficient). Given that the MEI file can be downloaded through a link in `Dashboard > Actions > Download`, the “MEI Code” sidebar is largely superfluous.

The “Overview” panel in the MoVi sidebar displays the uniform title of the work, an identification of the edition you are currently looking at, the movement number, and the tempo. Below these are options for selecting which movement to display and for changing between editions (if there is more than one). At the bottom of the sidebar is a drop-down list for selecting available works by Köchel number. This approach for selecting works will soon become intractable as the number of available works increases (imagine a drop-down list with hundreds of items), so I assume this will eventually change. The drop-down list does not always display as expected: during the several seconds during which

the notation of a new selection is rendering, the drop-down defaults to the Köchel number at the top of the list (currently K. 136), regardless of what number you have just selected, and this can be disconcerting. In some narrower mobile views (on my iPad, for example), the number displayed for the currently selected work is cut off on the right, so that only the first two digits are displayed for a three-digit Köchel number (“13” instead of “136”).

Most actions available to the user are under the “Dashboard” option in the MoVi sidebar, which in turn (currently) has several submenus: “Text,” “Select staves” (if there are more than two), “Audio,” “Actions,” “Navigator,” “Editorial interventions,” “Ossias,” “Collate DME editions,” “NMA Editions,” and “Configure MEI Inspector.” Limitations of space do not permit even a summary of all options under these headings. In general, for many users, the options will not always imply quite what they expect, and navigation among options and what is displayed will not always be clear. One major oversight in the design of the display is that when “Dashboard” or “MEI Code” are selected in the sidebar, no indication is given on screen of what piece you are looking at. This may not make much difference to knowledgeable Mozarteans when the beginning of a movement is showing, but it can rapidly become confusing if you are in the middle of

a work and there is no reminder of which edition of which movement of which work is currently on screen.

An adequate critique of the editorial approach and practice of the DIME would require a separate review. In the present context it is sufficient to say that in general, the site does not function the way that someone interested in the nitty-gritty of sources and editions would wish. One notable omission: no direct link is provided to online scans of primary sources when these are available. The DIME edition of the “Haydn” Quartets properly gives the shelfmark of Mozart’s autograph in the British Library (although the shelfmark is not always easy to find). But so far as I can see, no link is given anywhere on the DIME site to the fine color facsimile of the autograph that is online at the site of the British Library.<sup>10</sup> Contrast this with the remarkable Online Chopin Variorum Edition (OCVE), which directly includes facsimiles of *all* sources relevant to a critical edition of each work and allows direct visual comparison of readings among all sources.<sup>11</sup> For example, opening the scan of the first impression of the first edition of the Mazurka op. 7/1 and clicking on the first measure brings up a view with facsimiles of that measure in *eighteen* different sources—exactly what someone making or evaluating a critical edition or preparing a work for performance would like to see.<sup>12</sup> What the OCVE does not have is encoded versions of these scores. From the standpoint of an online critical edition of a composer’s works, one would ideally like a combination of both: a direct way to compare readings from facsimiles of original sources, *and* an encoded file that makes it easy to see and compare the editorial choices and their rationales.

When I first tested the new home page of the DME in summer 2019, it did not work correctly under iOS 12 on my iPad. Some of those glitches seem now to be resolved, at least under iOS 13.3, although there are still numerous minor infelicities. It takes around 30 seconds on my iPad for MoVi to render and display the first movement of K. 543, and the time is similar on my Pixel 2 phone running Android 10.

The Digital Interactive Mozart Edition and MoVi show tremendous promise, but the initial release version has several flaws, oversights, and bugs in interface design and performance. Content is still thin and its intended audience and uses are unclear (it is currently too slow to use in performance). At present, the DIME and the new interface to the Digital Mozart Edition as a whole give the impression of being a beta version or proof of concept, rather than a finished product. However, with the large research staff of the ISM and the backing and financial resources of the Mozarteum and the Packard Humanities Institute, these problems will eventually be ironed out, and we can hope that the DIME and the DME will go on to fulfill their great promise.

Dexter Edge is internationally known for his work on Mozart. With David Black, he is founding editor of the website *Mozart: New Documents*, to which he has contributed, as author or co-author, over 100 commentaries, many of article length. He holds the Ph.D. from the University of Southern California, where he wrote his dissertation “Mozart’s Viennese Copyists” (2001) under the direction of Bruce Alan Brown. Edge is currently Adjunct Professor at the School of Music at Arizona State University, and lives in Peoria, Arizona.

#### NOTES

1. Neal Zaslaw, “Review: Digital Mozart Edition (DME),” *Journal of the American Musicological Society* 71, no. 2 (Summer 2018): 572–86.
2. The two home pages are <https://dme.mozarteum.at> and <https://mozarteum.at/digitale-mozart-edition>.
3. The display language for the DME can be changed by clicking the “DE / EN” toggle in the sidebar.
4. See the MEI home page at <https://music-encoding.org>. For an excellent introduction to the topic, see Tim Crawford and Richard Lewis, “Review: Music Encoding Initiative,” *Journal of the American Musicological Society* 69, no. 1 (Spring 2016): 273–85. The header of the home page of DIME shows the first page of the autograph of the C-minor Fantasy, K. 475, overlaid with an MEI encoding of (oddly) the staff labels for the score of K. 525, “Eine kleine Nachtmusik.”
5. The code for MEI is currently hosted at <https://github.com/music-encoding>.
6. See <http://www.verovio.org/index.xhtml>.
7. See <https://music-encoding.org/community/projects-users.html>.
8. In MoVi’s visual representation of a score, the MEI encoding for any individual note, rest, slur, dynamic marking, or ornament can be seen by clicking on it.
9. See <https://dme-webdev.mozarteum.at/en/music/edition>. My emphasis.
10. See [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_37763\\_f001r](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_37763_f001r) (most recently accessed January 27, 2020). A button to “View” the “Source image” has recently been added to the MoVi window for the autograph edition of the first movement of K. 458, but there is still no direct link to the facsimile on the British Library site.
11. See <http://www.chopinonline.ac.uk/ocve>.
12. See <http://www.chopinonline.ac.uk/ocve/browse/barview?workid=6389&pageimageid=67293&barid=1>.