

## COMMUNICATIONS



### REPORTS

Readers of *Eighteenth-Century Music* may be interested to know that starting in 2008, the *British Journal for Eighteenth-Century Studies*, the official organ of the British Society for Eighteenth-Century Studies, will be published by Blackwell as the *Journal for Eighteenth-Century Studies*. This venture promises some new developments for the journal, including full-text online delivery (via Blackwell-Synergy and major third-party content delivery providers such as EBSCO, Ingenta and OCLC), digitization of the journal's thirty-year archive, increased frequency of publication to four issues per year (two special issues and two themed issues) and online submission.

As in its previous incarnation, the *Journal for Eighteenth-Century Studies* will publish articles relating to the long eighteenth century on specific questions of interest to eighteenth-century scholars and on interdisciplinary questions. At its launch in 1972, the journal's first editorial described the discipline's boundaries as including literature, science, history, art and music. Since then it has promoted newer areas of investigation, among them gender, sexuality, press history and questions of canon formation as well as the extension of the boundaries of and between scholarship and criticism. *J ECS*, a peer-reviewed journal, also publishes an extensive range of reviews of books on a wide range of eighteenth-century topics. For more details contact Dr Chris Mounsey, Faculty of Arts, University of Winchester, Winchester, SO22 4NR (bjecs@aol.com).



It is hardly hot-off-the-press news, but in 2006 the Internationale Stiftung Mozarteum, in association with The Packard Humanities Institute, announced the launch of the Digital Mozart Edition, an online publication of scores of all Mozart's works. Users are free to download and print them, both for study and for performance.

The edition is intended to serve a number of audiences, including editors, researchers and professional and amateur musicians. It is not, however, identical in text or design to the printed volumes of the Neue Mozart-Ausgabe, even if, in the first instance, it is based on that institution. Apparently the DME sees itself as going beyond the NMA by taking advantage of digital technology to incorporate necessary changes as they see fit. At the same time, however, the online edition also includes facsimiles of the NMA critical reports, some of which are out-of-date or inaccurate in details – and many of which will not, as it happens, correspond with those online editions where textual readings have been changed. So readers may want to approach both the musical and critical texts with caution. Visit <<http://dme.mozarteum.at>> for more information but do not do a websearch for NMAonline: you'll end up at NMAOnline.org, the official website of the National Meat Association, which this year held its annual convention in Las Vegas from 18 to 21 February.



KAYOUNG LEE writes:

Musicology in Korea has changed rapidly over the course of last decade, in no small part thanks to several Korean scholars who studied abroad and then returned home to found The Korean Musicological Society, which sponsors regular meetings, in Seoul in particular. These scholars, the first generation of Korean musicology, are active not only in introducing to the Korean scholarly community what they learned in the United States, the UK, Germany and elsewhere, but also in sharing their ideas with university-level students, many of whom have shown an interest in the field.

In recent years The Korean Musicological Society has sponsored two significant conferences: the 'International Bach Festival' in 2005 and 'Mozart Today' in 2006. And both were held specifically to introduce the work of Western scholars to the Korean community. The International Bach Festival included papers by Laurence Dreyfus (University of Oxford), Ulrich Siegele (Universität Tübingen) and Michael Radulescu (Universität für Musik und darstellende Kunst Wien). Dreyfus's paper, 'On Bachian Poetics in the St John Passion', argued that ritornello procedures, not necessarily the texts, predetermine the character of a work. Put another way, ritornello procedures are in Bach's creative mind even before he considers the meaning of the text. For those unfamiliar with Dreyfus's earlier work on Bach's ritornello procedures, this paper provided a good opportunity to become acquainted with an important strand of current Bach research. And for those who know Dreyfus's earlier work, the extension of his ideas to vocal music presented a welcome challenge. Unlike Dreyfus's paper, Radulescu's 'J. S. Bach's Organ Music and Lutheran Theology: The Clavier-Übung IIIrd Part' primarily dealt with the texts associated with the twenty-one chorale settings in the collection. And he argued that the theological meaning of the texts determine the structure as well as the details of Bach's settings. It was particularly important, from a Korean point of view, to see the different ways in which Western scholars read and address both the vocal and instrumental works.

Like the International Bach Festival, Mozart Today centred on the research of Western scholars, including Ulrich Konrad (Universität Würzburg) and Cliff Eisen (King's College London). Konrad's paper, 'On Ancient Languages: The Historical Idiom in the Music of Wolfgang Amedeus Mozart', described aspects of Renaissance and baroque music that continued to operate in Mozart's sacred and secular works. He argued that the 'ancient languages' in Mozart's music do not represent any sort of homage to earlier composers, or even as a sign of Mozart's historical awareness, but, rather, as devices to be used for both dramatic and musical effect. Eisen, on the other hand, in his 'Mozart's Leap in the Dark', suggested that our present-day understanding and reading of the Requiem reflects some profound cultural changes of the nineteenth century, changes that account for the disjunction between early descriptions of the mass as dark and terrifying, and modern readings that see it as a work of consolation. He illustrated his talk with evidence from Mozart iconography and discussed changing attitudes towards death generally, as well as the profound workings of biography on criticism, specifically with the intent of analysing and trying to account for the Requiem's musical gestures.

At both conferences, the speakers brought genuinely interdisciplinary perspectives to bear on their chosen topics. And as such, they provided a useful model for Korean musicologists wishing to pursue not just Bach and Mozart, but studies of other composers as well.



HERBERT LACHMAYER writes:

Founded in 2000, the privately and publicly funded Da Ponte Institut supports research on the history of the libretto with a special focus on the legend of Don Giovanni. Generally speaking, the Institut's interest in librettos centres not only on the physical documents themselves but also on the texts they transmit. And while it takes as its point of departure Claudio Sartori's *I libretti italiani a stampa dalle origini al 1800* (Cuneo: Bertola & Locatelli, 1990–1994), it differs from Sartori in its inclusion of French and German printed librettos



as well as handwritten copies (especially in those cases where a handwritten libretto represents the sole surviving source for a text). What is more, the Institut's database includes additional information relevant to the political and cultural history of any particular work, information derived in some instances from primary sources at various archives, and in other cases from secondary sources.

As for Don Giovanni, basic research sources include Armand E. Singer's *A Bibliography of the Don Juan Theme, Versions and Criticism* (*West Virginia University Bulletin*, series 54 (1954)), *The Don Juan Theme, Versions and Criticism: A Bibliography* (Morgantown: West Virginia University Press, 1965) and *The Don Juan Theme: An Annotated Bibliography of Versions, Analogues, Uses, and Adaptations* (Morgantown: West Virginia University Press, 1993), as well as H. E. Weidinger's 'Il Dissoluto punito. Untersuchungen zur äußeren und inneren Entstehungsgeschichte von Da Pontes und Mozarts Don Giovanni' (PhD dissertation, University of Vienna, 2002). The Institut's bibliography, including all relevant primary and secondary sources, will be divided into two parts: the first accounts for all versions of the story up to c1800, when the Don Juan legend was essentially known from theatrical productions; the second, from 1800 to the present, takes into account Don Juan's increasing popularity not only as theatrical entertainment, but in literature, instrumental music, dance, painting, the graphic arts, films and television as well. The first part of the bibliography will serve in particular as the basis for an edition of all known seventeenth- and eighteenth-century Don Juan librettos, in Latin, Spanish, Italian, French, English, Dutch, German, Russian, Czech and Polish, whether intended for operas or ballets. It is hoped, too, to print scores of as-yet-unpublished Don Juan operas from before 1800; these include versions by Alessandro Melani (*L'empio punito*, Rome, 1669), Vincenzo Righini (*Il convitato di pietra o sia Il dissoluto*, Prague, 1776, Vienna, 1777, and Eszterháza, 1781), Giuseppe Calegari (*Il convitato di pietra*, Venice, 1777), Gioacchino Albertini (*Il Don Giovanni*, Warsaw, 1783), Francesco Gardi (*Il nuovo convitato di pietra*, Venice, 1787) and Vincenzo Fabrizi (*Il convitato di pietra*, Rome, 1787).

In addition to its research initiatives, the Da Ponte Institut has also sponsored several major international conferences and exhibitions. The conferences include 'Lorenzo Da Ponte in New York' (Columbia University, New York, 10–11 October 2005), 'Mozart und die geheimen Gesellschaften seiner Zeit' (Albertina and Universität Wien, 19–20 May 2006) and 'Der junge Metastasio' (Da Ponte Institut, Vienna, 21–22 February 2007 (for a report on this conference, see below, 343–345)); and the exhibitions 'Oper und Aufklärung im Zeitalter Joseph II. Lorenzo Da Ponte in Wien – Don Giovanni' (Vienna, Staatsoper, 5–30 June 2003), 'Salieri sulle tracce di Mozart' (Milan, Palazzo Reale, 2 December 2004–30 January 2005), 'Mozarts Da Ponte Opern. Lorenzo Da Ponte in Wien – Le nozze di Figaro' (Vienna, Staatsoper, 26 February–31 March 2004), 'MOZART 2006' (Vienna, Albertina, 17 March–17 September 2006) and 'Ein Zauberflöten Automat – Stephan von Huenes Klang–Licht–Skulptur' (Vienna, Kunsthistorisches Museum, 11 May–18 June 2006).

For more information visit <[www.daponte.at](http://www.daponte.at)>



## CONFERENCES

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ANTONIO SALIERI – ZEITGENOSSE W. A. MOZARTS, HOFKAPELLMEISTER UND MUSIKPÄDAGOGE

INSTITUT ANTONIO SALIERI, VIENNA, 7–8 NOVEMBER 2006

The 'Salieri year' (2000), marked by a conference in the composer's home town, Legnago, went by unnoticed in his adopted city, Vienna. But this central figure in Viennese musical life made it into the Mozart year,