

19:30

## A CONCERT AT THE AUSTRIAN CULTURAL FORUM

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in occasion of the “Da Ponte Day” in New York

**TERESA TIÈSCHKY**, soprano

Mozarteum University Salzburg

**MATTHIAS WINCKHLER**, baritone

Mozarteum University Salzburg

**WOLFGANG BRUNNER**, piano

Mozarteum University Salzburg

## ARIAS AND DUETS BY MOZART

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from *Figaro*, *Don Giovanni* and *Così fan tutte*

## PIANO VARIATIONS AND PARAPHRASES

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on themes of *Figaro* and *Don Giovanni*. By Johann Baptist Cramer,  
Franz Xaver Mozart, Camille Pleyel and Joseph Woelfl

austrian cultural forum nyc

**VENUE** Austrian Cultural Forum | 11 East 52nd Street | New York, NY 10022  
**CONCEPT** Reinhard Eisendle and H. E. Weidinger  
**ORGANISATION** Reinhard Eisendle and Michael Roth  
Wolfgang Brunner and Stefan David Hummel  
**CONTACT** Don Juan Archive Vienna | Trautsongasse 6 | A-1080 Wien  
Tel.: +43-1-236 56 05 | Fax: +43-1-236 56 05/25  
e-Mail: office@donjuanarchiv.at

The participation at the “Da Ponte Day” is free.

The registration at the website of the *Austrian Cultural Forum New York*  
(www.acfny.org) starts on September 16, 2014.



DON JUAN archiv WIEN



UNIVERSITÄT  
MOZARTEUM  
SALZBURG

# AUSTRIAN CULTURAL FORUM NEW YORK

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## DON JUAN ARCHIVE VIENNA

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## MOZARTEUM UNIVERSITY SALZBURG

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## DA PONTE DAY

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at the Austrian Cultural Forum New York | October 6, 2014

## POWER AND SEDUCTION

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Da Ponte's *Tre Drammi* printed in New York 1826:  
*Figaro*, *Don Giovanni* and *Axur*

09:00 – 09:20

## OPENING

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**CHRISTINE MOSER**, Director of the Austrian Cultural Forum New York

**H. E. WEIDINGER**, President of *Don Juan Archive Vienna*,

STVDIVM FÆSVLANVM and HOLLITZER Wissenschaftsverlag

**BARBARA FAEDDA**, Vice-Director of the Italian Academy for  
Advanced Studies, Columbia University

**STEFAN DAVID HUMMEL**, Assistant of the Chancellor of the *Mozarteum*  
*University Salzburg* – Head of Organization Mozart Competition

09:20 – 10:30

## SESSION I | DA PONTE'S BEAUMARCHAIS-LIBRETTI

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Chair: **REINHARD EISENDLE**

**IAN WOODFIELD**, Queens University, Belfast

The revival of *Le nozze di Figaro*: Da Ponte's influence on Mozart's career

**JOHN RICE**, Rochester, Minnesota

Da Ponte, Salieri, and *Axur re d'Ormus*

10:50 – 12:30

## SESSION II | DON GIOVANNI I

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Chair: **JOHN RICE**

**H. E. WEIDINGER**, Don Juan Archive Vienna

Was Da Ponte right, when in *Tre Drammi* he declared his  
*Don Giovanni* composed “*da lui per le Nozze del Principe Antonio di |*  
*Sassonia—Colla Principessa M. Teresa Figlia | dell’Impr. Leopoldo*”?  
And if so, what new light would it shed on the genesis of Da Ponte's and  
Mozart's opera?

**REINHARD EISENDLE**, Don Juan Archive Vienna

From *Il dissoluto punito. O sia il D. Giovanni* to *Il Don Giovanni*.

A comparison of the poet's versions created for Prague (1787),  
Vienna (1788) and New York (1826)

**MATHEW HEAD**, Kings College, London

August Apel's *On the Musical Treatment of Ghosts* (1800) –

A theory of supernatural horror for Mozart and Da Ponte?

13:30 – 15:10

## SESSION III | DON GIOVANNI II

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Chair: **H. E. WEIDINGER**

**MARTIN NEDBAL**, University of Arkansas

Between farce and melodrama: Da Ponte and Mozart's *Don Giovanni*  
in early nineteenth-century Vienna and New York

**WOLFGANG BRUNNER**, Mozarteum University Salzburg

Salon as opera: variations and paraphrases on themes  
of Mozart's *Don Giovanni*

**TED EMERY**, The Ohio State University

Doppelgänger: Da Ponte's Casanova

15:30 – 16:40

## SESSION IV | DA PONTE IN AMERICA

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Chair: **MARTIN NEDBAL**

**BARBARA FAEDDA**, Columbia University

Foreigners, immigrants, and travelers in America in Da Ponte's time

**EDMUND WHITE**, Columbia University

Lorenzo da Ponte: the baffled courtier