

## **ABSTRACTS: 'Mozart in Anglophone Cultures'**

**C.C. Barfoot, Leiden University, The Netherlands**

### **Advice from Mozart: Michael Kelly's Reminiscences**

The Irish Tenor, Michael Kelly, sang both the role of Don Basilio and of Don Curzio in the first performance of Mozart's *Le Nozze di Figaro* in Vienna on 1 May 1786 (the part of Susanna was sung by another British singer, Ann Stora). He left Vienna the following year, and for the next twenty years or so Kelly performed in London (and elsewhere) and was involved in directing the music for Sheridan's Drury Lane theatre company, and composing. In 1826 he published his *Reminiscences* in which, among many other things, he describes his time in Vienna, his frequent encounters with the Emperor, Joseph II, and his own relationship with Mozart (who was six or seven years older than Kelly), who advised him not to become a composer but to stick to his stage work and employ other musicians to arrange the melodies that he had a talent for inventing (one of which Mozart arranged, K. 532). It was Kelly who insisted on carrying on stuttering as Curzio in the famous sextet in Act III of *Figaro* (that Kelly claimed was Mozart's favourite piece in the whole opera), which was such a success that "Mozart ... shaking me by both hands, said, 'Bravo! Young man, I feel obliged to you ...'". Kelly's memories of that night, more than thirty years later, may not be entirely accurate, but overall his reminiscences of the man and the occasion (that will be discussed in the paper) are still a valuable source for everybody interested in Mozart and his music.

**Helga Barfoot-Hushahn, The Netherlands**

### **George Bernard Shaw and Mozart**

In an article, published 9 December 1891, commemorating the centenary of Mozart's death, George Bernard Shaw lists some of the devices and means by which current newspapers and journals had been celebrating the anniversary. But Shaw comes to the task as a critic and his task is much more difficult. It is not enough for him simply to admire, because he feels that there is nothing to admire in Mozart that is peculiarly his. Shaw feels that the greatness of Mozart lies in his producing music that was the final perfection of a particular line – he was not the first of the line but the best. He argues that just as "in 1991 it will be seen quite clearly that Wagner was the end of the nineteenth-century, or Beethoven school, instead of the beginning of the twentieth-century school ... Mozart's most perfect music is the last word of the eighteenth century and not the first of the nineteenth".

In this paper I will consider these claims, and ask whether they hold water more than a hundred years later (and fifteen years later than the bicentenary of the Mozart's death anticipated by Shaw). Does it make sense at all to talk in terms of "lines" and "perfection"? Or is this a characteristic nineteenth-century way of discussing composers and their achievements? And in what respects does it help us contemplate Mozart on this particular anniversary of his birth? Shaw claimed that he was so disposed in Mozart's favour that he was "capable of supplying any possible deficiency in his work by [his own] imagination". By comparison with Mozart in his finest work "Everyone appears a sentimental, hysterical bungler". Is it necessary for anything more to be said?

**D.M. de Silva, University of Salzburg, Austria**

**John Heath-Stubbs: The Mozart Poems**

Music is a characteristic pre-occupation of the poetry of John Heath-Stubbs. He is sensitive to its beauty, its architecture, its illuminative significance. A number of composers prompt him to poetry but the chief object of his attention – and homage – is Mozart. Heath-Stubbs has two poems about the composer: "Mozart" and "Mozart and Salieri", and one of some length (204 lines) on a Mozart opera: *The Don Juan Triptych*. The paper seeks to discuss the nature of Heath-Stubbs's engagement with Mozart: the way he tries to express through the resources of verbal art his sense of the character of the music, its mood and meaning and the way in which, in consequence, his verse, "aspires to the condition of music".

**Milada Franková, Masaryk University, Czech Republic**

**The Magic Sound of *The Magic Flute* in Barbara Trapido's *Temples of Delight***

It is not very common that an opera libretto takes precedence over the music, but it can hardly be otherwise if the opera is used for literary rather than musical resonances. In Barbara Trapido's novel *Temples of Delight* (1990) references to Mozart's *The Magic Flute* run like a thread through the story imbued with weighty meanings for the heroine. Still Trapido's purpose seems to be largely playful. The paper will seek to show that it is after all the mysterious, both serious and comic tone that connects the novel and the opera rather than close meaningful parallels of their texts.

**Beatrix Hesse, University of Bamberg, Germany**

***Amadeus* and Narrative Unreliability**

Ever since its first performance in 1979, Peter Shaffer's play *Amadeus* has continued to infuriate Mozart enthusiasts because of its unflattering portrayal of Mozart. What these critics fail to take into account is the formal experiment Shaffer undertook in his play: a transfer of the technique of narrative unreliability from fiction to drama. Hence, *Amadeus* became a play centrally concerned with the way legends evolve around the famous. In my paper, I will discuss markers of narrative unreliability in *Amadeus* (as well as the play's relationship to epic theatre and the "memory play"), and pursue the question of why so many spectators failed to recognize the device. This failure may be due to the fact that narrative perspective in general is at odds with the traditions and conventions of theatre. In this respect, film differs substantially from drama; and I will therefore finish my paper with a discussion of narrative unreliability in Milos Forman's film version of Shaffer's play and a comparison of the relative effectiveness of the technique of unreliable narration in drama and film.

**Günther Jarfe, University of Passau, Germany**

**The *Magic Flute* in English. A Reconsideration**

In the mid 1950s, W. H. Auden together with his friend and collaborator, Chester Kallman, prepared a new English version of Mozart's *Die Zauberflöte*. It was produced and broadcast by the NBC Opera Theatre on 15 January 1956. It was published in book form later that year. This version "was less a translation than an adaptation" (Mendelson). In fact, both translators started out from the conviction that Schikaneder's text was badly in need of revision. They found the German libretto "hard to swallow" and "peculiarly silly" although at the same time

they were certain that "a proper treatment of its material would have made it one of the greatest libretti ever written." (Auden, *Complete Works, Libretti*, p. 129).

My paper will first describe the major changes that the translators' attitude entailed. It will then try to assess to which extent Auden's and Kallman's assumptions were justified and, finally, to answer the question in what way their new English version can help to improve our understanding of what is at issue in Mozart's last opera.

**Claudia Jeschke, University of Salzburg, Austria**

### **Dancing Mozart in the USA**

#### **George Balanchine and the ‚Invention‘ of the American Ballet**

George Balanchine, born in 1904 in St. Peterburg, graduated from the Imperial School in St. Petersburg in 1921 and entered the company of the Maryinsky Theater. In 1924, he organized a small group of Maryinsky dancers for a tour to Western Europe. In Paris, the group auditioned for Serge de Diaghilev and was accepted into the *Ballets Russes*. Balanchine spent five years with Diaghilev whose liberating and innovative concepts regarding the relationship between music and dance have certainly influenced Balanchine. After Diaghilev's death in 1929 followed by a number of short time engagements, Balanchine founded *Les Ballets 1933* in Paris. When the company disbanded, Balanchine was left without prospect. It was then that Lincoln Kirstein offered to bring him to the United States. During the following five decades in the U.S. (till his death in 1983), Balanchine convinced the inexperienced American public that classical dancing in and of itself incorporated drama and diversion, spectacle and fantasy. Many people know that Balanchine was an accomplished musician, but few realize to what degree. When he read a score all the musical elements were richly suggested to him, not as part of a story he wanted to tell with his works, but as sequence of spatial and mobile notions of anatomical relationships, less literary than melodic. In his search for a twentieth-century classicism, the choreographer was deeply influenced by his love for the music – of Stravinsky, of Tchaikovsky (both relationships are well documented) and – more tacitly – of Mozart. He created three major Mozart ballets during the initial, formative years of his company: *Concierto de Mozart* in 1942, *Symphonie Concertante* in 1947, and *Caracole/Divertimento No.15* in 1952/1956. These works found less attention in the Balanchine historiography than, e.g., the Stravinsky repertoire; their re-vision, however, leads into an early and astonishingly complete microcosm of the achievements that are considered characteristic of Balanchine's career as a whole. I intend to show, how the Balanchine-Mozart ballets represent and negotiate the past in mastering the dance tradition; how they modelled the image of contemporary ballet dancing, introducing American dancers with their specific physiology, stamina and energy; and how they explore the concept of self-reflexivity in the interaction of music and dance by using Mozart's music – a concept that became highly influential in the art world by the joint work of composer John Cage and choreographer Merce Cunningham.

**Ludmilla Kostova, IFK Intern. Forschungszentrum Kulturwissenschaften, Vienna**

#### **Viewing Mozart through Seriocomic Spectacles: W. H. Auden's Metalogue to *The Magic Flute***

Traditionally consigned to the aesthetically and philosophically dubious area of Auden's later occasional verse, "Metalogue to the *Magic Flute*" (1955) has attracted relatively little critical attention. I propose a critically informed reassessment of the poem focusing on its ludic and metadramatic aspects. Those aspects are intimately linked to Auden's

preoccupation with the relationship between an increasingly materialistic and market-driven society and the production and consumption of art. It is my contention that the representation of Mozart's music and its subsequent reception in the poem is informed by a complex dialectical vision exposing the spiritual shallowness of secular materialism while also highlighting the inadequacy of a purely aesthetic approach to culture. The decidedly deflationist portrayal of Mozart and his art provides a tentative solution to the otherwise unresolvable tension between "pure" aesthetics and "soulless" materialism.

Auden intended the "Metalogue" to be "spoken by the singer playing the role of Sarastro in *The Magic Flute*". This suggests a connection with his interpretation of Mozart's opera as evidenced in his translation of its libretto. My reading will therefore attempt to link the poem and the ideas by which it is informed to Auden's praxis as a translator and interpreter of Mozart's work. This should provide yet another perspective on his attitude to the culture of the past and its intricate relationship with the demands of later ages.

**Rama Kundu, Burdwan University, India**

**"Don Juan in Hell": Shaw's Intertextual Sequel to Mozart's *Opera of Operas*:  
A Study in Ambivalence**

Though George Bernard Shaw, with his life-long fascination for Mozart's music, claimed that no human hand could improve upon Mozart's art, still he had attempted a sequel to *Don Giovanni*, Mozart's 'opera of operas'.

In the Third Act of Shaw's *Man and Superman*, which is also often presented independently as "Don Juan in Hell", Shaw uses *Don Giovanni*, Mozart's best-known opera to the nineteenth century, as a prequel. It is interesting to note how in this dream sequence, which is actually a play (or fantasy!) within a play, Shaw conflates his characters and action upon the well-known figures and sequences of the opera, and at the same time strikes conscious parodic departures from the same. This paper proposes to explore the layers of fusion and lines of fissure in Shaw's intertextual reworking of Mozart here with the purpose to bring out Shaw's ambivalent response to Mozart's 'Don', which appears to condition the element of interesting ambiguity in Shaw's play.

The paper also aims to examine Shaw's "Don Juan in Hell" as a site in which two cultural icons from two different centuries and lands conflate, clash and cohere in an intricate yet delightful intertextual encounter.

**Michaela Mudure, Babes-Bolyai University, Cluj-Napoca, Romania**

**Fictionalizing Constanze Mozart**

This paper compares two fictionalization operations whose object is Constanze Mozart: the great composer's wife. One such operation is performed by Stephanie Cowell in her historical novel *Marrying Mozart* and the other one is performed by Agnes Selby in her historical study *Constanze, Mozart's Beloved*

Both fictionalization operations raise, more or less directly, the problem of Constanze's constant bashing in most of the works dealing with Mozart's wife. From bad mother to over-sexed, her re-presentation has endured all sorts of misrepresentations. Nothing or very little has been said about Constanze as a very efficient manager of Mozart's talent as seen by Selby or as a gatekeeper to Mozart's memory as in Cowell's novel.

The comparison of the two texts makes (hopefully, clever and honest) use of Constanze Mozart as an epistemic opportunity to discuss authorial intentionality, fictionalization (as a cognitive modality), and truth as an "as if" approximation.

**Glyn Pursglove, University of Wales Swansea, United Kingdom**

**Opera into Novel: *Così fan tutte*, *Don Giovanni*, Amanda Prantera and Jill Paton Walsh**  
Da Ponte's libretti for *Così fan tutte* and *Don Giovanni* are masterpieces of the craft. Each crystallizes a complex of existing motifs with an artistry that is further enhanced (and complicated) by Mozart. Each of the operas has become a kind of modern myth. Each has compelled, as it were, later artists and writers to rework them, much as the artists and writers of the Renaissance felt compelled to rework Ovid's *Metamorphoses*.

Modern intermedial studies have dealt fairly extensively with the transformation of literary texts into works of music – Shakespeare into Verdi and Berlioz, Ariosto into Vivaldi, Handel and Haydn, Pushkin into Rachmaninov, for example. This paper looks at the reverse phenomenon, less common and less studied, in which operas are turned into works of literature.

In *Don Giovanna* (2000) Amanda Prantera studies the artistic, social and personal ramifications as a group of expatriates and locals put on a performance of Mozart's opera in the Umbrian hills. Patterns of resemblance (and difference) between the worlds of art and life are explored; people find (or lose) themselves in the act of confronting the operatic myth. Prantera structures her novel in quasi-operatic fashion, as a series of solo arias and duets, interspersed with passages of recitative. The result is both witty and moving. In *A School for Lovers* (1998) Jill Paton Walsh adopts rather different methods in exploring the ambiguities of *Così fan tutte*. Two Oxford students studying the opera (and falling in love with one another) are juxtaposed with two other pairs of young lovers who are made the subject of a bizarre experiment by their tutor that seeks to repeat, with various modern twists, the plot of the opera. The two novels offer contrasting examples of how opera might become novel.

**Mohit K. Ray, Burdwan University, Burdwan, India**

#### ***Don Giovanni* and the 'Circe' Chapter of *Ulysses***

Joyce had a great admiration for Mozart's *Don Giovanni*. In *Ulysses* Joyce introduces the *Don Giovanni* theme soon after he has introduced Leopold Bloom. Bloom learns from Boylan's letter to Molly that her programme would include '*La ci darem la mano*'. The duet becomes the symbol of Molly's adultery with Boylan. If Boylan thus distantly stands for Don Giovanni, Molly Bloom re-enacts the role of Zerlina, and Bloom becomes Zerlina's bridegroom, Masetto. But there is no one-to-one correspondence, because of the difference between Mozart and Joyce in their perceptions of life.

In the *Odyssey* Circe changed men into beasts. In Joyce's version the scene is changed into Bella Cohen's brothel. Moreover, the bestiality that overcomes her clients is largely the loss of manhood on account of certain psychological fixations. It is thus that Bloom wants to be treated like a woman and also wants to be used as an animal. The transforming magic of Circe is paralleled by the transforming magic of the unconscious. The characters from the *Odyssey* and *Don Giovanni* melt into one another as Joyce's comprehensive moral vision subsumes the contradictory facts of life and presents a wide-ranging, deeply felt and yet remarkably controlled vitality. In the dramatic structure of the 'Circe' chapter Don Giovanni as an archetype of desire and life force controls with protean plasticity the tangled skein of the chapter's texture. It is in this chapter that, in spite of all kinds of allusions, the creative use of Mozart's two-act opera, *Don Giovanni* gives substance and significance to the vision that Joyce tries to project in this chapter.

The paper proposes to identify and analyse the nature of the influence of *Don Giovanni* on the structure and the texture of the 'Circe' chapter of *Ulysses*.

**Gerlinde Ulm Sanford, Syracuse University, USA**

***Così fan tutte* in America**

Mozart's *Così fan tutte* enjoyed very mixed success in the past. The music was often praised, yet the libretto severely criticized. My presentation will show how this opera was able to attract new attention in the United States because of several very innovative productions, respectively adaptations, permitting interpretations of this opera that are highly relevant for our times. It is my intent to first give a brief overview of this opera's fate in the United States and then focus on performances of the past few years, paying special attention to the astonishing Glimmerglass performance in 2005, as well as to various performances in the "Mozart year" 2006.

This opera contains a sparkling array of brilliant ideas, ranging from mockery to irony to sarcasm, and even to cynicism. Modern producers have strongly emphasized that the message of *Così fan tutte* does not only apply to women, but likewise to men, thus showing that this opera is an extremely pertinent work of art dealing with the constant struggle between genders as it still goes on nowadays.

**Ronald Schleifer, University of Oklahoma, USA**

**Isaak Dinesen and *Don Giovanni*: Narrative, Music, and Desire**

This talk will examine Dinesen's allusions to classical music and discourse in her remarkable stories – with special attention to discussions and allusions to *Don Giovanni* in "The Dreamers" from *Seven Gothic Tales* – in order to examine the relationship between desire and narrative. To this end, it will examine opera in relation to speech-act theory – with special reference to Shoshana Feldman's *The Scandal of the Speaking Body* – and Kierkegaard's examination of Mozart in *Either/Or*. Dinesen herself had expressed to Robert Langbaum her admiration for Kierkegaard's treatment of *Don Giovanni* in "The Immediate Stages of the Erotic, or The Musical Erotic," and this essay will examine the erotics of music and narrative – the play of desire in each – in the conjunction of Mozart's opera and Dinesen's lyrical stories.

**Christopher, Smith, University Norwich, United Kingdom**

**One Meeting and Many Parallels: Thomas Linley junior and W. A. Mozart**

It was in Italy in spring 1770 that the young Mozart met the equally youthful Thomas Linley. Though both musicians of precocious brilliance, they hit it off together. Hardly less surprisingly, Leopold Mozart was prepared to admit his admiration for an English musician whose talents might be thought to rival those of his son. Years later Mozart was to remember Thomas Linley, who perished in a boating accident, as a true genius.

Though there are scant grounds for thinking in terms of any musical influence by Mozart on Linley, it is none the less enlightening to explore the many parallels between their early lives and experiences. Linley was a product of the intellectual and cultural ferment of Bath before going on, after musical training in Italy, to embark on his career in London. Political and social differences between Bath and London, on the one hand, and Salzburg and Vienna, on the other, cast light upon two careers that took off exceptionally rapidly. Contrasts between Anglican England in the Georgian period and Catholic Austria before the Napoleonic are no less striking. Heed must be paid to the influence of the Three Choir Festivals as a particularly English cradle of patronage, and in early England bourgeois capitalism impacted on creativity in ways that contrast with what the young Mozart experienced. The music of

these two men can be seen in the perspective of the conditions in which they grew up, as they seized and developed the different possibilities that opened before them, offering both opportunities and constraints.

Family issues played their part too, no less for Linley than for Mozart, since each had a father who sought both to develop and profit from his son's outstanding gifts and each responded, in different ways, to other talented family members too. Linley was drowned when scarcely into his twenties, while Mozart, though he lived longer, also stands as a genius who tragically died while still far from old. Some considerations of promise extinguished too early provide a conclusion to explorations of lives that reveal many intriguing parallels and differences.

**Michaela Schwarzbauer, Universität Mozarteum Salzburg, Austria**

**The Shadow of the Father. Leopold Mozart as Presented in the 1979-Version  
of Peter Shaffer's *Amadeus***

“Do you want to know what I thought of your father? [...] D’you remember the fire we had last night, because it was so cold you couldn’t even get the ink wet? You said ‘What a blaze!’, remember? ‘What a blaze’ All those old papers going up? Well, my dear, those old papers were just all his letters, every one he wrote since the day we married.” (Peter Shaffer, *Amadeus*, Act 2, Scene XIV)

In Peter Shaffer’s play *Amadeus* the impact of Wolfgang Amadé Mozart’s father upon his son is basically reflected upon by people of the composer’s close surroundings. Wolfgang himself remains the small child uttering words like “if my Papa was here, he would not *let* you take me!” (Act 2, Scene XVII).

It will be the basic aim of my paper to analyse Wolfgang’s feelings towards his father as described in the play and compare them with biographical evidence in the letters exchanged between father and son after 1782 on the one hand and Milos Foreman’s interpretation based on Shaffer’s play in the film *Amadeus*.

**Ulrike Steinhäusl, Universitat de les Illes Balears, Spain**  
**Herminio Domingo, Universitat de les Illes Balears, Spain**

**Daine Barrington meets little Mozart**

In 1769 barrister and scientist Daines Barrington writes a letter to the Royal Society based on some observations he made in London 6 years before about the conduct of the child Mozart. These observations have the double value to be, on the one hand, one of the first testimonies in the history of Evolutionary Psychology since they refer to the conduct of a child – in this case an exceptionally gifted one – and, on the other, one of the most precocious testimonies referred to the first years of young Mozart’s musical life.

Barrington belongs to a time when interest in registering evolutive changes in infantile behaviour was beginning to be obvious. In the 18<sup>th</sup> century we find a group of pioneers in the observation and diary recording of the conduct of exceptional children (as Itard did with the child Victor). It is quite possible that if Mozart had been born 50 years before, these valuable annotations would not have been written.

Barrington’s sharp observations allow us to recognize the defining characteristics of an exceptionally gifted child, in particular the strong disynchrony between his musical intelligence and his interests and emotional conducts.

**Dionysis Tzevelekos, University of Thessaloniki, Greece**

**“Mr. Mozart Goes to the Movies; Conventionality and Unconventionality in a Cinematic (Re)Presentation of Mozart’s Operas.**

Wolfgang Amadeus Mozart has been considered by many the world’s greatest composer. Many stories and anecdotes have been created about the Mozart genius. Some are true, while others are not. However, no matter what has been said or written about Mozart, one thing remains true and that is the stratospheric value and diachronic quality of the composer’s music over the years and the years to come. His work has been well received by anglophone cultures, while being a constant inspiration for further artistic creation. A number of examples can be traced in the film genre, as this paper will attempt to explore. In particular, this paper will seek to provide an insight into the world of Mozart’s creative and musical powers as presented in certain film adaptations of Mozart’s operas by Jean-Pierre Ponnelle (*Le nozze di Figaro, Così fan tutte*), Peter Sellars (*Le nozze di Figaro, Così fan tutte, Don Giovanni*) and Joseph Losey (*Don Giovanni*). What this paper is going to focus on is the conventional (e.g. remaining true to mimesis with no further additions) and anti-conventional (e.g. creating something new out of what has already been there) interpretations of characters, themes, motifs and staging approaches as presented by the film productions under consideration. The extent to which Mozart’s operatic work has been artistically re-created is going to be examined as well as its diachronic value and quality.

**Adi Wimmer, University of Klagenfurt, Austria**

**Mozart in the Antipodes**

Does Mozart play a special role in Australia’s cultural life? In today’s time, characterized as it is by a globalized music and performance industry, the answer is no. Mozart is just as popular in Sydney as he is in Salzburg or London or New York. But in colonial days, Mozart (together with other European composers) was a cultural symbol. Countless pianos were landed on the piers of Sydney, to be hauled by oxcart to remote farms. Sheet music and the piano provided a desperately needed cultural link to home. The central motif of the Academy Award winning movie *The Piano* (Jane Campion, 1993) is right about the piano’s symbolic value for the ladies of the frontier.

The first time Mozart appears in an Australian short story is in 1896; in it he is typically broke and can’t pay his bills to the butcher. But when the latter arrives to collect his dues and hears his dazzling music, this blokey character at once orders a waltz for his upcoming wedding, and pays him more handsomely than the emperor. Mozart’s butcher was co-opted into the budding colony’s discourse of mateship. In the twentieth century he is variously depicted as a neglected genius, frivolous youth, a genius hated by today’s tone-deaf music pupils, an object of scientific skull research, a young whizkid beholden to his strict father and pitied across the divide of two centuries, or the first true European (Clive James, 1979). Two pieces of writing link him to Marie Antoinette. The list could be continued, like in most other countries. And sometimes he is also the enigma that he is for us, who makes us feel “lost in the mystery / of music leaping quenchless, undefiled / from bowels of earth to iridescent day”.