



NEWSLETTER OF THE

Mozart Society of America

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***MSA's Twentieth-Anniversary Celebration
in Vancouver***

MSA celebrated its twentieth anniversary at the 2016 conference of the American Musicological Society in Vancouver. Reports from president Paul Corneilson and members of the Board outlined a number of accomplishments for the organization this past year, reflected on the Society's growth over the past two decades, and left many attendees optimistic about the future of MSA and Mozart studies in general.

Corneilson announced that the past year saw an increase in MSA's membership, with nine new members and fifty-three renewals in the last quarter of 2016 alone. In total, MSA has nearly 140 individual members and sixteen institutional members, a substantial increase from the previous year. This year also saw a generous \$10,000 donation from Daniel Hertz, which has been more than matched by other donors. Hertz, who could not attend the meeting, sent his warmest regards to the Society, expressing his gratitude that the organization continues to grow and develop. As reported by treasurer Beverly Wilcox, MSA's non-endowment funds continue to grow at a steady pace as well. On another positive note, the Society presented this year's Marjorie Weston Emerson Award to Justin Lavacek for his 2015 article "Mozart's Harmonic Design in the Secco Recitatives."

The anniversary celebration graciously acknowledged the contributions of its founding members and commemorated

MSA's founding in 1996. Corneilson read a letter from Isabelle Emerson, the Society's founding president, which offered a warm and congratulatory greeting to honor its success and progress:

First, Congratulations to all of us who have made the Mozart Society of America the vibrant thriving organization it is today.

Second, I am proud and grateful to have played a role in the founding of the MSA, and I offer my special thanks to all the colleagues who joined our early efforts and to all those who continue the work of this Society.

Finally, I am very, VERY sad that I cannot be there to celebrate the end of the Society's first twenty years—and the beginning of the next twenty. I rejoice with you in absentia with all my heart!

I'll close with a toast to the most important one of all—Herr Mozart himself!

A good portion of the meeting also looked to the future of the Society and the future of Mozart scholarship. Adeline Mueller, MSA's website editor, outlined some of the updates and changes to MSA's website, which include plans for a more advanced search engine, an archive of past newsletters, and more visibility on social media. Review editor Emily Wuchner announced that members of MSA will collaborate to review "Mozart 225," a new 200-CD box set. The reviews will be published in the Spring 2018 and Fall 2018 issues of

- Press, 1999), 23–28 and 99–113; and Downing A. Thomas, *Music and the Origins of Language: Theories from the French Enlightenment* (Cambridge: Cambridge University Press, 1995), 12–56.
8. Almén, 17–20.
 9. Momigny, “Double Fugue,” 36.
 10. This translation comes from Mark Evan Bonds’s *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006), 65. For the original passage, see Momigny, *Cours complet*, 584.
 11. Momigny, “Analysis of Haydn’s Symphony,” 138.
 12. Edward Klorman, *Mozart’s Music of Friends: Social Interplay in the Chamber Works* (Cambridge: Cambridge University Press, 2015), 52–70.
 13. Momigny, “Analysis of a Quartet by Mozart,” 827.
 14. Momigny, *Cours complet*, 372, my translation.
 15. *Ibid.*, 375, my translation.
 16. Momigny, “Analysis of a Quartet by Mozart,” 830.
 17. *Ibid.*
 18. For more on this highly charged moment, see Klorman, 66–69.
 19. For a fuller account of Momigny’s theory of form and phrase construction, including the various species of periods, see *Cours complet*, 397–98 and 435–38.
 20. Momigny uses the term “proposition” to describe pairs of notes or chords, which together form the basic unit for his musical

- “discourse.” Momigny emphasizes the second member of the proposition, echoing the consonance of the second member of a Rameauian cadence (see Jean-Philippe Rameau, *Treatise on Harmony* [1722], trans. Phillip Gossett [New York: Dover, 1971], 59–91), and anticipating Hugo Riemann’s argument that metric units occur across barlines, moving from weak beats to strong (see Riemann, “Neue Beiträge zu einer Lehre von den Tonvorstellungen,” *Jahrbuch der Musikbibliothek Peters* 23 [1916]: 1–21). Momigny’s most succinct explanation of this is in *Cours complet*, 435–440.
21. On “tight-knit” versus “loose” organization, see William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 84–86. For more on Momigny’s hierarchy of phrases, see Cole, 273–75.
 22. On such “precrux alterations,” which are often necessary to bring about the second theme in the tonic key, see James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (New York: Oxford University Press, 2006), 239–42.
 23. The effects of this metric displacement are not fully worked out until measure 103, when the secondary theme—now in the tonic—lands on a downbeat, at what Hepokoski and Darcy would call the “Essential Structural Closure.”

Mozart, Linley, and Obligato Oboe

Sarah E. Huebsch

It is well documented that Mozart and Thomas Linley Jr. met in Florence in the spring of 1770, while Linley was studying with Pietro Nardini.¹ According to a letter from Leopold Mozart to his wife Anna Maria, the two boys performed together on at least three occasions.² At the end of their encounter, Linley had Maddalena Morelli-Fernandez write the following sonnet, originally in Italian, titled “On the Departure of Signor W. A. Mozart from Florence.” Linley delivered it to Mozart on April 6, 1770.

E’er since I by Fate was divided from thee,
 In thought I have followed thy journey in vain;
 To tears then were laughter and joy turned for me,
 Scarce allayed by the hope I may see thee again.

What ecstasies open to music my heart,
 By harmony wafted to Eden, forsooth!
 To Heaven transported by love of thy art,
 I seem for the first time to contemplate truth.

O fortunate instant! O thrice blessed day,
 When first I beheld thee, and wondering heard,
 By thy music enchanted more than I can say,

Was happy to find myself loved and preferred.
 May the gods grant that I shall remember always
 To resemble thy virtues in deed and in word

In token of sincere esteem and affection

Thomas Linley.³

The affection was mutual. As reported by Leopold to Anna Maria, Linley “plays most beautifully,” and when he performed with Mozart the two boys were “constantly embracing each other.”⁴ Furthermore, according Mozart’s contemporary Michael Kelly, Mozart said, “Linley was a true genius. . . . Had he lived, he would have been one of the greatest ornaments of the musical world.”⁵

There are many intriguing parallels in the lives of Mozart and Linley. Both were born into musical families in 1756 and were praised for exceptional musical skill at a young age. In the same way that Leopold was Mozart’s most prominent teacher and mentor, Thomas Linley Sr. was Linley’s first teacher and a significant mentor in his short life. And like Mozart’s sister Maria Anna, four of Linley’s sisters—Elizabeth Ann, Mary, Maria, and Jane—were musicians. Despite the fact that Mozart was an international composer while Linley wrote music primarily for performances in London, their compositions, like their lives, also contain interesting

parallels. Among other similarities, they were among the first composers to write virtuosic obbligato music for the oboe that was decidedly non-Baroque. To be sure, their music continued the tradition of obbligato oboe exemplified in the music of Handel and Bach, but they wrote for specific players who exploited the unique qualities of the new, narrow-bore Classical oboe. Whereas some of Linley's music in this new style of writing for the oboe predates Mozart's, it is unlikely that it influenced Mozart. Therefore, rather than charting compositional influence, this article provides a broad panorama of the general development of oboe writing by considering the music of both composers. Since Mozart's music has overshadowed much of Linley's, bringing Linley's music out of the shadows enhances our understanding of the context within which Mozart's compositional style developed.

Linley's *A Shakespeare Ode* (1776) and *Music in the Tempest* (1777) include arias for soprano and obbligato oboe.⁶ We know from contemporary reviews that the oboe music in *A Shakespeare Ode* was written for John Parke, a respected oboist in late eighteenth-century London. A *Morning Chronicle* review reads,

The music, we hear, is composed by Mr Linley, junior, who has (since his return from Italy) been a student under that most excellent musician Doctor Boyce. This composition must be allowed to be an extraordinary effort of genius in so young a man. ... There is taste both in the Air and Accompaniments, that would not disgrace a Sacchini or [J. C.] Bach.—The oboe song in the second part was admirably performed by Miss Mary Linley and Mr Parks and shews this young Composer has that brilliancy and warmth of invention so peculiarly attendant on the spring of life.⁷

Since John Parke was principal oboist at Drury Lane Theatre, it is almost certain that Linley also wrote the oboe music in *Music in the Tempest* for him.⁸ Linley composed *Music in the Tempest* as incidental music for Richard Brinsley Sheridan's production of Shakespeare's *The Tempest*, which enjoyed a long run at Drury Lane from January 4, 1777, through the end of the season in 1787.⁹

Although "Ariel, who sees thee now," from *A Shakespeare Ode*, is Mozartean in its running sixteenth-note figures and ornamentation, the combination of text setting and structure recall earlier eighteenth-century music. In notes and rhythm, Ariel's entrance (mm. 19–22) recalls Handel's "Lift up your heads" from *Messiah*. The ritornello structure of the piece also harks back to Baroque writing. Unlike Mozart's later arias, where the accompaniment may introduce material that is contrary to the general affect of the piece, Linley's "Ariel" does not include material that is unrelated to the



Figure 1a. Linley, *Shakespeare Ode*, "Ariel, who sees thee now," measures 11–16, oboe



Figure 1b. Mozart, Concerto for Oboe in C Major, K. 314/285d, I, measures 93–97, oboe

character, key, or affect of the soprano and obbligato oboe. The accompaniment is unobtrusive and simple, except between vocal episodes. In instrumental ritornellos, the parts are more rhythmically complex and melodically interesting, and toward cadences the instruments strengthen the sense of resolution.

The soprano part in "Ariel, who sees thee now" is less challenging than the oboe part. The soprano sings in a comfortable range (E4 to A5), and the part does not contain virtuosic leaps or passagework. Conversely, the oboe part includes florid writing across most of the instrument's range (E4 to D6), and the oboist is required to play large leaps and extended passages of trills in sixteenth-note patterns that are especially prominent when the voice is not singing. Passagework in "Ariel" is similar to Mozart's virtuosic writing for the oboe, especially in the Concerto for Oboe in C Major, K. 314/285d, which Mozart composed in 1777. As shown in figure 1, the end of the opening ritornello of "Ariel" (mm. 11–16) is similar to measures 93–97 in the first movement of Mozart's concerto. Measure 13 in Linley's aria bears particular resemblance to measure 95 in Mozart's concerto.

Linley's music for *The Tempest* is operatic in complexity. Unlike in "Ariel," in which vocal writing does not rival the difficulty of the oboe part, the soprano part in Linley's *Tempest* arias is characterized by athletically long phrases and melismas over multiple bars that traverse non-scalar patterns. Linley wrote the part for his student Ann Field, who made her debut in the part of Ariel in this production.¹⁰ "O bid your faithful Ariel fly" and "Come unto these yellow sands" are demanding solos for both soprano and obbligato oboist. Like "Ariel, who sees thee now," "O bid" opens and closes with



Figure 2a. Linley, *Music in the Tempest*, “O bid your faithful Ariel fly,” measures 5–8, oboe



Figure 2b. Mozart, Quartet in F Major, K. 370/368b, I, measures 112–15, oboe

instrumental material that features trilled scalar passages in the solo oboe and simple accompaniment.¹¹ As in much of Mozart’s writing, the piece includes trills, turns, rapid scales, and florid passagework for soprano and oboe soloists, allowing performers to display brilliant mastery. For example, as shown in figure 2, trills on paired descending notes in measures 5 and 6 of “O bid” resemble Mozart’s writing in measure 112 in the first movement of the Oboe Quartet in F Major, K. 370/368b.

“Come unto these yellow sands” also involves florid obbligato oboe and solo soprano parts with simple accompaniment. The oboe range in this aria (F₄ to E₆) extends into the extreme high register where John Parke, among other virtuoso oboists, was known to perform.¹² The use of notes in the extreme high register of the Classical oboe is rare outside of works written and performed by virtuoso players of the instrument. As with “O bid,” “Yellow sands” includes an arsenal of difficult technical writing that bears resemblance to Mozart’s writing in the Oboe Quartet and Oboe Concerto. The opening of “Yellow sands” includes thirty-second-note trills and turns that ascend from E_b5 to E_b6 (figure 3a). Similarly, in the recapitulation of the first movement of Mozart’s Oboe Concerto, there is sixteenth-note passagework that combines short bursts of stepwise motion with turns, trills, and a decorated descending scale (figure 3b).

Unlike in Linley’s music, in Mozart’s compositions for soprano and obbligato oboe the soprano part is virtuosic and the oboe part is not markedly challenging. For example, the vocal part of the concert aria “Mia speranza adorata,” K. 416, features a virtuosic range (G₄ to F₆), scalar runs, and long melismas, while the oboe has a limited range (B_b4 to C₆) and the woodwind writing in general is relatively simple. “Popoli di Tessaglia,” K. 316/300b, written in 1779 as a concert aria on a text from Gluck’s *Alceste*, also involves vocal writing that is more virtuosic than the woodwind writing.¹³ The voice part, written for Aloysia Weber, is famously challenging. It reaches to G₆ more than once and includes turns, trills,

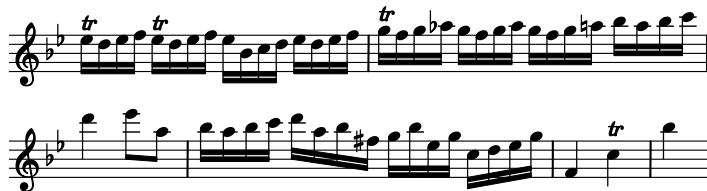


Figure 3a. Linley, *Music in the Tempest*, “Come unto these yellow sands,” measures 7–12, oboe

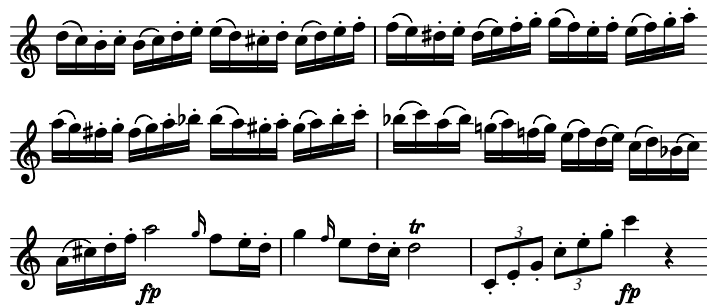


Figure 3b. Mozart, Concerto for Oboe in C Major, K. 314/285d, I, measures 161–67, oboe

and extended melismas over six or more measures, requiring masterful breath control. The oboe part was written for Friedrich Ramm, who, upon performing the piece with Weber, may have been determined to extend his own high range up to F₆. Mozart subsequently exploited E_b6, E₆, and F₆—a pitch to which Linley did not extend the oboe’s range—in the Oboe Quartet, K. 370/368b, written for Ramm in 1781.¹⁴ While other oboists utilized the extreme upper register of the instrument,¹⁵ the F₆ does not appear on a fingering chart until the early 1790s, about a decade after Mozart composed his oboe quartet.¹⁶

In addition to the aforementioned passages that require agility and finesse, all three movements of the Oboe Quartet require the oboist to play notes in the extreme high range between D₆ and F₆. Measures 100–18 of the third movement, for example, include rapid turns, trills, and passagework across multiple measures culminating in one of several uses of F₆ in the piece. The next virtuosic display (mm. 152–78) includes rapid jumps by third and octave leaps, cresting in an arpeggio from the lowest note of the Classical oboe (C₃) to the high F₆. The piece ends on an arpeggio up to F₆ so that, at the end of this arduous work, the oboist is required to produce the F₆ three times in a short space.

Linley and Mozart’s music embodied the profound changes that occurred in woodwind writing in the late eighteenth century. Inspired by specific performers and the new classical oboe, both composers wrote virtuosic solo music that explored the extremes of the instrument’s range. Bringing Linley’s oboe music to light allows us to better see the context within which Mozart’s music was written.

Sarah Huebsch, DM, is in demand as a period oboist and performance-practice specialist. This season her engagements include appearances with the Pacific Baroque Orchestra, Washington Bach Consort, Chatham Baroque, Haymarket Opera Company, and Festival Internacional de Música Sacra. Sarah writes for WFIU Public Radio's Harmonia Early Music and is a founding member of the Renaissance loud band Forgotten Clefs.



NOTES

I would like to thank Janet Page for reading an early draft of this article and offering advice that helped bring it to its current form.

1. See travel notes for March 30–April 6, 1770, *MBA*, vol. 1, 332. Mozart and Linley's encounter is also described in Maria Anna Mozart's reminiscences written for Friedrich Schlichtegroll in 1792, which can be found in *MBA*, vol. 4, 194. It is translated into English in *MDB*, 459.
2. Leopold Mozart to Anna Maria Mozart, April 21, 1770, *MBA*, vol. 1, 337–38.
3. Thomas Linley Jr. to Mozart, April 6, 1770, *MDB*, 115–16. For the original Italian, see *MBA*, vol. 1, 332–33. As noted in *MDB*, "This sonnet, brought to Wolfgang by Linley on the morning of 7 April, had been written by Corilla Olimpica the previous day on behalf of the English youth. Leopold sent it to Salzburg on 21 April." Maddalena Morelli-Fernandez utilized Corilla Olimpica as her Arcadian pseudonym. John Lindon, "Morelli Fernandez, Maria Maddalena," in *The Oxford Companion to Italian Literature*, Online Version, ed. Peter Hainsworth and David Robey (New York: Oxford University Press, 2005), www.oxfordreference.com, accessed January 25, 2017.
4. *MBA*, vol. 1, 337–38. Only one letter from Mozart to Linley (dated September 10, 1770) is extant, but it indicates that there was other correspondence. See *MBA*, vol. 1, 388–89. For an English translation, see *LMF*, 160–61.
5. Michael Kelly, *Reminiscences of Michael Kelly of the King's Theatre, and Theatre Royal Drury Lane*, vol. 1 (New York: Cambridge University Press, 2011), 142. Kelly's *Reminiscences* were originally published in 1826. For more on Mozart and Linley's friendship, see Georg Nikolaus von Nissen, *Biographie W. A. Mozarts*, ed. Rudolph Angermüller (Hildesheim: Olms, 2010), 218–19. See also Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995), 89.
6. *Shakespeare Ode*, in *Musica Britannica 1951–2001*, vol. 30, ed. Gwilym Beechey (London: Stainer & Bell, 2001). *Music in the Tempest* is preserved in a set of manuscripts, copied by Joseph S. Gaudry in 1780, in the British Library (MS Egerton 2493, Gb-Lbl). It should also be noted that in addition to the arias discussed in this article, Linley composed another aria with obbligato oboe, "It is the lord that ruleth the sea," which is an addition to the anthem *Let God Arise*. For a modern edition, see Thomas Linley Jr., *The Song of Moses*, vol. 58, *Recent Researches in Music of the Classical Era*, ed. Peter Overbeck, (Madison, WI: A-R Editions, 2000), 240–52.

7. *Morning Chronicle*, March 21, 1776. In his introduction to *Shakespeare Ode in Musica Britannica 1951–2001*, Beechey claims that this review referred to William Parke. However, considering that William would have only been fifteen at the time of this performance, it is more likely that this performance was by William's older brother, John Parke. Furthermore, John Parke had been appointed principal oboist at Drury Lane in 1771, where the premiere of *Shakespearean Ode* took place.
8. Janet K. Page, "The Hautboy in London's Musical Life, 1730–1770," *Early Music* 16, no. 3 (1988): 368.
9. Sheridan's *Tempest* was critically acclaimed in London, and it was performed eighteen times in the first season alone. Some music was used in later Georgian productions, including those affiliated with John Kemble and John Davy. Irena Cholij, "Music in Eighteenth-Century London Shakespeare Productions" (PhD diss., King's College University of London, 1995), 85–89. See also Bryan N. S. Gooch, David S. Thatcher, Odean Long, and Charles Haywood, *A Shakespeare Music Catalogue*, vol. 3 (Oxford: Clarendon Press, 1991), entries 14950 (1806 MS) and 14855 (1821 production).
10. "Field, Ann," in *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660–1800*, vol. 1, ed. Philip H. Highfill, Kalman A. Burnim, and Edward A. Langhans (Carbondale: Southern Illinois University Press, 1973), 265. Field's performance received much attention from London reviewers. On January 6, 1777, *The Morning Post/Daily Advertiser* called her "something very extraordinary indeed!" Likewise, on the same day *The Gazetteer* proclaimed that "her musical abilities reflect the highest honour on her tutor [Linley]."
11. For more on Linley's Ariel songs in *Music in the Tempest*, see Sarah E. Huebsch, "Staging Music in *The Tempest* at Drury Lane (1777–1789)" (DM diss., Indiana University, 2016), 61–64.
12. Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven: Yale University Press, 2004), 100–101.
13. See also the insertion aria "Vorrei spiegarvi, oh Dio!" K. 418, which Mozart wrote for a production of Pasquale Anfossi's *Il curioso indiscreto* in Vienna in 1783.
14. Bruce Haynes, "Mozart and the Oboe," *Early Music* 20, no. 1 (1992): 45–47.
15. In his memoirs, John Parke's brother William describes playing up to a high G. William Thomas Parke, *Musical Memoirs: Comprising an Account of the General State of Music in England: From the First Commemoration of Handel in the Year 1784, to the Year 1830. Copiously Interspersed with Numerous Anecdotes, Musical and Histrionic, &c.*, vol. 1 (London: H. Colburn and R. Bentley, 1830), 215–16.
16. Bruce Haynes, "Oboe Fingering Charts, 1695–1816," *The Galpin Society Journal* 31 (1978): 68–93.