



Wolfgang Amadeus Mozart

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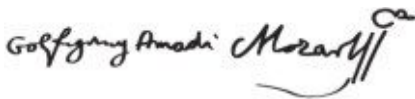
Overview

Wolfgang Amadeus Mozart

"Mozart" redirects here. For other uses, see Mozart (disambiguation).



Mozart c. 1780, detail from portrait by Johann Nepomuk della Croce



Wolfgang Amadeus Mozart (German: [ˈvɔlfɡaŋ amaˈdeus ˈmoːt͡saʁt], English see fn.;^[1] 27 January 1756 – 5 December 1791), baptised as **Johannes Chrysostomus Wolfgangus Theophilus Mozart**,^[2] was a prolific and influential composer of the Classical era.

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

Biography

Early life

Family and childhood

Wolfgang Amadeus Mozart was born on 27 January 1756 to Leopold Mozart (1719–1787) and Anna Maria, née Pertl (1720–1778), at 9 Getreidegasse in Salzburg. This was the capital of the Archbishopric of Salzburg, an ecclesiastic principality in what is now Austria, then part of the Holy Roman Empire.^[3] He was the youngest of seven children, five of whom died in infancy.^[4] His elder sister was Maria Anna (1751–1829), nicknamed "Nannerl". Mozart was baptized the day after his birth at St. Rupert's Cathedral. The baptismal record gives his name in Latinized form as *Joannes Chrysostomus Wolfgangus Theophilus Mozart*. He generally called himself "Wolfgang Amadè Mozart" as an adult, but his name had many variants.



Anonymous portrait of the child Mozart, possibly by Pietro Antonio Lorenzoni; painted in 1763 on commission from Leopold Mozart

Leopold Mozart, a native of Augsburg, was a minor composer and an experienced teacher. In 1743, he was appointed as fourth violinist in the musical establishment of Count Leopold Anton von Firmian, the ruling Prince-Archbishop of Salzburg. Four years later, he married Anna Maria in Salzburg. Leopold became the orchestra's deputy Kapellmeister in 1763. During the year of his son's birth, Leopold published a violin textbook, *Versuch einer gründlichen Violinschule*, which achieved success.^[5]

When Nannerl was seven, she began keyboard lessons with her father while her three-year-old brother looked on. Years later, after her brother's death, she reminisced:

He often spent much time at the clavier, picking out thirds, which he was ever striking, and his pleasure showed that it sounded good.... In the fourth year of his age his father, for a game as it were, began to teach him a few minuets and pieces at the clavier.... He could play it faultlessly and with the greatest delicacy, and keeping exactly in time.... At the age of five, he was already composing little pieces, which he played to his father who wrote them down.

These early pieces, K. 1–5, were recorded in the *Nannerl Notenbuch*.

Biographer Maynard Solomon notes that, while Leopold was a devoted teacher to his children, there is evidence that Mozart was keen to progress beyond what he was taught. His first ink-spattered composition and his precocious efforts with the violin were of his own initiative and came as a surprise to his father. Leopold eventually gave up composing when his son's musical talents became evident. In his early years, Mozart's father was his only teacher. Along with music, he taught his children languages and academic subjects.



Mozart's birthplace at Getreidegasse 9, Salzburg

1762–73: Travel

Main articles: Mozart family grand tour and Mozart in Italy

During Mozart's youth, his family made several European journeys in which he and Nannerl performed as child prodigies. These began with an exhibition, in 1762, at the court of the Prince-elector Maximilian III of Bavaria in Munich, and at the Imperial Court in Vienna and Prague. A long concert tour spanning three and a half years followed, taking the family to the courts of Munich, Mannheim, Paris, London, The Hague, again to Paris, and back

home via Zurich, Donaueschingen, and Munich. Wikipedia:Citation needed



The Mozart family on tour: Leopold, Wolfgang, and Nannerl. Watercolor by Carmontelle, ca. 1763

During this trip, Mozart met a number of musicians and acquainted himself with the works of other composers. A particularly important influence was Johann Christian Bach, whom Mozart visited in London in 1764 and 1765. The family again went to Vienna in late 1767 and remained there until December 1768.

These trips were often difficult and travel conditions were primitive. The family had to wait for invitations and reimbursement from the nobility and they endured long, near-fatal illnesses far from home: first Leopold (London, summer 1764) then both children (The Hague, autumn 1765).

After one year in Salzburg, Leopold and Mozart set off for Italy, leaving Mozart's mother and sister at home. This travel lasted from December 1769 to March 1771. As with earlier journeys, Leopold wanted to display his son's abilities as a performer and a rapidly maturing composer. Mozart met Josef Mysliveček and Giovanni Battista Martini in Bologna and was accepted as a member of the famous *Accademia Filarmonica*. In Rome, he heard Gregorio Allegri's *Miserere* twice in performance in the Sistine Chapel and wrote it out from memory, thus producing the first unauthorized copy of this closely guarded

property of the Vatican.^{[6][7]}

In Milan, Mozart wrote the opera *Mitridate, re di Ponto* (1770), which was performed with success. This led to further opera commissions. He returned with his father later twice to Milan (August–December 1771; October 1772 – March 1773) for the composition and premieres of *Ascanio in Alba* (1771) and *Lucio Silla* (1772). Leopold hoped these visits would result in a professional appointment for his son in Italy, but these hopes were never realized.

Toward the end of the final Italian journey, Mozart wrote the first of his works to be still widely performed today, the solo motet *Exsultate, jubilate*, K. 165.

1773–77: Employment at the Salzburg court

After finally returning with his father from Italy on 13 March 1773, Mozart was employed as a court musician by the ruler of Salzburg, Prince-Archbishop Hieronymus Colloredo. The composer had a great number of friends and admirers in Salzburg and had the opportunity to work in many genres, including symphonies, sonatas, string quartets, masses, serenades, and a few minor operas. Between April and December 1775, Mozart developed an enthusiasm for violin concertos, producing a series of five (the only ones he ever wrote), which steadily increased in their musical sophistication. The last three—K. 216, K. 218, K. 219—are now staples of the repertoire. In 1776 he turned his efforts to piano concertos, culminating in the E-flat concerto K. 271 of early 1777, considered by critics to be a breakthrough work.

Despite these artistic successes, Mozart grew increasingly discontented with Salzburg and redoubled his efforts to find a position elsewhere. One reason was his low salary, 150 florins a year; Mozart longed to compose operas, and Salzburg provided only rare occasions for these. The situation worsened in 1775 when the court theater was closed, especially since the other theater in Salzburg was largely reserved for visiting troupes.

Two long expeditions in search of work interrupted this long Salzburg stay: Mozart and his father visited Vienna from 14 July to 26 September 1773, and Munich from 6 December 1774 to March 1775. Neither visit was successful, though the Munich journey resulted in a popular success with the premiere of Mozart's opera *La finta giardiniera*.

1777–78: The Paris journey

In August 1777, Mozart resigned his position at Salzburg^[8] and on 23 September ventured out once more in search of employment, with visits to Augsburg, Mannheim, Paris, and Munich.

Mozart became acquainted with members of the famous orchestra in Mannheim, the best in Europe at the time. He also fell in love with Aloysia Weber, one of four daughters of a musical family. There were prospects of employment in Mannheim, but they came to nothing,^[9] and Mozart left for Paris on 14 March 1778 to continue his search. One of his letters from Paris hints at a possible post as an organist at Versailles, but Mozart was not interested in such an appointment. He fell into debt and took to pawning valuables. The nadir of the visit occurred when Mozart's mother was taken ill and died on 3 July 1778. There had been delays in calling a doctor—probably, according to Halliwell, because of a lack of funds. Mozart stayed with Melchior Grimm, who, as personal secretary of the Duke d'Orléans, lived in his mansion.^[10]



Portrait of Mozart wearing the Order of the Golden Spur, received in 1770 from Pope Clement XIV in Rome, c. 1777

While Mozart was in Paris his father was pursuing opportunities of employment for him in Salzburg. With the support of the local nobility, Mozart was offered a post as court organist and concertmaster. The annual salary was 450 florins, but he was reluctant to accept. By that time relations between Grimm and Mozart had cooled, and Mozart moved out. After leaving Paris in September 1778 for Strasbourg, he lingered in Mannheim and Munich, still hoping to obtain an appointment outside Salzburg. In Munich he again encountered Aloysia, now a very successful singer, but she was no longer interested in him. Mozart finally returned to Salzburg on 15 January 1779 and took up his new appointment, but his discontent with Salzburg remained undiminished. Wikipedia:Citation needed

Among the better known works which Mozart wrote on the Paris journey are the A minor piano sonata, K. 310/300d and the "Paris" Symphony (No. 31), which were performed in Paris on 12 and 18 June 1778.

Vienna

See also: List of operas by Mozart

1781: Departure



The Mozart family c. 1780. The portrait on the wall is of Mozart's mother.

In January 1781, Mozart's opera *Idomeneo* premiered with "considerable success" in Munich. The following March, Mozart was summoned to Vienna, where his employer, Archbishop Colloredo, was attending the celebrations for the accession of Joseph II to the Austrian throne. Fresh from the adulation he had earned in Munich, Mozart was offended when Colloredo treated him as a mere servant and particularly when the archbishop forbade him to perform before the Emperor at Countess Thun's for a fee equal to half of his yearly Salzburg salary. The resulting quarrel came to a head in May: Mozart attempted to resign and was refused. The following month, permission

was granted but in a grossly insulting way: the composer was dismissed literally "with a kick in the arse", administered by the archbishop's steward, Count Arco. Mozart decided to settle in Vienna as a freelance performer and composer.

The quarrel with the archbishop went harder for Mozart because his father sided against him. Hoping fervently that he would obediently follow Colloredo back to Salzburg, Mozart's father exchanged intense letters with his son,

urging him to be reconciled with their employer. Mozart passionately defended his intention to pursue an independent career in Vienna. The debate ended when Mozart was dismissed by the archbishop, freeing himself both of his employer and his father's demands to return. Solomon characterizes Mozart's resignation as a "revolutionary step", and it greatly altered the course of his life.

Early years

See also: Haydn and Mozart and Mozart and Freemasonry

Mozart's new career in Vienna began well. He performed often as a pianist, notably in a competition before the Emperor with Muzio Clementi on 24 December 1781, and he soon "had established himself as the finest keyboard player in Vienna". He also prospered as a composer, and in 1782 completed the opera *Die Entführung aus dem Serail* ("The Abduction from the Seraglio"), which premiered on 16 July 1782 and achieved a huge success. The work was soon being performed "throughout German-speaking Europe", and fully established Mozart's reputation as a composer.

Near the height of his quarrels with Colloredo, Mozart moved in with the Weber family, who had moved to Vienna from Mannheim. The father, Fridolin, had died, and the Webers were now taking in lodgers to make ends meet. Aloysia, who had earlier rejected Mozart's suit, was now married to the actor and artist Joseph Lange. Mozart's interest shifted to the third Weber daughter, Constanze. The courtship did not go entirely smoothly; surviving correspondence indicates that Mozart and Constanze briefly separated in April 1782. Mozart faced a very difficult task in getting his father's permission for the marriage. The couple were finally married on 4 August 1782 in St. Stephen's Cathedral, the day before his father's consent arrived in the mail.

The couple had six children, of whom only two survived infancy:

- Raimund Leopold (17 June – 19 August 1783)
- Karl Thomas Mozart (21 September 1784 – 31 October 1858)
- Johann Thomas Leopold (18 October – 15 November 1786)
- Theresia Constanzia Adelheid Friedericke Maria Anna (27 December 1787 – 29 June 1788)
- Anna Maria (died soon after birth, 16 November 1789)^[11]
- Franz Xaver Wolfgang Mozart (26 July 1791 – 29 July 1844)

In the course of 1782 and 1783, Mozart became intimately acquainted with the work of Johann Sebastian Bach and George Frideric Handel as a result of the influence of Gottfried van Swieten, who owned many manuscripts of the Baroque masters. Mozart's study of these scores inspired compositions in Baroque style, and later influenced his personal musical language, for example in fugal passages in *Die Zauberflöte* ("The Magic Flute") and the finale of Symphony No. 41.

In 1783, Mozart and his wife visited his family in Salzburg. His father and sister were cordially polite to Constanze, but the visit prompted the composition of one of Mozart's great liturgical pieces, the Mass in C minor. Though not completed, it was premiered in Salzburg, with Constanze singing a solo part.

Mozart met Joseph Haydn in Vienna around 1784, and the two composers became friends. When Haydn visited Vienna, they sometimes played together in an impromptu string quartet. Mozart's six quartets dedicated to Haydn (K. 387, K. 421, K. 428, K. 458, K. 464, and K. 465) date from the period 1782 to 1785, and are judged to be a response to Haydn's Opus 33 set from 1781.^[12] Haydn in 1785 told Mozart's father: "I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute, he has taste and what is more the greatest skill in composition."^[13]



1782 portrait of Constanze Mozart
by her brother-in-law Joseph Lange

From 1782 to 1785 Mozart mounted concerts with himself as soloist, presenting three or four new piano concertos in each season. Since space in the theaters was scarce, he booked unconventional venues: a large room in the Trattnerhof (an apartment building), and the ballroom of the Mehlgrube (a restaurant). The concerts were very popular, and the concertos he premiered at them are still firm fixtures in the repertoire. Solomon writes that during this period Mozart created "a harmonious connection between an eager composer-performer and a delighted audience, which was given the opportunity of witnessing the transformation and perfection of a major musical genre".

With substantial returns from his concerts and elsewhere, Mozart and his wife adopted a rather plush lifestyle. They moved to an expensive apartment, with a yearly rent of 460 florins. Mozart bought a fine fortepiano from Anton Walter for about 900 florins, and a billiard table for about 300. The Mozarts sent their son Karl Thomas to an expensive boarding school, and kept servants. Saving was therefore impossible, and the short period of financial success did nothing to soften the hardship the Mozarts were later to experience.

On 14 December 1784, Mozart became a Freemason, admitted to the lodge Zur Wohltätigkeit ("Beneficence"). Freemasonry played an important role in the remainder of Mozart's life: he attended meetings, a number of his friends were Masons, and on various occasions he composed Masonic music, e. g. the *Maurerische Trauermusik*.^{Wikipedia:Citation needed}

1786–87: Return to opera

See also: Mozart and dance

Despite the great success of *Die Entführung aus dem Serail*, Mozart did little operatic writing for the next four years, producing only two unfinished works and the one-act *Der Schauspieldirektor*. He focused instead on his career as a piano soloist and writer of concertos. Around the end of 1785, Mozart moved away from keyboard writing^{Wikipedia:Citing sources} and began his famous operatic collaboration with the librettist Lorenzo Da Ponte. 1786 saw the successful premiere of *The Marriage of Figaro* in Vienna. Its reception in Prague later in the year was even warmer, and this led to a second collaboration with Da Ponte: the opera *Don Giovanni*, which premiered in October 1787 to acclaim in Prague, but less success in Vienna in 1788. The two are among Mozart's most important works and are mainstays of the operatic repertoire today, though at their premieres their musical complexity caused difficulty for both listeners and performers. These developments were not witnessed by Mozart's father, who had died on 28 May 1787.^{Wikipedia:Citation needed}

In December 1787, Mozart finally obtained a steady post under aristocratic patronage. Emperor Joseph II appointed him as his "chamber composer", a post that had fallen vacant the previous month on the death of Gluck. It was a part-time appointment, paying just 800 florins per year, and required Mozart only to compose dances for the annual balls in the Redoutensaal. This modest income became important to Mozart when hard times arrived. Court records show that Joseph's aim was to keep the esteemed composer from leaving Vienna in pursuit of better prospects.^[14]

In 1787 the young Ludwig van Beethoven spent several weeks in Vienna, hoping to study with Mozart. No reliable records survive to indicate whether the two composers ever met.

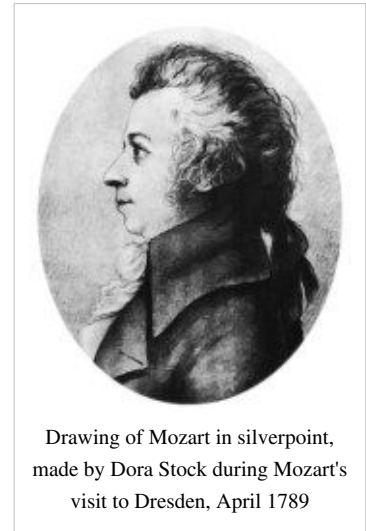
Later years and death

1788–90

See also: Mozart's Berlin journey

Toward the end of the decade, Mozart's circumstances worsened. Around 1786 he had ceased to appear frequently in public concerts, and his income shrank. This was a difficult time for musicians in Vienna because of the Austro-Turkish War, and both the general level of prosperity and the ability of the aristocracy to support music had declined.

By mid-1788, Mozart and his family had moved from central Vienna to the suburb of Alsergrund. Although it has been thought that Mozart reduced his rental expenses, research shows that by moving to the suburb, Mozart had not reduced his expenses (as claimed in his letter to Puchberg), but merely increased the housing space at his disposal. Mozart began to borrow money, most often from his friend and fellow Mason Michael Puchberg; "a pitiful sequence of letters pleading for loans" survives. Maynard Solomon and others have suggested that Mozart was suffering from depression, and it seems that his output slowed. Major works of the period include the last three symphonies (Nos. 39, 40, and 41, all from 1788), and the last of the three Da Ponte operas, *Così fan tutte*, premiered in 1790.



Drawing of Mozart in silverpoint, made by Dora Stock during Mozart's visit to Dresden, April 1789

Around this time, Mozart made long journeys hoping to improve his fortunes: to Leipzig, Dresden, and Berlin in the spring of 1789, and to Frankfurt, Mannheim, and other German cities in 1790. The trips produced only isolated success and did not relieve the family's financial distress. ^{Wikipedia:Citation needed}

1791

Mozart's last year was, until his final illness struck, a time of great productivity—and by some accounts, one of personal recovery.^[15] He composed a great deal, including some of his most admired works: the opera *The Magic Flute*; the final piano concerto (K. 595 in B-flat); the Clarinet Concerto K. 622; the last in his great series of string quintets (K. 614 in E-flat); the motet *Ave verum corpus* K. 618; and the unfinished Requiem K. 626.

Mozart's financial situation, a source of extreme anxiety in 1790, finally began to improve. Although the evidence is inconclusive, it appears that wealthy patrons in Hungary and Amsterdam pledged annuities to Mozart in return for the occasional composition. He is thought to have benefited from the sale of dance music written in his role as Imperial chamber composer. Mozart no longer borrowed large sums from Puchberg, and made a start on paying off his debts.

He experienced great satisfaction in the public success of some of his works, notably *The Magic Flute* (which was performed several times in the short period between its premiere and Mozart's death) and the Little Masonic Cantata K. 623, premiered on 15 November 1791.

Final illness and death

Main article: Death of Wolfgang Amadeus Mozart

Mozart fell ill while in Prague for the 6 September 1791 premiere of his opera *La clemenza di Tito*, written in that same year on commission for the Emperor's coronation festivities. He continued his professional functions for some time, and conducted the premiere of *The Magic Flute* on 30 September. His health deteriorated on 20 November, at which point he became bedridden, suffering from swelling, pain, and vomiting.

Mozart was nursed in his final illness by his wife and her youngest sister, and was attended by the family doctor, Thomas Franz Closset. He was mentally occupied with the task of finishing his Requiem, but the evidence that he actually dictated passages to his student Franz Xaver Süssmayr is minimal.

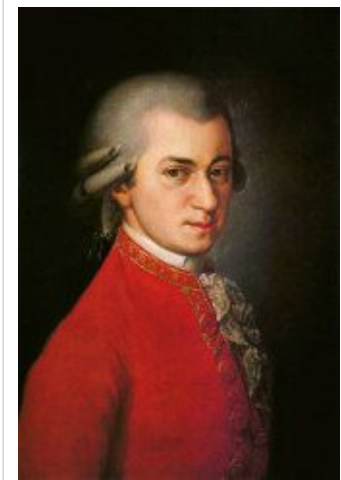
Mozart died in his home on 5 December 1791 (aged 35) at 1:00 am. The *New Grove* describes his funeral:

Mozart was interred in a common grave, in accordance with contemporary Viennese custom, at the St. Marx Cemetery outside the city on 7 December. If, as later reports say, no mourners attended, that too is consistent with Viennese burial customs at the time; later Jahn (1856) wrote that Salieri, Süssmayr, van Swieten and two other musicians were present. The tale of a storm and snow is false; the day was calm and mild.

The expression "common grave" refers to neither a communal grave nor a pauper's grave, but to an individual grave for a member of the common people (i.e., not the aristocracy). Common graves were subject to excavation after ten years; the graves of aristocrats were not.^[16]

The cause of Mozart's death cannot be known with certainty. The official record has it as "hitziges Frieselfieber" ("severe miliary fever", referring to a rash that looks like millet seeds), more a description of the symptoms than a diagnosis. Researchers have posited at least 118 causes of death, including acute rheumatic fever, streptococcal infection,^{[17][18]} trichinosis, influenza, mercury poisoning, and a rare kidney ailment.

Mozart's modest funeral did not reflect his standing with the public as a composer: memorial services and concerts in Vienna and Prague were well-attended. Indeed, in the period immediately after his death, his reputation rose substantially: Solomon describes an "unprecedented wave of enthusiasm" for his work; biographies were written (first by Schlichtegroll, Niemetschek, and Nissen); and publishers vied to produce complete editions of his works.



Posthumous painting by Barbara Krafft in 1819

Appearance and character

See also: Mozart and Roman Catholicism and Mozart and scatology

Mozart's physical appearance was described by tenor Michael Kelly, in his *Reminiscences*: "a remarkably small man, very thin and pale, with a profusion of fine, fair hair of which he was rather vain". As his early biographer Niemetschek wrote, "there was nothing special about [his] physique. [...] He was small and his countenance, except for his large intense eyes, gave no signs of his genius." His facial complexion was pitted, a reminder of his childhood case of smallpox. There is a photofit of Mozart, created from four contemporary portraits.^[20] He loved elegant clothing. Kelly remembered him at a rehearsal: "[He] was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra." Of his voice his wife later wrote that it "was a tenor, rather soft in speaking and delicate in singing, but when anything excited him, or it became necessary to exert it, it was both powerful and energetic".



Incompletely enlarged^[19] portrait of Mozart by his brother-in-law Joseph Lange

Mozart usually worked long and hard, finishing compositions at a tremendous pace as deadlines approached. He often made sketches and drafts; unlike Beethoven's these are mostly not preserved, as his wife sought to destroy them after his death. He was raised a Catholic and remained a loyal member of the Church throughout his life.

Mozart lived at the center of the Viennese musical world, and knew a great number and variety of people: fellow musicians, theatrical performers, fellow Salzburgers, and aristocrats, including some acquaintance with the Emperor Joseph II. Solomon considers his three closest friends to have been Gottfried von Jacquin, Count August Hatzfeld, and Sigmund Barisani; others included his older colleague Joseph Haydn, singers Franz Xaver Gerl and Benedikt Schack, and the horn player Joseph Leutgeb. Leutgeb and Mozart carried on a curious kind of friendly mockery, often with Leutgeb as the butt of Mozart's practical jokes.

He enjoyed billiards and dancing, and kept pets: a canary, a starling, a dog, and a horse for recreational riding. He had a startling fondness for scatological humor, which is preserved in his surviving letters, notably those written to his cousin Maria Anna Thekla Mozart around 1777–1778, and in his correspondence with his sister and parents. Mozart also wrote scatological music, a series of canons that he sang with his friends. Wikipedia:Citation needed

Works, musical style, and innovations

See also: List of compositions by Wolfgang Amadeus Mozart and Mozart's compositional method

Style

	Music of Wolfgang Amadeus Mozart Symphonie Nr. 40 g-moll, KV 550. Movement: 1. Molto allegro Performed by the Fulda Symphonic Orchestra, Conductor: Simon Schindler Overture to Don Giovanni, K. 527 by Wolfgang Amadeus Mozart, premiered 29 October 1787. Performed by the Fulda Symphonic Orchestra, Conductor: Simon Schindler
<i>Problems playing these files? See media help.</i>	

Mozart's music, like Haydn's, stands as an archetype of the Classical style. At the time he began composing, European music was dominated by the *style galant*, a reaction against the highly evolved intricacy of the Baroque.

Progressively, and in large part at the hands of Mozart himself, the contrapuntal complexities of the late Baroque emerged once more, moderated and disciplined by new forms, and adapted to a new aesthetic and social milieu. Mozart was a versatile composer, and wrote in every major genre, including symphony, opera, the solo concerto, chamber music including string quartet and string quintet, and the piano sonata. These forms were not new, but Mozart advanced their technical sophistication and emotional reach. He almost single-handedly developed and popularized the Classical piano concerto. He wrote a great deal of religious music, including large-scale masses, as well as dances, divertimenti, serenades, and other forms of light entertainment. Wikipedia:Citation needed

The central traits of the Classical style are all present in Mozart's music. Clarity, balance, and transparency are the hallmarks of his work, but simplistic notions of its delicacy mask the exceptional power of his finest masterpieces, such as the Piano Concerto No. 24 in C minor, K. 491; the Symphony No. 40 in G minor, K. 550; and the opera *Don Giovanni*. Charles Rosen makes the point forcefully:

It is only through recognizing the violence and sensuality at the center of Mozart's work that we can make a start towards a comprehension of his structures and an insight into his magnificence. In a paradoxical way, Schumann's superficial characterization of the G minor Symphony can help us to see Mozart's daemon more steadily. In all of Mozart's supreme expressions of suffering and terror, there is something shockingly voluptuous.

Especially during his last decade, Mozart exploited chromatic harmony to a degree rare at the time, with remarkable assurance and to great artistic effect. Wikipedia:Citation needed

Mozart always had a gift for absorbing and adapting valuable features of others' music. His travels helped in the forging of a unique compositional language.^[21] In London as a child, he met J. C. Bach and heard his music. In Paris, Mannheim, and Vienna he met with other compositional influences, as well as the avant-garde capabilities of the Mannheim orchestra. In Italy he encountered the Italian overture and opera buffa, both of which deeply affected the evolution of his own practice. In London and Italy, the galant style was in the ascendent: simple, light music with a mania for cadencing; an emphasis on tonic, dominant, and subdominant to the exclusion of other harmonies; symmetrical phrases; and clearly articulated partitions in the overall form of movements. Some of Mozart's early symphonies are Italian overtures, with three movements running into each other; many are homotonal (all three movements having the same key signature, with the slow middle movement being in the relative minor). Others mimic the works of J. C. Bach, and others show the simple rounded binary forms turned out by Viennese composers.

As Mozart matured, he progressively incorporated more features adapted from the Baroque. For example, the Symphony No. 29 in A major K. 201 has a contrapuntal main theme in its first movement, and experimentation with irregular phrase lengths. Some of his quartets from 1773 have fugal finales, probably influenced by Haydn, who had included three such finales in his recently published Opus 20 set. The influence of the *Sturm und Drang* ("Storm and Stress") period in music, with its brief foreshadowing of the Romantic era, is evident in the music of both composers at that time. Mozart's Symphony No. 25 in G minor K. 183 is another excellent example.

Mozart would sometimes switch his focus between operas and instrumental music. He produced operas in each of the prevailing styles: opera buffa, such as *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*; opera seria, such as *Idomeneo*; and Singspiel, of which *Die Zauberflöte* is the most famous example by any composer. In his later operas he employed subtle changes in instrumentation, orchestral texture, and tone color, for emotional depth and to mark dramatic shifts. Here his advances in opera and instrumental composing



A facsimile sheet of music from the Dies Irae movement of the Requiem Mass in D minor (K. 626) in Mozart's own handwriting. It is located at the Mozarthaus in Vienna.

interacted: his increasingly sophisticated use of the orchestra in the symphonies and concertos influenced his operatic orchestration, and his developing subtlety in using the orchestra to psychological effect in his operas was in turn reflected in his later non-operatic compositions.

Influence

Mozart's most famous pupil, whom the Mozarts took into their Vienna home for two years as a child, was probably Johann Nepomuk Hummel, a transitional figure between Classical and Romantic eras. More important is the influence Mozart had on composers of later generations. Ever since the surge in his reputation after his death, studying his scores has been a standard part of the training of classical musicians.

Ludwig van Beethoven, Mozart's junior by fifteen years, was deeply influenced by his work, with which he was acquainted as a teenager. He is thought to have performed Mozart's operas while playing in the court orchestra at Bonn, and he traveled to Vienna in 1787 hoping to study with the older composer. Some of Beethoven's works have direct models in comparable works by Mozart, and he wrote cadenzas (WoO 58) to Mozart's D minor piano concerto K. 466. For further details see Mozart and Beethoven.

A number of composers have paid homage to Mozart by writing sets of variations on his themes. Beethoven wrote four such sets (Op. 66, WoO 28, WoO 40, WoO 46). Others include Fernando Sor's Introduction and Variations on a Theme by Mozart (1821), Mikhail Glinka's Variations on a Theme from Mozart's Opera *Die Zauberflöte* (1822), Frédéric Chopin's Variations on "Là ci darem la mano" from *Don Giovanni* (1827), and Max Reger's Variations and Fugue on a Theme by Mozart (1914), based on the variation theme in the piano sonata K. 331;

Pyotr Ilyich Tchaikovsky wrote his *Orchestral Suite No. 4 in G, "Mozartiana"* (1887), as a tribute to Mozart.

Köchel catalogue

Main article: Köchel catalogue

For unambiguous identification of works by Mozart, a *Köchel catalogue number* is used. This is a unique number assigned, in regular chronological order, to every one of his known works. A work is referenced by the abbreviation "K." or "KV" followed by this number. The first edition of the catalogue was completed in 1862 by Ludwig von Köchel. It has since been repeatedly updated, as scholarly research improves knowledge of the dates and authenticity of individual works.

Notes

- [1] Sources vary in how Mozart's name should be pronounced in English. Fradkin (1996), a guide for radio announcers, strongly recommends [ts] for letter z, but otherwise considers English-like pronunciation fully acceptable; thus .
- [2] Mozart's exact name involved many complications; for details see Mozart's name.
- [3] Source: Wilson (1999, 2). The many changes of European political borders since Mozart's time make it difficult to assign him an unambiguous nationality; for discussion see Mozart's nationality.
- [4] "Maria Anna Pertl" (<http://roglo.eu/roglo?lang=en;i=2063090>), Genealogical database by Daniel de Rauglaudre. (retrieved 14 June 2012)
- [5] Solomon (1995, 32)
- [6] Gutman (2000:271). For details of the story see Miserere (Allegri) and Mozart's compositional method.
- [7] For new information on this episode, see Ilias Chrissochoidis, "London Mozartiana: Wolfgang's disputed age & early performances of Allegri's *Miserere*", *The Musical Times*, vol. 151, no. 1911 (Summer 2010), 83–89.
- [8] . Archbishop Colloredo responded to the request by dismissing both Mozart and his father, though the dismissal of the latter was not actually carried out.
- [9] See Gerald Drebes, *Die "Mannheimer Schule" – ein Zentrum der vorklassischen Musik und Mozart*, Heidelberg 1992, online (<http://www.gerald-drebes.de/7.html>)
- [10] Mozart letters from Paris, Nancy, Strasbourg, Mannheim, Munchen, 1778-1779 (<http://baroquecomposers.blogspot.nl/2011/02/1778-1779-mozart-letters-from-paris.html>)
- [11] Mozart Day by Day – 1789 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=4&jahr=1789>), Mozarteum
- [12] . For detailed discussion of the influence of Opus 33 on the "Haydn" quartets.

- [13] . Leopold's letter to his daughter Nannerl, 14–16 May 1785.
- [14] . A more recent view, Wolff (2012), is that Mozart's position was a more substantial one than is traditionally maintained, and that some of Mozart's chamber music from this time was written as part of his imperial duties.
- [15] . More recently, Wolff (2012) has forcefully advocated a view of Mozart's career at the end of his life as being on the rise, interrupted by his sudden death.
- [16] Walther Brauneis, *Dies irea, dies illa – Day of wrath, day of wailing: Notes on the commissioning, origin and completion of Mozart's Requiem (KV 626)* ([http://www.aproposmozart.com/Brauneis -- Dies irae.rev.Index.pdf](http://www.aproposmozart.com/Brauneis--Dies-irae.rev.Index.pdf))
- [17] Becker, Sander (20 August 2009). "Voorlopig is Mozart bezweken aan streptokok" (<http://www.trouw.nl/tr/nl/4324/Nieuws/article/detail/1152870/2009/08/20/Voorlopig-is-Mozart-bezweken-aan-streptokok.dhtml>) ("For the time being Mozart succumbed to streptococcus"). *Trouw*. Retrieved 25 April 2014 .
- [18] Bakalar, Nicholas (17 August 2009). "What Really Killed Mozart? Maybe Strep." (<http://www.nytimes.com/2009/08/18/health/18mozart.html>). *The New York Times*. Retrieved 24 April 2014.
- [19] Michael Lorenz, "Joseph Lange's Mozart Portrait" (<http://michaelorenz.blogspot.co.at/2012/09/joseph-langes-mozart-portrait.html>), Vienna 2012
- [20] See Gerald Drebes, *Die "Mannheimer Schule" – ein Zentrum der vorklassischen Musik und Mozart*, Heidelberg 1992, p. 16, online (<http://www.gerald-drebes.de/7.html>)
- [21] . Discussion of the sources of style as well as his early imitative ability.

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Digitized, scanned material (books, sheet music)

- "Mozart" Titles ([https://archive.org/search.php?query=Mozart AND mediatype:texts](https://archive.org/search.php?query=Mozart+AND+mediatype:texts)); Mozart as author ([https://archive.org/search.php?query=creator:\(Mozart\) AND mediatype:\(Texts\)](https://archive.org/search.php?query=creator:(Mozart)+AND+mediatype:(Texts))) from archive.org
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- (French) "Mozart" titles (<http://gallica.bnf.fr/Search?q=Mozart&p=1&lang=en&ArianeWireRechercheHaut=palette>) from Gallica
- From the British Library
 - Mozart's Thematic Catalogue (<http://www.bl.uk/onlinegallery/ttp/mozart/accessible/introduction.html>) (view with "Turning the Pages" (<http://www.bl.uk/onlinegallery/virtualbooks/detect.html?accessfolder=mozart>))
 - Mozart's Musical Diary (<http://www.bl.uk/onlinegallery/ttp/tpbooks.html>)
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- (German) Letters of Leopold Mozart und Wolfgang Amadeus Mozart (http://www.blb-karlsruhe.de/virt_bib/mozart/) (Badische Landesbibliothek)

Sheet music

- Complete sheetmusic (scores) (<http://dme.mozarteum.at/DME/nma/start.php?l=2>) from the Neue Mozart-Ausgabe (*Internationale Stiftung Mozarteum*)
- "Mozart" Titles (http://www.digital-collections.de/index.html?c=autoren_index&l=en&ab=Mozart,+Wolfgang+Amadeus) from the Munich Digitisation Centre (MDZ)
- "Mozart" Titles (<https://urresearch.rochester.edu/viewContributorPage.action?personNameId=664>) from the University of Rochester
- Free scores by Wolfgang Amadeus Mozart at the International Music Score Library Project
- Free scores by Wolfgang Amadeus Mozart in the Choral Public Domain Library (ChoralWiki)

- Free typeset sheet music (<http://cantorion.org/musicsearch/composer/mozart/>) of Mozart's works from *Cantorion.org*
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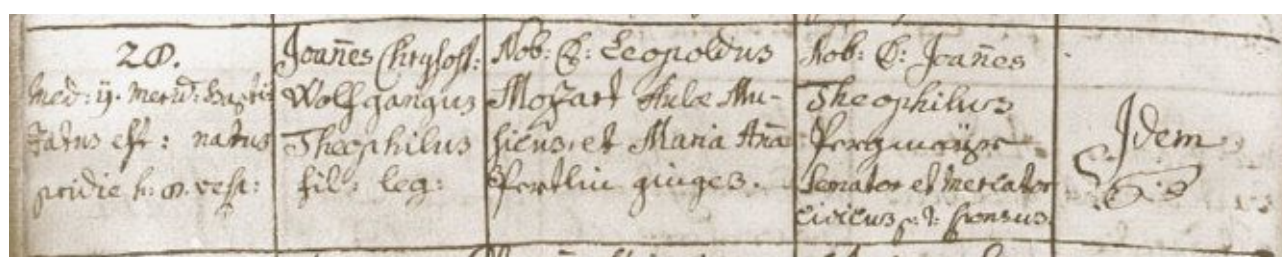
Biography

Mozart's name

The composer Wolfgang Amadeus Mozart went by many different names in his lifetime. This resulted partly from the church traditions of the day, and partly from the fact that Mozart was multilingual and freely adapted his name to other languages.

Baptismal record

Mozart was baptized on 28 January 1756, the day after his birth, at St. Rupert's Cathedral in Salzburg as "Joannes Chrysostomus Wolfgangus Theophilus Mozart". The baptismal register of the cathedral parish contains the entry shown below, written down in Latin by city chaplain Leopold Lamprecht. The parallel five-column format of the original document, seen in the figure, is transcribed below in five consecutive paragraphs. Material in brackets represents editorial additions by Otto Erich Deutsch (see below), intended for clarification.



Mozart's baptismal record

[Januarius] 28. med[ia hora] 11. merid[iana] baptizatus est : natus pridie äh[ora] 8. vesp[ertina]

Joannes Chrysost[omus] Wolfgangus Theophilus fil[ius] leg[itimus]

Nob[ilis] D[ominus] Leopoldus Mozart Aulæ Musicus, et Maria Anna Pertlin giuges

Nob[ilis] D[ominus] Joannes Theophilus Pergmaÿr Senator et Mercator civicus p[ro] t[empore] sponsus

Idem Leopoldus Lamprecht Capellanus Civicus

Mozart's father Leopold announced the birth of his son in a letter to the publisher Johann Jakob Lotter with the words "... the boy is called Joannes Chrisostomus, Wolfgang, Gottlieb" (in German, "der Bub heißt Joannes Chrisostomus, Wolfgang, Gottlieb"). The baptismal names "Joannes" and "Chrysostomus" also have German equivalents, namely "Johann" and "Chrysostomos" (or less frequently, "Chrysostom"). The widely-used *Grove Dictionary of Music and Musicians* employs these versions in the heading name for its Mozart article, which parenthesizes the little-used baptismal names: "(Johann Chrysostom) Wolfgang Amadeus Mozart."

Here are the details of the various names given on the register:

- Mozart's first two baptismal names, "Joannes Chrysostomus", represent his saint's name, following the custom of the Catholic Church. They result from the fact that his birthday, 27 January, was the feast day of St. John Chrysostom. The document also records that Mozart was of legitimate birth and gives the names of his parents and his father Leopold's occupation as court musician. The first paragraph indicates that the baptism took place at 10:30 in the morning, and that Mozart had been born at 8:00 the night before. The baptismal name "Joannes Chrysostomus" was in conformance to Catholic custom and was not used by Mozart in everyday life. "Chrysostomus" means "golden mouth."

- "Wolfgangus" is "Wolfgang", adapted to the Latin used in the parish register. The composer used "Wolfgang" in German-speaking contexts. "Wolfgang," which means "running wolf," was the name of the composer's maternal grandfather.
- "Theophilus" comes from Greek and is variously rendered as "lover of God" or "loved by God." "Gottlieb" is its German form, and the familiar form "Amadeus" is its Latin form. "Theophilus" was a name of Mozart's godfather, the merchant Joannes Theophilus Pergmayr, whose presence is recorded in the fourth paragraph.

Later life

Austrian musicologist Otto Erich Deutsch, who studied all available letters and documents about the composer, arrived at the following conclusion about what the composer called himself: "In Italy, from 1770, Mozart called himself 'Wolfgango Amadeo', and from about 1777, 'Wolfgang Amadè'."

The use of multiple language versions of the same name was perhaps common in Mozart's day. Joseph Haydn went by "Joseph" (German, English and French), "Josephus" (Latin) and "Giuseppe" (Italian); and Ludwig van Beethoven published his works as "Luigi" (Italian) and as "Louis" (French).

Mozart's preference for "Wolfgang Amadè" can be seen on the wedding contract for his marriage to Constanze Weber, dated August 3, 1782, where the composer's signature is "Wolfgang Amade Mozart". In the parish register entry for the marriage, dated August 4, Mozart is referred to as "Herr Wolfgang Adam Mozart".

Mozart spelled "Amadè" variously in regard to the accent on the final letter. Robert Spaethling, who translated many of the composer's letters, writes, "[Mozart] is especially nonchalant in his placement of Italian and French accents: sometime he writes 'chèr papa', at other times 'chér papa',^[1] and even his own name appears variously as 'Amadé', 'Amadè', and plain 'Amade'.^[2] As a web search indicates, modern usage also varies among these three alternatives.

Mozart's preference for "Amadè" was not in general respected by others. Frequently, he was called either "Wolfgang Amadeus" or "Wolfgang Gottlieb". Here are examples:

- The day Mozart died, his name was entered in the death records of the Vienna Magistrate as "Wolfgang Amadeus". This is the earliest posthumous source that uses the Latin version of his name.
- In a letter dated December 11, 1791, Mozart's widow Constanze, in severe financial straits, asked to be given a pension by the Emperor (the appeal was ultimately successful). She signed herself "Konstantia Mozart, née Weber, widow relict of the late Wolfgang Amadeus Mozart." Imperial officials, replying to her request, used the same name.
- A benefit concert for Mozart's family was held in Prague on December 28, 1791, billed as "Concert in memory of Wolfgang Gottlieb Mozart".

The rise of "Amadeus"

It is possible that the now-standard "Amadeus" originated as a facetious name. In three of his letters he signed himself in mock Latin as "Wolfgangus Amadeus Mozartus";^[3]^[4] this was certainly no accident as in one letter he did the same to the date of the letter as well: adding "-us" to the end of each word.

Mozart's only mention as "Wolfgang Amadeus" in an official document made during his lifetime was found in 1998 by Mozart scholar Michael Lorenz in the registers of the Lower Austrian Governorship, where in May 1787 "Mozart Wolfgang Amadeus" is referred to as having applied for the return of his written surety for his friend Franz Jakob Freystädter. Other uses of "Amadeus", from immediately after Mozart's death in 1791, are given above.

The 19th century saw the gradual victory of "Amadeus" over alternative middle names. Volkmar Braunbehrens (1988) observes that early (18th century) biographers of Mozart, such as Friedrich Schlichtegroll and Franz Niemetschek, used "Gottlieb". However, in 1798 the publishing firm of Breitkopf & Härtel began to issue a (partial) Complete Works edition under the name "Amadeus". The dominance of "Amadeus" began around about 1810; Romanticism, notably in the person of E. T. A. Hoffmann, "seized upon this name to proclaim its veneration for

Mozart". Although various scholars since that time have made use of "Amadè" or "Gottlieb", "Amadeus" remains by far the most familiar term for the general public.^[5]

Facetious names

In the frequently playful letters of his youth Mozart sometimes would spell his name backwards, viz., "Mozart Wolfgang" or "Trazom". See above for the possible origin of "Amadeus" as facetious.

Notes

- [1] French for 'Dear papa'. Modern French usage is accentless. it is possible that Mozart wrote an accent by analogy to the feminine form, which is spelled 'chère'.
- [2] Spaethling (2000:xii)
- [3] (reprinting Robert D. Levin)
- [4] James M. Keller, Program Notes (<http://www.sfsymphony.org/music/ProgramNotes.aspx?id=37928>)
- [5] Source for this paragraph: Braunbehrens, 1988

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Mozart family grand tour

The **Mozart family grand tour** was a journey through western Europe, undertaken by Leopold Mozart, his wife Anna Maria, and their musically gifted children Maria Anna (Nannerl) and Wolfgang Amadeus from 1763 to 1766. At the start of the tour the children were aged eleven and seven respectively. Their extraordinary skills had been demonstrated during a visit to Vienna in 1762, when they had played before the Empress Maria Theresa at the Imperial Court. Sensing the social and pecuniary opportunities that might accrue from a prolonged trip embracing the capitals and main cultural centres of Europe, Leopold obtained an extended leave of absence from his post as deputy Kapellmeister to the Prince-Archbishop of Salzburg. Throughout the subsequent tour, the children's *Wunderkind* status was confirmed as their precocious performances consistently amazed and gratified their audiences.



Map showing the Grand Tour, 1763–66. Black line shows outward journey to London, 1763–64. Red line shows homeward journey to Salzburg, 1765–66. Occluded line shows travel in each direction

Leopold obtained an extended leave of absence from his post as deputy Kapellmeister to the Prince-Archbishop of Salzburg. Throughout the subsequent tour, the children's *Wunderkind* status was confirmed as their precocious performances consistently amazed and gratified their audiences.

The first stage of the tour's itinerary took the family, via Munich and Frankfurt, to Brussels and then on to Paris where they stayed for five months. They then departed for London, where during a stay of more than a year Wolfgang made the acquaintance of some of the leading musicians of the day, heard much music, and composed his first symphonies. The family then moved on to the Netherlands, where the schedule of performances was interrupted by the illnesses of both children, although Wolfgang continued to compose prolifically. The homeward phase incorporated a second stop in Paris and a trip through Switzerland, before the family's return to Salzburg in November 1766.

The material rewards of the tour, though reportedly substantial, did not transform the family's lifestyle, and Leopold continued in the Prince-Archbishop's service. However, the journey enabled the children to experience to the full the cosmopolitan musical world, and gave them an outstanding education. In Wolfgang's case this would continue through further journeys in the following six years, prior to his appointment by the Prince-Archbishop as a court musician.

Child prodigies



Leopold, Wolfgang, and Nannerl.
Watercolour by Carmontelle, c.
1763–64

The Mozart children were not alone as 18th-century music prodigies. Education writer Gary Spruce refers to hundreds of similar cases, and cites that of William Crotch of Norwich who in 1778, at the age of three, was giving organ recitals.^[1] British scholar Jane O'Connor explains the 18th century fascination with prodigies as "the realisation of the potential entertainment and fiscal value of an individual child who was in some way extraordinary".^[2] Other childhood contemporaries of Mozart included the violinist and composer Thomas Linley, born the same year as Wolfgang, and the organist prodigy Josef Siegmund Bachmann.^{[3][4]} Mozart eventually became recognised among prodigies as the future standard for early success and promise.^[5]

Of seven children born to Leopold and Anna Maria Mozart, only the fourth, Maria Anna (Nannerl), born 31 July 1751, and the youngest, Wolfgang Amadeus, born 27 January 1756, survived infancy.^[6] The children were educated

at home, under Leopold's guidance, learning basic skills in reading, writing, drawing and arithmetic, together with some history and geography. Their musical education was aided by exposure to the constant rehearsing and playing of Leopold and his fellow musicians. When Nannerl was seven her father began to teach her to play the harpsichord, with Wolfgang looking on; according to Nannerl's own account "the boy immediately showed his extraordinary, God-given talent. He often spent long periods at the clavier, picking out thirds, and his pleasure showed that they sounded good to him ... When he was five years old he was composing little pieces which he would play to his father who would write them down".^[7] A family friend, the poet Johann Andreas Schachtner, recounted that at the age of four Wolfgang began to compose a recognisable piano concerto, and was able to demonstrate a phenomenal sense of pitch.^[1]

Nannerl herself was an extremely apt pupil, no less quick to learn than her brother, and was playing the keyboard with striking virtuosity by the time she was eleven.^[8] In that year, 1762, Leopold brought the children to Munich to play before Maximilian III Joseph, the Elector of Bavaria.^[9] Leopold then took the entire family to Vienna, on a trip that lasted for three months.^[10] He had secured invitations from several noble patrons, and within three days of arriving the children were playing at the palace of Count Collalto. Among those present was the Viennese Treasury councillor and future prime minister Karl von Zinzendorf, who noted in his diary that "a little boy, said to be only five-and-a-half years old (Wolfgang was actually nearly seven) played the harpsichord". After an appearance before the Imperial Vice-Chancellor, the Mozarts were invited to the royal court, where the Empress Maria Theresa tested Wolfgang's abilities by requiring him to play with the keyboard covered. During this court visit

Wolfgang met the Archduchess Maria Antonia, the future Queen Marie Antoinette of France, who was two months his senior. Mozart biographer Eric Blom recounts an anecdote of how the Archduchess helped Wolfgang when he slipped on the polished floor; the then Archduchess is supposed to have received a proposal of marriage in return.^[11]

As the Mozarts began to be noticed by the Viennese aristocracy, they were often required to give several performances during a single day. They were well rewarded for this activity—at the end of their first hectic week in Vienna, Leopold was able to send home the equivalent of more than two years' salary.^[12] Their schedule was interrupted when Wolfgang fell ill with scarlet fever, and their former momentum was not regained. Nevertheless, the visit left Leopold eager to pursue further opportunities for social and financial success. On their return to Salzburg, Wolfgang played the harpsichord and violin at a birthday concert for the Archbishop, to the evident



Marie Antoinette, aged 7, in 1763,
when she met Mozart in Vienna

astonishment of those present.^[13]

Grand tour

Preparations



Leopold Mozart, c. 1765

In a letter to his friend and landlord Lorenz Hagenauer (1712–1792), written after the tour, Leopold quotes the German diplomat Friedrich Melchior, Baron von Grimm, who after hearing the children play had said: "Now for once in my life I have seen a miracle: this is the first".^[14] Leopold believed that it was his duty to proclaim this miracle to the world, otherwise he would be "the most ungrateful creature". Mozart biographer Wolfgang Hildesheimer has suggested that, at least in the case of Wolfgang, this venture was premature: "Too soon, [the] father dragged [the] son all over Western Europe for years. This continual change of scene would have worn out even a robust child..."^[15] However, there is little evidence to suggest that Wolfgang was physically harmed or musically hindered by these childhood exertions; it seems that he felt equal to the challenge from the start.

Leopold wanted to begin the tour as soon as possible—the younger the children were, the more spectacular would be the demonstration of their gifts. The route he intended to take included southern Germany, the Austrian Netherlands, Paris, Switzerland and possibly northern Italy. The London leg was only added after urgings during the Paris visit, and the eventual Dutch trip was an unplanned detour.^[16] The plan was to take in as many princely European courts as possible, as well as the great cultural capitals—Leopold was relying on his professional musical network and on his more recent social contacts to obtain invitations from the royal courts. Practical assistance came from Hagenauer, whose trading connections in the major cities would supply the Mozarts with what were effectively banking facilities. These would enable them to obtain money *en route*, while waiting for the proceeds from their performances to accumulate.^[17]

Wolfgang prepared for the tour by perfecting himself on the violin, which he had learned to play apparently without any tuition whatsoever.^[18] As for more general preparation, the children delighted in making music together, something they never lost.^[19] On tour, even during the busiest travelling days they would fit in their daily practice, appearing to thrive on the hectic schedule.^[20] Before the journey could begin, Leopold needed the consent of his employer, the prince-archbishop. Leopold had only been appointed deputy Kapellmeister in January 1763; nevertheless the archbishop's consent to an extended leave of absence was granted, on the grounds that the Mozarts' successes would bring glory to Salzburg, its ruler, and to God.

Early stages (July–November 1763)

The journey's beginning, on 9 July 1763, was inauspicious; on the first day a carriage wheel broke, requiring a 24-hour pause while repairs were carried out. Leopold turned this delay to advantage by taking Wolfgang to the nearby church at Wasserburg, where according to Leopold the boy played on the organ pedalboard as if he had been studying it for months.^[21] In Munich, on successive evenings, the children played before Elector Maximilian III, earning from these engagements the equivalent of half of Leopold's annual salary of 354 gulden or florins.^{[22][23][24]} The next stop was Augsburg, where Leopold's estranged mother refused to attend any of the three concerts given there.^[25] The family then moved on to Schwetzingen and the Mannheim court, where the children's performance apparently amazed Elector Palatine Karl Theodor and his Electress.

The next extended stop was at Mainz. The Elector was ill, but the Mozarts gave three concerts in the town, which brought in 200 gulden.^[26] From Mainz the family took the market boat up the River Main to Frankfurt, where several public concerts were given. Among those present at the first of these was the fourteen-year-old Johann Wolfgang von Goethe, who would many years later recall "the little fellow with his wig and his sword". An advertisement for these concerts announced that "the girl" would play "the most difficult pieces by the greatest masters", while "the boy" would play a concerto on the violin and also repeat his Vienna trick of playing with the keyboard completely covered by a cloth. Finally "he will improvise out of his head, not only on the fortepiano but also on the organ...in all the keys, even the most difficult, that he may be asked".

The family proceeded by riverboat to Koblenz, Bonn and Cologne. Turning west they reached Aachen, where a performance was given before Princess Anna Amalia of Prussia, the sister of Frederick the Great. The princess tried to persuade Leopold to abandon his itinerary and go to Berlin, but Leopold resisted. "She has no money," he wrote to Hagenauer, recounting that she had repaid the performance with kisses. "Howbeit, neither mine host nor the postmaster are to be contented with kisses."^[27] They proceeded into the Austrian Netherlands, an area corresponding roughly to present-day Belgium and Luxembourg,^[28] where they arrived in the regional capital, Brussels, on 5 October. After several weeks' waiting for the governor-general, Prince Charles of Lorraine, to summon them ("His highness the prince does nothing but hunt, gobble and swill", wrote Leopold to Hagenauer), the Mozarts gave a grand concert in the prince's presence on 7 November. On the 15th the family departed for Paris.

During the hiatus in Brussels, Wolfgang turned his attention briefly from performing to composing. On 14 October he finished an Allegro for harpsichord, which would later be incorporated into the C major sonata, K. 6, which he completed in Paris.



Wolfgang Amadeus Mozart in 1763, aged seven, at the start of the Grand Tour. He is wearing livery presented by the Empress of Austria the previous winter.

Paris (November 1763 – April 1764)



Madame de Pompadour, the courtesan whom the Mozarts met at Versailles, 1763–64

On 18 November 1763 the Mozart family arrived in Paris, one of the most important musical centres of Europe, and also a city of great power, wealth, and intellectual activity.^[29] Leopold hoped to be received by the court of Louis XV at nearby Versailles. However, a recent death in the royal family prevented any immediate invitation, so Leopold arranged other engagements. One person who took particular note of the children was the German diplomat Friedrich Melchior von Grimm, whose journal records Wolfgang's feats in glowing terms: "the most consummate Kapellmeister could not be more profound in the science of harmony and modulation". Leopold's own assessment, written a few months later, was similarly effusive: "My little girl, although only 12 years old, is one of the most skilful players in Europe and, in a word, my boy knows more in his eighth year than one would expect for a man of forty".^{[30][31]}

On 24 December the family moved to Versailles for two weeks during which, through a court connection, they were able to attend a royal dinner, where Wolfgang was reportedly allowed to kiss the hand of the Queen. At Versailles they also visited the famous courtesan Madame de Pompadour, then in the last months of her life—"an extremely haughty woman who still ruled over everything", according to Leopold.^[32] In Nannerl's later recollections, Wolfgang was made to stand on a chair to be examined by the Madame, who would not allow him to kiss her.^[33]

There is no record of the children giving a formal concert at Versailles. In February 1764 they were given 50 louis d'or (about 550 florins) and a gold snuff-box by the royal entertainments office, presumably for entertaining the royal family privately, but no more details are available. Further concerts were given in Paris on 10 March and on 9 April, at a private theatre in the rue et Porte St Honoré. At the same time Wolfgang's first published works were printed: two pairs of sonatas for harpsichord and violin, K. 6 and 7, and K. 8 and 9. These pairs became Opus 1 and Opus 2 in Leopold's private catalogue of his son's work. The first pair was dedicated to the king's daughter, Madame Victoire de France, the second to the Countess of Tessé. Mozart biographer Stanley Sadie comments that some aspects of these pieces are rather childish and naïve, but that nevertheless their technique is "astonishingly sure, their line of thinking is clear and smooth, and their formal balance is beyond reproach".^[34]

A decision was taken in Paris to go to London, perhaps on the advice of Leopold's musical and court acquaintances, who would probably have advised him that England was, in Mozart scholar Neal Zaslaw's words, "known for the enthusiasm with which it received continental musicians and the extravagance with which it rewarded them".^[35] On 10 April the family left for Calais and after an unpleasant crossing to Dover on a hired boat, and some delays, arrived in London on 23 April.^[36]

London (April 1764 – July 1765)

The Mozarts' first London lodgings were above a barber's shop in Cecil Court, near St Martin-in-the-Fields. Letters of introduction from Paris proved effective; on 27 April, four days after their arrival, the children were playing before King George III and his 19-year-old German queen, Charlotte Sophia.^[36] A second royal engagement was fixed for 19 May,^[37] at which Wolfgang was asked by the king to play pieces by Handel, Johann Christian Bach and Carl Friedrich Abel. He was allowed to accompany the queen as she sang an aria, and he later improvised on the bass part of a Handel aria from which, according to Leopold, he produced "the most beautiful melody in such a manner that everyone was astonished".^[38]



Cecil Court, the street in which the Mozart family found lodgings on arriving in London, April 1764
(2005 photograph)

Many of the nobility and gentry were leaving town for the summer, but Leopold reckoned that most would return for the king's birthday celebrations on 4 June, and accordingly organised a concert for the 5th.^[39] This was deemed a success, and Leopold hastened to arrange for Wolfgang to appear at a benefit concert for a maternity hospital on 29 June, at Ranelagh Pleasure Gardens. Leopold apparently saw this effort to support charitable works as "a way to earn the love of this very special nation". Wolfgang was advertised as "the celebrated and astonishing Master Mozart, a Child of Seven Years of Age..." (he was in fact eight), "justly esteemed the most extraordinary Prodigy, and most amazing Genius, that has appeared in any Age".^[40] On 8 July there was a private performance at the Grosvenor Square home of the Earl of Thanet, from which Leopold returned with an inflammation of the throat and other worrying symptoms. "Prepare your heart to hear one of the saddest events", he wrote to Hagenauer in anticipation of his own imminent demise.^[41] He was ill for several weeks, and for the sake of his health the family moved from their Cecil Court lodgings to a house in the countryside, in Ebury Street, then considered part of the village of Chelsea.^[42]



Plaque on the house at 180 Ebury Street, Pimlico, where the Mozarts stayed in the summer of 1765

During Leopold's illness performances were impossible, so Wolfgang turned to composition. According to the writer and musician Jane Glover, Wolfgang was inspired to write symphonies after meeting Johann Christian Bach. It is not clear when this meeting occurred, or when Wolfgang first heard J.C. Bach's symphonies, although he had played the older composer's harpsichord works in his May 1764 royal recital.^[43] Wolfgang soon completed his Symphony No. 1 in E flat, K. 16, and started his No. 4 in D major, K. 19 (which Zaslaw concludes was more likely composed, or at least completed, in The Hague).^[44] The D major symphony has, in Hildesheimer's words, "an originality of melody and modulation which goes beyond the routine methods of his [grown-up] contemporaries".^[45] These are Wolfgang's first orchestral writings, although Zaslaw hypothesises a theoretical "Symphony No. 0" from sketches in

Wolfgang's musical notebook.^[46] Three lost symphonies, identified in the Köchel catalogue of Mozart's works only by their incipits (first few bars of music), may also have originated from the London period.^[31] Other works composed by Wolfgang in London include several instrumental sonatas, the jewel of which, according to Hildesheimer, is the C major sonata for piano, four hands, K. 19d.^[47] A set of violin sonatas, with extra flute and cello parts, was dedicated to Queen Charlotte at her request, and presented to her with an appropriate inscription in January 1765.^[48] Wolfgang also wrote his first vocal works, the motet "God is our Refuge", K. 20, and the tenor aria *Va, dal furor portata*, K. 21.^[49] At the end of September, with Leopold's recovery, the family moved back to central London, to lodgings in Thrift Street (later 20 Frith Street), Soho. These lodgings were located conveniently close to

several concert rooms, and to the residences of both J.C. Bach and Carl Friedrich Abel. Bach, a son of Johann Sebastian Bach, soon became a family friend; Nannerl later recalled Bach and the eight-year-old Wolfgang playing a sonata together, taking turns to play a few bars individually, and that "anyone not watching would have thought it was played by one person alone".^[50] There is no record that the Mozarts met Abel, but Wolfgang knew his symphonies, perhaps through the medium of the annual Bach-Abel concert series, and was much influenced by them.^[51]

On 25 October, at King George's invitation, the children played at the celebrations marking the fourth anniversary of the king's accession.^[52] Their next public appearance was a concert on 21 February 1765, before a moderate audience—the date clashed with a Bach-Abel concert. Only one more London concert was given, on 13 May, but between April and June members of the public could go to the Mozarts' lodgings where, for a five shilling fee, Wolfgang would perform his musical party pieces. During June both the "young Prodigies"^[53] performed daily at the Swan and Harp Tavern in Cornhill, the charge this time being a mere two shillings and sixpence. These were, as Sadie puts it, "Leopold's last, desperate effort to extract guineas from the English public".^[54] Hildesheimer likens this part of the tour to a travelling circus, comparing the Mozarts to a family of acrobats.

The Mozarts left London for the continent on 24 July 1765. Before this, Leopold allowed Wolfgang to be subjected to a scientific examination, conducted by The Hon. Daines Barrington. A report, issued in *Philosophical Transactions* for the year 1770, confirms the truth of Wolfgang's exceptional capabilities.^[55] Practically the last act of the family in London was the gift to the British Museum of the manuscript copy of "God is our Refuge".

The Netherlands (September 1765 – March 1766)

Leopold had been specific in letters to Hagenauer that the family would not visit the Dutch Republic, but would go to Paris and then return home to Salzburg.^[1] However, he was persuaded by an envoy of the Princess Caroline of Nassau-Weilburg, sister of the Prince of Orange, to go instead to The Hague and to present the children to her, as official guests of the court. After the party's landing at Calais there was a month's delay at Lille, as first Wolfgang fell sick with tonsillitis, then Leopold suffered prolonged dizziness attacks.^[56] Early in September the family moved on to Ghent, where Wolfgang played on the new organ at the Bernardines chapel; a few days later he played on the cathedral organ at Antwerp.^[57] On 11 September the family finally reached The Hague.

After arriving in The Hague, Nannerl developed a severe cold and was unable to participate in the initial concerts before the Princess during their first week, nor in a performance before the Prince a few days later. Leopold was sufficiently confident of Nannerl's recovery to announce the appearances of both prodigies at a concert to be given at the hall of the Oude Doelen on 30 September. The notice for this concert gives Wolfgang's age as eight (he was nine), but correctly gives Nannerl's as fourteen. The advertisement concentrates on Wolfgang: "All the overtures will be from the hands of this young composer [...] Music-lovers may confront him with any music at will, and he will play it at sight". It is not certain whether this concert in fact took place—Sadie believes it may have been postponed. If it did happen, Wolfgang appeared alone, for by this time Nannerl's cold had turned into typhoid fever. Her condition grew steadily worse, and on 21 October she was given the last sacrament. A visit from the royal physician turned the tide; he changed the treatment, and by the end of the month she was recovering. Then Wolfgang fell ill, and it was mid-December before he was on his feet again.

Both children were able to appear at the Oude Doelen on 22 January 1766, in a concert which may have included the first public performance of one of Wolfgang's London symphonies, K. 19, and possibly of a new symphony in B flat major K. 22, composed in the Netherlands.^[58] Following this concert they spent time in Amsterdam before returning



Willem V, Prince of Orange, painted by J. G. Ziesenis. The young prince met the Mozart family in 1765–66.

to The Hague early in March. The main reason for their return was the forthcoming public celebrations of the Prince of Orange's coming of age. Wolfgang had composed a quodlibet (song medley) for small orchestra and harpsichord, entitled *Galimathias musicum*, K. 32, which was played at a special concert to honour the Prince on 11 March.^[59] This was one of several pieces composed for the occasion; Wolfgang also wrote arias for the Princess using words from Metastasio's libretto *Artaserse* (including *Conservati fedele*, K. 23), and keyboard variations on a Dutch song *Laat ons juichen, Batavieren!* K. 24. He wrote a set of keyboard and violin sonatas for the Princess, as he had earlier for the French princess and for the Queen of Great Britain. Another symphony, K. 45a, commonly known as "Old Lambach" and once thought to have been written several years later, was also written in The Hague, possibly for the Prince's coming-of-age concert.^[60]

The family left The Hague at the end of March, moving first to Haarlem, where the organist of St Bavo's Church invited Wolfgang to play on the church's organ, one of the largest in the country. From there they traveled east and south, giving concerts along the way at Amsterdam and Utrecht, before leaving the Netherlands and traveling through Brussels and Valenciennes, to arrive in Paris on 10 May.

Homeward journey (March–November 1766)

The family remained in Paris for two months. No concerts were given by them in this period although, according to Grimm, there were performances of Wolfgang's symphonies.^[61] Grimm was effusive about the development of both children; Nannerl, he wrote, "had the finest and most brilliant execution on the harpsichord", and: "no-one but her brother can rob her of supremacy".^[62] Of Wolfgang he quoted a Prince of Brunswick as saying that many Kapellmeisters at the peak of their art would die without knowing what the boy knew at the age of nine. "If these children live," wrote Grimm, "they will not remain in Salzburg. Monarchs will soon be disputing about who should have them".

The only surviving music composed by Wolfgang during this Paris visit is his *Kyrie* in F major, K. 33, his first attempt to write formal church music.^[63] On 9 July, the family left Paris for Dijon, following an invitation from the Prince of Condé. The children played in a concert there on 19 July, accompanied by a local orchestra, about whose players Leopold made disparaging comments: *Très mediocre – Un miserable italien detestable – Asini tutti – Un racleur* (a scratcher) – *Rotten*.^[64] They moved on to Lyon where Wolfgang "preluded for an hour and a quarter with the most capable master here, yielding nothing to him".^[65]

A letter to Hagenauer dated 16 August indicated that Leopold wished to proceed to Turin, then across northern Italy to Venice, and home via the Tyrol. "Our own interest and love of travel should have induced us to follow our noses", he wrote, but added: "...I have said I shall go [directly] home and I shall keep my word".^[66] The family took a shorter route through Switzerland, arriving in Geneva on 20 August, where the children gave two concerts, and were received by the distinguished composer André-Ernest-Modeste Grétry. Many years later Grétry wrote of this encounter: "I wrote for him [Wolfgang] an Allegro in E flat, difficult but without pretension; he played it, and everyone, except myself, thought it was a miracle. The child had never broken off, but following the modulations, he had substituted a number of passages for those I had written". This claim, that Wolfgang improvised when faced with passages he could not play, appears to be the only adverse comment from all those called upon to test him.

The journey through Switzerland continued, with concerts at Lausanne and Zurich. Since leaving the Netherlands, Wolfgang had composed little; a minor harpsichord piece, K. 33B, written for the Zürich concerts, and later some



The Mozart family's house, No. 9
Getreidegasse, Salzburg,
photographed in 1998. The family's
quarters were on the floor
immediately above the sign "Mozarts
Geburtshaus"

cello pieces (since lost) written for the Prince of Fürstenberg. The prince received the party on 20 October, on its arrival in Donaueschingen on the German border, for a stay of some 12 days. Resuming their journey, they reached Munich on 8 November. They were delayed here for nearly two weeks after Wolfgang fell ill, but he was well enough to perform before the Elector, with Nannerl, on 22 November. A few days later they set out for Salzburg, arriving at their home on the Getreidegasse on 29 November 1766.

Evaluation

Financial

The party had survived major setbacks, including several prolonged illnesses which had curtailed their earning powers. Although Leopold did not reveal the full extent of the tour's earnings, or its expenses, the material benefits from the tour had evidently been considerable—but so had the costs. The librarian of St Peter's Abbey, Salzburg, thought that the gifts ("gewgaws") alone which they brought back were worth about 12,000 florins, but estimated the total costs of the enterprise at 20,000 florins.^[67] The expenses were certainly high; in a letter to Hagenauer sent in September 1763, after ten weeks on the road, Leopold reported expenses to date as 1,068 florins, an amount covered by their concert earnings without, however, any significant surplus.^[68] Leopold stated that "there was nothing to be saved, because we have to travel in noble or courtly style for the preservation of our health and the reputation of my court". He later recorded that on arrival in Paris in November 1763 that they had "very little money".^[69]

At times, the coffers were full; in April 1764, near the end of the Paris sojourn and after two successful concerts, Leopold announced he would shortly be depositing 2,200 florins with his bankers.^[70] Two months later, after the initial London successes, Leopold banked a further 1,100 florins. However, in November of that year, after his illness and with uncertain earning prospects, he was worrying about the high costs of living in London—he informed Hagenauer that he had spent 1,870 florins in the four-month period since July.^[71] The following summer, after little concert activity, Leopold resorted to increasingly desperate measures^[72] to raise funds, including the children's daily circus performances at the Swan and Harp Inn at prices described by Jane Glover as humiliating. The insecurity of travelling life led Leopold to believe, later, that Wolfgang was not worldly-wise enough to attempt such journeys alone, and needed to be anchored to an assured salary.^[73]

Musical

In terms of musical development, while both children had advanced, Wolfgang's progress had been extraordinary, beyond all expectation.^[1] The Mozarts were now known throughout the musical establishments and royal courts of Northern Europe. As well as the encounters in palaces with kings, queens and nobility, the children could converse in several languages; the tour represented, for them, an outstanding education.^[1] However, these advantages had been gained at a price; Grimm, in Paris, noting the stress and strain on Wolfgang in particular, had feared that "so premature a fruit might fall before maturing". However, Hildesheimer, while also expressing concerns, concludes that if Mozart's death at the age of 35 was caused by the exertions of his childhood, the intervening decades would not have been so productive, and obvious symptoms of decline would have manifested themselves.



Salzburg Cathedral, where Mozart made his home town debut as a symphonist in December 1766

Of Wolfgang's music composed during the tour, around thirty pieces survive. A number of further works are lost, including the Zürich cello pieces and several symphonies.^[74] The surviving works include the keyboard sonatas written in Paris, London and The Hague, four symphonies, various arias, the assorted music written for the Prince of Orange, a Kyrie, and other minor pieces.^[75] Mozart's career as a symphonist began in London where, in addition to the direct influences of Abel and J.C. Bach, he would have heard symphonies from leading London composers including Thomas Arne, William Boyce and Giuseppe Sammartini—"a nearly ideal introduction to the genre", according to Zaslaw. The earliest symphonies, Zaslaw points out, while not in the same class as the later Mozart masterpieces, are comparable in length, complexity and originality to those written at the same time by the acknowledged symphonic masters of the day.^[76] Indeed, Abel's Symphony No. 6 in E Flat was similar enough in style and

technique to be mistaken as Mozart's, and is listed as such (Symphony No. 3, K. 18) in the original Köchel catalogue.^[77] Sadie observes that the K. 22 symphony composed in The Hague is a good deal more sophisticated than the earlier ones which were written in London.^[78]

Mozart's creative progress is likewise reflected in the sonatas composed for the Princess of Orange, which, according to Sadie, mark a considerable advance in technique and ideas over the earlier Paris and London sets. The arias composed in the Netherlands include Mozart's first attempts at "aria d'affetto", *Per pietà, bell'idol mio*, K. 73b, once thought to have been composed much later, as its higher K number indicates.^[79] The tour thus saw Wolfgang's transformation from a composer of simple keyboard pieces to one with increasing mastery over a range of genres. This was evidenced in his home city, on 8 December, when one of his symphonies (it is uncertain which) was performed at High Mass at Salzburg Cathedral.^{[80][81]} Leopold's employer, the Prince-Archbishop, was frankly skeptical about Wolfgang's compositions, believing them to be Leopold's because they were "not nearly bad enough to be the work of a child".^[82]

Aftermath

Whatever the true extent of their financial rewards from the tour, the Mozart family continued to live in their cramped apartment on the Getreidegasse, while Leopold resumed his duties as a court musician.^[83] However, travel and public display dominated the next six years of Wolfgang's life. In September 1767 the family was on the move again, this time to Vienna, remaining there (apart from an enforced evacuation during a smallpox epidemic) until January 1769.^[84] In December of the same year Leopold and Wolfgang left for Italy—without Nannerl who, now 18, was no longer exhibitible as a child wonder.^[85] They were away for sixteen months, and returned to Milan in August 1771 for five months, to attend rehearsals and the performance of Wolfgang's opera *Ascanio in Alba*.^[86] A third and final visit to Italy, from October 1772 until March 1773, was the last of the extended trips; the new Prince-Archbishop of Salzburg, Hieronymus Colloredo, had distinct views about the roles of his court musicians, which precluded the freedoms that Leopold—and now Wolfgang, himself employed by the court^[87]—had formerly enjoyed.^[88]

Notes and references

- [1] Spruce, p. 71
 - [2] O'Connor, pp. 40–41
 - [3] Sadie, p. 102
 - [4] Sadie, pp. 192–93
 - [5] Knittel, p. 124
 - [6] The full baptismal names of these children were Maria Anna Walburgia Ignatia and Joannes Chrysostomus Wolfgangus Theophilus. Maria Anna was always known by the diminutive "Nannerl", while the boy's name was contracted in general usage to Wolfgang Amadé (or Amadè). The form "Wolfgang Amadeus", occasionally used in his lifetime, has become popularised since. Theophilus and Amadeus are respectively the Greek and Latin forms of "Loved of God". Sadie, pp. 15–16
 - [7] Sadie, p. 18
 - [8] Blom, p. 8
 - [9] Sadie, p. 22, casts doubt on this visit, suggesting that it might have been "falsely remembered" by Nannerl.
 - [10] Sadie, pp. 23–29
 - [11] Blom, p. 14. Gutman, Introduction p. xx, has the same story. See also Evelyne Lever, *Marie Antoinette* (<http://books.google.com/books?id=OVaeF4RT4f0C&pg=PA8>)
 - [12] Glover, pp. 18–19
 - [13] Kenyon, p. 55
 - [14] Sadie, pp. 34–36
 - [15] Hildesheimer, pp. 30–31
 - [16] Blom, p. 23
 - [17] Halliwell, p. 67
 - [18] Blom, p. 14
 - [19] Glover, p. 19
 - [20] Halliwell, p. 56
 - [21] Leopold Mozart letter, quoted by Sadie, p. 37
 - [22] The florin, or gulden, was the currency of the Austro-Hungarian empire. A florin was worth about one-tenth of a £ sterling.
 - [23] Sadie, pp. 37–47
 - [24] Sadie, p. 35
 - [25] Glover, p. 20
 - [26] Sadie, p. 41
 - [27] Blom, p. 17
 - [28] Sadie, p. 46
 - [29] Sadie, pp. 47–50
 - [30] Kenyon, p. 56
 - [31] Zaslaw, pp. 28–29
 - [32] Baker, p. 22
 - [33] Blom, p. 19
 - [34] Sadie, p. 57
 - [35] Zaslaw, p. 42
 - [36] Sadie, pp. 58–59
 - [37] Zaslaw dates this second royal recital 28 May – Zaslaw, p. 26
 - [38] Blom, pp. 23–24
 - [39] Blom, p. 25
 - [40] Sadie, p. 62
 - [41] Sadie, pp. 63–65
 - [42] Glover, p. 25
 - [43] Zaslaw, pp. 25–26
 - [44] The symphonies numbered 2, K. 17 and 3, K. 18 are each spurious. No. 2 is the work of Leopold, No. 3 of Carl Friedrich Abel. Blom, p. 26
 - [45] Hildesheimer, pp. 34–35
 - [46] Zaslaw, pp. 17–20
 - [47] Hildesheimer, p. 33
 - [48] Sadie, p. 86
 - [49] Blom, p. 26
 - [50] Sadie, p. 66
 - [51] Gutman, p. 184 (f/n)
 - [52] Blom, p. 27
 - [53] Sadie, p. 72
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- [54] Sadie, p. 69
- [55] Sadie, pp. 75–78
- [56] Sadie, pp. 90–95
- [57] Blom, p. 30
- [58] Zaslaw, pp. 47–51
- [59] Zaslaw, pp. 52–55
- [60] Zaslaw, p. 64
- [61] Zaslaw, pp. 64–66
- [62] Sadie, pp. 96–99
- [63] Blom, p. 32
- [64] Zaslaw, p. 67. The other terms may be translated: *très mediocre*, "very undistinguished"; *Un miserable italien detestable*, "a repulsive Italian misery"; *Asini tutti*, "all idiots"; and *Rotten*, "inadequate".
- [65] Quoted by Sadie, p. 99, from a contemporary report
- [66] Sadie, pp. 99–103
- [67] Sadie, p. 111
- [68] Halliwell, p. 55
- [69] Halliwell, p. 61
- [70] Halliwell, p. 64
- [71] Halliwell, p. 85
- [72] Glover, p. 24
- [73] Halliwell, p. 63
- [74] Zaslaw, pp. 29–31
- [75] Sadie, pp. 613–21 (summary of Köchel catalogue)
- [76] Zaslaw, p. 35
- [77] Sadie, p. 82. A similar misunderstanding arose over a symphony of Leopold's which Köchel called Symphony No 2, K. 17
- [78] Sadie, pp. 104–08
- [79] "Aria d'affetto" refers to arias of the slow, expressive type, such as *Dove sono* in *Figaro* or *Per pietà, ben mio, perdona* from *Così fan tutte*. Sadie, p. 108
- [80] Zaslaw, p. 70
- [81] Sadie, pp. 111–12
- [82] Blom, p. 34
- [83] Glover, p. 28
- [84] Kenyon, p. 61
- [85] Sadie, p. 176
- [86] Kenyon, p. 64
- [87] He had been made a concert master with a salary of 150 florins. Blom, p. 60
- [88] Kenyon, p. 65

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Mozart and smallpox

In 1767, the 11-year old composer Wolfgang Amadeus Mozart was struck by smallpox. Like all smallpox victims, he was at serious risk of dying, but he survived the disease. This article discusses smallpox as it existed in Mozart's time, the decision taken in 1764 by Mozart's father Leopold not to inoculate his children against the disease, the course of Mozart's illness, and the aftermath.

Smallpox in Mozart's day

Main articles: Smallpox and History of smallpox

Smallpox in 18th-century Europe was a devastating disease, recurring in frequent epidemics and killing or disfiguring millions of people. The 18th century was probably a particularly terrible time for smallpox in Europe: urbanization had increased crowding, making it easier for the disease to spread;^[1] yet effective protection from smallpox through a smallpox vaccine was discovered only at the end of the century (see below).

The disease was a terrible one for its victims. Ian and Jenifer Glynn write:

So what was it like? As children, we were told it was like chickenpox but worse. In fact it is not related to chickenpox, and it was unimaginably worse. In an unvaccinated population, something like 10–30 percent of all patients with smallpox would be expected to die. And dying was not easy; smallpox was, as Macaulay wrote, 'the most terrible of all the ministers of death.'^[2]

Those who survived smallpox did not always survive intact; it frequently inflicted blindness on its survivors. The survival rate was particularly low for children.

The physical appearance of the disease was frightening to patients and to their caretakers: the patient's skin became covered with large, bulging pustules, which often left conspicuous pitting on the skin of patients who survived the disease.

Leopold's decision against inoculation

Medicine had made only slight progress against the disease in Mozart's time. Around the second decade of the 18th century^[3] the method of inoculation, which had originated in Asia, reached European countries. Inoculation was not the same as the vaccination which later succeeded in eradicating the disease; rather, an inoculated person was treated with live smallpox virus, taken from pustules of the mildest variety of smallpox that could be found.

Inoculation offered immunity to smallpox, but the procedure carried a definite risk that the inoculated person could die from smallpox as a result. Thus, many parents felt that they would rather do nothing, risking future smallpox arriving at random, rather than carry out a deliberate act that might well kill their children immediately.^[4]

As Mozart biographer Ruth Halliwell points out, it is in this context that we must interpret a letter sent by Leopold Mozart on 22 February 1764 to his landlord and friend Lorenz Hagenauer concerning smallpox:

They are trying to persuade me to let my boy be inoculated with smallpox. But as I have expressed sufficiently clearly my aversion to this impertinence they are leaving me in peace. Here inoculation is

the general fashion. But for my part I leave the matter to the grace of God. It depends on His grace whether He wishes to keep this prodigy of nature in this world in which He placed it or to take it to Himself.^[5]

From the modern perspective—with most children now made safe from several terrible diseases by vaccination—it is easy to make the superficial interpretation that Leopold was acting foolishly, relying on divine will when direct action was available that would have helped his children. However, since in Leopold's day it was not firmly established that inoculation was beneficial,^[6] his remarks can be seen to be more of appeal to religion to resolve what must have seemed an impossible dilemma.^[7]

Mozart's case of smallpox

The Mozart family (Wolfgang, his father Leopold, his mother Anna Maria, and his older sister Nannerl) left their home in Salzburg for Vienna on 11 September, 1767.^[8] They had been there before, exhibiting the children's talents, in 1762;^[9] by this time they had completed their "Grand Tour" of Europe, performing in England, France, and elsewhere, and hoped to achieve even greater recognition (and income) in the Imperial capital. The forthcoming marriage of the 16-year-old Archduchess Maria Josepha, daughter of Empress Maria Theresa, scheduled for October 14, promised many festivities and thus opportunities for visiting musicians.

Unfortunately, there was an outbreak of smallpox in Vienna at the time. On 28 May of that year, Emperor Joseph II had lost his second wife Maria Josepha to the disease, and his mother Maria Theresa also caught it (she survived).^[10] The imperial bride-to-be Maria Josepha caught the disease in October and died of it on the 15th, the day after she had been scheduled to be married.

The Mozarts were renting rooms in the home of the goldsmith Johann Schmalecker,^[11] and were horrified when all three of Schmalecker's children came down with smallpox.^[12] Alarmed, Leopold first left Schmalecker's house, taking Wolfgang (only) with him (17 October).^[13] Six days later (23 October), the entire family fled the city.

They headed north, into what today is the Czech Republic, first reaching Brno (then called by its German name, Brünn), where they called on the Count Franz Anton Schrattenbach, brother of Leopold's employer in Salzburg, the Prince-Archbishop Sigismund von Schrattenbach. Count Schrattenbach invited them to give a concert, but Leopold, impelled by an "inner urge," wanted to go farther, and the family continued northward after two days^[14] to Olmütz (today Olomouc). It was there that, on 26 October, Wolfgang showed the first symptoms of smallpox. Given the incubation period of the disease (roughly, 12 days), it can be ascertained that he had already caught it in Vienna.^{[15][16]}

Leopold consulted an acquaintance, Count Leopold Anton Podstatsky, who was dean of the Cathedral and rector of the University in Olmütz. Leopold had known Podstatsky when the Count had previously worked in Salzburg. The count, learning that Wolfgang was showing symptoms of smallpox, insisted that the Mozarts move into his home, and he placed Mozart under the excellent care of his personal physician, Dr. Joseph Wolff.^[17]

Leopold later wrote:

Wolfgang was complaining of his eyes. I noticed his head was warm, that his cheeks were hot and very red, but that his hands were cold as ice. Moreover, his pulse was not right. So we gave him some black powder^[18] and put him to bed. During the night he was rather restless and in the morning he still had the dry fever.^[19]



Archduchess Maria Josepha of Austria

A frightening symptom of Wolfgang's illness, not made explicit in Leopold's letter, was an inability to see. In a letter written much later (1800), his sister Nannerl reported:

He caught the smallpox, which made him so ill that he could see nothing for nine days and had to spare his eyes for several weeks after his recovery.^[20]

Although blindness was indeed a common result of smallpox, ophthalmologist Richard H. C. Zegers suggests that Mozart's symptoms did not represent actual blindness, but rather resulted from the pustular rash of the disease affecting his eyelids.^[21]

By 10 November, Wolfgang was feeling better, but then Nannerl also contracted smallpox, and was ill for three weeks. The Mozart children were thereafter safe from the disease, which confers immunity on its survivors. According to Leopold, both children were pitted in the locations of the former pustules, but neither seriously.^[22]

During his recovery, Wolfgang, who needed to spare his eyes, spent the time learning card tricks and fencing.^[23]

With both children's illness to contend with, the Mozarts spent a total of four months away from Vienna. They eventually returned there and were received in the Imperial court on 19 January, 1768. The Empress, who had by now lost three children to smallpox, conversed with Frau Mozart about the disease.

The remainder of the trip was not especially successful.^[24] Leopold apparently misinterpreted a chance remark of the Emperor as a firm invitation for Wolfgang to compose an opera; this resulted in Wolfgang writing *La finta semplice*. However, the opera went unperformed in Vienna; the singers and musicians did not like it, and intrigues prevented the work from reaching the stage.^[25] *La finta semplice* eventually was premiered in Salzburg,^[26] following the Mozarts' return there on 5 January 1769.^[27]

Later history

The experience of losing three of her children to smallpox led Empress Maria Theresa to become a convert to inoculation. In 1768 she engaged the Dutch physician Jan Ingenhousz to conduct an inoculation program. Ingenhousz's program worked first among poor people, with the goal of developing a weakened strain of the disease; poor parents in Vienna were paid a ducat to have their children inoculated. The inoculations performed with this weakened strain on the imperial family were successful, and led to greater public acceptance for the procedure.^[28]

Smallpox struck the Mozart family again in the next generation: Nannerl's eldest son Leopold and two of her stepchildren caught the disease during an outbreak in the Salzburg area in 1787. All three children survived.^[29]

In 1796, the discovery of vaccination—the use of the related cowpox virus to immunize against smallpox—by Edward Jenner revolutionized the ability of medicine to deal with smallpox. Vaccination reached Vienna around 1800, when yet another local epidemic created impetus for its adoption. One of the doctors trained in the Vienna campaign, named Doutrepout, then brought vaccination to Mozart's native city of Salzburg. According to Halliwell, "popular resistance was fierce," and both the government and the Roman Catholic Church (previously an opponent) took stern measures to promote vaccination.^[30] The first relative of Mozart's known to have been vaccinated was Johanna Berchtold von Sonnenberg, called "Jeannette" (1789–1805), Nannerl's youngest child;^[31] she was vaccinated during the 1802 campaign in Salzburg.

With vaccination, great progress was made in reducing incidence of the disease, and it was eventually eradicated in 1979.^[32]

Notes

- [1] Hopkins (2002, 62)
- [2] Glynn and Glynn (2008, 2)
- [3] Halliwell (1998, 70)
- [4] Halliwell (1998, 71–72)
- [5] Translation from Jenkins (1995, 410), who cites Anderson (1985).
- [6] Hopkins (2002, 62) observes that inoculation was a very controversial practice in Paris at the very time of the Mozarts' visit. The visiting Italian physician Angelo Gatti noted in 1761 that in Paris there were "more brochures for and against inoculation than inoculations."
- [7] The primary source for this section is Halliwell (1998, 70–72), which discusses Leopold's dilemma in greater detail.
- [8] Halliwell (1998, 120)
- [9] Solomon (1995, 40–42)
- [10] Halliwell (1998, 122)
- [11] The address was at #3 Weihburggasse; the building no longer exists. Source: Deutsch (1965, 77).
- [12] Halliwell (1998, 123)
- [13] The implication that Leopold valued Wolfgang's survival over Nannerl's is not necessarily correct; according to Sadie and Zaslav (2006, 132), the parents "suspected, wrongly, that Nannerl had already had smallpox as a child and so was in less danger"; see also Halliwell (1998, 125)
- [14] Deutsch (1965, 77)
- [15] Hopkins (2002, 63)
- [16] Source for this paragraph except where indicated: Halliwell (1998, 124)
- [17] Halliwell (1998, 124–125); Deutsch (1965, 77)
- [18] "The black powders were *pulvis epilepticus niger*; they had the effect of reducing fever, and were a staple of the Mozarts' medicine chest"; Halliwell (1998, 294).
- [19] Letter of 10 November, 1767; quoted from Solomon (1995, 70).
- [20] Quoted from Solomon (1995, 70)
- [21] Zegers (2007, 372)
- [22] Hopkins (2002, 63), Gutman (2000, 233)
- [23] Gutman (2000, 233)
- [24] For discussion, see Solomon (1995, 73–74)
- [25] Solomon (1995, 71)
- [26] Deutsch (1965, 89)
- [27] Deutsch (1965, 86)
- [28] Halliwell (1998, 126), Glynn and Glynn (2004, 82–83)
- [29] Halliwell (1998, 573)
- [30] Halliwell (1998, 617)
- [31] Halliwell (1998, 685)
- [32] World Health Organization: Factsheet Smallpox (<http://www.who.int/mediacentre/factsheets/smallpox/en/>)

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Mozart in Italy

Between 1769 and 1773, the young Wolfgang Amadeus Mozart and his father Leopold Mozart made three Italian journeys. The first, an extended tour of 15 months, was financed by performances for the nobility and by public concerts, and took in the most important Italian cities. The second and third journeys were to Milan, for Wolfgang to complete operas that had been commissioned there on the first visit. From the perspective of Wolfgang's musical development the journeys were a considerable success, and his talents were recognised by honours which included a papal knighthood and memberships in leading philharmonic societies.

Leopold Mozart had been employed since 1747 as a musician in the Archbishop of Salzburg's court, becoming deputy Kapellmeister in 1763, but he had also devoted much time to Wolfgang's and sister Nannerl's musical education. He took them on a European tour between 1764 and 1766, and spent some of 1767 and most of 1768 with them in the imperial capital, Vienna. The children's performances had captivated audiences, and the pair had made a considerable impression on European society. By 1769, Nannerl had reached adulthood, but Leopold was anxious to continue 13-year-old Wolfgang's education in Italy, a crucially important destination for any rising composer of the 18th century.

Each of Wolfgang's operas written for Milan's celebrated Teatro Regio Ducal was a critical and popular triumph. In the course of the three visits he met many of Italy's leading musicians, including the renowned theorist Giovanni Battista Martini, under whom he studied in Bologna. Leopold also hoped that Wolfgang, and possibly he himself, would obtain a prestigious appointment at one of the Italian Habsburg courts. This objective became more important as Leopold's advancement in Salzburg became less likely; but his persistent efforts to secure employment displeased the imperial court, which precluded any chance of success. The journeys thus ended not with a triumphant return, but on a note of disappointment and frustration.

Background



A portrait of Mozart, aged 14, in Verona, 1770,
by Saverio dalla Rosa (1745–1821)



Leopold Mozart, who was anxious to extend Wolfgang's musical education in Italy

In November 1766, the Mozart family had returned to Salzburg after a three-and-a-half year "grand tour" of the major Northern European cities, begun when Wolfgang was seven and Nannerl twelve. This tour had largely achieved Leopold's objective to demonstrate his children's talents to the wider world and advance their musical education. A stay in Vienna beginning in 1767 proved less happy: an outbreak of smallpox, which led to the death of the Archduchess Maria Josepha of Austria, prevented the children from performing in the imperial court and forced the family to seek refuge in Bohemia, where Wolfgang nevertheless contracted the disease.^[1] They returned to Vienna in January 1768, but by now the children were no longer young enough to cause a sensation in their public concerts.^[2] Leopold fell out with the court impresario Giuseppe Affligio, and damaged his relations with the eminent court composer Christoph Willibald Gluck, through an over-eagerness to secure a performance of Wolfgang's first opera, *La finta semplice*,^[3] and as a consequence developed a reputation at court for being importunate and "pushy".^[4]

After the return to Salzburg in January 1769, Leopold considered the 18-year-old Nannerl's education to be virtually finished, and focused his efforts on Wolfgang.^[5] He decided to take the boy to Italy, which in its pre-unification days was a collection of duchies, republics, and papal states, with the Kingdom of Naples in the south.^[6] For more than two centuries Italy had been the source of innovations in musical style, the home of church music, and above all the cradle of opera.^[7] In Leopold's view, Wolfgang needed to absorb firsthand the music of Venice, Naples, and Rome, to equip himself for future commissions from Europe's opera houses, "the late eighteenth-century composers' honeypots" according to Mozart biographer Stanley Sadie. Leopold wanted Wolfgang to immerse himself in the Italian language, to experience church music of the highest quality, and to extend his network of influential acquaintances. There was also the possibility, for both Wolfgang and Leopold, of securing positions in the northern Italian Habsburg courts. With these priorities in mind, Leopold decided that Nannerl and her mother should stay at home, a decision they resented but which made economic and practical sense.^[8]

In the months before their departure, Wolfgang composed prolifically, gaining the favour of Archbishop Siegmund Christoph von Schrattenbach, who, as Leopold's employer, had to consent to the journey. Permission to travel, along with a gift of 600 florins,^[9] was granted in October. Wolfgang was awarded the honorary title of Konzertmeister (court musician), with a hint that on his return this post would merit a salary.

First journey, December 1769 – March 1771

Journey to Milan

On 13 December 1769, Leopold and Wolfgang set out from Salzburg, armed with testimonials and letters that Leopold hoped would smooth their passage. Among the most important was an introduction to Count Karl Joseph Firmian of Milan, described as the "King of Milan", an influential and cultivated patron of the arts. His support would be vital to the success of the entire Italian undertaking.^[11]

The pair travelled through Innsbruck, then due south to the Brenner Pass into Italy. They continued through Bolzano and Rovereto to Verona and Mantua, before turning west towards Milan. Leopold's financial plans for the journey were broadly the same as for the family's grand tour—travel and accommodation costs were to be met by concert proceeds. This 350-mile (560 km) winter journey to Milan occupied a difficult and unpleasant six weeks, with the weather forcing extended stops. Leopold complained in his letters home about unheated inn rooms: "... freezing like a dog, everything I touch is ice". Early concert receipts were modest; according to Leopold, costs were running at around 50 florins a week.^[12] After having unwisely boasted about profits made from the grand tour, Leopold was now more cautious about revealing financial details. He tended to emphasise his expenses and minimise his takings,^[13] writing, for example: "... On the whole we shall not make much in Italy ... one must generally accept admiration and bravos as payment."^[14]

The longest pause was two weeks spent in Verona, where the press reported glowingly on Wolfgang's concert of 5 January 1770.^[15] Father and son attended a performance of Guglielmi's *Ruggiero*, which Wolfgang described dismissively in a letter to Nannerl. The boy also had his portrait painted by a local artist, Saverio dalla Rosa (fr). This interlude was followed by a shorter stop in Mantua, where Wolfgang gave a concert at the Accademia Filarmonica, with a programme designed to test his abilities in performance, sight reading, and improvisation. According to a press review the audience was "dumbfounded" at this "miracle in music, one of those freaks that Nature causes to be born".^[16] In Mantua, they suffered a snub from Prince Michael of Thurn und Taxis, who informed them through a servant that he had no desire to meet them. Historian Robert Gutman surmises that the Prince, aware of the Affligio affair in Vienna, wanted no dealings with musicians who did not know their place.^[17] By contrast, Count Arco, whose family were members of the Salzburg court, received them warmly.^[18]



Map showing main centres visited during first Italian journey, December 1769 to March 1771. The black line shows the main outward route from Salzburg to Naples. The green line marks detours taken during the return journey.^[10]



San Marco monastery, Milan, where the Mozarts lodged during their first visit to the city

The pair arrived in Milan on 23 January and found comfortable lodgings in the monastery of San Marco, not far from Count Firmian's palace.^[19] While they waited to see the Count, they attended Niccolò Piccinni's opera *Cesare in Egitto*.^[20] Firmian eventually welcomed them with generous hospitality and friendship, presenting Wolfgang with a complete edition of the works of Metastasio, Italy's leading dramatic writer and librettist. Firmian also hosted a series of concerts attended by many of the city's notables, including Archduke Ferdinand, a possible future patron for the young composer. For the last of these occasions, Wolfgang wrote a set of arias using Metastasio's texts.

These were so well received that Firmian commissioned Wolfgang to write the opening opera for the following winter's carnival season in Milan, just as Leopold had hoped he might.^{[21][22]} Wolfgang would receive a fee of around 500 florins, and free lodgings during the writing and rehearsal. The Mozarts left Milan on 15 March, heading south towards Florence and Rome, committed to return in the autumn and taking with them fresh letters of recommendation from Firmian.

Up to this point in the tour Wolfgang appears to have done little composition. The Accademia Filarmonica concert in Mantua had included much improvisation but little of Wolfgang's own music; the only certain compositions from this phase of the tour are the arias composed for the final Firmian concert, which sealed his contract for the carnival opera. These are *Se tutti i mali miei*, K. 83/73p,^[23] *Misero me*, K. 77/73e, and *Ah più tremar ...*, K. 71. The Symphony in G, K. 74, evidently completed in Rome in April, may have been started in Milan.^[24]

Milan to Naples

The first stop on the southward journey was at Lodi, where Wolfgang completed his first string quartet, K. 80/73f.^[25] After a few days in Parma, the Mozarts moved on to Bologna, a "centre for masters, artists and scholars", according to Leopold. Their letter from Firmian introduced them to Count Pallavicini-Centurioni, a leading patron of the arts, who immediately arranged a concert for the local nobility in his palace. Among the guests was Giovanni Battista Martini, the leading musical theorist of his day and Europe's most renowned expert in Baroque counterpoint. Martini received the young composer and tested him with exercises in fugue. Always with an eye upon Wolfgang's future prospects in the courts of Europe, Leopold was anxious for engagement with the great master; but time was short, so he arranged a return to Bologna in the summer for extended tuition.^[26] The pair left on 29 March, carrying letters from Pallavicini that might clear the way for an audience with Pope Clement XIV in Rome.^[27] Before they left, they made the acquaintance of the Czech composer Josef Mysliveček, whose opera *La Nitteti* was being prepared for performance. Later in 1770, Wolfgang would use the Mysliveček opera as a source of motives for his own opera *Mitridate, re di Ponto* and various symphonies. More broadly, it marked the beginning of a close association between Mysliveček and the Mozart family that lasted until 1778. Wolfgang used his works repeatedly as models of compositional style.^{[28][29]}



Giovanni Battista Martini, known as Padre Martini, tutored Mozart in counterpoint.

The next day they arrived in Florence, where Pallavicini's recommendation gained them a meeting at the Palazzo Pitti with the Grand Duke and future emperor Leopold. He remembered the Mozarts from 1768 in Vienna, and asked after Nannerl.^{[30][31]} In Florence they encountered the violinist Pietro Nardini, whom they had met at the start of their grand tour of Europe;^[32] Nardini and Wolfgang performed together in a long evening concert at the Duke's

summer palace. Wolfgang also met Thomas Linley, an English violin prodigy and a pupil of Nardini's. The two formed a close friendship, making music and playing together "not as boys but as men", as Leopold remarked. Gutman reports that "a melancholy Thomas followed the Mozarts' coach as they departed for Rome on 6 April". The boys never met again; Linley, after a brief career as a composer and violinist, died in a boating accident in 1778, at the age of 22.^[33]



Mozart (at keyboard) and Thomas Linley (with violin), in Florence, 1770

After five days of difficult travel through wind and rain, lodged uncomfortably at inns Leopold described as disgusting, filthy, and bereft of food, they reached Rome. Pallavicini's letters soon had their effect: meetings with the Count's kinsman Lazaro Opizio Cardinal Pallavicino, Prince San Angelo of Naples, and Charles Edward Stuart, known as "Bonnie Prince Charlie", Pretender to the throne of England. There was much sightseeing, and performances before the nobility. The Mozarts visited the Sistine Chapel, where Wolfgang heard and later wrote down from memory Gregorio Allegri's famous *Miserere*, a complex nine-part choral work that had not been published. News of this extraordinary achievement even reached the Pope, who made him

a Knight of the Golden Spur, an honour conferring a patent of hereditary nobility.^[34] Amid these activities, Wolfgang was busily composing. He wrote the contradanse K. 123/73g and the aria *Se ardire, e speranza* (K. 82/73o), and finished the G major symphony begun earlier.

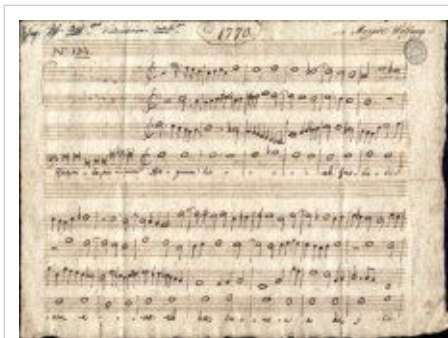
After four busy weeks the Mozarts departed for Naples. Travellers on the route through the Pontine Marshes were frequently harassed by brigands, so Leopold arranged a convoy of four coaches.^[35] They arrived on 14 May. Armed with their letters of recommendation, the Mozarts were soon calling on the prime minister, marchese Bernardo Tanucci, and William Hamilton, the British ambassador, whom they knew from London.^[36] They gave a concert on 28 May, which brought in about 750 florins (Leopold would not reveal the exact amount),^[37] and attended the first performance of Niccolò Jommelli's opera *Armida abbandonata* at the Teatro di San Carlo. Wolfgang was impressed by both the music and the performance, though he felt it "too old-fashioned and serious for the theatre". Invited to write an opera for the next San Carlo season, he declined because of his prior commitment to Milan. When no summons to play at the royal court was forthcoming, Leopold eventually decided to leave Naples, after visits to Vesuvius, Herculaneum, Pompeii, and the Roman baths at Baiae. They departed by post-coach for Rome on 25 June.

Return from Naples

The party made a rapid 27-hour return trip to Rome; in the process, Leopold sustained a leg injury that troubled him for several months.^[38] Wolfgang was granted an audience with the Pope, and was made a knight of the Order of the Golden Spur.^{[39][40][41]} From Rome they made their way to the famous Santa Casa pilgrimage site at Loreto, and took the coastal road to Rimini—under military protection, because the road was subject to attacks from marauding pirates.^[42] From Rimini they moved inland, and reached Bologna on 20 July.



The Mozarts visited Santa Casa, Loreto, in July 1770.



Wolfgang's Antiphon examination exercise at Bologna, as revised by Martini

Leopold's priority was to rest his leg. Wolfgang passed the time by composing a short minuet, K. 122/73t,^[43] and a *Miserere* in A minor, K. 85/73s.^[44] Meanwhile the libretto for the Milan opera arrived; Leopold had been expecting Metastasio's *La Nitteti*, but it was *Mitridate, re di Ponto*, by Vittorio Cigna-Santi.^[45] According to the correspondence of Leopold, the composer Josef Mysliveček was a frequent visitor to the Mozart household while they were staying in Bologna. Musicologist Daniel E. Freeman argues that Mozart's approach to the composition of arias changed fundamentally at this time, bringing his style into closer alignment with that of Mysliveček.^[46]

Leopold and Wolfgang moved into Count Pallavicini's palatial summer residence on 10 August, and stayed for seven weeks while Leopold's leg gradually improved and Wolfgang worked on the *Mitridate* recitatives.^[47] At the beginning of October, with Leopold more or less recovered, they moved back into the city, and Wolfgang, it is thought, began his period of study under Martini.^[48] On 9 October he underwent examination for membership in Bologna's Accademia Filarmonica, offering as his test piece the antiphon *Quaerite primum regnum*, K. 86/73v.^[49] According to Gutman, under ordinary circumstances Wolfgang's "floundering" attempt at this unfamiliar polyphonic form would not have received serious consideration, but Martini was at hand to offer corrections, and probably also paid the admission fee. Wolfgang's membership was duly approved; and the Mozarts departed for Milan shortly afterwards.

Milan revisited, October 1770 – February 1771

The journey from Bologna to Milan was delayed by storms and floods, but Leopold and his son arrived on 18 October, ten weeks before the first performance of *Mitridate*. Wolfgang's fingers ached from writing recitatives,^[50] and in any case he could not begin work on the arias until the singers were present, collaboration with the principal performers being the custom for composers of the time.^[51] As the singers assembled, problems arose. Quirino Gasparini, composer of an earlier version of *Mitridate*, tried to persuade the prima donna Antonia Bernasconi to use *his* settings for her arias, but met with failure. "Thank God", Leopold wrote, "that we have routed the enemy". However, the principal tenor, Guglielmo d'Ettore, made repeated requests for his arias to be rewritten, and sang one of Gasparini's settings in Act 3, an insertion that survives in the published score of the opera.^[52]



The Church of Santa Maria alla Scala, Milan, was demolished in 1788 to provide a site for the La Scala opera house, after the nearby Teatro Regio Ducal burned down.^[53]

Rehearsals began on 6 December. Wolfgang's mastery of Italian diction was revealed as the recitatives were practised, and a run-through of the instrumental score displayed his professionalism.^[54] Leopold wrote home: "An awful lot of this undertaking, blessed be God, is safely over, and, God be praised, once more with honour!" On 26 December, at the Teatro Regio Ducal (Milan's great opera house at the time), Wolfgang directed the first public performance of his *Mitridate* from the keyboard, dressed for the occasion in a scarlet coat lined with blue satin and edged with gold.^[55] The occasion was a triumph: the audience demanded encores and at the conclusion cried "*Evviva il maestro!*" (Long live the master!). The opera ran for 22 performances,^[54] and the *Gazetta di Milano* praised the work handsomely: "The young *maestro di capella*, who is not yet fifteen

years of age, studies the beauties of nature, and represents them adorned with the rarest musical graces." The arias sung by Bernasconi "vividly expressed the passions and touched the heart". Subsequent reactions to the opera proved less effusive; there are no records of further performances of *Mitridate* before its revival in Salzburg in 1971.^[56]

Having fulfilled his major obligation for his first trip to Italy by completing the opera *Mitridate*, Wolfgang gave a concert at Firmian's palace on 4 January 1771. A few days later, news arrived that Wolfgang had been granted membership in the Accademia Filarmonica of Verona. On 14 January they departed for a two-week sojourn in Turin, where they met many of the leading Italian musicians: the distinguished violinist Gaetano Pugnani, his 15-year-old prodigy pupil Giovanni Battista Viotti, and the composer Giovanni Paisiello whose opera *Annibale in Torino* Leopold declared to be magnificent. They returned to Milan for a farewell lunch with Firmian before their departure for Salzburg on 4 February.[□]

Journey home

On their way back to Salzburg Leopold and Wolfgang stayed for a while at Palazzo Molin del Cuoridoro^[55] in Venice, pausing on their way at Brescia to see an opera buffa.^[56] In Venice, Leopold used his letters of introduction to meet the nobility and to negotiate a contract for Wolfgang to write an opera for the San Benedetto theatre.^[57] Wolfgang gave several concerts and perhaps played at Venice's famed *ospidali*: foundling schools some of which became respected music academies. The Mozarts were received generously, but Leopold appeared dissatisfied. "The father seems a shade piqued", wrote a correspondent to the Viennese composer Johann Adolph Hasse, adding: "... they probably expected others to seek after them, rather than they after others".[□] Hasse replied: "The father, as I see the man, is equally discontent everywhere".

Leaving Venice on 12 March, the Mozarts journeyed to Padua, where during a day of sightseeing Wolfgang was commissioned by Don Giuseppe Ximenes, Prince of Aragon, to compose an oratorio for the city. The history of *La Betulia Liberata* ("The Liberation of Bethulia") is obscure—it may not have been performed in Padua, or at all in Wolfgang's lifetime. In Verona, a few days later, he received further commissions. Wolfgang was to compose a *serenata* (or one-act opera) to be performed in Milan in the autumn for the wedding of the Archduke Ferdinand and his bride Princess Beatrice of Modena. At the same time the young composer was engaged to undertake another Milan carnival opera, for the 1772–73 season, at an increased fee. This created a conflict of dates which prevented Wolfgang from proceeding with the San Benedetto contract. Thereafter, father and son sped northward, arriving home in Salzburg on 28 March 1771.^[58]

In his review of this first Italian journey, musicologist Maynard Solomon's investigation of the meagre financial information provided by Leopold indicates that the Mozarts made a substantial profit—perhaps as much as 2,900 florins.^{[14][59]} The pair had also been accorded wide recognition, moving among the highest Italian nobility. Aside from being honoured by the Pope, Wolfgang had been admitted to the academies of Bologna and Verona, and had studied with Martini. Solomon calls this Leopold's "finest hour and ... perhaps his happiest".

Second journey, August–December 1771

In 1771 Leopold and Wolfgang set out once more for Milan, arriving on 21 August. Wolfgang was to compose the *serenata* for the wedding of Archduke Ferdinand and Princess Beatrice. They shared their lodgings with violinists, a singing-master, and an oboist: a *ménage* that was, as Wolfgang wrote jestingly to Nannerl, "...delightful for composing, it gives you plenty of ideas!"^{[60][61]} Working at great speed, Wolfgang finished *Ascanio in Alba* just in time for the first rehearsal on 23 September.

The *serenata* was expected to be the lesser of the works for the wedding celebration, second to Hasse's opera *Ruggiero*.^[62] However, the 72-year-old Hasse was out of touch with current theatrical tastes, and although his opera was praised by the Dowager Empress Maria Theresa, its overall reception was lukewarm, especially compared to the triumphant success of *Ascanio*.^[63] Leopold expressed delight at this turn of events: "The archduke has recently ordered two copies", he wrote home. "All the noblemen and other people constantly address us in the street to congratulate Wolfgang. In short! *I'm sorry*, Wolfgang's Serenata has so crushed Hasse's opera that I can't describe it."^[64] Hasse was gracious about his eclipse, and is said to have remarked that the boy would cause all others to be forgotten.

The Mozarts were free to leave Milan early in November, but they stayed another month because Leopold hoped that the success of *Ascanio* would lead to an appointment for Wolfgang from a royal patron. He apparently solicited Archduke Ferdinand on 30 November, and his request was passed on to the imperial court in Vienna.^[65] It is possible that Leopold's pushiness in Vienna over *La finta semplice* still rankled, or that word of his crowing over Hasse's failure had reached the Empress.^[1] For whatever reason, Maria Theresa's reply to the archduke was unequivocal, describing the Mozarts as "useless people" whose appointment would debase the royal service, and adding that "such people go around the world like beggars". Leopold never learned this letter's contents; by the time it reached Milan the Mozarts had left, disappointed but still hopeful. "The matter is not over; I can say that much", Leopold wrote as he and Wolfgang made their way home.

Despite the hectic schedule during this short visit to Milan, Wolfgang still found time to write his Symphony in F, K. 112 (No. 13).^[66] He contrived a further symphony from the *Ascanio* overture, by adding a finale to the two existing movements.^[67] Another symphony, K. 96/111b, in C major, is sometimes allocated to this visit to Milan, but there are questions about when (or indeed whether) Wolfgang actually wrote it.^[68]



Dowager Empress Maria Theresa's dismissive letter ended Leopold's hopes of an appointment in one of the Habsburg courts.

Upheaval in Salzburg



Hieronymus Count Colloredo, the new Archbishop of Salzburg, dashed Leopold's hopes for promotion.

The day after Leopold and Wolfgang arrived back in Salzburg the court was thrown into turmoil by the death of Archbishop Schrattenbach.^[69] This created a predicament for Leopold, who had unresolved issues with the court. Part of his salary during the second Italian visit had been stopped, and Leopold wished to petition for its payment, and to pursue the matter of Wolfgang's salary as a Konzertmeister, which Schrattenbach had indicated might be paid on Wolfgang's return from the first Italian journey.^[70]

The Salzburg Kapellmeister post, which Leopold might earlier have expected to secure, was opening up. The incumbent, Giuseppe Lolli, was over 70 years old and ready for retirement; Leopold had followed Lolli as Vice-Kapellmeister, and in ordinary circumstances might have felt confident of succeeding him again. However, the appointment would now be made by the new archbishop, whose policies and attitudes were unknown. On 14 March 1772, amid various political machinations, Count Hieronymus von Colloredo was elected to the archbishopric as a compromise candidate acceptable to the imperial court in Vienna.

Although unpopular among Salzburgers, this appointment appeared at first to be to the Mozarts' advantage: Leopold's withheld salary was paid,^[71] and on 31 August Colloredo authorised the payment of Wolfgang's Konzertmeister salary.^[1] However, the new archbishop began to look for someone outside the Salzburg court to be his new Kapellmeister. Eventually, he chose the Italian Domenico Fischietti, who was several years younger than Leopold. Realising that his chances of promotion had probably been irrevocably lost, Leopold turned his hopes for a comfortable old age towards Wolfgang, giving new urgency to the third Italian journey which began in October 1772.

Third journey, October 1772 – March 1773

The Mozarts returned to Milan for Wolfgang to complete the second carnival opera, commissioned at the end of the first journey after the success of *Mitridate*. The text was *Lucio Silla*, revised by Metastasio from an original by Giovanni de Gamerra.^[72] Wolfgang found himself in the familiar routine of composing rapidly while coping with problems such as the late arrival of singers and the withdrawal of the principal tenor due to illness.^[73] Leopold reported on 18 December that the tenor had arrived, that Wolfgang was composing his arias at breakneck speed, and that rehearsals were in full swing.^[74] The first performance, on 26 December, was chaotic: its start was delayed two hours by the late arrival of Archduke Ferdinand, there were quarrels among the principal performers, and the running time was extended by the insertion of ballets (a common practice of the time), so the performance was not over until two o'clock the following morning.^[75] Despite this, subsequent performances were well received. Leopold wrote on 9 January 1773 that the theatre was still full, and that the premiere of the season's second opera, Giovanni Paisiello's *Sismano nel Mogul*, had been postponed to allow Wolfgang's piece a longer run—26 performances in all.^[76] Such success for the new work seems to have been fleeting; but during the next few years the libretto was reset by several different composers, including Wolfgang's London mentor Johann Christian Bach.^{[77][78]}



Leopold I, Grand Duke of Tuscany, with his family. The Grand Duke was Leopold's last hope of a royal appointment for Wolfgang.

	Exsultate, jubilate <i>Exsultate, jubilate</i>, performed by Michele Laporte (soprano) and Philippe Malgouyres (organ).
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Leopold, unaware of the Empress's views, continued to pursue an appointment for Wolfgang by applying to Grand Duke Leopold I of Tuscany, the Empress's third son. The application was strongly supported by Count Firmian, and Leopold, in a coded letter home, said he was quite hopeful. While the Mozarts waited for a reply, Wolfgang composed a series of "Milanese" string quartets (K. 155/134a to K. 160/159a), and the famous motet *Exsultate*,

jubilate, K. 165.^[79] Leopold resorted to deception to explain his extended stay in Milan, claiming to be suffering from severe rheumatism that prevented his travelling. His ciphered letters^[80] to his wife Anna Maria assure her that he is in fact well, but urge her to spread the story of his indisposition.^[81] He waited through most of January and all of February for the Grand Duke's reply. The negative response arrived on 27 February. It is not known whether the Grand Duke was influenced by his mother's opinion of the Mozart family, but his rejection effectively ended Leopold's hope of an Italian appointment for Wolfgang. The Mozarts had no choice now but to return to Salzburg, leaving Milan on 4 March and reaching home nine days later. Neither father nor son visited Italy again.^{[82][83]}

Evaluation

Maynard Solomon summarises the Italian journeys as a great triumph, but suggests that from Leopold's standpoint they also incorporated a great failure. The Mozarts had certainly profited financially,^[84] and Wolfgang had developed artistically, into a recognised composer.^[85] Although the Mozarts' reception had not been uniformly cordial—they had been cold-shouldered by the Neapolitan court and the Prince of Thurn and Taxis had snubbed them—the Italians had generally responded with enthusiasm. Wolfgang had been received and knighted by the Pope; he had been granted membership in leading philharmonic societies and had studied with Italy's greatest music scholar, Giovanni Martini. Above all, he had been accepted as a practitioner of Italian opera by a leading opera house, completing three commissions that resulted in acclaimed performances. Other compositions resulted from the Italian experience, including a full-scale oratorio, several symphonies, string quartets, and numerous minor works.^[86]

The failure was Leopold's inability, despite his persistence, to secure a prestigious appointment either for himself or for Wolfgang. Leopold was evidently unaware of the negative light in which he was generally viewed; he did, however, perceive that there was some intangible barrier to his Italian ambitions, and eventually recognised that he could not overcome whatever forces were arrayed against him. In any event, Wolfgang's Italian triumphs proved short-lived; despite the critical and popular successes of his Milan operas, he was not invited to write another, and there were no further commissions from any of the other centres he had visited. With all hopes of an Italian court appointment gone, Leopold sought to secure the family's future by other means: "We shall not go under, for God shall help us. I have already thought out some plans."^[1]

Wolfgang was qualified by his skills at the keyboard and violin, and by his compositional experience, for a post as Kapellmeister; but at 17 he was too young.^[87] He therefore remained in Colloredo's employ at the Salzburg court, increasingly discontent, until his dismissal from the Archbishop's retinue during its stay in Vienna, in 1781.^[88] Leopold, unpromoted from his rank of vice-Kapellmeister, remained with the court until his death in 1787.^[89]

Notes and references

- [1] Sadie, pp. 132–34
- [2] Blom, p. 38
- [3] Sadie (2006), pp. 135–39
- [4] Sadie (2006), pp. 140–41
- [5] Halliwell, pp. 142–43
- [6] Roberts, p. 486
- [7] Sadie, p. 176
- [8] Sadie (2006), p. 177
- [9] The florin, or gulden, was the currency of the Austro-Hungarian Empire. A florin was worth about one tenth of a pound sterling. The generosity of the gift is apparent in comparison with Leopold's annual salary of 354 florins (Sadie (2006), p. 35).
- [10] The routes are summarised from Sadie's detailed descriptions, (2006) pp. 179–233.
- [11] Halliwell, p. 145
- [12] Halliwell, p. 146
- [13] Solomon, p. 58
- [14] Solomon, pp. 86–87
- [15] Sadie (2006), pp. 181–84

- [16] Sadie (2006), pp. 185–86
- [17] Gutman, pp. 260–61
- [18] A different Count Arco of the same family administered the "kick in the arse" that ended Wolfgang's appointment in the Salzburg court 10 years later. Gutman, pp. 548–49.
- [19] Halliwell, pp. 146–48
- [20] Zaslaw, p. 163
- [21] Sadie (2006), p. 190
- [22] Gutman, p. 263
- [23] "K" refers to the catalogue of Mozart's works, completed in 1862 by Ludwig von Köchel and revised several times. Where two K numbers are given, the first is the number in the original catalogue, and the second the number in the most recent revision (1964). See Sadie (2006), pp. 613–21, also Zaslaw, pp. 558–61.
- [24] Zaslaw, p. 178
- [25] Sadie (2006), pp. 190–91
- [26] Gutman, pp. 266–67
- [27] Halliwell, p. 148
- [28] Freeman (2009), pp. 225–55
- [29] New insights into Mysliveček's rapport with the Mozart family during their trips to Italy are presented in Giuseppe Rausa, "Mysliveček e Mozart: stranieri in Italia," in *Il ciel non soffre inganni: Attorno al Demetrio di Mysliveček, 'Il Boemo'*, edited by Mariateresa Dellaborra (Lucca: Libreria Musicale Italiana, 2011), 45–82.
- [30] Gutman, pp. 268–69
- [31] Tuscany was a Habsburg grand duchy and like Lombardy had a ruler connected with the imperial court in Vienna.
- [32] Sadie (2006), p. 39
- [33] Sadie (2006), pp. 193–96
- [34] Gutman, pp. 270–71
- [35] Gutman, pp. 274–75
- [36] Sadie (2006), pp. 196–99
- [37] Halliwell, p. 150
- [38] Halliwell, p. 151
- [39] Gutman, pp. 280–81
- [40] Wolfgang's degree of knighthood in the Order was evidently higher than that of the distinguished composers Gluck and Dittersdorf; Grove, Vol 12 p. 684.
- [41] Gutman, p. 280.
- [42] Sadie (2006), pp. 200–01
- [43] Sadie (2006), p. 206
- [44] Sadie (2006), p. 211
- [45] Sadie (2006), p. 201
- [46] Freeman (2009), pp. 229–35
- [47] Gutman, pp. 282–84
- [48] Gutman (p. 283) and Sadie (2006, p. 211) say that there is no reference to these lessons in Leopold's correspondence.
- [49] Sadie (2006), pp. 210–11
- [50] Sadie (2006), p. 212
- [51] Halliwell, pp. 153–54: "The first hurdle to be overcome was that of pleasing the singers."
- [52] Sadie (2006), pp. 219–20
- [53] Sadie (2006), p. 188
- [54] Sadie (2006), pp. 222–23
- [55] Paolo Cattelan, Mozart. Un mese a Venezia (Marsilio)
- [56] Sadie (2006), p. 230
- [57] Sadie, pp. 230–31
- [58] Sadie (2006), pp. 232–33
- [59] This conjectured profit is about eight times the amount of Leopold's annual salary of 354 florins.
- [60] Sadie (2006), p. 239
- [61] Gutman, p. 295
- [62] Halliwell, p. 164
- [63] Sadie (2006), pp. 239–41
- [64] Halliwell, p. 166. Other sources report this wording differently, but the sentiment is the same.
- [65] Sadie (2006), pp. 244–45
- [66] Zaslaw, pp. 190–91
- [67] Zaslaw, pp. 188–189
- [68] Zaslaw, pp. 186–88

- [69] Sadie (2006), p. 257
- [70] Halliwell, p. 166
- [71] Halliwell, p. 174
- [72] Osborne, p. 81
- [73] Sadie (2006), pp. 278–80
- [74] Halliwell, pp. 180–86
- [75] Osborne (p. 82) notes that the work was timed to last four hours without the ballets, and that the tempi must therefore have been very leisurely, though no doubt many of the arias were encored.
- [76] Osborne, p. 82
- [77] Sadie (2006), p. 284
- [78] Rushton, p. 31
- [79] Sadie, (2006) pp. 292–95
- [80] Leopold's letters home were in part for public consumption, and would have circulated around Salzburg. They were also subject to censorship (Gutman, p. 11). Private messages to Anna Maria were encrypted.
- [81] Gutman, p. 308
- [82] Gutman, p. 309
- [83] Blom, p. 62
- [84] Solomon p. 87
- [85] "Wolfgang's universal artistic development would have been unimaginable without these journeys." Grove, Vol. 12 p. 676.
- [86] See Sadie (2006), pp. 202–07, pp. 250–56 and pp. 292–95 for details of works composed in Italy. Some may have been finished or worked on in Salzburg between journeys, or after the final return home.
- [87] Rushton, p. 30
- [88] Blom, pp. 101–704
- [89] Sadie (2006), p. 258

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Mozart and Prague

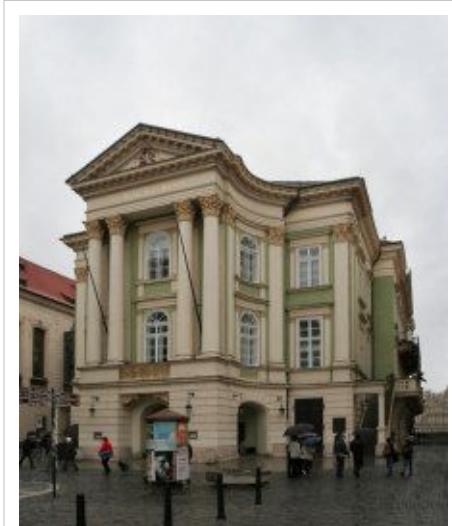
There is no question that the Praguers of the late eighteenth century exhibited a special appreciation for the music of Wolfgang Amadeus Mozart, even though, as recently pointed out by Daniel E. Freeman, confirmations of this fact attributed to Mozart himself in sayings such as "Meine Prager verstehen mich" ("My Praguers understand me") have only come down to posterity second or third hand.^[1] Perhaps the most valuable direct testimony that attests to the discernment of the musical public in Prague with regard to Mozart's music comes from Lorenzo Da Ponte, the librettist of Mozart's opera *Don Giovanni*, which was first performed in Prague:

It is not easy to convey an adequate conception of the enthusiasm of the Bohemians for [Mozart's] music. The pieces which were admired least of all in other countries were regarded by those people as things divine; and, more wonderful still, the great beauties which other nations discovered in the music of that rare genius only after many, many performances, were perfectly appreciated by the Bohemians on the very first evening.^[2]

The most important legacy of Mozart's association with the city of Prague was the composition of the operas *Don Giovanni* and *La clemenza di Tito* and the first performance of the "Prague" Symphony, which may or may not have been composed by Mozart specifically to be performed in Prague during his first visit to the city early in 1787.

Background for Mozart's Visits to Prague

Daniel E. Freeman has provided the most comprehensive appraisal of the conditions that made Prague so attractive as a musical destination for Mozart in the 1780s.^[3] One of the most important reasons include a recovery in the population of the city that created a musical public much larger than had been present in the city just a few decades prior to this time. It was only just before the time of Mozart's visits that the population of Prague finally recovered from the severe depopulation caused by the departure of the Imperial Habsburg court from Prague in 1612 on the death of Holy Roman Emperor Rudolf II and the effects of the Thirty Years' War (1618-1648), whose military conflicts both started and ended in the city. Prague always retained a certain prestige as the capital city of the kingdom of Bohemia, even though its king (who doubled as Holy Roman Emperor and head of the house of Habsburg) lived in Vienna. Still, it took over a century after the death of Rudolf II for the city once again to build cultural institutions worthy of a major European city, usually due to the sponsorship of leading Bohemian nobles. The recovery in civic life led to the construction of a magnificent new opera theater, opened in 1783, that was known at the time as the National Theater (of the kingdom of Bohemia) and built at the sole expense of a visionary noble, Count Franz Anton von Nostitz-Rieneck. It was later purchased by the Estates of Bohemia and is presently known as the Estates Theatre. Considering the importance of operatic productions in Mozart's musical output, the construction of this theater was virtually a pre-condition for the fertile connections he began to cultivate with Prague in the year 1786. The emergence of an outstanding conductor, Johann Joseph Strobach, who built the opera orchestra of Prague



Estates Theatre in Prague where two of Mozart's operas were premiered

into one of the greatest orchestral ensembles in central Europe, was also critical in attracting Mozart to the city, as was the prominence of the Duschek couple (Franz Xaver and Josepha, who had unprecedented international connections for musicians from Prague who chose not leave the Bohemian lands. Josepha had a particularly strong connection with Mozart as a result of frequent visits she made to his native city of Salzburg, where she had relatives (one of her grandfathers was once mayor of Salzburg).

The immediate impetus for Mozart's visits was the result of interest for his compositions created by a highly successful performance in 1783 of his opera *Die Entführung aus dem Serail*, one of the first operas ever performed in the Estates Theatre. This performance excited interest in Mozart's instrumental music and undoubtedly made the management of the Estates Theatre receptive to mounting a production of *Le nozze di Figaro* late in 1786, even though it was only a mixed success at its premiere in Vienna in May of 1786.

The Prague premiere of *Figaro*

Mozart's opera *The Marriage of Figaro*, which premiered in Vienna, was produced in late 1786 in Prague with tremendous success. The reviewer for the Prague newspaper *Oberpostamtzeitung* wrote "No piece (so everyone here asserts) has ever caused such a sensation as the Italian opera *Die Hochzeit des Figaro*, which has already been given several times here with unlimited applause."^[4] The orchestra and some affiliated music lovers funded a personal visit by Mozart so he could hear the production.

Mozart's first visit to Prague and the premiere of the "Prague" Symphony

Mozart first came to Prague on 11 January 1787 and stayed until the second week of February.^[5] He was feted everywhere. On 19 January a concert was organized for his financial benefit at which "Prague" Symphony was given its first performance.^[6] Mozart also improvised solo on the piano—including variations on the popular aria "Non più andrai" from *The Marriage of Figaro*. Afterward, Mozart said he "counted this day as one of the happiest of his life."^[7] Daniel E. Freeman points out that the level of adulation accorded Mozart on this occasion by the musical public of Prague was unprecedented for any eighteenth-century musician being recognized simultaneously as both a composer and a performer.

The great success of this visit generated a commission from the impresario Pasquale Bondini for another opera, which like *The Marriage of Figaro* was to have a libretto by Mozart's great collaborator Lorenzo Da Ponte.

Mozart's second visit to Prague and the premiere of *Don Giovanni*

Mozart came to Prague for the second time to help supervise the first performance of his opera *Don Giovanni*. He arrived on 4 October 1787 and stayed until 12 or 13 November.^[8] The premiere of the opera was supposed to have taken place on 15 October, but could not be arranged until 29 October 1787. The work was rapturously received; the *Prager Oberpostamtzeitung* reported, "Connoisseurs and musicians say that Prague has never heard the like," and "the opera ... is extremely difficult to perform."^[9]

Mozart's third and fourth visits to Prague

En route to Berlin in the company of Prince Karl Lichnowsky, Mozart passed through Prague on 10 April 1789 and returned on his way back to Vienna on 31 May 1789 and stayed perhaps a day or two longer.^[10] For further details, see Mozart's Berlin journey.

Mozart's fifth visit and the premiere of *La clemenza di Tito*

Mozart wrote *La clemenza di Tito* for the festivities accompanying Leopold II's Prague coronation as king of Bohemia in September 1791. Mozart obtained this commission after Antonio Salieri had allegedly rejected it.^{[11][12]} Mozart arrived on 28 August 1791 and left in the third week of September.^[13] The opera received its first performance on 6 September 1791. Unlike the first two visits, Mozart was not the center of attention on his last visit. Rather, his activities were much overshadowed by the ceremonies of the Imperial court.

Commemorations of Mozart's death in Prague

The grief exhibited for Mozart in Prague after his death on 5 December 1791 far exceeded that witnessed in any other European city. Daniel E. Freeman has pointed out that whereas Mozart (one of history's greatest musicians) was laid to rest in Vienna without any special performance of music and a pathetic showing of mourners, the first memorial service given in his honor in Prague (14 December 1791) was attended by thousands and featured a lavish Requiem mass performed by over a hundred musicians who accepted no pay for their efforts.^[14] Many more commemorations were organized in subsequent years and citizens of Prague could it upon themselves to provide sustenance to Mozart's widow and orphaned children. His wife Constanze began her career of organizing musical concerts in memory of her husband in Prague, a lucrative undertaking that assisted her family's finances enormously until her second marriage to Georg Nikolaus von Nissen.^[15]

Why didn't Mozart stay?

After *Don Giovanni*, Mozart may have had a tentative offer to stay and write another opera for Prague, but he chose to return to Vienna. Maynard Solomon suggested that the reasons were first that Prague lacked the musical talent available in Vienna. In addition, a career like Mozart's depended on the support of the aristocracy, and Prague was only a provincial capital. There was no patron or musical institution in Prague in the late eighteenth century capable of offering satisfactory employment to a composer of Mozart's talents. Furthermore, Daniel E. Freeman has pointed out how precarious opera production was in the city throughout the eighteenth century. Indeed, productions of Italian opera in Prague ceased again already in 1789, not to re-appear again until 1791, due to the departure of the impresario Domenico Guardasoni and the death of the impresario Pasquale Bondini.^[16]

Another possible reason why Mozart didn't stay is given by Volkmar Braunbehrens, citing Schenk: the death in Vienna in November 1787 of Gluck, whose post in the Imperial musical establishment Mozart sought (and ultimately got, though at a much lower salary); Mozart needed to return home to lobby for the position.^[17] Daniel E. Freeman has pointed out that the imperial appointment meant that Mozart would never live in any city other than Vienna. The prestige of such a position combined with the possibility of further employment and honors from the imperial court would have rendered any opportunities available in Prague unattractive in comparison.

Why did Prague appreciate Mozart?

Daniel E. Freeman has produced the most detailed appraisal of the reasons for the success of Mozart's music in late eighteenth-century Prague.^[18] The most important consideration is simply that the citizenry of Prague was likely the most musical literate of any in Europe due to a unique system of music education that grew up in the Bohemian lands after the defeat of Protestant nobles in revolt against the Habsburg regime in the year 1620. The country was forcibly re-Catholicized by the Habsburg emperors, and a part of efforts to impose the Catholic religion on the populace was the fostering of Catholic church music. Music education for both boys and girls was offered as a normal part of elementary education throughout the kingdom of Bohemia, with the result that an unusually large proportion of the population was trained to sing or play instruments. The training was never intended to foster professional careers, rather to facilitate participation in religious services, however it did lead to many professional careers and the famous emigration of Bohemian musicians to many parts of Europe due to a surplus of musical talent within the country. Contemporary observers considered the Bohemians to be as naturally musically talented as the Italians, however better trained in notation and other technical aspects of music making. The musical public of Prague, well versed in practical music making, clearly had a greater tolerance for the possibilities that Mozart explored in a style that many music lovers in other European cities (including Vienna) found too complicated and too extravagant (to use the famous phrase of the emperor Joseph II, with "too many notes"). The success of the highly sophisticated and supremely difficult music for the "Prague" Symphony and the opera *Don Giovanni* attest to this tolerance better than anything else.

Mozart also had an unusual ability to compose imaginatively for wind instruments. Bohemian wind players were famed all over Europe for their skills, thus his mastery of wind composition was much appreciated in Prague. The Prague press specifically attributed the success of the operas *Die Entführung aus dem Serail* and "Le nozze di Figaro" partially to their lavish and imaginative treatment of wind instruments. *The extravagant writing for winds in the "Prague" Symphony is also notable and may have been introduced deliberately to please the musical public of Prague. The treatment of winds in the "Prague" Symphony represents a landmark in symphonic writing and was copied not only in Mozart's last symphonies, but also the symphonies of Beethoven and Schubert.*

Commemorating Mozart in Prague today

Many tourists follow his tracks in Prague and visit the Mozart Museum of the reconstructed Villa Bertramka, where the composer stayed with his friends the Duscheks on visits to Prague. It is little known that Mozart's visits to the Bertramka are actually very scantily documented. No contemporary observer ever reported seeing him there, and Mozart himself never reported staying there in any surviving correspondence from Prague. The best evidence that he stayed there (and only during his second visit to Prague) comes from his son Karl Thomas Mozart in a reminiscence of 1856. Karl Thomas was not present for the incident reported, rather only heard about it from friends of Mozart he met in Prague as a boy in the 1790s.^[19]

Notes

[1] Freeman 2013, 258-59.

[2] Quoted in Freeman 2013, 2, from the *Memoirs of Lorenzo da Ponte* (New York, 1988), 231-32. These observations were originally published in 1823.

[3] Freeman 2013, 7-79.

[4] Solomon 1995, 417.

[5] See Freeman 2013, 83-103.

[6] Solomon 1995, 419.

[7] Solomon 1995, 419.

[8] Freeman 2013, 104-30.

[9] Deutsch 1965, 303

[10] Freeman 2013, 131-147.

- [11] Davenport (1932), 360–361: "The Emperor Leopold II was to be crowned king of Bohemia in early September and the national States assembly at Prague had sent Wolfgang a commission to write the festival opera. Again Prague showed a loyalty that Vienna had never once indicated. Wolfgang would not refuse. He wished he had done so, however, when he learned that he was expected to write a new score to Metastasio's *La clemenza di Tito* (K. 621), a stiff, tiresome tragedy, of the Italian vintage of Wolfgang's boyhood in Naples. But for this there was no remedy."
- [12] Eisen and Sadie, section 6.
- [13] Freeman 2013, 148-77.
- [14] Freeman 2013, 1.
- [15] Freeman 2013, 178-192.
- [16] Freeman 2013, 131-140.
- [17] Braunbehrens 1990, 303
- [18] Freeman 2013, 44-60.
- [19] Freeman 2013, 138-39.

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Mozart's Berlin journey

One of the longest adulthood journeys of Wolfgang Amadeus Mozart was a visit, beginning in Spring 1789, to a series of cities lying northward of his adopted home in Vienna: Prague, Leipzig, Dresden, and Berlin.

Departure

The journey took place during a difficult period of Mozart's career when he was no longer earning much money from concerts, and his income from the composition of operas had not made up the difference. He was borrowing money, for example from his friend Michael Puchberg, and the financial situation was very worrisome.

Mozart's passage to Berlin was free of charge: he accompanied his aristocratic patron and fellow Mason Prince Karl Lichnowsky, who had his own reasons for visiting Berlin and had offered Mozart a ride.

Mozart and Lichnowsky departed Vienna on the morning of 8 April 1789. They reached Prague on 10 April. In a letter written that day to Constanze, Mozart reported the good news that oboist Friedrich Ramm, traveling from Berlin, told him that Friedrich Wilhelm II, King of Prussia, was eagerly awaiting him in Potsdam. The King was a great potential source of concert income and commissions for new works. Mozart also reported to Constanze that he had worked out an agreement with Domenico Guardasoni, the director of the Italian opera in Prague, for a new opera for a fee of 250 ducats (*ca.* 1,000 florins).

Itinerary cities



Dresden



They arrived in Dresden on 12 April, and lodged at the "Hôtel de Pologne". This hotel was the scene of a concert performed the next day; according to Deutsch, "Mozart performed quartets with the organist Anton Teyber and the cellist Anton Kraft; they also played the *String trio*, K. 563." At the same concert, Mozart accompanied his friend Josepha Duschek who also travelled to Dresden from her home in Prague. Duschek sang arias from *The Marriage of Figaro* and *Don Giovanni*. In a letter to his wife, Mozart writes that they arranged a quartet at the hotel, which they performed in the chapel. "Wir hatten bei uns a l'hotel de Boulogne ein quartett arrangirt. - wir machten es in der Kappelle mit Antoine Tayber..."

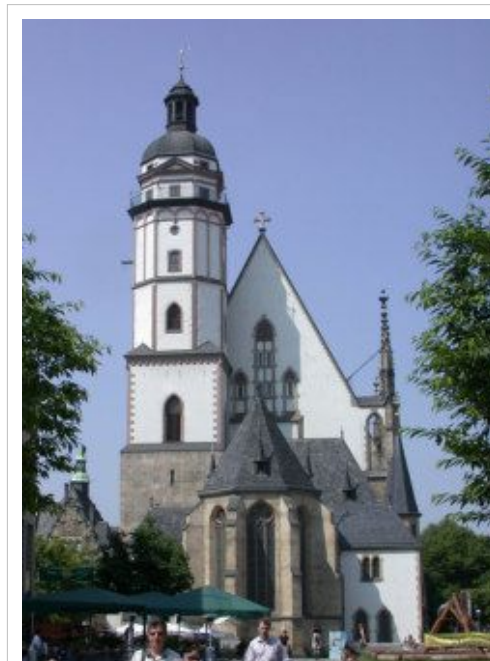
The following day, Mozart performed for Elector Friedrich August III of Saxony and his wife Amalie; his collaborators included the nine-year-old cellist Nikolaus Kraft and Duschek. Mozart played the newly written *Coronation Concerto* K. 537, and was on the next day awarded a snuff-box with 100 ducats.

The following day (15 April), Mozart had lunch with the Russian ambassador, Prince Alexander Belovselsky-Beloserky, and then conducted a trial of skill, first on organ, then on the piano, against organist Johann Wilhelm Hässler.

On either 16 or 17 April Mozart paid a visit to the consistorial councillor Christian Gottfried Körner, a friend of Friedrich Schiller. Körner's sister-in-law Dora Stock was a talented artist and took the occasion to sketch a portrait of Mozart, shown here, in silverpoint on ivory board. This may have been the last portrait of the composer to be produced.

Leipzig

On 18 April Lichnowsky and Mozart departed for Leipzig, where they arrived two days later. Mozart spent three days here. He visited the famous Thomaskirche, where Johann Sebastian Bach had served as music director several decades earlier. Mozart had become a great admirer of Bach's music during his early years in Vienna, thanks to the influence of Gottfried van Swieten. Mozart improvised on the organ of the Thomaskirche. Cantor Friedrich Doles, who had been a pupil of Bach, and organist Karl Friedrich Görner, the son of Johann Gottlieb Görner, manipulated the stops of the organ for him. Probably on this occasion, the choir of the Thomasschule performed Bach's motet *Singet dem Herrn ein neues Lied*, BWV 225 and Mozart took advantage of the occasion to inspect the score.



Thomaskirche in Leipzig

Berlin

On 23 April, Mozart traveled from Leipzig to Potsdam, near Berlin, where King Friedrich Wilhelm of Prussia maintained his principal residence and arrived on 25 April. As noted above, Mozart had told his wife that the King was anxiously awaiting him; if so, the arrival was a disappointment as the following court document indicated:

One named Mozart (who at his ingress declared himself to be a Capellmeister from Vienna) reports here that he was brought hither in the company of Prince Lichnowsky, that he desired to lay his talents before Your Sovereign Majesty's feet and awaited the command whether he may hope that Your Sovereign Majesty will receive him.

Reading this, the King scribbled in the margin "*Directeur du Port*", meaning that Mozart should be referred to Jean-Pierre Duport, the director of the royal chamber music. According to Deutsch, Mozart was "not on good terms" with Duport. Attempting (in Solomon's view) to "curry favor", he composed (29 April) a set of nine piano variations on a minuet by Duport, K. 573. No royal audience was granted at this time, and indeed, there is no solid evidence that Mozart even remained in Potsdam.

Leipzig again

On 8 May, Mozart briefly returned to Leipzig, where on 12 May he gave a concert at the *Gewandhaus*. The concert program consisted entirely of Mozart's music: the piano concerti K. 456 and K. 503, two scenas for soprano (K. 505, K. 528) performed by Josepha Duschek, the fantasy for piano solo K. 475, and two unidentified symphonies. Following a custom of the time, the first of the symphonies was split, the first two movements being played at the opening of the concert and the second two before the intermission.

The concert, organized on short notice, apparently was not well attended. Mozart writes back home, that "from the point of view of applause and glory this concert was absolutely magnificent but the profits were wretchedly meager" (letter, 16 May 1789).

Prince Lichnowsky, who had been traveling with Mozart up to this time, left Leipzig in mid-May, and Mozart's subsequent travels were on his own. It may have been during the journey that Mozart incurred a financial debt to Lichnowsky. The amount of the debt was 1415 florins, for which the Prince successfully sued him in October 1791, not long before the composer's death.

Mozart lingered in Leipzig until 17 May, partly due to his wish (reported in a letter to Constanze) to remain in the company of a group of friends also visiting the city (Johann Leopold Neumann, Frau Neumann, and Josepha Duschek). His departure was also delayed, he told Constanze, by a dearth of horses available for traveling.

Return to Berlin and home

Mozart then returned to Berlin, arriving on 19 May. In his letters to Constanze, on this second stay in Berlin he performed before the King and Queen at the royal palace (26 May), reporting his receipt of an award of 100 *friedrichs d'or* (around 800 florins) and commissions from the King for six string quartets and a set of six easy piano sonatas for Princess Friederike.

The night Mozart arrived in Berlin, he apparently attended a performance of his own opera *Die Entführung aus dem Serail*. Local newspapers apparently did not report his presence, but it was recorded much later (1856) in the posthumously published memoirs of a distinguished figure of German literature, Ludwig Tieck (1773-1853). Tieck was not quite 16 at the time; he refers to himself in the third person.

Ludwig's regard for Mozart was to be rewarded in a surprising way. One evening in 1789, entering the dimly-lit and still empty theatre long before the beginning of the performance, as was his wont, he caught sight of a man in the orchestra pit whom he did not know. He was small, rapid of movement, restless, and with a stupid expression on his face: an unprepossessing figure in a grey overcoat. He was going from one music-desk to the next and seemed to be looking carefully through the music on them. Ludwig at once entered on a conversation. They spoke of the orchestra, the theatre, the opera, the public's taste. He expressed his views openly, but spoke of Mozart's operas with the deepest admiration. "So you often hear Mozart's operas and are fond of them?" the stranger asked, "that is very good of you, young man." They continued their conversation for some time, the auditorium slowly filled, and finally the stranger was called away by someone on the stage. His words had strangely moved Ludwig; he made enquiries. It was Mozart himself, the great master, who had spoken with him and expressed his appreciation to him.

Mozart left Berlin on 28 May, traveled via Dresden to Prague, where he stayed from 31 May to 2 June, and finally arrived home in Vienna at midday on 4 June.

Mozart's fidelity

The trip was the first that Mozart took, following his marriage to Constanze in 1782, on which his wife did not accompany him. Mozart wrote frequently to Constanze in the early stages of the trip, but the loss of many letters makes it uncertain whether he continued this regular correspondence. Maynard Solomon, in his Mozart biography, alleges that during the journey Mozart was unfaithful, pursuing an affair with Duschek, whose own itinerary through Germany (she lived in Prague) frequently intersected Mozart's.^[1] However, this hypothesis is generally rejected and has been disproven by American musicologist Bruce Alan Brown.^[2]

References

[1] Solomon's discussion of the trip, and the possible affair, appears in Chapter 28 of Solomon (1995).

[2] Bruce Alan Brown, "In defense of Josepha Duschek (and Mozart): Patronage, friendship, and evidence." Mozart Society of America Conference, Prague, 12 June 2009.

Further reading

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Death of Mozart

The composer Wolfgang Amadeus Mozart died on 5 December 1791 at the age of 35. The circumstances of his death have attracted much research and speculation. Some principal sources of contention are as follows.

- Whether Mozart declined gradually, experiencing great fear and sadness, or whether he was fundamentally in good spirits toward the end of his life, then felled by a relatively sudden illness. The former hypothesis held sway for most of the history of Mozart biography, but the latter has been advanced by contemporary scholars.
- The actual cause of his death, whether it was from disease or poisoning. The poisoning hypothesis is widely discredited; but the particular disease that killed Mozart is unknown; only plausible conjectures can be offered.
- His funeral arrangements, and whether they were the normal procedures of his day or rather, were neglectful and the basis for pathos. Here, modern scholarship generally supports the view that the funeral arrangements were normal for Mozart's time.



A 1789 portrait of Mozart in silverpoint by Doris Stock

The course of Mozart's final illness

Mozart scholarship long followed the accounts of early biographers, which proceeded in large part from the recorded memories of his widow Constanze and her sister Sophie Weber as they were recorded in the biographies by Franz Niemetschek and Georg Nikolaus von Nissen. For instance, the important biography by Hermann Abert (1923/2008:1305-9) largely follows this account. The following is a summary of this view.

When in August 1791 Mozart's arrived in Prague to supervise the performance of his new opera *La clemenza di Tito*, he was "already very ill" (Abert, p. 1305). During this visit, Niemetschek wrote, "he was pale and expression was sad, although his good humour was often shown in merry jest with his friends."^[1] Following his return to Vienna (mid September 1791),^[2] Mozart's condition gradually worsened.^[3] For a while, he was still able to work and completed his Clarinet Concerto, worked toward the completion of his Requiem, and conducted the premiere performance of *The Magic Flute* on 30 September. Still, he became increasingly alarmed and despondent about his health. An anecdote from Constanze is related by Niemetschek:

On his return to Vienna, his indisposition increased visibly and made him gloomily depressed. His wife was truly distressed over this. One day when she was driving in the Prater with him, to give him a little distraction and amusement, and they were sitting by themselves, Mozart began to speak of death, and declared that he was writing the Requiem for himself. Tears came to the eyes of the sensitive man: 'I feel definitely,' he continued, 'that I will not last much longer; I am sure I have been poisoned. I cannot rid myself of this idea.'

Constanze attempted to cheer her husband by persuading him to give up work on the Requiem for a while, encouraging him instead to complete the "Freimaurerkantate" (K. 623), composed to celebrate the opening of a new Masonic temple for Mozart's own lodge. The strategy worked for a time – the cantata was completed and successfully premiered 18 November. He told Constanze he felt "elated" over the premiere.^[4] Mozart is reported to have stated, "Yes I see I was ill to have had such an absurd idea of having taken poison, give me back the Requiem and I will go on with it."

Even so, Mozart's worst symptoms of illness soon returned, together with the strong feeling that he was being poisoned. He became bedridden on 20 November, suffering from swelling, pain and vomiting. Wikipedia:Citation needed

From this point on, scholars are all agreed that Mozart was indeed very sick, and he died about two weeks later, on December 5 (see below).

However, the view that Mozart was in near-steady decline and despair during the last several months of his life has met with skepticism in recent years. Cliff Eisen supervised the reissue of Abert's biography in 2008 in a new edition, supplementing it with numerous footnotes. While generally deferential to Abert, Eisen expresses sharp criticism in the footnoting of the section leading up to Mozart's death:

It should be noted that, in this context, the evidence cited by Abert is selective and suits the intended trajectory of his biography. With the exception of citations from Mozart's letters, all of the testimony is



Constanze Mozart by her brother-in-law Joseph Lange (1782)

posthumous and prompted by complicated motives both personal and financial. Although it is 'authentic' in the sense that it derives from those who witnessed Mozart's death, or were close to him, it is not necessarily accurate. ... To be sure, Mozart was under the weather in Prague. But there is no evidence that he was 'very ill' and it is not true that his health 'continued to deteriorate'. As Abert himself notes later in this chapter, Mozart's health improved in October and early November (Abert/Eisen 2008:1305).

In the main biography article of the *Cambridge Mozart Encyclopedia*, Ruth Halliwell expresses her skepticism of the decline-and-despair account thus:

While later sources describe [Mozart] as working feverishly on [his Requiem], filled with premonitions of his own death, these accounts are hard to reconcile with the high spirits of his letters from most of November. Constanze's earliest account, published in Niemetschek's biography of 1798, states that Mozart 'told her of ... his wish to try his hand at this type of composition, the more so as the higher forms of church music had always appealed to his genius.' There is no hint that the work was a burden to him.

As far as why Constanze might have been "prompted by complicated motives both personal and financial" (Eisen), Halliwell contends that "Constanze and Sophie were not objective witnesses, because Constanze's continuing quest for charity gave her reasons to disseminate sentimental and sensationalist views."^[5] By "charity" Halliwell may be referring to the many benefit concerts from which Constanze received income in the years following Mozart's death, as well as, perhaps, the pension she received from the Emperor; see discussion below as well as Constanze Mozart.

Christoph Wolff, in a 2012 book entitled *Mozart at the Gateway to his Fortune*, likewise decries the view that Mozart's last years represented a steady slide to despair and the grave. As a corollary, he is critical of interpretations of the music as reflecting late-life despair (for example) "the hauntingly beautiful autumnal world of [Mozart's] music written in 1791".^[6]

Terminal illness and death

The details of Mozart's death are described by Nissen, who took many of his details from an account provided him by Sophie Weber. He wrote, "[the illness] began with swelling in the hands and feet, which were almost completely immobilized, followed later by sudden vomiting. ... Until two hours before his passing he remained completely conscious." His body swelled up so much he could no longer sit up in bed, or even move on his own.

While dying, Mozart was comforted by members of his wife's family. His mother-in-law Cäcilia Weber and his sister-in-law made him a bed jacket "which he could put on frontways, since on account of his swollen condition he was unable to turn in bed."^[7]

Mozart died at 1:00 in the morning on 5 December 1791. Sophie recalled, "I cannot possibly describe the boundless misery of his faithful wife as she threw herself on her knees and implored succour from the Almighty for His aid. She could not tear herself away from him, beg her as I did."^[8]

Remembrances of Mozart's death

Individuals present at the time of Mozart's death eventually committed their memories to writing, either on their own or through interviews by others. The stories they told are not entirely mutually compatible, which may be due in part to some of the events not being recorded until the 1820s, when the witnesses' memories might have faded.

Benedikt Schack, Mozart's close friend for whom he wrote the role of Tamino in *The Magic Flute*, told an interviewer that on the last day of Mozart's life, he participated in a rehearsal of the *Requiem* in progress. Schack's questionable account appeared in an obituary for Schack which was published in the 25 July 1827 issue of the *Allgemeine musikalische Zeitung*:

On the very eve of his death, [Mozart] had the score of the Requiem brought to his bed, and himself (it was two o'clock in the afternoon) sang the alto part; Schack, the family friend, sang the soprano line, as

he had always previously done, Hofer, Mozart's brother-in-law, took the tenor, Gerl, later a bass singer at the Mannheim Theater, the bass. They were at the first bars of the *Lacrimosa* when Mozart began to weep bitterly, laid the score on one side, and eleven hours later, at one o'clock in the morning (of 5 December 1791, as is well known), departed this life.

Biographer Niemetschek relates vaguely similar account, leaving out a rehearsal:

On the day of his death he asked for the score to be brought to his bedside. 'Did I not say before, that I was writing this *Requiem* for myself?' After saying this, he looked yet again with tears in his eyes through the whole work.^[9]

The widely repeated claim that, on his deathbed, Mozart dictated passages of the *Requiem* to his pupil Süssmayr is strongly discounted by Solomon, who notes that the earliest reference for this claim dates to 1856. Sophie Weber did claim to recall, however, that Mozart gave instructions to Süssmayr.

An 1840 letter from the composer Ignaz von Seyfried states that on his last night, Mozart was mentally occupied with the currently running opera *The Magic Flute*. Mozart is said to have whispered the following to Constanze in reference to her sister Josepha Hofer, the coloratura soprano who premiered the role of the Queen of the Night:

"Quiet, quiet! Hofer is just taking her top F; — now my sister-in-law is singing her second aria, 'Der Hölle Rache'; how strongly she strikes and holds the B-flat: 'Hört! hört! hört! der Mutter Schwur'"^[10]

Solomon, while noting that Mozart's biographers often left out the "crueler memories" surrounding his death, stated, "Constanze Mozart told Nissen that just before the end Mozart asked her what [his physician] Dr. Closset had said. When she answered with a soothing lie, he said, 'It isn't true,' and he was very distressed: 'I shall die, now when I am able to take care of you and the children.'^[11] Ah, now I will leave you unprovided for.' And as he spoke these words, 'suddenly he vomited —it gushed out of him in an arc— it was brown, and he was dead.'" Mozart's older, seven year-old son Karl, was present at his father's death and later wrote, "Particularly remarkable is in my opinion that fact that a few days before he died, his whole body became so swollen that the patient was unable to make the smallest movement, moreover, there was stench, which reflected an internal disintegration which, after death, increased to the extent that an autopsy was impossible."

Funeral

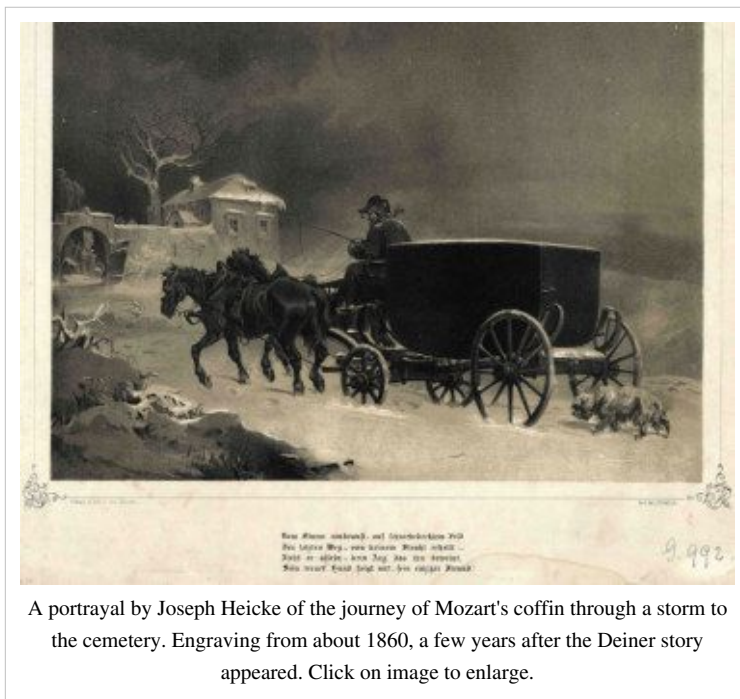
The funeral arrangements were made by Mozart's friend and patron Baron Gottfried van Swieten. Describing his funeral, the *Grove Dictionary of Music and Musicians* states, "Mozart was buried in a common grave, in accordance with contemporary Viennese custom, at the St. Marx Cemetery outside the city on 7 December." Otto Jahn wrote in 1856 that Salieri, Süssmayr, van Swieten and two other musicians were present.

The common belief that Mozart was buried in a pauper's grave is also without foundation. The "common grave" referred to above is a term for a grave belonging to a citizen not of the aristocracy. It was an individual grave, not a communal grave; but after ten years the city had the right to dig it up and use it for a later burial. The graves of the aristocracy were spared such treatment.^[12]

An element of poetry injected into the tale of Mozart's death and funeral is a winter storm. A memoir attributed to one Joseph Deiner, who was claimed to have been present, appeared in the Vienna *Morgen-Post* of 28 January 1856.

The night of Mozart's death was dark and stormy ; at the funeral, too, it began to rage and storm. Rain and snow fell at the same time, as if Nature wanted to shew her anger with the great composer's contemporaries, who had turned out extremely sparsely for his burial. Only a few friends and three women accompanied the corpse. Mozart's wife was not present.

These few people with their umbrellas stood round the bier, which then taken via the Grosse Schullerstrasse to the St. Marx Cemetery. As the storm grew ever more violent, even these few friends determined to turn back at the Stuben Gate, and they betook themselves to the "Silver Snake". Deiner, the landlord, was also present for the funeral.^[13]



As Slonimsky (1960:12-14) notes, the tale was widely adopted and incorporated into Mozart biographies.

Deiner's description of the weather is falsified by records kept at the time. The diarist Karl Zinzendorf recorded on 6 December that there had been "mild weather and frequent mist".^[14] The Vienna Observatory kept weather records and recorded for 6 December a temperature ranging from 37.9 to 38.8 degrees Fahrenheit, with "a weak east wind at all ... times of the day" (Slonimsky 1960:16).

Aftermath

Following her husband's death, Constanze recovered from her despair and addressed the task of providing financial security for her family; the Mozarts had two young children, and Mozart had died with outstanding debts. She successfully appealed to the Emperor on 11 December 1791 for a widow's pension due to her as a result of Mozart's service to the Emperor as a part-time chamber composer. Additionally, she organized a series of concerts of Mozart's music and the publication of many of her husband's works. As a result, Constanze became financially secure over time.

Soon after the composer's death a Mozart biography was started by Friedrich Schlichtegroll, who wrote an early account based on information from Mozart's sister, Nannerl. Working with Constanze, Franz Niemetschek wrote a biography as well. Much later, Constanze assisted her second husband, Georg Nikolaus von Nissen, on a more detailed biography published in 1826.

Mozart's musical reputation rose following his death; 20th-century biographer Maynard Solomon describes an "unprecedented wave of enthusiasm" for his work after he died, and a number of publishers issued editions of his compositions.

(What may have been) Mozart's skull was exhumed in 1801,^[15] and in 1989–1991 it was examined for identification by several scientists.

Cause of death

Theories involving homicide

An early rumor addressing the cause of Mozart's death was that he was poisoned by his colleague Antonio Salieri. This rumor, however, was not proven to be true as the signs of illness Mozart displayed did not indicate poisoning.^[16] Despite denying the allegation, Salieri was greatly affected by the accusations that he had contributed to Mozart's death and contributed to his nervous breakdowns in later life.

Beyond the Salieri theory, other theories involving murder by poison have been put forth, blaming the Masons, Jews, or both. One such theory was the work of Mathilde Ludendorff, wife of the German general Erich Ludendorff. William Stafford (1991) forthrightly describes such accounts as outlandish conspiracy theories, giving supporting reasons.^[17]

Theories involving disease

Stafford (1991:56) gives a gloomy characterization of the effort to determine what disease killed Mozart:

What did he actually die of? Mozart's medical history is like an inverted pyramid: a small corpus of primary documentation supports a large body of secondary literature. There is a small quantity of direct eye-witness testimony concerning the last illness and death, and a larger quantity of reporting of what eye witnesses are alleged to have said. Altogether it would not cover ten pages; some of it is vague, and some downright unreliable. All too often later writers have used this data uncritically to support pet theories. They have invented new symptoms, nowhere recorded in the primary sources.

In the parish register, the entry concerning Mozart's death states he died of "severe miliary fever" – "miliary" referring to the appearance of millet-sized bumps on the skin. This does not name the actual disease.

Mozart had health problems throughout his life, suffering from smallpox, tonsillitis, bronchitis, pneumonia, typhoid fever, rheumatism, and gum disease.^[18] Whether these played any role in his demise cannot be determined.

Conjectures as to what killed Mozart are numerous. The following survey is arranged in rough chronological order.

Some ascribe Mozart's death to malpractice on the part of his physician, Dr. Closset. His sister-in-law Sophie Weber, in her 1825 account, makes the implication. Borowitz summarizes:

When Mozart appeared to be sinking, one of his doctors, Dr. Nikolaus Closset, was sent for and finally located at the theater. However, according to Sophie's account, that drama-lover "had to wait till the piece was over." When he arrived, he ordered cold compresses put on Mozart's feverish brow, but these "provided such a shock that he did not regain consciousness again before he died.

In a journal article dated 1908, it was suggested that Vitamin D deficiency could have played a role in Mozart's underlying medical conditions leading to his death.^[19]

A suggestion is that Mozart died as a result of his hypochondriasis and his predilection for taking patent medicines containing antimony. In his final days, this was compounded by further prescriptions of antimony to relieve the fever he clearly suffered.



Antonio Salieri portrayed by Joseph Willibrord Mähler

A 1994 article in *Neurology* suggests Mozart died of a subdural hematoma. A skull believed to be Mozart's was saved by the successor of the gravedigger who had supervised Mozart's burial, and later passed on to anatomist Josef Hyrtl, the municipality of Salzburg, and the Mozarteum museum (Salzburg). Forensic reconstruction of soft tissues related to the skull reveals substantial concordance with Mozart's portraits. Examination of the skull suggested a premature closure of the metopic suture, which has been suggested on the basis of his physiognomy. A left temporal fracture and concomitant erosions raise the question of a chronic subdural hematoma, which would be consistent with several falls in 1789 and 1790 and could have caused the weakness, headaches, and fainting Mozart experienced in 1790 and 1791. Additionally, aggressive bloodletting used to treat suspected rheumatic fever could have decompensated such a lesion, leading to his death.

In a 2000 publication, a team of two physicians (Faith T. Fitzgerald, Philip A. Mackowiak) and a musicologist (Neal Zaslaw) reviewed the historical evidence and tentatively opted for a diagnosis of rheumatic fever.^[20]

In 2009, British, Viennese and Dutch researchers performed epidemiological research combined with a study of other deaths in Vienna at the time of Mozart's death. They concluded that Mozart may have died of a streptococcal infection leading to an acute nephritic syndrome caused by poststreptococcal glomerulonephritis. This disease was also called "Wassersucht" in Austria.

Notes

- [1] Quotation cited from Solomon (1995:487)
- [2] Abert (1923/2004: 1245)
- [3] For this point cites an article in the Berlin *Musikalisches Wochenblatt* ("Musical Weekly"), written shortly after Mozart's death.
- [4] The words are as related by Constanze decades later to the visiting English diarist Mary Novello.
- [5] From Halliwell's article "Mozart" in *The Cambridge Mozart Encyclopedia*, p. 332.
- [6] Wolf 2012, "Prologue". The quotation, of H. C. Robbins Landon's book *Mozart's Last Year*, appears on p. 2.
- [7] . Letter of Sophie to Nissen, 1825.
- [8] . Quotation from an 1825 letter to Nissen.
- [9] Niemetschek biography, quoted
- [10] English "Hear! hear! hear! a mother's oath". Mozart or Konstanze misremembered exactly what the Queen of the Night sings, which is "Hört, hört, hört, Rachegötter! Hört der Mutter Schwur!" ("Hear, ye gods of revenge!")
- [11] Mozart's financial condition had improved considerably during the year 1791; see
- [12] Walther Brauneis, *Dies irea, dies illa – Day of wrath, day of wailing: Notes on the commissioning, origin and completion of Mozart's Requiem (KV 626)* ([http://www.aproposmozart.com/Brauneis -- Dies irae.rev.Index.pdf](http://www.aproposmozart.com/Brauneis--Dies%20irae.rev.Index.pdf))
- [13] Deutsch 1965:465
- [14] Deutsch 1965:418. The original French, given by Slonimsky (1960:17), is "temps doux et brouillard frequent."
- [15] (La Chronique Medicale, 13 (1906) 423)
- [16] For discussion, with references, of the poisoning rumor see . The *Norton/Grove Concise Encyclopedia of Music* states flatly, "He was not poisoned"; see
- [17] Stafford (1991:ch. 2)
- [18] For a thorough survey of Mozart's health history, with an M.D.'s proposed diagnoses, see .
- [19] W. B. Grant and S. Pilz, *Vitamin D deficiency contributed to Mozart's death*, Medical Problems of Performing Artists, **26** N2, 117 (2011) article (<http://www.sciandmed.com/mppa/journalviewer.aspx?issue=1192&article=1908>)
- [20] Fitzgerald, Zaslaw, and Mackowiak 2000

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Johann Georg Mozart

Johann Georg Mozart (4 May 1679 – 19 February 1736) was a bookbinder who lived in Augsburg, Germany, in the 17th and 18th centuries. He was the father of Leopold Mozart and the grandfather of Wolfgang Amadeus Mozart.

Johann Georg was the son of Franz Mozart, a master mason. However, Johann Georg pursued a different career, becoming a master bookbinder.^[1] He evidently advanced his career when he married Anna Maria Banegger, widow of his former master, and thus obtained his old master's guild license. His first wife bore him no children and died in 1718. His second wife was Anna Maria Sulzer (1696–1766), with whom he had 8 children over the years 1719–1735; 3 boys and 2 girls survived to adulthood. Leopold, born 14 November 1719, was the oldest.

The family were Catholics and after 1722 lived in a house owned by the Jesuits. They sent their two oldest sons to Jesuit schools.

Neither Johann Georg nor his wife Anna Maria had any direct influence on the life of their celebrated grandson. Johann Georg died 20 years before Wolfgang Amadeus Mozart was born; and Leopold became estranged from his mother following his move in young adulthood to Salzburg (1737); hence there was no contact between grandmother and grandson during the period their lives overlapped.^[2]

Another son of Johann Georg, Franz Aloys Mozart (1727–1791), remained in Augsburg and followed his father's career as a bookbinder (he also occasionally published religious tracts).^[3] He was the father of Maria Anna Thekla Mozart, Wolfgang's first cousin and friend.

Notes

[1] Solomon, pp. 21-22

[2] Solomon

[3] Solomon, 163

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Leopold Mozart

Johann Georg Leopold Mozart (November 14, 1719 – May 28, 1787) was a German composer, conductor, teacher, and violinist. Mozart is best known today as the father and teacher of Wolfgang Amadeus Mozart, and for his violin textbook *Versuch einer gründlichen Violinschule*.

Life

Childhood and student years

He was born in Augsburg, son of Johann Georg Mozart (1679–1736), a bookbinder, and his second wife Anna Maria Sulzer (1696–1766).^[1] From an early age he sang as a choirboy. He attended a local Jesuit school, the St. Salvator Gymnasium, where he studied logic, science, theology, graduating *magna cum laude* in 1735. He then moved on to a more advanced school, the St. Salvator Lyceum.^[2]

While a student in Augsburg, he appeared in student theatrical productions as an actor and singer,^[3] and became a skilled violinist and organist.^[4] He also developed an interest, which he retained, in microscopes and telescopes.^[5] Although his parents had planned a career for Leopold as a Catholic priest, this apparently was not Leopold's own wish. An old school friend told Wolfgang Amadeus Mozart in 1777, "Ah he [Leopold] was a great fellow. My father thought the world of him. And how he hoodwinked the clerics about becoming a priest!"^[6]

He withdrew from the St. Salvator Lyceum after less than a year. Following a year's delay, he moved to Salzburg to resume his education, enrolling in November 1737 at the Benedictine University to study philosophy and jurisprudence. At the time Salzburg was the capital of an independent state within the Holy Roman Empire (the Prince-Archbishopric of Salzburg), now part of Austria. Except for periods of travel, Leopold spent the rest of his life there.

Leopold received the degree of Bachelor of Philosophy in 1738. However, in September 1739 he was expelled from the university for poor attendance, having "hardly attended Natural Science more than once or twice."^[7]



Leopold Mozart, about 1765. Portrait in oils attributed to Pietro Antonio Lorenzoni

Early career as musician

In 1740, he began his career as a professional musician, becoming violinist and valet to one of the university's canons, Johann Baptist, Count of Thurn-Valsassina and Taxis, in 1740. This was also the year of his first musical publication, the six Trio Sonatas, Opus 1. These were entitled *Sonate sei da chiesa e da camera*; Leopold did the work of copper engraving himself. He continued to compose, producing a series of German Passion cantatas.^[8]



Anna Maria Pertl Mozart, wife of
Leopold

In 1747 he married Anna Maria Pertl, who bore him seven children, although only two of them survived past infancy: Maria Anna Wallburga Ignatia (called "Nannerl") and Wolfgang Amadeus Mozart.^[9]

In 1743 Leopold Mozart was appointed to a position (fourth violinist) in the musical establishment of Count Leopold Anton von Firmian, the ruling Prince-Archbishop of Salzburg. His duties included composition and the teaching of violin (later, piano) to the choirboys of the Salzburg cathedral. He was promoted to second violinist in 1758 and in 1763 to deputy Kapellmeister.^[10] He rose no further; others were repeatedly promoted over him to the head position of Kapellmeister.^[11]

The question of whether Leopold was successful as a composer (either in terms of artistic success or fame) is debated. The *Grove Dictionary* says that as of 1756, "Mozart was already well-known. His works circulated widely in German-speaking Europe." However, biographer Maynard Solomon asserts that he "failed to make his mark as a composer,"^[12] and Alfred Einstein "judged him to be an undistinguished composer".^[13] For discussion of Leopold's musical works, see below.

Scholars agree, however, that Leopold was successful as a pedagogue. In 1755, he wrote his *Versuch einer gründlichen Violinschule*, a comprehensive treatise on violin playing. This work was published in 1756 (the year of Wolfgang's birth), and went through two further German editions (1769, 1787), as well as being translated into Dutch (1766) and French (1770). Today, the work is consulted by musicians interested in 18th century performance practice; see *Historically informed performance*. This work made a reputation in Europe for Leopold, and his name begins to appear around this time in music dictionaries and other works of musical pedagogy.

As teacher of Nannerl and Wolfgang

Leopold discovered that his two children were musically gifted in about 1759, when he began with keyboard lessons for the seven-year-old Nannerl. The toddler Wolfgang immediately began imitating his sister, at first picking out thirds on the keyboard^[14] and then making rapid progress under Leopold's instruction. By 1762, the children were ready to work as concert performers, and Leopold began taking the family on extensive concert tours, performing for both aristocracy and public, throughout central and western Europe. This tour included Munich, Vienna, Presburg, Paris and the Hague together with a lengthy stay in London; see Mozart family Grand Tour.

The discovery of his children's talent is considered to have been a life-transforming event for Leopold. He once referred to his son as the "miracle which God let be born in Salzburg". Of Leopold's attitude, the *Grove Dictionary* says:

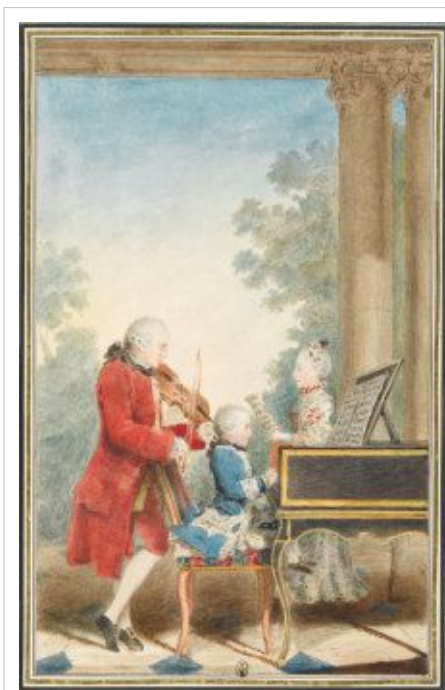
"The recognition of this 'miracle' must have struck Leopold with the force of a divine revelation and he felt his responsibility to be not merely a father's and teacher's but a missionary's as well."

By "missionary", the *Grove Dictionary* refers to the family's concert tours.

Scholars differ on whether the tours made substantial profits. To be sure, often the children performed before large audiences and took in large sums, but the expenses of travel were also very high, and no money at all was made during the various times that Leopold and the children suffered serious illnesses. Mozart biographer Maynard Solomon (1995) takes the view that the tours were lucrative and produced long-term profits for Leopold; Ruth Halliwell (1998) states to the contrary that their income generally only covered their travel and living expenses.

Since the instruction took much of his time, and the touring kept him away from Salzburg for long periods, Leopold cut down his activities in other areas. Nannerl later claimed that he "entirely gave up both violin instruction and composition in order to direct that time not claimed in service to the prince to the education of his two children." After 1762, his compositional efforts seem to have been limited to revising his earlier work; and after 1771 he composed not at all.^[15]

The touring continued into the early 1770s. The last three trips were to Italy, with only Leopold accompanying Wolfgang. The failure of Leopold to advance above his Vice-Kapellmeister position at Salzburg is attributed by the *Grove Dictionary* to the great amount of time that the journeys kept him away from Salzburg (the longest journey was about three and a half years). After the final return from Italy in 1773, Leopold was repeatedly passed over for the Kapellmeister post.



The Mozart family on tour: Leopold, Wolfgang, and Nannerl. Watercolor by Carmontelle, ca. 1763

Family life in Salzburg

Although Leopold is portrayed (notably by Halliwell 1998) as generally quite worried about money, the Mozart family by 1773 evidently felt prosperous enough to upgrade their living quarters. They left the home in the Getreidegasse where the children had been born and moved to rooms in the *Tanzmeisterhaus* ("Dancing-Master's House"), which had been the home of the recently deceased dancing master Franz Karl Gottlieb Speckner. As tenants of Speckner's cousin and heir Maria Anna Raab, the Mozarts had eight rooms, including the quite large room that Speckner had used for dancing lessons. This the Mozarts used for teaching, for domestic concerts, for storing keyboard instruments sold by Leopold, and for *Bözltschiessen*, a form of recreation in which family and their guests shot airguns at humorously-designed paper targets.^[16]

Starting around this time, a major preoccupation of Leopold was the lengthy and frustrating struggle to find a professional position for his son. Leopold was widowed in 1778 when Maria Anna died in Paris while accompanying Wolfgang on a job-hunting tour.

Relations with his offspring as adults

Leopold Mozart is a controversial figure among his biographers, with the largest disagreements arising concerning his role as the parent of adult children. Mozart biographer Maynard Solomon has taken a particularly harsh view of Leopold, treating him as tyrannical, mendacious, and possessive; Ruth Halliwell adopts a far more sympathetic view, portraying his correspondence as a sensible effort to guide the life of a grossly irresponsible Wolfgang.

Relations with Nannerl

Wolfgang left home permanently in 1781 (see below), and from this time until 1784, Leopold lived in Salzburg with just Nannerl (now in her early thirties) and their servants. Nannerl had a number of suitors,^[17] of whom the most important was Franz Armand d'Ippold, with whom she was evidently in love. In the end she did not marry him, and the reason for this is unknown. One possibility, frequently entertained by biographers,^[18] is that the marriage was blocked by Leopold, who liked having Nannerl at home as the lady of the house. However, Halliwell^[19] observes that no written evidence on this point survives and insists that we simply do not know why Nannerl married so late. Nannerl finally did marry in August 1784, at age 33. She moved to the home of her new husband, Johann Baptist Franz von Berchtold zu Sonnenburg, in the small rural town of St. Gilgen, roughly six hours journey east of Salzburg.^[20]

During his remaining years, Leopold spent a fair amount of his time trying to help Nannerl at a distance, as her new marriage situation, involving five apparently ill-educated stepchildren, was apparently not easy. According to Halliwell, Nannerl depended on Leopold in many ways: he did "shopping [and] the engagement of servants. ... He relayed news from Salzburg, Munich, and Vienna to divert her, did his best to organize the maintenance of her fortepiano, paid for Wolfgang's music to be copied and arranged for her to receive it; collected musicians together when she had visited him so that she could play it with most of the parts; .. tried to look after her health; and encouraged her to stand up to her husband when he was being unreasonable."^[21] Following Leopold's death in 1787, Nannerl had to do without this support, and Halliwell asserts that "there is every reason to believe that Leopold's death was devastating" to her.^[22]



Bözltschiessen target, Wolfgang and his cousin Maria Anna Thekla Mozart, October 1777

Raising Nannerl's child

In July 1785, Nannerl came to Salzburg to give birth to her first child, a son. The infant stayed behind with Leopold when Nannerl went home, and with the assistance of his servants, Leopold raised the child. He frequently sent letters to Nannerl (at least one per week) that usually began with the sentence "Leopoldl is healthy", ("Leopoldl" is "Little Leopold") and offered a full report on the child.^[23] Leopoldl stayed until his grandfather's death in May 1787.

Leopold apparently found raising his grandson a happy experience. Halliwell relates one repeated episode:

"(As a toddler) [Leopoldl] was developing a will of his own, had to be cajoled into doing what Leopold wanted – Leopold's stratagem for persuading him to go to bed was to pretend to climb into Leopoldl's bed, whereupon Leopoldl would gleefully try to push him away and get in himself."^[24]

Maynard Solomon suggests that in keeping his grandson in his home, Leopold may have hoped to train yet another musical prodigy. Halliwell notes a different possibility, that conditions for child-rearing in the Berchtold household were distinctly suboptimal. For further details of this episode, see Maria Anna Mozart.

Relations with Wolfgang

Wolfgang left home for good in 1781, when instead of returning from a stay in Vienna with his employer Archbishop Colloredo he remained in the city to pursue a freelance career. This effort was to a fair degree successful; Wolfgang achieved great fame and was for a time quite prosperous (though poor planning later changed this status). The move almost certainly aided Wolfgang's musical development; the great majority of his most celebrated works were composed in Vienna.

As indicated by Mozart's return letters (which alone survive), Leopold was strongly opposed to the Vienna move, wanting Wolfgang to return to Salzburg. A fairly harsh family quarrel resulted. Leopold was also strongly opposed to Wolfgang's marriage to Constanze Weber in 1782, and gave his permission late, reluctantly, and under duress.^[25] Biographers differ on the extent that Constanze was later snubbed by Leopold, if at all, during her visit with Wolfgang (July – October 1783) to Salzburg; the *Grove Dictionary* calls the visit "not entirely happy".^[26]

In 1785 Leopold visited Wolfgang and Constanze in Vienna, at a time when his son's career success was at its peak. He witnessed first hand his son's success as a performer, and on February 12 heard Joseph Haydn's widely-quoted words of praise, upon hearing the string quartets Wolfgang dedicated to him, "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name: He has taste, and, furthermore, the most profound knowledge of composition."^[27] The visit was the last time that Leopold saw his son, though they continued to correspond, and Wolfgang sometimes sent copies of his piano concertos and string quartets for Leopold and Nannerl to perform with friends.^[28]

Later in 1785, when Leopold took in Nannerl's child, Wolfgang was not informed.^[29] However, in the following year Wolfgang found this out from a mutual acquaintance in Vienna. At this time, Wolfgang wrote to Leopold to ask if he would be willing to take care of his own two children while he and Constanze went on concert tour. Leopold turned him down, probably with harsh words. His letter to Wolfgang does not survive, but his summary to Nannerl of it does (17 November 1786):

"Today I had to answer a letter from your brother *which cost me a lot of writing*, so I can write very little to you ... You'll readily understand that I had to write a very *emphatic letter*, because he made no lesser suggestion than that I should take *his 2 children* into my care, since he would like to make a journey through Germany to England ... The good honest silhouette maker H[err] Müller had sung *Leopoldl's* praises to your brother, so he found out that the child is with me, which I'd never told him: so this was how the good idea occurred to him or perhaps his wife. that would certainly not be bad, – They could travel in peace, – could die, – – could stay in England, – – then I could run after them with the children etc: as for the payment he's offering me for the children, for servants and the children etc: – Basta!^[30] my excuse is forceful and instructive, if he cares to profit from it."^[31]

For interpretations of this letter, see Halliwell (1998, 528), which takes a viewpoint sympathetic to Leopold, and Solomon (1995, 396), which takes a viewpoint sympathetic to Wolfgang.



Although one of the headstones gives Leopold Mozart's name, he is not buried in this grave which is an artificial family site created by Johann Evangelist Engl.^[32] Also not buried here are Genovefa Weber and Euphrosina Pertl. Only Jeannette Berchtold von Sonnenburg (Nannerl's daughter), (aunt of Leopold's daughter-in-law Constanze) and Constanze Mozart Nissen (his daughter-in-law) are buried in this grave.

Starting around the time he wrote this letter and continuing through the first part of 1787, Leopold's health was failing. He had become seriously ill by April 4. On this day, Wolfgang wrote to him in alarm at the news, though he did not travel to Salzburg to see him. When Leopold died on 28 May (see below), Wolfgang was unable to attend the funeral, the travel time to Salzburg being too long.^[33]

Little information is available on how Wolfgang took Leopold's death, but a postscript he included in a letter to his friend Gottfried von Jacquin suggests that, despite the quarrels and partial estrangement, his father's death was a blow to him: "I inform you that on returning home today I received the sad news of my most beloved father's death. You can imagine the state I am in."^[34]

Assessment

The assessment of Leopold Mozart as a person and as a father brings forth serious disagreement among scholars. The *Grove Dictionary* article, by Cliff Eisen, denounces "his misrepresentation at the hands of later biographers":

"A man of broad cultural achievement ... Leopold Mozart may have been haughty, difficult to please and at times intractable, ... but there is no compelling evidence that Mozart was excessively manipulative, intolerant, autocratic or jealous of his son's talent. On the contrary, a careful reading in context of the family letters reveals a father who cared deeply for his son but who was frequently frustrated in his greatest ambition: to secure for Wolfgang a worldly position appropriate to his genius."

A harsher view is taken by Maynard Solomon, who portrays Leopold as a man who loved his children but was unwilling to give them their independence when they reached adulthood, resulting in considerable hardship for them.

Musical works

See Category:Compositions by Leopold Mozart

Leopold Mozart's music is inevitably overshadowed by the work of his son Wolfgang, and in any case the father willingly sacrificed his own career to promote his son's. But Leopold's *Cassation in G for Orchestra and Toys* (Toy Symphony), once attributed to Joseph Haydn, remains popular, and a number of symphonies, a trumpet concerto, and other works also survive.

A contemporary report described what Leopold had composed prior to 1757:^[35]

"many contrapuntal and other church items; further a great number of symphonies, some only à 4^[36] but others with all the customary instruments; likewise more than 30 large serenades in which solos for various instruments appear. In addition he has brought forth many concertos, in particular for the transverse flute,^[37] oboe, bassoon, Waldhorn, trumpet etc.: countless trios and divertimentos for various instruments; 12 oratorios and a number of theatrical items, even



The first edition of Leopold Mozart's *Violinschule* included this portrait of the author. Some aspects of violin playing in his day can be seen: the lightweight, concave bow and the absence of any chin rest or shoulder rest.

pantomimes, and especially certain occasional pieces such as martial music ... Turkish music, music with 'steel keyboard' and lastly a musical sleigh ride; not to speak of marches, so-called 'Nachtstücke'^[38] and many hundreds of minuets, opera dances and similar items.^[39]

Leopold Mozart was much concerned with a naturalistic feel to his compositions, his *Jagdsinfonie* (or *Sinfonia da Caccia* for four horns and strings) calls for shotguns, and his *Bauernhochzeit* (Peasant Wedding) includes bagpipes, hurdy-gurdy, a dulcimer, whoops and whistles (ad. lib.), and pistol shots.

His oeuvre was extensive, but it has only been until recently that scholars have begun to assess the scope or the quality of it; much is lost and it is not known how representative the surviving works are of his overall output. Cliff Eisen, who wrote a doctoral dissertation on Leopold Mozart's symphonies, finds in a Symphony in G major examples of his "sensitivity to orchestral colour" and a work that "compares favourably with those of virtually any of Mozart's immediate contemporaries."^[40]

Some of his work was erroneously attributed to Wolfgang and some pieces attributed to Leopold were subsequently shown to be the work of Wolfgang. Much of what survives is light music but there is some more significant work including his *Sacrament Litany in D* (1762) and three fortepiano sonatas, all published in his lifetime.

Notes

[1] Solomon 1995, 21

[2] Solomon 1995, 22–23

[3] Solomon 1995

[4] Grove, section 1

[5] Records of the high-quality English instruments, made by Dollond of London, that he owned in later life appear in the public announcement of his estate sale, 15 September 1787, published in Deutsch 1965, 296–297.

[6] Solomon 1995, 23

[7] From his expulsion record, quoted in Solomon 1995, 23

[8] In music a Passion tells the story of the last days of Jesus, as in J. S. Bach's *St Matthew Passion*

[9] Wolfgang was christened "Joannes Chrysostomus Wolfgangus Theophilus Mozart"; for discussion of his christening name and later versions of his name, see Mozart's name.

[10] Leopold is sometimes described as having had the post of "court composer" at Salzburg. The *Grove Dictionary*, addressing this, says "the title 'Hofkomponist' [court composer], used to describe Mozart in a 1757 report on Salzburg published in F. W. Marpurgh's *Historisch-kritische Beyträge zur Aufnahme der Musik*, had no official sanction."

[11] Solomon 1995, 28

[12] Solomon 1995, 32

[13] Characterization from Solomon 1995, 33

[14] From Nannerl's reminiscences, composed 1792 and printed in Deutsch 1965

[15] Sources: Wolfgang Plath and Cliff Eisen, cited in Solomon 1997, 33

[16] Source for this paragraph: Halliwell (1998, 202)

[17] See Solomon 1995, 403–404

[18] See, for instance, Solomon 1995. Other biographers who assert similar views are cited in Halliwell (1998, 365–366).

[19] Halliwell (1998, 366)

[20] Halliwell, 476

[21] Halliwell 544; verb tenses changed

[22] Halliwell, 544

[23] Braunbehrens 1990, 290–291

[24] Halliwell, 535

[25] Halliwell (1998, 383) suggests that Constanze had already moved in with Wolfgang before marriage, a potential disastrous situation given the mores of the time.

[26] Grove, "Mozart", section 4

[27] Letter from Leopold Mozart to his daughter Maria Anna from February 16, 1785. In the original: "Ich sage ihnen vor gott, als ein ehrlicher Mann, ihr Sohn ist der größte Componist, den ich von Person und den Nahmen nach kenne: er hat geschmack, und über das die größte Compositions-wissenschaft." For more details of the occasion, see Haydn and Mozart

[28] Halliwell, ch. 24

[29] Halliwell, 526

[30] Italian: "enough"

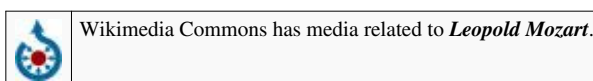
[31] Translation from Halliwell, 526–527

- [32] Walther Brauneis: "Am Grabe Leopold Mozarts. Tod und Begräbnis von Mozarts Vater im Spiegel der Berchtold zu Sonnenburgschen Familienchronik". In: Andrea Lindmayr-Brandl, Thomas Hochradner (ed.): *Auf eigenem Terrain. Beiträge zur Salzburger Musikgeschichte. Festschrift Gerhard Walterskirchen zum 65. Geburtstag*. (Salzburg, Selke Verlag, 2004, ISBN 3-901353-32-1, pp. 401–416.
- [33] Braunbehrens (1990, 445) notes: "mail from Salzburg took at least three days. Leopold Mozart was already buried by the time his son learned of his death. Mozart could not have arrived in Salzburg for at least six or seven days."
- [34] Braunbehrens 1990 291–292.
- [35] Title: *Nachricht von dem gegenwärtigen Zustande der Musik Sr. Hochfürstl. Gnaden des Erzbischoffs zu Salzburg*, "Report on the present state of music [at the court of] his Princely Grace the Archbishop of Salzburg"; Grove
- [36] This would mean: four string parts only; violin I, violin II, viola, cello/bass.
- [37] This is the ordinary flute, played by blowing across it ("transversely"), as opposed to the recorder.
- [38] German: "night pieces"
- [39] Quoted from the *New Grove*, "Leopold Mozart"
- [40] Cliff Eisen, "About this Recording" Catalogue No.: 8.570499 Naxos.com

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- Braunbehrens, Volkmar (1990) *Mozart in Vienna*. New York: Grove Weidenfeld.
- *Grove Dictionary of Music and Musicians*, "(Johann Georg) Leopold Mozart", which is part of the major article "Mozart". The section about Leopold is written by Cliff Eisen. Oxford University Press.
- Halliwell, Ruth (1998) *The Mozart Family: Four Lives in a Social Context*, Oxford University Press.
- Solomon, Maynard (1995) *Mozart: A Life*. Harper Collins.

External links



- Leopold Mozart (http://www.mozartproject.org/biography/mozart_1.html), a biographical sketch at the site of the Mozart Project (<http://www.mozartproject.org/>)
- A French Edition of Leopold Mozart's *Violinschule* (<http://www.otago.ac.nz/DeepSouth/vol2no3/nancy1.html>)
- Free scores by Leopold Mozart at the International Music Score Library Project
- Digitalized exemplar of the French edition at Biblioteca Nacional de España ([http://bdh.bne.es/bne/search/CompleteSearch.do;jsessionid=6B5D8B476CF1D635E402E42E65EFFB90?text=&field1val="Mozart,+Leopold"&showYearItems=&field1Op=AND&numfields=1&exact=on&textH=&advanced=true&field1=autor&completeText=&pageSize=1&pageSizeAbrv=10&pageNumber=2](http://bdh.bne.es/bne/search/CompleteSearch.do;jsessionid=6B5D8B476CF1D635E402E42E65EFFB90?text=&field1val=))

Anna Maria Mozart

Anna Maria Walburga Mozart (née **Pertl**; December 25, 1720 – July 3, 1778) was the mother of Wolfgang Amadeus Mozart and Maria Anna Mozart.

Biography

She was born in St. Gilgen, Archbishopric of Salzburg, to Eva Rosina (1681–1755) and Wolfgang Nicolaus Pertl (1667–1724), deputy prefect of Hildenstein. Nicolaus had a university degree in jurisprudence from the Benedictine University in Salzburg, and held a number of positions of responsibility, including district superintendent in St. Andrae. He was apparently a skilled musician. He suffered a severe illness in 1714 and had to change positions to one with a fairly low salary (250 florins per year) as deputy superintendent of Hüttenstein. During the last portion of his life he fell deeply into debt, and he died 7 March 1724.

Nicolaus's possessions were liquidated to help pay the debt, and his remaining family (Anna Maria's mother and her older sister Maria Rosina, born 24 August 1719) lapsed into poverty. They moved to Salzburg, not far away, and lived on a charity pension of just eight (later nine) florins per month, perhaps supplemented by low-level employment. Anna Maria's older sister died in 1728, aged nine. Anna Maria herself was not well when she was young: legal documents from the time describe her as "constantly ill" (1733) and "the constantly ill bedridden daughter" (1739).

She married Leopold Mozart in Salzburg in 1747. The couple moved (perhaps with the mother) into an apartment on the third floor of Getreidegasse 9. Their landlord was Lorenz Hagenauer, who was a close friend of Leopold's and a frequent correspondent on the family's later travels.

They had seven children, of whom only two survived infancy:^[1]

- Johann Leopold Joachim (18 August 1748 – 2 February 1749)^{[2][3]}
- Maria Anna Cordula (18 June 1749 – 24 June 1749)
- Maria Anna Nepomucena Walpurgis (13 May 1750 – 29 July 1750)^[4]
- Maria Anna Walburga Ignatia (30 July 1751 – 29 October 1829)
- Johann Karl Amadeus (4 November 1752 – 2 February 1753)^{[5][6]}
- Maria Crescentia Francisca de Paula (9 May 1754 – 27 June 1754)^[7]
- Johann Chrysostomus Wolfgang Amadeus (27 January 1756 – 5 December 1791)

The two surviving children achieved fame. The daughter Maria Anna was called "Nannerl" as a child. She was a talented musician who performed with her brother on tour, but whose later life was very limited in its experiences and possibilities. The son, Wolfgang Amadeus, born 27 January 1756, achieved distinction first as a child prodigy, later as one of the most celebrated of all composers.



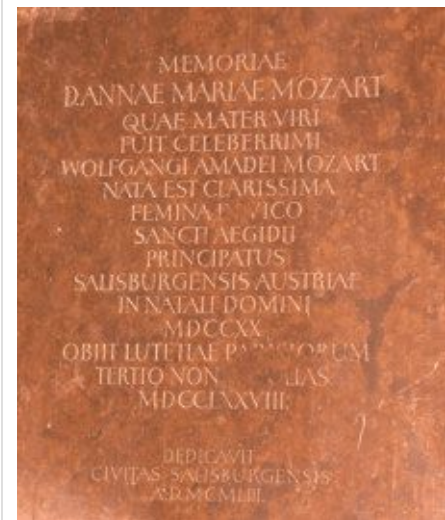
Anna Maria Mozart



"W.A. Mozart and his mother lived in this house in 1778 – she died here on July 3" – rue du Sentier in Paris

Anna Maria nearly died giving birth to Wolfgang: her womb retained the placenta, and forced removal of it which at the time posed extreme risk of fatal infection.

Anna Maria went on the series of tours (1762–1768) through Europe, during which the two children were exhibited as prodigies. She stayed home (unwillingly) with Nannerl during the tours of Italy that Wolfgang and Leopold took during 1769–1773. In 1777, she accompanied the now-adult Wolfgang (again unwillingly)^[8] on a job-hunting tour that took him to Augsburg, Mannheim, and Paris. While in Paris she took ill and died on 3 July 1778 of an undiagnosed illness. She was buried in the cemetery of Saint-Eustache.



Plaque in the church Saint-Eustache in Paris

Notes

- [1] "Maria Anna Pertl" (<http://roglo.eu/roglo?lang=en;i=2124374>), Genealogical database by Daniel de Rauglaudre. (retrieved 14 June 2012)
- [2] Mozart Day by Day: 1748 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1748>), Mozarteum
- [3] Mozart Day by Day: 1749 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1749>), Mozarteum
- [4] Mozart Day by Day: 1750 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1750>), Mozarteum
- [5] Mozart Day by Day: 1752 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1752>), Mozarteum
- [6] Mozart Day by Day: 1753 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1753>), Mozarteum
- [7] Mozart Day by Day: 1754 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?suche=&jahr=1754>), Mozarteum
- [8] . From Mannheim she wrote Leopold telling him she was too old to take such a long journey.

References

- Solomon, Maynard (1995). *Mozart: A Life* (<http://books.google.com/books?id=UuEHAQAAMAAJ>) (1st ed.). New York: HarperCollins. ISBN 978-0-06-019046-0. OCLC 31435799 (<http://www.worldcat.org/oclc/31435799>).

External links

-  Media related to Anna Maria Mozart at Wikimedia Commons
- Biography of Anna Maria Pertl Mozart (<http://mozart.infonet.com.br/AMaria.htm>)

Maria Anna Mozart

"Marianne Mozart" redirects here. For her cousin of the same name, see Maria Anna Thekla Mozart.

Maria Anna Walburga Ignatia Mozart (30 July 1751 – 29 October 1829), called *Marianne* and nicknamed "**Nannerl**", was a musician, the older sister of Wolfgang Amadeus Mozart and daughter of Leopold and Anna Maria Mozart.

Childhood

Maria Anna (Marianne) Mozart was born in Salzburg. When she was seven years old, her father Leopold Mozart started teaching her to play the harpsichord. Leopold took her and Wolfgang on tours of many cities, such as Vienna and Paris, to showcase their talents. In the early days, she sometimes received top billing, and she was noted as an excellent harpsichord player and fortepianist.

However, given the views of her parents, prevalent in her society at the time, it became impossible as she grew older for her to continue her career any further. According to *New Grove*, "from 1769 onwards she was no longer permitted to show her artistic talent on travels with her brother, as she had reached a marriageable age." Wolfgang went on during the 1770s to many artistic triumphs while traveling in Italy with Leopold, but Marianne had to stay home in Salzburg with her mother. She likewise stayed home with Leopold when Wolfgang visited Paris and other cities (1777–1779) accompanied by his mother.

There is evidence that Marianne wrote musical compositions, as there are letters from Wolfgang praising her work, but the voluminous correspondence of her father never mentions any of her compositions, and none have survived.

Marriage and children

In contrast to her brother, who quarreled with their father and eventually disobeyed his wishes with respect to career path and choice of spouse, Marianne remained entirely subordinate to her father. She fell in love with Franz d'Ippold, who was a captain and private tutor, but was forced by her father to turn down his marriage proposal. Wolfgang attempted, in vain, to get Marianne to stand up for her own preference.

Eventually, Marianne married a magistrate, Johann Baptist Franz von Berchtold zu Sonnenburg (23 August 1783), and settled with him in St. Gilgen, a village in Austria about 29 km^[1] east of the Mozart family home in Salzburg. Berchtold was twice a widower and had five children from his two previous marriages, whom Marianne helped raise. She also bore three children of her own: Leopold Alois Pantaleon (1785–1840), Jeanette (1789–1805) and Maria Babette (1790–1791).



Maria Anna Mozart as a child (1763) (portrait said to be by Lorenzoni)



Portrait of Maria Anna Mozart, c. 1785

Leopold's raising of her son

An unusual episode in Marianne's life occurred when she gave birth (27 July 1785) to her first child, a son who was named Leopold after his grandfather. Marianne had traveled from her home in St. Gilgen to Salzburg for the birth. When she returned to St. Gilgen, she left her infant in the care of her father and his servants. The elder Leopold stated (by a letter that preceded Marianne back to St. Gilgen) that he would prefer to raise the child for the first few months himself. In 1786, he extended the arrangement to an indefinite term. Leopold continued to care for his grandson, taking delight in his progress (toilet training, speech, and so on), and commencing with the very beginnings of musical training. Marianne saw her son on occasional visits, but in general was not involved in his care. The arrangement continued until the death of her father, on 28 May 1787.

Biographers differ on what was the basis for this arrangement. Little Leopold was ill in his infancy, and perhaps needed to be kept in Salzburg for this reason, but this does not explain why he was still kept there after his recovery. Another possibility attributes the arrangement to Marianne's delicate health or her need to take care of her stepchildren. Biographer Maynard Solomon attributes the arrangement to Leopold's wish to revive his skills in training a musical genius, as he had done with Wolfgang. He also suggests that giving up her son was indicative of Marianne's total subordination to her father's wishes.

Relationship with Wolfgang

When Mozart was a toddler, Nannerl (four and a half years older) was his idol. According to Maynard Solomon, "at three, Mozart was inspired to study music by observing his father's instruction of Marianne; he wanted to be like her." The two children were very close, and they invented a secret language and an imaginary "Kingdom of Back" of which they were king and queen. Mozart's early correspondence with Marianne is affectionate, and includes some of the scatological and sexual word play in which Mozart indulged with intimates. Occasionally Wolfgang wrote entries in Marianne's diary, referring to himself in the third person.

Wolfgang wrote a number of works for Marianne to perform, including the Prelude and Fugue in C, K. 394 (1782). Until 1785, he sent her copies of his piano concertos (up to No. 21) in St. Gilgen.

Concerning the relationship between Wolfgang and Marianne in adulthood, authorities differ. According to *New Grove*, Wolfgang "remained closely attached to her." In contrast, Maynard Solomon contends that in later life Wolfgang and Marianne drifted apart completely. He notes, for instance, that after Mozart's visit to Salzburg in 1783 (with his new wife Constanze), Wolfgang and Marianne never visited each other again, that they never saw each other's children, and that their correspondence diminished to a trickle, ceasing entirely in 1788.

Wolfgang died 5 December 1791. Sometime around 1800, Marianne encountered Franz Xaver Niemetschek's 1798 Mozart biography. Since this biography had been written from the perspective of Vienna and of Constanze, much of its content was new to Marianne. In an 1800 letter, she wrote:

Herr Prof. Niemetschek's biography so completely reanimated my sisterly feelings toward my so ardently beloved brother that I was often dissolved in tears, since it is only now that I became acquainted with the sad condition in which my brother found himself.



Wolfgang and Nannerl Mozart, c. 1763, by Eusebius Johann Alphen (1741–1772)

Later years

Marianne's husband died in 1801. She returned to Salzburg, accompanied by her two living children and four stepchildren, and worked as a music teacher.

In her old age, Marianne had her first encounter in person with Mozart's widow Constanze since the visit of 1783. In 1820, Constanze and her second husband Georg Nikolaus von Nissen moved to Salzburg. Although Marianne had not even known that Constanze was still alive, the encounter was apparently "cordial", though not warm. Eventually, Marianne did the Nissens a great favor: To help them write a biography of Wolfgang, Marianne lent the Nissens her collection of family letters, including Wolfgang and Leopold's correspondence up to 1781.

In 1821, Marianne enjoyed a visit from Wolfgang's son, Franz Xaver Mozart, whom she had never met during her brother's lifetime. The son had come from his home in Lemberg to conduct a performance of his father's Requiem in remembrance of the recently deceased Nissen.

In her last years, Marianne's health declined, and she became blind in 1825. Mary Novello, visiting in 1829, recorded her impression that Mrs. Berchtold was "blind, languid, exhausted, feeble and nearly speechless," as well as lonely. She mistakenly took Marianne to be impoverished, though in fact she left a large fortune (7837 gulden).

Marianne died on 29 October 1829, at 78 years, and was buried in St Peter's Cemetery, Salzburg.

As a fictional character

Many authors have created fictional characters based on Maria Anna Mozart.

- Marianne was the subject of a 2001 "biography in poems," *The Other Mozart* by Sharon Chmielarz.
- *Mozart's Sister*, a 2005 novel by Alison Bauld, follows Nannerl Mozart's life through marriage, children, widowhood, and death in conversations with her nephew Franz Xaver, Mozart's younger son.
- Nancy Moser wrote *Mozart's Sister: A Novel* (2006).
- In *La sorella di Mozart*, a 2006 novel by Rita Charbonnier (it), Nannerl initially tells her life's story through a series of fictional letters to the Major Franz Armand d'Ippold, grows frustrated and debilitated by her father's refusal to acknowledge her ability to compose music, and eventually devotes her life to the promotion and study of her brother's music.
- The popular young adult author Carolyn Meyer wrote of Nannerl's life in her 2008 novel *In Mozart's Shadow: His Sister's Story*.
- Marianne and her family were noted in *The 39 Clues* series as members of the Cahill family branch, Janus.
- Marianne was the subject of *Nannerl, la sœur de Mozart (Mozart's Sister)*, a 2010 French-language film from director René Féret. The film centers on the teenage years of Nannerl as she lives in the shadow of her famous younger brother as they travel throughout Europe performing for royalty. With the encouragement of the French Dauphin, Nannerl begins to find her own ways of challenging the established sexual and social order, though her rebellion is quickly crushed by those who inspired it.
- In his 2011 novel *Mozart's Last Aria*, Matt Rees has Nannerl investigating her brother's death.
- In 2013, Marianne's life was adapted into a one-person theatre piece called "The Other Mozart," where writer/musician Sylvia Milo portrayed Nannerl in a partially fictional autobiography.^[2]

Notes

- [1] Google Maps, St. Gilgen – Salzburg (http://maps.google.com/maps?f=d&source=s_d&saddr=St+Gilgen,+Salzburg,+Austria&daddr=Salzburg,+Austria&hl=en&geocode=FaTd2AIdYuvLACk5h_8QRLB2RzEAYeYtV5cABA;FbNg2QIdugrHACkXXSUSY5B2RzHRDo2VD7xlp&mra=ltm&dirflg=w&sll=47.79609,13.204193&sspn=0.10194,0.617294&ie=UTF8&z=11)
- [2] <http://www.theothermozart.com/about>

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Works of literature with Maria Anna Mozart as a main character

- Bauld, Alison (2005). *Mozart's Sister* (<http://books.google.com/books?id=2jdsopOT4GIC>). London: Alcina Press. ISBN 978-0-9550713-0-0. OCLC 64769121 (<http://www.worldcat.org/oclc/64769121>). Bauld has also published a fictional diary as Nannerl Mozart in the form of Nannerl's blog (<http://www.nannerlmozart.blogspot.com>).
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- Meyer, Carolyn (2008). *In Mozart's Shadow: His Sister's Story* (<http://books.google.com/books?id=R64jSr8rJKwC>). Houghton Mifflin Harcourt. ISBN 978-0-15-205594-3. OCLC 180689946 (<http://www.worldcat.org/oclc/180689946>).
- Moser, Nancy (2006). *Mozart's Sister* (<http://books.google.com/books?id=AKWCAAAACAAJ>). Minneapolis: Bethany House. ISBN 978-0-7642-0123-3. OCLC 70045811 (<http://www.worldcat.org/oclc/70045811>).
- Rees, Matt (2011). *Mozart's Last Aria* (http://www.worldcat.org/title/mozarts-last-aria-a-novel/oclc/703206599&referer=brief_results). New York: Harper Perennial. ISBN 978-0-06-201586-0. OCLC 703206599 (<http://www.worldcat.org/oclc/703206599>). A historical thriller in which Nannerl travels to Vienna to uncover the mysteries of her brother's death.

External links

 Media related to Maria Anna Mozart at Wikimedia Commons

Constanze Mozart

Constanze Mozart (née **Weber**) (5 January 1762 – 6 March 1842) was the wife of Wolfgang Amadeus Mozart.

Early years

Constanze Weber was born in Zell im Wiesental. Her mother was Cäcilia Weber, née Stamm. Her father Fridolin Weber worked as a "double bass player, prompter and music copyist."^[1] Fridolin's half-brother was the father of composer Carl Maria von Weber. Constanze had two older sisters, Josepha and Aloysia and one younger one, Sophie. All were trained as singers, and Josepha and Aloysia both went on to distinguished musical careers, performing later on in the premieres of a number of Mozart's works.

During most of Constanze's upbringing, the family lived in her mother's hometown of Mannheim, an important musical center of the time. The 21-year-old Mozart visited Mannheim in 1777 on a job-hunting tour with his mother and developed a close relationship with the Weber family. He fell in love, not with the 15-year-old Constanze, but with Aloysia.^[2] While Mozart was in Paris, Aloysia obtained a position as a singer in Munich, and the family accompanied her there. She rejected Mozart when he passed through Munich on his way back to Salzburg.

The month after the family moved to Vienna in 1779, again following Aloysia as she pursued her career, Fridolin died. By the time Mozart moved to Vienna in 1781, Aloysia had married Joseph Lange, who agreed to help Cäcilia Weber with an annual stipend, and she took in boarders to make ends meet. The house where the Webers lived (on the second floor) was at Am Peter 11, and bore a name (as houses often did at the time): *Zum Auge Gottes* ("God's Eye").^[3]

Marriage to Mozart

On first arriving in Vienna on 16 March 1781,^[4] Mozart stayed at the house of the Teutonic Order with the staff of his patron, Archbishop Colloredo. In May, he "was obliged to leave," and chose to board in the Weber household, originally intending "to stay there only a week."^[5]

After a while, it became apparent to Cäcilia Weber that Mozart was courting Constanze, now 19, and in the interest of propriety, she requested that he leave.^[6] Mozart moved out on 5 September to a third-floor room in the Graben.

The courtship continued, not entirely smoothly. Surviving correspondence indicates that Mozart and Constanze briefly broke up in April 1782, over an episode involving jealousy (Constanze had permitted another young man to measure her calves in a parlor game).^[7] Mozart also faced a very difficult task getting his father Leopold's permission for the marriage.^[8]

The marriage finally took place in an atmosphere of crisis. Hertz suggests that eventually Constanze moved in with Mozart, which would have placed her in disgrace by the mores of the time.^[9] Mozart wrote to Leopold on 31 July 1782, "All the good and well-intentioned advice you have sent fails to address the case of a man who has already gone so far with a maiden. Further postponement is out of the question."^[10] Hertz relates, "Constanze's sister Sophie had tearfully declared that her mother would send the police after Constanze if she did not return home (presumably from Mozart's apartment)." On 4 August, Mozart wrote to Baroness von Waldstätten, asking "Can the police here enter anyone's house in this way? Perhaps it is only a ruse of Madame Weber to get her daughter back. If not, I know no better remedy than to marry Constanze tomorrow morning or if possible today."



Constanze Mozart by her brother-in-law Joseph Lange (1782)

The marriage did indeed take place that day, 4 August 1782. In the marriage contract, Constanze "assigns to her bridegroom five hundred gulden which [...] the latter has promised to augment with one thousand gulden", with the total "to pass to the survivor". Further, all joint acquisitions during the marriage were to remain the common property of both. A day after the marriage took place, the consent of Wolfgang's father arrived in the mail.

The couple had six children, of whom four did not survive infancy.

1. Raimund Leopold (17 June – 19 August 1783)^[11]
2. Karl Thomas Mozart (21 September 1784 – 31 October 1858)
3. Johann Thomas Leopold (18 October – 15 November 1786)^[12]
4. Theresia Constanzia Adelheid Friedericke Maria Anna (27 December 1787 – 29 June 1788)^{[13][14]}
5. Anna Maria (b/d 16 November 1789)^[15]
6. Franz Xaver Wolfgang Mozart (26 July 1791 – 29 July 1844)

After Mozart's death

Mozart died in 1791, leaving debts and placing Constanze in a difficult position. At this point Constanze's business skills came into fruition: she obtained a pension from the Emperor, organized profitable memorial concerts, and embarked on a campaign to publish her husband's works. These efforts gradually made Constanze financially secure and ultimately, wealthy.^[16] She sent Karl and Franz to Prague to be educated by Franz Xaver Niemetschek, with whom she collaborated on the first full-length biography of Mozart.

Toward the end of 1797, she met Georg Nikolaus von Nissen, a Danish diplomat and writer who was, initially, her tenant.^[17] The two began living together in September 1798,^[18] and were married in Pressburg (today Bratislava) in 1809. From 1810 to 1820, they lived in Copenhagen, and subsequently travelled throughout Europe, especially Germany and Italy. They settled in Salzburg in 1824. Both worked on a biography of Mozart; Constanze eventually published it in 1828, two years after her second husband's death.

During Constanze's last years in Salzburg, she had the company of her two surviving sisters, Aloysia and Sophie, also widows, who moved to Salzburg and lived out their lives there.^[19]



Joint grave of Constanze Mozart, wife of Mozart, and her second husband Georg Nikolaus von Nissen in St Sebastian church in Salzburg

Influences on Mozart's music

Constanze was a trained musician and played a role in her husband's career. Two instances can be given:

The extraordinary writing for soprano solo in the *Great Mass in C minor* (for example, in the "Christe eleison" section of the Kyrie movement, or the aria "Et incarnatus est") was intended for Constanze, who sang in the 1783 premiere of this work in Salzburg. Maynard Solomon in his Mozart biography speculatively describes the work as a love offering.

During the period of the couple's courtship, Mozart began making visits to Baron Gottfried van Swieten, who let him examine his extensive collection of manuscripts of work by Bach and Handel. Mozart was excited by this material, and prepared a number of compositions in Baroque style himself. An important impetus was Constanze, who apparently fell in love at this time with Baroque counterpoint. This is known from a letter Mozart wrote to his sister Nannerl on 20 April 1782. The letter was accompanied by a manuscript copy of the composer's *Fantasy and Fugue*, K. 394.

I composed the fugue first and wrote it down while I was thinking out the prelude. I only hope that you will be able to read it, for it is written so very small; and I hope further that you will like it. Another time

I shall send you something better for the clavier. My dear Constanze is really the cause of this fugue's coming into the world. Baron van Swieten, to whom I go every Sunday, gave me all the works of Händel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly (in this kind of composition) the works of Händel and Bach. Well, as she has often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in this most artistically beautiful of all musical forms and never ceased to entreat me until I wrote down a fugue for her.^[20]

The experience of writing in Baroque style had an important influence on Mozart's later work, in the C Minor Mass as well as in later secular works, such as the last movement of the 41st Symphony or the opera *The Magic Flute*.

Treatment by biographers

According to the *Grove Dictionary of Music and Musicians*, Constanze was treated harshly and unfairly by a number of her biographers: "Early 20th-century scholarship severely criticized her as unintelligent, unmusical and even unfaithful, and as a neglectful and unworthy wife to Mozart. Such assessments (still current) were based on no good evidence, were

tainted with anti-feminism and were probably wrong on all counts." Complaints about unfairness to Constanze also appear in several recent Mozart biographies: Braunbehrens (1990), Solomon (1995), and Halliwell (1998).^[22]

Alleged photograph

A number of commentators allege that a surviving photographic image from the mid 19th century includes the 78-year-old Constanze Mozart. The picture was supposedly taken in Altötting in Bavaria in 1840. Not all Mozart scholars endorse this view, however. For instance, it is claimed that the picture was taken with a short exposure that, for technical reasons, was not yet possible in 1840.^[23] Selby (1999) states that there is no evidence in any of Constanze's extensive diaries and letters that she had contact with Keller after 1826, and that she could not have traveled to visit Maximillian Keller during the period when the photograph was taken, as she suffered from crippling arthritis at the time.



1840 daguerreotype allegedly of Constanze Mozart, seen at front on the far left, two years before her death. Bavarian composer Max Keller (de) is seated center front and to his left is his wife, Josefa. From left to right in rear are the family cook, Philip Lattner (Keller's brother in law), and Keller's daughters Luise and Josefa. The image was first brought to scholarly attention in 1958.^[21]

References

Notes

- [1] Grove, article "Mozart," section 4
- [2] Solomon 1995
- [3] Solomon 1995, 253
- [4] Deutsch 1965, 193
- [5] Deutsch 1965, 196
- [6] Solomon 1995, 255
- [7] Solomon 1995, 259
- [8] Solomon 1995, 258
- [9] Hertz (2009, 47)
- [10] Quoted from Hertz (2009, 47)
- [11] Mozart Day by Day – 1783 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=2&jahr=1783>), Mozarteum
- [12] Mozart Day by Day – 1786 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=2&jahr=1786>), Mozarteum
- [13] Mozart Day by Day – 1787 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=4&jahr=1787>), Mozarteum
- [14] Mozart Day by Day – 1788 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=2&jahr=1788>), Mozarteum
- [15] Mozart Day by Day – 1789 (<http://www.mozarteum.at/en/mozart-life-and-work/mozarts-calender.html?id=449&suche=&seite=4&jahr=1789>), Mozarteum
- [16] Wolff (2012:8), citing Bauer, writes, "Constanze, who survived the composer by more than a half-century and upon her death in 1842 still left her two sons a major fortune of some 30,000 florins in cash, bonds, and savings accounts -- all based on earnings from Mozart's music,"
- [17] Grove Dictionary
- [18] Deutsch 1965, 485–486
- [19] Solomon 1995, 502
- [20] Text of letter taken from <http://www.schillerinstitut.dk/bach.html>. Not all scholars take Mozart at his word; he had a motivation to exaggerate Constanze's refinement and taste, since Leopold was strongly opposed to his marrying her (Hertz 2009, 63; Halliwell 1998).
- [21] Mueller von Asow, E. H. "Zu einer unbekannten Photographie Constanze Mozarts.", ' **13 (1958): 93–95.**
- [22] The earlier biographers accused of unfairness variously include Alfred Einstein, Wolfgang Hildesheimer, and Arthur Schurig.
- [23] Schweitzer, Vivien. "Mozart Experts Claim Picture of Constanze is a Hoax" (<http://www.playbillarts.com/news/article/4886.html>), in *Playbill*, 12 July 2006. Retrieved 5 January 2007.

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External links



Wikimedia Commons has media related to *Constanze Mozart*.

- Website about Constanze Mozart (<http://www.constanze-mozart.de>) (**German**)
- Constanze Mozart in genealogy wiki (<http://en.rodovid.org/wk/Person:50075>)

Maria Anna Thekla Mozart

Maria Anna Thekla Mozart (September 25, 1758 – January 25, 1841), called *Marianne*, known as **Bäsle** ("little cousin"), was the cousin of Wolfgang Amadeus Mozart.

Biography

She was born in Augsburg, Germany, the third (and only surviving one) of five daughters of Franz Alois Mozart, a younger brother of Leopold Mozart and Maria Victoria Eschenbach. Between October 11 and October 26, 1777, 19-year-old Marianne met the 21-year-old Wolfgang in Augsburg. The young people developed a close, probably intimate relationship.

Ten letters of their subsequent correspondence have been preserved, all from Wolfgang to Marianne. These are called the "Bäsle letters" ("Bäsle" is a diminutive form in German, meaning "little cousin"). They are striking for their abundance of scatological and sexual humor. Maynard Solomon translates one passage into rhymed English as shown below (from a letter dated 23 December 1778):

"Come for a bit or else I'll shit. If you do, this high and mighty person will think you very kind, will give you a smack behind, will kiss your hands, my dear, shoot off a gun in the rear, embrace you warmly, mind, and wash your front and behind, pay you all his debts to the uttermost groat, and shoot off one with a rousing note, perhaps even let something drop from his boat."^[2]

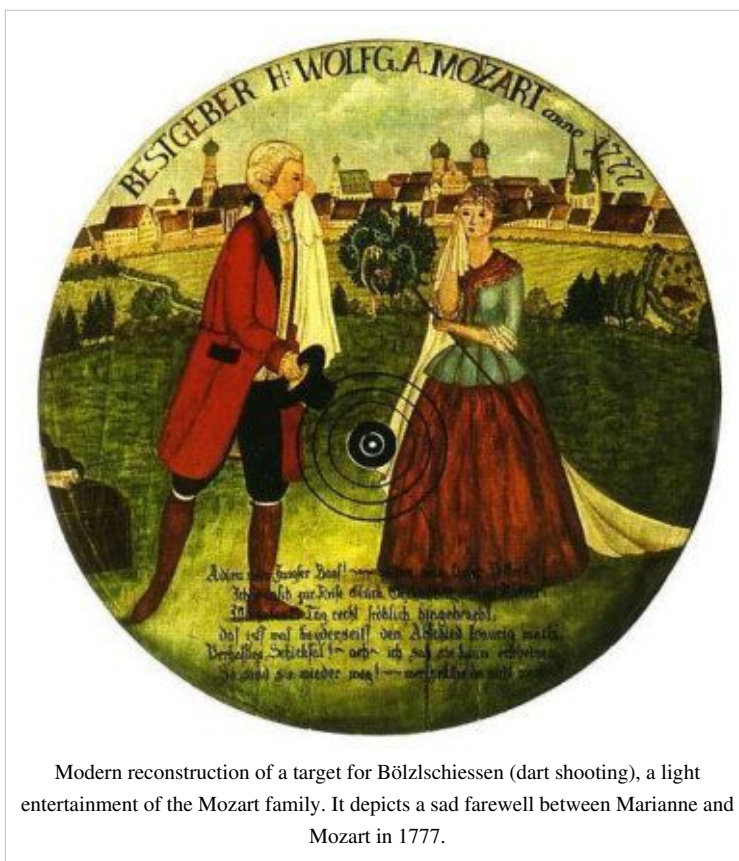
After Mozart's return from Paris, Marianne accepted an invitation (given in the letter just quoted) to visit Mozart and his family in Salzburg. She accompanied him in January 1779 from Munich to Salzburg and stayed there for about two-and-a-half months, despite the disapproval of Mozart's father Leopold.^[3] She may have hoped for marriage to Wolfgang. If so, her wish was shattered; the former warm relationship cooled off. Their last reunion was in Augsburg in March 1781.



Maria Anna Thekla Mozart. Self-portrait in pencil from 1777 or 1778. Now in the Mozart-Museum in Salzburg.^[1]

Marianne had been educated accordingly to her rank as citizen of the Free City of the Holy Roman Empire, and, as a teenager, gained further social education in Munich. She is described as having been beautiful, endearing, bright, humorous, and in love with life. In 1784, she gave birth to an illegitimate daughter, Maria Josepha, whose father, canon Dr. Theodor Franz de Paula Maria Baron von Reibeld (1752–1807), provided generously for mother and child.

Marianne Mozart remained unmarried her entire life. After the death of her mother, who had been widowed in 1791, she moved to live with her daughter and son-in-law, postmaster Franz-Joseph Streitel, in 1808. Already in 1803 the only grandchild, Carl Joseph, had died in infancy. Moving to Kaufbeuren in 1812, she and her family finally ended up in Bayreuth in 1814, where she lived for 27 years until her death.



Fifty years after her famous cousin, Marianne died in Bayreuth, Germany, at the age of 82. In her estate, the portrait of her cousin was found, which he had sent her from Mannheim in 1778. Only 15 months later, her 58-year-old daughter died. Both were buried in the municipal cemetery in Bayreuth, but the graves can no longer be found. In the course of the years, two memorial plates were placed, one at the Old Coaching House, the other at the entrance of the municipal cemetery.

Notes

- [1] Solomon (1995, 162)
- [2] Solomon 1995, 169. The German original, taken from *Bibliotheca Augustana: Die Bäsle Briefe* (http://www.fh-augsburg.de/~harsch/germanica/Chronologie/18Jh/Mozart/moz_br03.html), is: "Also kommen sie gewis, sonst ist ein schys; ich werde alsdan in eigner hoherperson ihnen Complimentiren, ihnen den arsch Petschieren, ihre hände küssen, mit der hintern büchse schiessen, ihnen Embrassiren, sie hinten und vorn kristiren, ihnen, was ich ihnen etwa alles schuldig bin, haarklein bezahlen, und einen wackeren furz lassen erschallen, und vielleicht auch etwas lassen fallen." (Mozart's own spelling).
- [3] Solomon 1995

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External links

-  Media related to Baesle Briefe at Wikimedia Commons
- "A Visit to Maria Anna Thekla Mozart" (<http://www.sumas.de/>), biography.

Franz Xaver Wolfgang Mozart

Franz Xaver Wolfgang Mozart (26 July 1791 – 29 July 1844), also known as **Wolfgang Amadeus Mozart, Jr.**, was the youngest child of six born to Wolfgang Amadeus Mozart and his wife Constanze. He was the younger of his parents' two surviving children.^[1] He was a composer, pianist, conductor, and teacher whose musical style was an early Romanticism, heavily influenced by his father's mature style.

Biography

Franz Xaver Wolfgang Mozart was born in Vienna, five months before his father's death. Although he was baptized Franz Xaver Mozart, from birth on he was always called Wolfgang by his parents.^[2] He received excellent musical instruction from Antonio Salieri and Johann Nepomuk Hummel, and studied composition with Johann Georg Albrechtsberger and Sigismund von Neukomm. He learned to play both the piano and violin. Like his father, he started to compose at an early age. "In April 1805, the thirteen-year-old Wolfgang Mozart made his debut in Vienna in a concert in the Theater an der Wien."

Wolfgang became a professional musician and enjoyed moderate success both as a teacher and a performer. Unlike his father, he was introverted and given to self-deprecation. He constantly underrated his talent and feared that whatever he produced would be compared with what his father had done.



Franz Xaver Wolfgang Mozart (1825)



The two surviving sons of Wolfgang Amadeus and Constanze Mozart: Franz Xaver Wolfgang Mozart (left) and Karl Thomas (right). Painting by Hans Hansen, Vienna, 1800.

Needing money, in 1808, he travelled to Lemberg, where he gave music lessons to the daughters of the Polish count Wiktor Baworowski. Although the pay was good, Franz felt lonely in the town of Pidkamin, near Rohatyn, so in 1809, he accepted an offer from the imperial chamberlain, Count von Janiszewski, to teach his daughters music in the town of Burshtyn. Besides teaching, he gave local concerts, playing his own and his father's pieces. These concerts introduced him to the important people in Galicia.

After two years in Burshtyn, he moved to Lemberg where he spent more than 20 years teaching (with students including Julie von Webenau, née Baroni-Cavalcabò) and giving concerts. Between 1826 and 1829, he conducted the choir of Saint Cecilia, which consisted of 400 amateur singers. In 1826, he conducted his father's Requiem during a concert at the Greek Catholic cathedral of St. George. From this choir, he created the musical brotherhood of Saint Cecilia, and thus the first school of music in Lemberg. He did not give up performing and in the years 1819 to 1821 traveled throughout Europe. In 1819 he gave concerts in Warsaw, Elbing and Danzig (Gdańsk).

In the 1820s, Franz Xaver Wolfgang Mozart was one of 50 composers to write a variation on a theme of Anton Diabelli for part II of the *Vaterländischer Künstlerverein*. Part I was devoted to the 33 variations supplied by Beethoven, which have gained an independent identity as his *Diabelli Variations*, Op. 120.

In 1838, he left for Vienna, and then for Salzburg, where he was appointed as the Kapellmeister of the Mozarteum. From 1841, he taught the pianist Ernst Pauer. He died from stomach cancer on 29 July 1844 in the town of Karlsbad, where he was buried.

He never married, nor did he have any children. His will was executed by Josephine de Baroni-Cavalcabò, the dedicatee of his cello sonata and a longtime patroness. The shadow of his father loomed large over him even in death. The following epitaph was etched on his tombstone: "*May the name of his father be his epitaph, as his veneration for him was the essence of his life.*"

Works (selected)

Franz Xaver Wolfgang had a relatively small output (his opus numbers only go up to 30) and after 1820 he seems to have given up composing almost entirely; in particular, there is an 11-year gap (1828 to 1839) when he seems to have not written anything. Nevertheless, recordings of his music can be found today. He wrote mainly chamber music and piano music, with his largest compositions being the two piano concertos.

- Piano Quartet in G minor, Op. 1 (published 1802)
- Cantata for the Birthday of Joseph Haydn, lost (1805)
- Sonata for Violin and Piano in B major, Op. 7
- Piano Sonata in G major, Op. 10
- 6 pieces for Flute and 2 Horns, Op. 11
- Piano Concerto No. 1 in C major, Op. 14 (1808, published in 1811)
- Sonata for Violin and Piano in F major, Op. 15
- *Six Polonaises mélancoliques* for piano, Op. 17
- Sonata for violoncello or violin and piano in E major, Op. 19 (published in 1820)
- *Quatre Polonaises mélancoliques* for piano, Op. 22

- Five Variations on a romance from Méhul's *Joseph*, Op. 23 (pub. 1820) (until 1994 mistakenly attributed to the young Liszt, S147a)
- Two Polonaises for piano, Op. 24
- Piano Concerto No. 2 in E-flat major, Op. 25 (1818)
- *Der erste Frühlingstag* (*The First Spring Day*), cantata for solo, choir and orchestra, Op. 28
- "Festchor" for the unveiling of the Mozart monument in Salzburg, Op. 30 (1840)
- Sinfonia
- Rondo in E minor for flute and piano
- Songs with piano accompaniment

The two piano concertos differ somewhat. The first concerto could pass for one of his father's late (K. 550 and above) works, except for a youthful exuberance and the piano's tessitura, which had been expanded in 1795, just after Mozart senior died. The second concerto is more contemporary to the 1810s, with more virtuosic piano part, showing hints that the younger Mozart was developing his own style.

Liszt misattribution

Franz Xaver Mozart's "*Five Variations on a romance from Méhul's Joseph*, Op. 23" was published in 1820. But the work was, until 1994, mistakenly attributed to the young Liszt: a copyist's manuscript of the work wrongly noted that it was "par le jeune Liszt" ("by the young Liszt"). The work was published in good faith by the Neue Liszt-Ausgabe in 1990, and catalogued as Liszt's S147a. Liszt scholar Leslie Howard recorded the work in similar good faith in 1992 for his series of recordings of the complete music for solo piano by Liszt (for the disc entitled "*The Young Liszt*"). But shortly afterwards Howard noted in his sleeve notes for the disc's release: "It has since been established that the attribution is false and that the work is from the pen of Mozart's son Franz Xaver, and was published as his opus 23 in 1820. But since the work remains unknown and unrecorded, like the vast majority of F X Mozart's output, and since the writing is not vastly different from some of the other pieces in this collection, it was thought best not to discard it."

References

- [1] The elder was Karl Thomas Mozart (21 September 1784 – 31 October 1858), who was an excellent pianist and long considered becoming a professional musician. Instead, he entered Austrian government service and died, unmarried, in Milan.
- [2] Michael Lorenz: "Mozart Documents 'transcribed'" (<http://michaelorenz.blogspot.co.at/2012/08/mozart-documents-transcribed.html>), Vienna 2012

External links

- "W. A. Mozart Sohn" (<http://www.mozart-sohn.de>), Detailed information on the life and works of Franz Xaver Wolfgang Mozart (**German**)
- Любов Кияновська: Франц Ксавер Вольфганг Моцарт і Львів. "Ї". № 29, 2003 (<http://www.ji.lviv.ua/n29texts/kyjanovska.htm>)
- Free scores by Franz Xaver Wolfgang Mozart at the International Music Score Library Project



Wikimedia Commons has media related to *Franz Xaver Wolfgang Mozart*.

(Ukrainian)

Karl Thomas Mozart

Karl (or **Carl**) **Thomas Mozart** (21 September 1784 – 31 October 1858) was the second son, and the elder of the two surviving sons, of Wolfgang and Constanze Mozart. The other was Franz Xaver Wolfgang Mozart.

Biography

Karl was born in Vienna. His schooling, in Prague, was under Franz Xaver Niemetschek and František Xaver Dušek, and he became a gifted pianist. Before he finished his schooling, however, he left for Livorno in 1797 to begin his apprenticeship with a trading firm.

He planned to open a piano store in the following years, but the project failed for lack of funds. He moved to Milan in 1805 and studied music with Bonifazio Asioli, though he gave up his studies in 1810 to become an official in the service of the Austrian financial administration and the governmental accounting department in Milan. He also served as official translator for Italian for the Austrian Court Chamber.^[1] He owned a house in the village of Caversaccio in Valmorea, Province of Como; he appreciated the amenities of the place and the wholesomeness of the water. He bequeathed the house to the town, which is stated on a plaque dedicated to him. The Town Hall keeps a copy of the will.

He also frequently attended events related to his father until his death in Milan in 1858. Like his brother, he neither married nor had children, and the direct Mozart line thus died with him.

References

- [1] Michael Lorenz: "An Unknown Mozart Work", Vienna 2012 (<http://michaelorenz.blogspot.co.at/2012/09/an-unknown-mozart-work.html>)

External links

- Michael Lorenz: "Carl Thomas Mozart's Original Baptismal Entry", Vienna 2013 (<http://michaelorenz.blogspot.co.at/2013/09/carl-thomas-mozarts-original-baptismal.html>)



Karl Thomas Mozart, daguerreotype, 1856



The two surviving sons of Wolfgang Amadeus and Constanze Mozart: Franz Xaver Wolfgang Mozart (left) and Karl Thomas (right). Painting by Hans Hansen, Vienna, 1800.

Cäcilia Weber

Cäcilia Cordula Stamm (23 October 1727 – 22 August 1793) was the mother of Constanze Weber and the mother-in-law of Wolfgang Amadeus Mozart.

She was born in Mannheim, Germany, the daughter of Johann Otto Stamm, a government secretary and Sophia Elisabeth Wimmer.^[1] She married Franz Fridolin Weber (1733-1779) on 14 September 1756, and had four daughters: Josepha, Aloysia, Constanze, and Sophie. Constanze was the only one who did not become a professional singer, but, according to Mozart, she possessed a fine voice and musical ear. The children were born in Zell im Wiesental, but the family moved to Mannheim soon after Sophie was born.

Cäcilia first met Mozart in 1777, when he came to Mannheim in search of a job.^[2] He fell in love with her daughter Aloysia during this stay, and departed for Paris after finding no permanent position in Mannheim. The family later moved to Munich, where both Aloysia and Fridolin had found jobs in the opera. It was here that Mozart encountered them again (and was rejected by Aloysia), during his journey homeward to Salzburg.

The Weber family moved to Vienna in September 1779, still following Aloysia as she pursued her career at the German Opera there.^[3] Fridolin died in the following month, and Cäcilia scrambled to keep her family afloat. Aloysia's suitor Joseph Lange agreed to help support the family with an annual stipend of 700 florins when he married Aloysia, 31 October 1779. Cäcilia also made some income by taking in boarders.

It was in this way that Mozart re-entered the Webers' lives. In 1781 he settled in Vienna, hoping to pursue his career there, and on 1 or 2 May 1781 he became a boarder in their home (in a building called *Zum Auge Gottes*, "God's Eye").^[4]

Cäcilia asked Mozart to move out when she realized that he had fallen in love with Constanze, for the sake of propriety.^[5] Wolfgang and Constanze finally married on 4 August 1782.

Mozart's relationship with his mother-in-law had a somewhat rocky start, as she did not get along well with Constanze.^[6] However, starting with the birth of Constanze's first child in 1783, Mozart came to grow quite fond of Cäcilia. Constanze's sister Sophie remembered in an 1825 letter:

Well, Mozart became fonder and fonder of our dear departed mother and she of him. Indeed he often came running along in great haste to the Wieden (where she and I were lodging at the Golden Plough), carrying under his arm a little bag containing coffee and sugar, which he would hand to our good mother, saying 'Here, mother dear, now you can have a little *Jause* [afternoon coffee].' She used to be delighted as a child. He did this very often.^[7]

Cäcilia died in Wieden/Vienna, Austria.

Notes

[1] Familie Weber website, (in German). (http://www.infotronic.org/mozart/html/die_ahnentafel.html) Retrieved on 18 May 2009.

[2] Deutsch 1965, 172

[3] Deutsch 1965, 189

[4] Solomon 1995, 253

[5] Solomon 1995, 255

[6] See Solomon 1995, 274-274

[7] Quoted from Solomon 1995, 274

References

- Deutsch, Otto Erich (1965) *Mozart: A Documentary Biography*. Stanford: Stanford University Press.
- Solomon, Maynard (1995) *Mozart: A Life*. Harper Perennial.

External links

- Wikipedia page on Franz Fridolin Weber (in German)
- Webseite über Constanze Weber und ihre Familie (in German) (http://www.infotronic.org/mozart/html/der_vater_fridolin_weber.html)

Joseph Lange

Joseph Lange (Würzburg, 1 April 1751 – Vienna, 17 September 1831) was an actor and amateur painter of the 18th century. Through his marriage to Aloysia Weber, he was the brother-in-law of Wolfgang Amadeus Mozart.

Life

His first marriage, in 1775, was to Maria Anna Elisabeth Schindler, daughter of Philipp Ernst Schindler, a miniature painter and director of painting at the Viennese porcelain factory.^[1] Maria Anna died on 14 March 1779 of pneumonia.^[2]

He married Aloysia Weber, a successful soprano, in Vienna on 31 October 1780. In that year he also agreed to support Aloysia's widowed mother Cäcilia with an annual payment of 700 florins.^[3]

Mozart married Aloysia's younger sister Constanze in Vienna in 1782, and thus became Lange's brother-in-law. The Mozarts and the Langes seem to have been friends, as the written record preserves various occasions that they socialized together,^[4] as did Wolfgang and Joseph individually.^[5] Both Lange and Mozart were Masons; see Mozart and Freemasonry.^[6]

In 1783, Lange performed in one of Mozart's works, a "Masquerade" (pantomime with music) composed for Carnival. The characters were traditional figures of the Commedia dell'arte, and the music was composed by Mozart (K. 446). Lange played Pierrot, and Mozart himself took the role of Harlequin.^[7]

In 1787, Lange appeared in another work by Mozart, his opera *Der Schauspieldirektor*. He took the spoken role of Herz,^[8] his wife Aloysia taking one of the two primary soprano roles, Madame Herz.

As of 1795, he lived separated from Aloysia.^[9] In 1808, he published his autobiography. From around 1800 on he lived together with a Therese Koch with whom he had three daughters.^[10]



Assessment

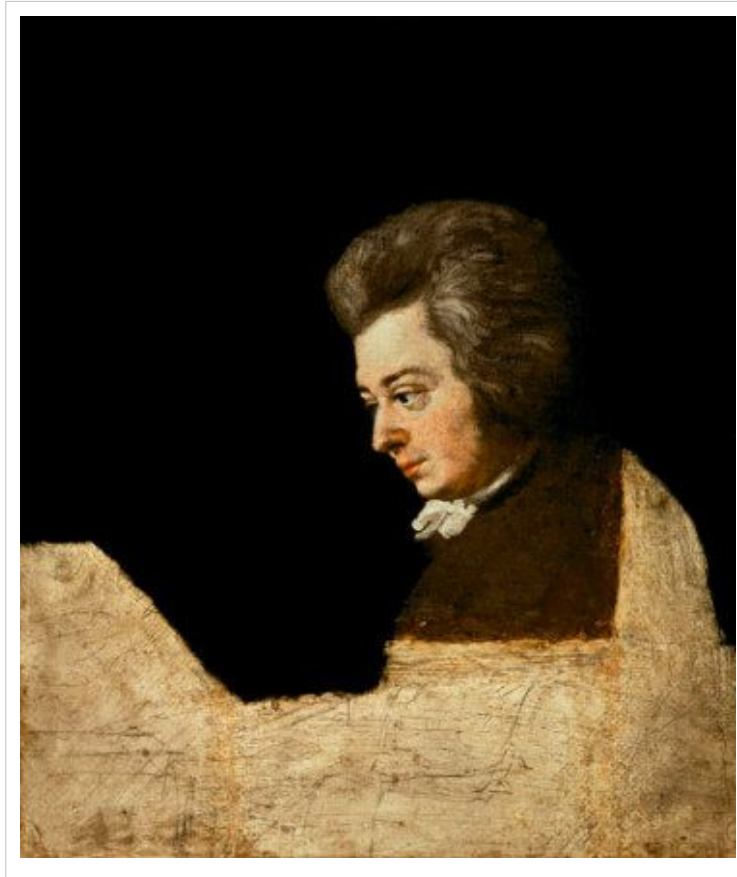
The tenor Michael Kelly, writing in his 1826 reminiscences, called Lange an "excellent comedian"; that is, player of comedy. Kelly had spent the early years of his career in Vienna as an opera singer.

Lange's portraits of Mozart and family

Lange painted his famous portrait of his brother-in-law in 1782/83.^[11] The following image is a detail of the portrait emphasizing Mozart's face:



The complete painting is shown in the next figure.



In March 2009 the musicologist Michael Lorenz was the first to realize that the painting originally was a miniature about 19 x 15 centimeters in size, showing only Mozart's face. It was later affixed to a larger canvas, apparently with the intention to portray Mozart seated at the piano, but the enlarged painting was never completed.^[12]

Constanze Mozart, interviewed in old age by Vincent and Mary Novello, said that Lange's portrait was "by far the best likeness of him."^[13]

Lange also painted a small portrait of Constanze in 1782 which was later enlarged:



During Leopold Mozart's visit to Vienna in 1785, Lange drew a portrait of him as well, but this is lost.^[14] He continued to paint into his old age.^[15]

Notes

[1] A-Wd, Tom. 69, fol. 258r.

[2] Lange 1808, 106

[3] Lange 1808, 117

[4] See Deutsch 1965, index entry for "Lange, Joseph".

[5] Solomon 275

[6] Solomon 329

[7] Deutsch 1965, 213

[8] Deutsch 262

[9] Deutsch, 503

[10] Blümmel, 1923

[11] Deutsch 213

[12] Michael Lorenz: "Joseph Lange's Mozart Portrait" (<http://michaelorenz.blogspot.co.at/2012/09/joseph-langes-mozart-portrait.html>), Vienna 2012

[13] Deutsch 1965, 538

[14] Deutsch 1965, 241

[15] Constant von Wurzbach: "Lange, Joseph". In: *Biographisches Lexikon des Kaiserthums Oesterreich*, vol. 14 (http://brawe.uni-leipzig.de/docuverse/1865_joseph_lange_biographie_wurzbach.html)

References

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- Blümml, Emil Karl (1923). *Aus Mozarts Freundes- und Familien-Kreis*. Vienna: E. Strache.
- Deutsch, Otto Erich (1965). *Mozart: A Documentary Biography*. Stanford, CA: Stanford University Press.
- Einstein, Alfred (1962). *Mozart: His Character, His Work*. Oxford University Press.

Josepha Weber

(Maria) **Josepha Weber** (later **Josepha Hofer**, **Josepha Meier**; 1758 – December 29, 1819) was a German soprano of the classical era. She was a sister-in-law of Wolfgang Amadeus Mozart, and the first to perform the role of The Queen of the Night in Mozart's opera *The Magic Flute* (1791).

Life

She was born in Zell im Wiesental, in present-day Baden-Württemberg, Germany, the daughter of Fridolin Weber. She had three younger sisters (in descending order of age): Aloysia, who was an early love interest of Mozart and sang in his later operas; Constanze, who married Mozart in 1782;^[1] and Sophie. The composer Carl Maria von Weber was the son of her father's half brother.

Josepha grew up mostly in Mannheim, and moved with her family first to Munich then to Vienna, following the singing career of her sister Aloysia. By 1789 she was the *prima donna* in the theatrical troupe run by Johann Friedel at the suburban Theater auf der Wieden.^[2] Following Friedel's death in that year, the theater was taken over by Emanuel Schikaneder, who retained her in the new company he formed. She appears to have been an important member of the troupe: the collaborative opera *Der Stein der Weisen*, a sort of ancestor to *The Magic Flute*, includes no arias for coloratura soprano because at the time it was written Hofer was on maternity leave.^[3]

At the (highly successful) premiere of *The Magic Flute* in 1791, Hofer took the role of the Queen of the Night, a famously demanding coloratura part. She continued to perform this role until 1801, when she relinquished it at age 43.

Hofer also premiered other roles. She was again the Queen of the Night in Schikaneder and Winter's sequel to *The Magic Flute*, *Das Labyrinth oder der Kampf mit den Elementen* (1798). She was also the first to perform the role of Oberon in Paul Wranitzky's opera (1789).



She married twice. Her first husband (married 21 July 1788 in St. Stephen's Cathedral^[4]) was the musician Franz de Paula Hofer (1755–96). Hofer was employed as a violinist at the Imperial court.^[5] Her second husband (1797) was the singer Sebastian Meier (1773–1835). Meier was the first to perform the role of Pizarro in Beethoven's opera *Fidelio*.

Josepha Meier retired from singing in 1805, and died in Vienna December 29, 1819.

Assessment

Of her singing, the *New Grove* says, "According to contemporary reports, she commanded a very high tessitura but had a rough edge to her voice and lacked stage presence." The former quality equipped her to take on the very difficult coloratura passages that Mozart wrote into the Queen of the Night's part.

Notes

[1] Online *New Grove*, article "Mozart"

[2] Buch (xx, ix)

[3] Buch xx, xiv)

[4] Deutsch 1965, 321

[5] Deutsch (1965, 321) gives 1789 as the starting date of Hofer's employment; however, a document discussed by Michael Lorenz on his blog (<http://michaelorenz.blogspot.com/>) indicates he was already employed there as of 21 July 1788.

References

- Except as indicated by footnote all information above is taken from the article "Weber", in the online edition of *Grove's Dictionary of Music and Musicians*. Copyright 2007, Oxford University Press
- Buch, David (ed.; 2007) *Der Stein der Weisen*. (Full score) A-R Editions, Inc. ISBN 0-89579-616-3
- Deutsch, Otto Erich (1965) *Mozart: A Documentary Biography*. Stanford, CA: Stanford University Press
- *Der Zauberfloete zweyter Theil unter dem Titel: Das Labyrinth oder der Kampf mit den Elementen*. (Libretto) hrsg. von Manuela Jahrmärker und Till Gerrit Waidelich, Tutzing 1992, ISBN 3-7952-0694-4
- *Oberon, König der Elfen. Singspiel in drei Akten von Paul Wranitzky. Libretto von Karl Ludwig Giesecke*. Hrsg. von Christoph-Hellmut Mahling und Joachim Veit [Partitur, Ausg. in 2 Bd.] (=Die Oper; Bd. 4). München : G. Henle 1993

Aloysia Weber

Maria Aloysia Antonia Weber (c. 1760 – 8 June 1839) was a German soprano, remembered primarily for her association with the composer Wolfgang Amadeus Mozart.

Biography

Born in Zell im Wiesental, Aloysia Weber was one of the four daughters of the musical Weber family. Her three sisters were soprano Josepha Weber (1758–1819), who premiered the role of the Queen of the Night in Mozart's *The Magic Flute*; Constanze Weber the wife of Mozart; and Sophie Weber. Her first cousin was the composer Carl Maria von Weber.

Shortly after her birth, the family moved to Mannheim and Aloysia grew up there; she moved to Munich in 1778, where she made her operatic debut. Her salary at the Court Theater was 1000 florins per year; her father made 600.^[1] The following year, she was engaged to sing in the *National Singspiel* in Vienna, a project of the Emperor Joseph II; the family moved together to Vienna in September, where the father worked briefly as a ticket-taker, but he died suddenly only a month after their arrival.

Weber continued in a fairly successful singing career in Vienna over the next two decades.

On 31 October 1780, she married Joseph Lange, an actor at the Court Theater who was also an amateur painter (he later produced a well-known portrait of Mozart). It was Lange's second marriage after his first wife had died in 1779. Since Weber was the main support of her family at the time, Lange agreed to pay her mother an advance of 900 florins and the sum of 700 florins per year on a continuing basis.^[2]

She moved to the Burgtheater in 1782, singing Italian opera. This position lasted only eight months, as she soon became "persona non grata owing to disagreements over salary and role distribution as well as missed performances." She continued to sing, however, at the Kärntnertortheater as well as in occasional roles at the Burgtheater. In 1795, she went on concert tour with her widowed sister Constanze. As of that year, she ceased to live with her husband Lange.^[3]

She spent her old age in Salzburg, in order to be near her surviving sisters Constanze and Sophie, who had moved there.

Her relationship with Mozart

She was for some time a love interest of Wolfgang Amadeus Mozart. This was around 1777, when Mozart spent some time in Mannheim, where he had hoped (in vain, it turned out) to find employment. Mozart expressed a desire to marry Aloysia, though it is not clear exactly how serious his intentions were, or whether they were reciprocated.

Mozart left Mannheim for several months for Paris on an unsuccessful job search. On his way back to Salzburg, he passed through Munich, where Aloysia was by now employed. According to the tale told in Georg Nikolaus von Nissen's draft biography of Mozart written in collaboration with Constanze, who married Nissen after Mozart's death, Mozart and Aloysia had a rather unpleasant encounter:

When he entered, she appeared no longer to know him, for whom she previously had wept. Accordingly, he sat down at the piano and sang in a loud voice, "Leck mir das Mensch im Arsch, das mich nicht will"



Aloysia Weber as Zémire in André Grétry's opera
Zémire et Azor

(The one who doesn't want me can lick my ass).^[4]

The vulgar phrase in Mozart's song corresponds to the English idiom "kiss my ass", and occurs frequently in Mozart's letters; see Mozart and scatology.

Mozart himself moved to Vienna in 1781, and later that year was for a time a lodger in the Weber home. The father Fridolin had died in 1779, Aloysia had not left home^[5] at the time of her marriage, and the mother Cäcilia and the remaining three sisters were taking in boarders to make ends meet. Mozart fell in love with the third daughter, Constanze. When the two married in 1782,^[6] Mozart became Aloysia's brother-in-law. Apparently there were no long-term hard feelings, as Mozart wrote a fair amount of music for Aloysia to sing, listed below.

Music written by Mozart for Aloysia Weber

From the Mannheim visit:

- Recitative and Aria for Soprano, "Alcandro, lo confesso", K. 294)
- Recitative and Aria for Soprano, "Popoli di Tessaglia!", K. 316/300b.^[8] This has a range up to G6, which earned it a listing by Guinness lists as the highest demanded note in the classical repertoire.

From the Vienna years:

- Aria for Soprano, "Nehmt meinen Dank, ihr holden Gönner!", K. 383
- Scena and rondo "Mia speranza adorata – Ah, non sai, qual pena", K. 416, completed in Vienna 8 January 1783 and premiered by Aloysia on the 11th at a concert in the Mehlgrube, site of the later premiere of many of Mozart's piano concertos.^[9]
- Mozart wrote two "substitution arias" for Aloysia, inserted into a revival production (June 1783) at the Burgtheater^[10] of Pasquale Anfossi's opera *Il curioso indiscreto*.^[1] These were "Vorrei spiegarvi, oh Dio!" K. 418 and "No, no, che non sei capace" K. 419.
- Aria for Soprano, "Ah se in ciel", K. 538 (1788)



Aloysia Weber; anonymous portrait^[7]

Mozart opera roles sung by Aloysia Weber

- Donna Anna, in Mozart's *Don Giovanni* at the Vienna premiere of the work, May 7, 1788.
- Constanze, in a revival production of *Die Entführung aus dem Serail* (1785–1788).

Assessment

Joachim Daniel Preisler, a Danish actor and musician, was sent on tour by his employer, the Royal Theater in Copenhagen, to study opera production in other European countries. While in Vienna he was invited into the Lange home, where he heard the pregnant (and thus not performing) Aloysia sing. In his diary, he wrote:

The voice is something exceptional! but ... not by a long way as good as our Müller;^[11] yet her high range and her delicacy, her execution, taste and theoretical knowledge cannot fail to be admired by any impartial critic. ... She can sing the longest and most difficult parts incomparably better than the [Italian] songstresses who are here pampered by the *Viennese nobility*.^[12]

Preisler's testimony also indicates that Aloysia was not just a fine singer, but an outstanding general musician:

The well-known *Mozardt* is her brother-in-law, and has taught her so well that she accompanies from a score and plays interludes like a Kapellmeister.

Aloysia Weber in fiction

Mozart's and Aloysia's ill-fated romance is novelized in *Mozart's Wife* by Juliet Waldron (Hard Shell Books, 2000). A somewhat more fanciful portrayal is given in *Marrying Mozart* by Stephanie Cowell (New York: Penguin, 2004).

Notes

- [1] Einstein 1962, 63
- [2] Joseph Lange, *Biographie des Joseph Lange, k.k. Hofschauspielers*, Vienna 1808, p. 117 (<http://books.google.co.uk/books?id=MUwOAAAAIAAJ&pg=PA117#v=onepage&q&f=false>)
- [3] Deutsch, 503
- [4] Quoted from Solomon 1995, 169. The published version of Nissen's biography bowdlerized the text, substituting "Ich lass das Mädel gern, das mich nicht will" (I'd gladly give up the girl who doesn't want me).
- [5] A-Wd, Tom. 73, fol. 353v.
- [6] New Grove online, "Mozart" 2007
- [7] Solomon (1995, 173). The portrait is in a private collection.
- [8] Schirmer's Library of Musical Classics, Vol. 1751, introduction.
- [9] Deutsch 1965, 212
- [10] Deutsch 1965, 217. This was Aloysia's "first appearance at the Italian opera", and it was very positively received (Deutsch 218).
- [11] Caterine Möller, *prima donna* of the Royal Theater in Copenhagen; Deutsch 1965, 324
- [12] Deutsch 1965, 324

References

- Deutsch, Otto Erich (1965) *Mozart: A Documentary Biography*. Stanford, CA: Stanford University Press.
- Einstein, Alfred (1962) *Mozart: His Character, His Work*. Oxford University Press.
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Sophie Weber

Maria Sophie Weber (1763?^[1] – 1846) was a singer of the 18th and 19th centuries. She was the younger sister of Wolfgang Amadeus Mozart's wife Constanze, and is remembered primarily for the testimony she left concerning the life and death of her brother-in-law.

Life

She was born into a musical family, the youngest of four sisters all of whom became trained singers; two achieved professional fame: the eldest sister Josepha Weber and the second eldest Aloysia Weber. Her mother was Cäcilia Weber. She moved with the family, first to Munich, then to Vienna, following the burgeoning career of Aloysia. Sophie herself sang at the Burgtheater in the 1780–1781 season,^[2] but apparently did not make any kind of long-term success as a singer.

When Mozart moved to Vienna in 1781, and lodged for a time with the Weber family, he seems to have flirted with both Sophie and Constanze (the latter of whom he eventually courted and married). The incomplete Allegro in B flat KV 400, written by Mozart at this time, contains (in W. Dean Sutcliffe's words) "a self-contained melodic episode in G minor, with the names of Sophie and Costanze[*sic*] Weber inscribed above a pair of prolonged sigh figures."^[3] In a letter of 15 December 1781, Mozart described Sophie as "good-natured but feather-brained."^[4] In 1782, when Mozart and Constanze were married, she was the only Weber sister who was present at the ceremony.

In December 1791, when Mozart died, Sophie was 28 years old, and was the only daughter in the family still unmarried. She lived with Cäcilia, but was frequently present in the Mozart household during the composer's brief but harrowing final illness and death, and helped Constanze care for her dying husband.

She was married (7 January 1807) in Djakovar, Slavonia (today called Đakovo, in Croatia) to Jakob Haibel (1762–1826), a tenor singer, actor, and composer; he was the author of a successful Singspiel that was performed many times by the theatrical troupe of Emanuel Schikaneder. Haibel, who is said by some already to have left his first wife in 1804 to run away to Sophie in Croatia, was the cathedral choirmaster in Djakovar.^[5] Following Haibel's death in 1826 Sophie moved to Salzburg, where Constanze, for the second time a widow, was living. After 1831 they were joined by their similarly widowed sister Aloysia, who however died in 1839. The two younger sisters went on living together there until Constanze's death in 1842.

Sophie outlived her younger nephew Franz Xaver Wolfgang Mozart by two years and died in Salzburg in 1846, aged 83.

Remembrances of Mozart

Sophie's own remembrances of Mozart and his death, described by the Grove Dictionary author as "moving," come from a letter she wrote to Constanze's second husband Georg Nikolaus von Nissen, for the purpose of helping with the biography of Mozart that Nissen and Constanze were preparing. She was also interviewed by Vincent and Mary Novello in 1829 during the journey they undertook to gather information about Mozart. For some of her remembrances, see Death of Mozart.

Notes

- [1] Clive lists this as an uncertain date, giving no place. The Grove Dictionary gives her birth date and location as: October 1763, in Zell im Wiesental.
- [2] Clive, 172
- [3] Sutcliffe (2003, 342)
- [4] Grove
- [5] Lorenz, Michael: 'Neue Forschungsergebnisse zum Theater auf der Wieden und Emanuel Schikaneder', *Wiener Geschichtsblätter*, 4/2008, (Vienna: Verein für Geschichte der Stadt Wien, 2008, 15-36.

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- Clive, Peter (1993) *Mozart and his Circle: A Biographical Dictionary*. New Haven: Yale University Press.
- Deutsch, Otto Erich (1965) *Mozart: A Documentary Biography*. Stanford: Stanford University Press. Includes an English translation of Sophie's letter to Nissen, describing Mozart's death.
- *Grove Dictionary of Music and Musicians*, online edition, Philipp Spitta: "Weber"
- Sutcliffe, W. Dean (2003) Review of Richard Jones, ed., *Mozart: Mature Piano Pieces. Music and Letters* 84:342–344.
- *Allegro in B-flat major, K. 400*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=197&gen=edition&l=1&p1=174) in the *Neue Mozart-Ausgabe*
- For the passage in the Allegro K. 400 mentioned above, see bars 71 and 72, p. 177 (Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=197&gen=edition&l=1&p1=174)).

Ludwig van Beethoven

Wolfgang Amadeus Mozart had a powerful influence on the work of Ludwig van Beethoven. They may have met in Vienna in 1787, and Beethoven may even have had a few lessons from Mozart, although this is uncertain; there is only one account of a meeting, and it is not contemporary. Beethoven knew much of Mozart's work. Some of his themes recall Mozart's, and he modeled a number of his compositions on those of the older composer.

Beethoven visited Vienna early in 1787, but accounts differ as to the exact dates. Cooper states that he arrived in early April and left about three weeks later.^[1] Haberl says that he arrived in January 1787 and departed in March or April, remaining in the city for up to 10½ weeks.^[2] There is evidence for this in the *Regensburgische Diarium*.^[3] Beethoven's return to Bonn was prompted at least in part by his mother's medical condition (she died of tuberculosis in July of that year^[4]). His father was nearly incapacitated by alcoholism, and Beethoven had two younger brothers, so he may have needed to go home to help support his family.

Written documentation of Beethoven's visit is thin, but Mozart was in Prague for part of early 1787, and the two composers may have met. Haberl's dates imply a period of about six weeks when this could have occurred. There are various views as to what happened during the visit. The 19th century biographer Otto Jahn gives the following anecdote:

Beethoven made his appearance in Vienna as a youthful musician of promise in the spring of 1787, but was only able to remain there a short time; he was introduced to Mozart, and played to him at his



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

request. Mozart, considering the piece he performed to be a studied show-piece, was somewhat cold in his expressions of admiration. Beethoven, noticing this, begged for a theme for improvisation, and, inspired by the presence of the master he revered so highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said emphatically, "Mark that young man; he will make himself a name in the world!"^[5]

Jahn does not say where he got this from, mentioning only that "it was communicated to me in Vienna on good authority". No contemporary document (such as a letter written by Beethoven or Mozart or a reminiscence of any of Beethoven's contemporaries) corroborates the story, and contemporary scholarship seems reluctant to propagate it. The New Grove Dictionary of Music and Musicians does not mention it; its account of the visit is as follows:

In the spring of 1787 Beethoven visited Vienna. In the absence of documents much remains uncertain about the precise aims of the journey and the extent to which they were realized; but there seems little doubt that he met Mozart and perhaps had a few lessons from him.^[6]

Maynard Solomon, who has written biographies of both Mozart and Beethoven, does not mention Jahn's tale, and even puts forward the possibility that Mozart might have given Beethoven an audition and then rejected him:

In Bonn Beethoven was being groomed to be Mozart's successor by [a group of influential nobles], who sent him to Vienna ... to advance that purpose. The sixteen-year-old Beethoven, however, was not yet ready to be on his own. At his father's urging, the young virtuoso left Vienna ... and returned home in a state of despondency over his mother's consumptive condition – and perhaps over a rejection by Mozart, who was preoccupied with his own affairs, including his worrisome financial condition, and may not have been able seriously to consider taking on another pupil, even one of great talent and backed by eminent patrons.^[7]



Drawing of Mozart in silverpoint, made by Doris Stock in April 1789

Solomon goes on to enumerate other matters that kept Mozart preoccupied at the time: his father's declining health, a visit to Prague, the beginnings of work on *Don Giovanni*, and the writing of "a vast amount of other music". Moreover, Mozart already had a pupil living in his home, the nine-year-old Johann Nepomuk Hummel. Solomon notes that Beethoven eventually returned to Vienna, but only in 1792 – a year after Mozart's death.

A hypothesis compatible with all the documentary evidence except Jahn's unsourced report is that Mozart and Beethoven simply never met.^[8] Regardless of which hypothesis is true, Beethoven's first visit to Vienna seems to have been the start of an unhappy time for him. The Grove Dictionary notes that his "first surviving letter, to a member of a family in Augsburg that had befriended him on his way [to Vienna], describes the melancholy events of that summer and hints at ... ill-health [and] depression.

Influence of Mozart on Beethoven

Mozart's work continued to influence Beethoven. For example, Beethoven copied a passage from Mozart's 40th Symphony into the sketchbook he was using when he composed his Fifth Symphony, the third movement of which opens with a theme similar to one from the Mozart. Charles Rosen sees Mozart's C minor Piano Concerto, K. 491, as a model for Beethoven's 3rd Piano Concerto in the same key,^[9] the Quintet for Piano and Winds, K. 452, for Beethoven's quintet for the same instruments, Op. 16,^[10] and the A major String Quartet, K. 464, for Beethoven's A major String Quartet Op. 18 No. 5. Robert Marshall sees Mozart's C minor piano sonata, Piano Sonata No. 14 in C minor, K. 457, as the model for Beethoven's "Pathétique" sonata, Op. 13, in the same key.^[11] The first movement of

Beethoven's First Piano Concerto in C major (composed 1796–97) references Mozart's "Jupiter" Symphony in C major, K. 551. (composed 1788).^[12] Also, Beethoven's third piano concerto took a small inspiration from Mozart's sonata No. 14.

Beethoven wrote cadenzas (WoO 58) to the first and third movements of Mozart's D minor piano concerto, K. 466, and four sets of variations on themes by Mozart:

- on "Se vuol ballare" from *The Marriage of Figaro*, for piano and violin, WoO 40 (1792–3);
- on "Là ci darem la mano" from *Don Giovanni*, for two oboes and cor anglais, WoO 28 (?1795);
- on "Ein Mädchen oder Weibchen" from *The Magic Flute*, for piano and cello, Op. 66 (?1795);
- on "Bei Männern welche Liebe fühlen" from the same opera, for piano and cello, WoO 46 (1801).^[13]

Mozart's overture in *Bastien und Bastienne*, written in 1768, is very similar to Beethoven's Eroica Symphony, though it is unknown if Beethoven knew of this work.

Notes

- [1] Cooper (2008), p. 23
- [2] Haberl (2006), pp. 215–55
- [3] Hoyer (2007)
- [4] Kerman et al., section 2; Deutsch 1965, 288
- [5] Jahn (1882), p. 346. Translation by Pauline Townsend, slightly altered.
- [6] Kerman et al., section 2
- [7] Solomon (1995), p. 395
- [8] Clive (1993), p. 22.
- [9] Rosen (1997), pp. 390, 450
- [10] Rosen (1997), p. 381
- [11] Marshall (2003), pp. 300–301
- [12] Amadeus Art Productions
- [13] Clive (1993), p. 22

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Josepha Duschek

Josepha Duschek (1754-1824) was an outstanding soprano singer of the Classical era. She was a friend of Wolfgang Amadeus Mozart, who wrote a number of works for her to sing.

Her name is most often given in its German version as above. In Czech her name was **Josefína Dušková** or (with Germanized spelling) **Josepha Duschkova**.

Life

She was born Josepha Hambacher in Prague, then a provincial capital of the Austrian Empire, on 6 March 1754, and lived in Prague all of her life. Her father was a prosperous apothecary, Anton Adalbert Hambacher (also "Hampacher") and her mother was Maria Domenica Colomba, who came from Salzburg. Her father's pharmacy was in the house called "Zum weissen Einhorn" ("The White Unicorn"). Built in the Baroque style, it was situated in the Old Town Square where the pharmaceutical business flourished until the 20th century.

In her youth Josepha studied music with František Xaver Dušek, whom she married on 21 October 1776. Josefa's husband already had an international reputation as a music teacher. He was a welcome guest in the music salons and he and his wife became well-known hosts at their home, Villa Bertramka. It is not known whether the couple performed together as musicians, but they hosted frequent musical gatherings at which many famous people were present.

Josefa had earlier been the lover of the art patron Count Christian Philipp Clam-Gallas, and it was said that she continued to profit long afterwards from the relationship as the Count provided her with an annuity of 900 Gulden and even contributed to the purchase of the Villa Bertramka.^[1]

Her career as a singer was long and successful; she gave concerts in many different cities, including Prague, Vienna, Salzburg, Dresden, Weimar, Leipzig, Warsaw and Berlin.

The singer and her husband were also close with the composer Ludwig van Beethoven. While Beethoven was in Prague in 1796, he wrote his concert aria, *Ah, perfido!*^[2] Op. 65 for this talented singer. She was not able to sing the piece at its debut because of a conflicting engagement, but she did perform the piece in both Prague and later in Leipzig. The debut was performed by the Countess Josephine Clary, to whom Beethoven later dedicated the piece. This concert aria was also featured on Beethoven's mammoth *Akademie* concert at Theater an der Wien in 1808, sung by a 17 year old Josephine Killitschgy, who was unable to meet the vocal demands of the piece.

She never accepted a permanent engagement, but always remained a freelance singer.



Portrait of Josepha Duschek dated 1796

After her husband's death in 1799 she retired from public life. She sold Bertramka, and lived in increasingly smaller apartments in Prague. By the time of her death in 1824 she had become impoverished.

Duschek and Mozart

Duschek met Mozart in 1777 when she visited Salzburg, where her mother was from and she had relatives. At that time Mozart composed for her the recitative and aria "Ah, lo previdi," K. 272.

Mozart accompanied her at a private concert before the Viennese court in 1786, shortly after the success of his opera *The Marriage of Figaro*.

While Duschek was on friendly terms with the Mozart family at this time, Leopold was critical of her singing, writing to his daughter on 21 April 1786: 'How did Madame Duschek sing? I have to say it! She shrieked an aria by Naumann, quite astonishingly, with exaggerated expression as before but even more annoyingly.'^[3]

In 1787, *The Marriage of Figaro* was mounted in a Prague production. A number of Prague music lovers invited Mozart to come to Prague and hear the production; the *Grove Dictionary* suggested that Duschek and her husband František were among them.

Later that year Mozart returned to Prague in order to complete and then produce his next opera, *Don Giovanni*. At this time, he stayed with the Duscheks in their summer house, called the Villa Bertramka, at Smíchov near Prague. Mozart may also have stayed there while completing his opera *La clemenza di Tito* in September 1791.

The composition of "Bella mia fiamma, addio"

During the 1787 visit, Mozart wrote the concert aria "Bella mia fiamma, addio," K. 528 (it is dated 3 November 1787). The composition of this aria was somewhat unusual; the following tale is attributed to Mozart's son Karl Thomas:^[4]

Petranka [sic] is well-known as the villa in which Mozart enjoyed staying with his musician friends, the Duscheks, during his visit to Prague, and where he composed several numbers for his "Don Juan" [Don Giovanni]. On the summit of a hill near the villa stands a pavilion. In it, one day, Frau Duschek slyly imprisoned the great Mozart, after having provided ink, pen, and notepaper, and told him that he was not to regain his freedom until he had written an aria he had promised her to the words bella mia fiamma addio. Mozart submitted himself to the necessary; but to avenge himself for the trick Frau Duschek had played on him, he used various difficult-to-sing passages in the aria, and threatened his despotic friend that he would immediately destroy the aria if she could not succeed in performing it at sight without mistakes.

Bernard Wilson, commenting on the story, adds: "There seems to be some corroboration of this account in the aria itself. The words *Quest' affano, questo passo è terribile per me* (mm. 27-34) are set to an awesome tangle of chromatic sequences artfully calculated to test the singer's sense of intonation and powers of interpretation. Apparently Mme. Duschek survived the *passo terribile*, since the autograph bears her name in Mozart's hand."^[5]

In 1789 Duschek sang the work along with other arias^[6] at concerts given by Mozart in Dresden and Leipzig, during his German tour of that year.

Were Mozart and Duschek lovers?

Maynard Solomon has suggested that Mozart and Duschek were lovers.^[7] The available information does not permit such assertions to be made with certainty. For discussion, see Mozart's Berlin journey.

Assessment

Duschek's voice was praised for its range and flexibility. Her admirers used to call her "a Bohemian Gabrielli" after the famous Italian coloratura singer Caterina Gabrielli. The *Grove Dictionary* assesses her singing thus: "She was appreciated for the sonority, range and flexibility of her voice, for her musicianship, and superb execution of both bravura arias and recitatives."

Notes

- [1] Duschek's relationship with Count Clam-Gallas is detailed in Freeman, *Mozart in Prague*, 118-19.
- [2] <http://www.answers.com/topic/ah-perfido-per-pieta-non-dirmi-addio-scena-and-aria-for-soprano-orchestra-op-65>
- [3] Eisen, Cliff & Keefe, Simon P. *The Cambridge Mozart Encyclopedia*, Cambridge University Press, 2006, p. 151.
- [4] The story was published in 1856 in the *Berliner Musik-Zeitung Echo* vol. 4, 198-199. The journal attributed the story to "Mozart's son"; of Mozart's two sons, only Karl Thomas was alive at the time. The source of this translation is Peter Kivy (1967) "Child Mozart as an Aesthetic Symbol," *Journal of the History of Ideas*, Vol. 28, No. 2. (Apr. - Jun., 1967), pp. 249-258.
- [5] Wilson, Bernard E. (1974) Review of *Neue Ausgabe sämtlicher Werke, Ser. II: Bühnenwerke, Werkgruppe 7: Arien, Szenen, Ensembles, und Chöre mit Orchester, Band 4*. In *Notes*, 2nd Ser., Vol. 30, No. 4. (Jun., 1974), pp. 856-857.
- [6] Solomon 1995
- [7] See Solomon 1995, ch. 28

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- Except where indicated by footnote, all information in this article comes from two articles on the online edition of the *Grove Dictionary of Music and Musicians*: "Josefa Dušek" and "František Xaver Dušek".
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Joseph Haydn

The composers Wolfgang Amadeus Mozart and Joseph Haydn were friends. Their relationship is not very well documented, but the evidence that they enjoyed each other's company and greatly respected each other's work is strong.

Background

Haydn was already a famous composer when Mozart was a child. His six string quartets of Opus 20 (1772), called the "Sun" Quartets, were widely circulated and are conjectured (for instance, by Charles Rosen^[1]) to have been the inspiration for the six string quartets K. 168-173 that the 17-year-old Mozart wrote during a 1773 visit to Vienna.^[2]

The two composers probably would not have had an opportunity to meet until after Mozart moved permanently to Vienna in 1781. Haydn was required to reside most of the time at the remote palace of Eszterháza in Hungary, where his employer and patron Prince Nikolaus Esterházy preferred to live. During the winter months, the Prince moved to the ancestral palace of his family in Eisenstadt, bringing Haydn with him. In these periods it was often feasible for Haydn to make brief visits to Vienna, about 40 km away.^[3]

Meeting

As Jones notes, there were various points in the 1770s and early 1780s when Haydn and Mozart might have met, Haydn visiting Vienna from his normal work venues of Eszterháza and Eisenstadt, Mozart from Salzburg. The earliest at which it is *likely* that they would have met is 22 and 23 December 1783. This was the occasion of a performance sponsored by the Tonkünstler-Societät (a charitable organization for musicians) in Vienna. On the program were works by both Haydn (Jones: "a symphony and a chorus, both probably from *Il ritorno di Tobia*") and by Mozart ("a new concert aria, probably 'Misero! o sogno!' [K. 431], and, on the first night, a piano concerto")^[4]

At the time of this meeting, Haydn was the most celebrated composer in Europe. Mozart's own reputation was definitely on the rise. His opera *The Abduction from the Seraglio* had been premiered with great success in Vienna and was being produced in several other cities.^[5] Haydn would have been about 52 years old at the time, Mozart about 28.

Playing chamber music

Jens Peter Larsen suggests that "quartet playing was central to the contact between Haydn and Mozart",^[6] though the documentation of the occasions in which the two composers played or heard quartets or other chamber music together is slim. One report of such an occasion comes from the *Reminiscences* (1826) of the tenor Michael Kelly.

Storace gave a quartet party to his friends. The players were tolerable; not one of them excelled on the instrument he played, but there was a little science^[7] among them, which I dare say will be acknowledged when I name them:

First Violin: Haydn

Second Violin: Baron Dittersdorf

Violoncello: Vanhal

Viola: Mozart.

I was there, and a greater treat, or a more remarkable one, cannot be imagined.^[8]

Both Dittersdorf and Vanhal, though little-remembered now, were well-known composers of the time.

The composer Maximilian Stadler also remembered chamber music performances in which Haydn and Mozart participated: the two of them took the viola parts in performances of Mozart's string quintets, K. 515, 516, and 593.^[9]

Haydn's view of Mozart

Haydn freely praised Mozart, without jealousy, to his friends. For instance, he wrote to Franz Rott,^[10]

If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel.

To the musicologist Charles Burney, he said "I have often been flattered by my friends with having some genius, but he was much my superior."^[11] In a letter to his friend Marianne von Genzinger, Haydn confessed to dreaming about Mozart's work, listening happily to a performance of Mozart's opera *The Marriage of Figaro*.^[12]

Mozart's view of Haydn

Mozart's early biographer Franz Niemetschek, who interviewed Mozart's wife Constanze, describes Mozart's esteem for Haydn. In one passage from his biography he says:

High esteem for true merit, and regard for the individual, influenced his judgment of works of art. He was always very touched when he spoke of the two Haydns or other great masters.^[13]

By "Haydns", Niemetschek refers also to Joseph's brother Michael, who was Mozart's friend and colleague during his years in Salzburg.

An often-retold anecdote from Niemetschek is the following:

At a private party a new work of Joseph Haydn was being performed. Besides Mozart there were a number of other musicians present, among them a certain man who was never known to praise anyone but himself. He was standing next to Mozart and found fault with one thing after another. For a while Mozart listened patiently; when he could bear it no longer and the fault-finder once more conceitedly declared: 'I would not have done that', Mozart retorted: 'Neither would I but do you know why? Because neither of us could have thought of anything so appropriate.'^[14]

Niemetschek adds, "By this remark he made for himself yet another irreconcilable enemy."

The "Haydn" quartets

Mozart's "Haydn" quartets (K387, K421, K428, K458, K464 and K465) were written during the early years of their friendship, and were published in 1785. They are thought to be stylistically influenced by Haydn's Opus 33 series, which had appeared in 1781. Mozart's dedication of these six quartets to Haydn was rather unusual, at a time when dedicatees were usually aristocrats:

A father who had decided to send his sons out into the great world thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time, and who happened moreover to be his best friend. In the same way I send my six sons to you [...] Please then, receive them kindly and be to them a father, guide, and friend! [...] I entreat you, however, to be indulgent to those faults which may have escaped a father's partial eye, and in spite of them, to continue your generous friendship towards one who so highly appreciates it.^[15]

Haydn in turn was very impressed with Mozart's new work. He heard the new quartets for the first time at a social occasion on 15 January 1785, at which Mozart performed the quartets with "my dear friend Haydn and other good friends".^[16] At a second occasion, on 12 February, the last three quartets were performed.^[17] Mozart's father Leopold was present, having come from Salzburg to visit. At that time Haydn made a remark to Leopold that is now widely quoted:

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name; he has taste, and, furthermore, the most profound knowledge of composition.^[18]

It is likely that Mozart would have appreciated the remark, in light of his father's frequently-expressed doubts about his career path.

Freemasonry

It may have been Mozart who attempted to bring Haydn into Freemasonry. Mozart joined the lodge called "Zur Wohltätigkeit" ("Beneficence") on 14 December 1784, and Haydn applied to the lodge "Zur wahren Eintracht" ("True Concord") on 29 December 1784. Lodge records show that Mozart frequently attended "Zur wahren Eintracht" as a visitor.^[19] Haydn's admission ceremony was held on 11 February 1785; Mozart could not attend due to a concert that night.

Although Mozart remained an enthusiastic Mason (*see Mozart and Freemasonry*), Haydn did not; in fact, there is no evidence that he ever attended a meeting after his admittance ceremony, and he was dropped from the lodge's rolls in 1787.

Haydn as Mozart's mentor

Mozart in many ways did not need a mentor by the time he met Haydn; he was already rather successful and for most of his life up to then had been under the very active tutelage of his father Leopold. However, two aspects of the historical record suggest that Haydn did in some sense take Mozart under his wing and offer him advice.

First, during the early Vienna years, when Mozart was influenced by Baron van Swieten to take up the study of Baroque counterpoint, Haydn loaned him his personal copy of the famous counterpoint textbook *Gradus ad Parnassum*, by Johann Joseph Fux, a copy heavily covered with Haydn's personal annotations.^[20]

There is also the observation that, like many other younger musicians, Mozart addressed Haydn with the honorific term "Papa".^[21] For details of this form of address, see Papa Haydn.

Form of address

The German language has two sets of second person pronouns, one (*Sie, Ihnen, Ihr*, etc.) for relatively formal relationships, the other (*du, dich, dir*, etc.) for more intimate relationships (*see T-V distinction*). Otto Jahn, in his 1856 Mozart biography, reported that Haydn and Mozart used the *du* pronouns in conversation, and that such usage was unusual at the time for two people of such different ages, hence evidence for a close friendship.^[22] Jahn relied on the testimony of Mozart's sister-in-law Sophie Haibel as well as Haydn's friend and biographer Georg August Griesinger.

Haydn's departure for London

Haydn last saw Mozart in the days before he departed for London in December 1790. The oft-retold tale of their last interactions can be found in the biography of Albert Christoph Dies, who interviewed the elderly Haydn 15 years after the event.^[23]

[Haydn's patron] Prince Anton Esterházy granted permission for the journey at once, but it was not right as far as Haydn's friends were concerned ... they reminded him of his age (sixty years),^[24] of the discomforts of a long journey, and of many other things to shake his resolve. But in vain! Mozart especially took pains to say, "Papa!" as he usually called him, "you have had no training for the great world, and you speak too few languages."

"Oh," replied Haydn, "my language is understood all over the world!"...

When Haydn had settled ... his household affairs, he fixed his departure and left on 15 December [1790],^[25] in company with Salomon. Mozart on this day never left his friend Haydn. He dined with him, and said at the moment of parting, "We are probably saying our last farewell in this life." Tears welled from the eyes of both.

Haydn was deeply moved, for he applied Mozart's words to himself, and the possibility never occurred to him that the thread of Mozart's life could be cut off by the inexorable Parcae within the following year.

Griesinger gives a different (and probably less romanticized) account of the same occasion:^[26]

Mozart said to Haydn, at a happy meal with Salomon, "You will not bear it very long and will probably soon come back again, because you are no longer young." "But I am still vigorous and in good health," answered Haydn. He was at that time almost fifty-nine years old, but he did not find it necessary to conceal the fact. Had Mozart not hastened to an early death on 5 December 1791, he would have taken Haydn's place in Salomon's concerts in 1794.

Mozart's death

Haydn, still in London a year later when the news of Mozart's death reached him, was distraught; he wrote to their mutual friend Michael Puchberg, "for some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world."^[27] Haydn wrote to Constanze Mozart offering musical instruction to her son when he reached the appropriate age, and later followed through on his offer.^[28]

Notes

[1] In *The Classical Style*, p. 264

[2] See Brown 1992 for dates and K. numbers. Brown discusses the history of the conjecture that K. 168-173 were influenced by Haydn, and argues against it at length.

[3] For a listing of occasions when Haydn visited Vienna around this time, see Larsen 1980, pp. 53-55.

[4] Both quotations from Jones (2009:245)

[5] Deutsch 1966, various locations

[6] Larsen 54

[7] Kelly uses the archaic meaning of "science", i.e. "knowledge, learning".

[8] Quote from Webster 1977, p. 393

[9] Jones 2006, p. 213

[10] Webster and Feder 2001, section 3.iv

[11] Webster and Feder 2001, section iii.4

[12] The letter is printed in

[13] Niemetschek 1798, p. 68

[14] Niemetschek 1798, p. 69

[15] Bernard Jacobson (1995) in CD#13 of the Best of the Complete Mozart Edition [Germany: Philips]

[16] Webster and Feder 2001, section 3.4. Deutsch 1965, 234 suggests that on this evening only the first three of the quartets were played.

[17] Deutsch (1965, 236) identifies the four players as having probably been the composer, his father Leopold, and two Barons: Anton and Bartholomäus Tinti, who were Masonic brothers of Mozart.

[18] Leopold Mozart's 16 February 1785 letter to his daughter Maria Anna ("Ich sage ihnen vor gott, als ein ehrlicher Mann, ihr Sohn ist der größte Componist, den ich von Person und den Nahmen nach kenne: er hat geschmack, und über das die größte Compositionswissenschaft.")

[19] Deutsch 1965, multiple listings

[20] White 2006

[21] Haydn noted this to Georg August Griesinger in 1797; Deutsch (1965, 489). See also the following section.

[22] Jahn (1856, 315). "Auch dutzten sie sich ... -- das war damals bei solchen Altersunterschied ungleich seltner als heutzutage und hatte deshalb auch mehr zu sagen," "They also used 'du' with each other, that was at the time more unusual for such a difference in age than it is nowadays, and thus says more."

[23] Dies (1810, 119-120)

[24] Haydn was actually 58 in 1790.

[25] The original reads 1791, an error.

[26] Griesinger 1810, 22-23

[27] Hughes (1970, p. 78). For Haydn's friendship with Puchberg see Webster and Feder 2001, section iii.4

[28] Hughes, p. 78

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Michael Kelly

This article is about the 18th century tenor Michael Kelly. For others, see Michael Kelly (disambiguation).

Michael Kelly (December 25^[1] 1762 – October 9, 1826) was an Irish actor, singer (tenor), composer and theatrical manager who made an international career of importance in musical history.^[2] One of the leading figures in British musical theatre around the turn of the nineteenth century, and a close associate of Richard Sheridan's, he had been a friend of Mozart and Paisiello, and created roles in operas of both. With his friend Nancy Storace, he was one of the first singers in that age from Britain and Ireland to make a front-rank reputation in Italy and Austria. In Italy he was also known as **O'Kelly**^[3] or even **Signor Ochelli**.^[4] Although the primary source for his life is his *Reminiscences*, it has been said 'Any statement of Kelly's is immediately suspect.'^[5]

Dublin beginnings

Michael Kelly's father Thomas, a Roman Catholic wine merchant and dancing-master, held an important social position as Master of Ceremonies at Dublin Castle, the seat of British government in Ireland.^[6] Michael was given a serious musical education (mainly voice and keyboard) from a young age, his first teachers being the Italians, Passerini (of Bologna) and Nicolo Peretti, a male contralto, who sang at Covent Garden in the original productions of Thomas Arne's opera (on a Metastasio text) *Artaxerxes* (title role).^[7] Kelly remarked that Peretti possessed the *true portamento*,^[8] 'little understood by the 1820s.' With him Kelly studied the air 'In infancy our hopes and fears', composed for Peretti.^[9] Kelly also studied keyboard with Thomas Arne's son, Michael Arne.

Sent to Dr Burke's academy, Kelly met many 'men of genius' at friends' houses during vacations. He received singing lessons from Sig. St Giorgio at the Rotunda, and piano lessons from Dr Cogan.^[10] Also the famous surgeon-violinist John Neale, a constant family visitor, tutored him in an aria from Vento's^[11] opera *Demofonte*. At various times the visitors to the Kelly's house included such distinguished musicians as François-Hippolyte Barthélemon, Wilhelm Cramer (father of John), Thomas Pinto (grandfather of George), Johann Peter Salomon and the cellist John Crosdill.^[12]

Among them was the male soprano Venanzio Rauzzini (1746–1810), friend of Haydn and Dr Charles Burney, who after a period at Vienna and Munich settled in England c. 1774 and was the teacher of the young Nancy Storace.^[13] While in Dublin in 1778 he took Michael Kelly under his wing, gave him lessons and taught him several songs, including his own 'Fuggiamo di questo loco' (which Linley introduced into *The Duenna* with words by Sheridan as 'By him we love offended'). Rauzzini advised he should be sent to a Conservatory in Rome or Naples, and his father laid plans accordingly. Meanwhile Michael Arne stayed in Dublin to produce Garrick's dramatic romance *Cymon*, for which he had written the music: in exchange for his father's kindnesses, Arne gave Michael daily lessons and regular encouragement.^[14]

Kelly also made his stage debut in Dublin. A promoter, Pedro Martini, brought an Italian company (including Peretti) to perform comic opera at the Smock Alley Theatre. Sig. Savoy, who was to have sung the high soprano role of the Count in Piccinni's *La buona figliuola*, was ill, and Kelly (who still sang treble) was brought in and made a great success. However Martini failed to pay, and the distinguished cast immediately struck and dispersed. Michael Arne then had him play the role of Cymon for three nights at Crow Street Theatre, and he had a benefit performance as Master Lionel in Baldassare Galuppi's *Lionel and Clarissa*.^[15]

Italy, 1779–1783

In May 1779 Kelly travelled to Naples where, as protégé of Sir William Hamilton,^[16] he enrolled with Finerolli at the 1537 Conservatorio Santa Maria di Loreto, with privileges.^[17] He began to attend operas and ballets, and received introductions at many noble houses, meeting Domenico Cimarosa, Finerolli's favourite pupil, at one. Hamilton gained him a meeting with the King and Queen of Naples, for whom he sang,^[18] and with Hamilton (a vulcanologist) he witnessed the August 1779 eruption of Vesuvius.^[19]

At Naples the male soprano Giuseppe Aprile (1732–1813) (also a teacher of Cimarosa) offered him free tuition during a festival visit to Sicily in Spring 1780.^[20] Kelly went first to Gaeta, where he sang a *salve regina* under Aprile, who continued to give him daily lessons and dinners: then to Palermo, where he studied several hours a day as his voice dropped to a tenor. He was soon singing the tenor arias which formed the original repertoire of Giacomo Davide^[21] and Giovanni Ansani (1744–1826).^[22] With Aprile he visited many noble houses and made his first regular Festival appearance at the Chiesa Grande, Palermo, in a motet of Gennario Maro.^[23] Aprile educated him in the work of Metastasio and other Italian poets, and, their season ended, told him he was now ready to sing in any theatre in Europe. He wrote letters of introduction to Campigli, manager of the Florence Pergola Theatre, and obtained Kelly's place on a ship for Livorno. 'Under his care and patronage,' said Aprile, 'you cannot fail of success because you have the peculiar distinction of being the only public scholar I ever taught.'^[24]

At Livorno Kelly first met Stephen and Nancy Storace, who aged 15 was then prima donna of the comic opera there.^[25] Stephen Storace helped him mount a concert, and with funds he went on to Pisa, met the tenor Viganoni, appeared at the theatre with Clementina Baglioni, and dined with the violinist Soderini.^[26] At Florence, Campigli gave him a spring season as first comic tenor at the Teatro Nuovo, and at Lord Cowper's house he heard Pietro Nardini play Tartini's sonata. He made a successful debut in *Il francese in Italia*, (coached by the actor Laschi), opposite the charming Signora Lortinella (called 'Ortabella'), and Morigi as prima buffo.^[27] He was in lodgings with the composer Gaetano Andreozzi (1775–1826): the male soprano Tommaso Guarducci (a famous *cantabile* singer) gave Kelly some lessons.^[28]

The offer of a five-year contract from Linley for Theatre Royal, Drury Lane, arranged by Stephen Storace, was blocked by Kelly's father. After the Florence contract Campigli offered him six months as primo tenore in Venice, and he travelled via Bologna making many musical acquaintances, but found the project had collapsed.^[29] Out of money, he still managed to attend operas and concerts and met the leading singer and actress Benini, who took him on an autumn tour to Graz.^[30] He appeared in Pasquale Anfossi's *La vera costanza*, and for the Carnival opposite Benini in Grétry's *Zémire et Azor*.^[31] He returned to Venice for Easter, and was recruited for a Brescia production of Cimarosa's *Il pittore Parigino*, which he rehearsed and began performing with Ortabella: but the jealous sponsor-manager became murderous, and Kelly escaped to Verona, slipping out of the theatre in mid-performance.^[32]

After a benefit concert at Verona, at Treviso he met the 'greatest reputed dilettante singer in Europe', Teresa de Petris.^[33] She invited Kelly to sing with her in Anfossi's new oratorio, and her consort Count Vidiman engaged him for four months, sending him first to Parma and Colorno to present himself to the Archduchess, for whom he sang and played billiards for a week.^[34] He returned to Venice in October for Vidiman, where Nancy Storace was appearing in an opera of Vicente Martín y Soler.^[35] When his contract was completed, through Countess Rosenberg he (and Storace) received an invitation to join an Italian company then being assembled to occupy a permanent residency at the court of Emperor Joseph II, Holy Roman Emperor at Vienna.^[36]

Austria, 1783–1787

At Vienna Kelly presented himself to the Court composer Antonio Salieri, whose *La scuola dei gelosi* was to be staged first. He had a successful debut.^[37] The theatre was in the palace, and the Emperor attended performances and many rehearsals. Kelly was friendly with Salieri and with the actors Friedrich Ludwig Schröder and Franz Brockman. He went to Eisenstadt to visit Haydn for three days.^[38] In Vienna he met the composers Vanhal and Dittersdorf, but a special friendship began at a dinner where he found himself seated between Wolfgang and Constanze Mozart. He often dined with Mozart and invariably lost at billiards to him: he became close friends with Mozart's young English pupil Thomas Attwood.^[39]

Kelly sang opposite Nancy Storace in this company. In 1785 they were performing Stephen Storace's opera *Gli sposi malcontenti*. After she lost her voice for a time he sang in three operas with Mmes Cortellini, Bernasconi and Laschi, and won applause humorously modelling a character on the mannerisms of da Ponte in performances witnessed by that writer. He and Calvasi played the two Antipholus roles in Storace's *Gli equivoci*, based on *The Comedy of Errors*.^[40]

Paisiello's *The Barber of Seville* was presented with Nancy Storace: Kelly and Mandini alternated in the role of the Count.^[41] When Paisiello came to the court Kelly witnessed his meeting with Mozart. The poet Giovanni Battista Casti also arrived, and in 1784 with Paisiello produced a new opera *Il re Teodoro in Venezia*: in the cast including Mandini, Benucci, Bussani, Laschi, Storace and Viganoni, Kelly took the buffo role of *Gaforio*, which became his nickname thereafter.^[42]

In each year the Italian company attended the Emperor to Luxembourg for three months.^[43] In Vienna Joseph had two operas staged for the benefit of visiting potentates, *Iphigénie en Tauride* and *L'Alceste*. Kelly played in both, being Pylades to Bernasconi's Iphigénie and the Oreste of the tenor Ademberger, in all of which they were coached by Gluck in person.^[44]

In 1786 three operas were being rehearsed, one by Righini, one Salieri's *La grotta di Trofonio* (to a text by Casti), and one Mozart's *The Marriage of Figaro*. Kelly took his most famous premiere role as Don Curzio (the stuttering role), and also Don Basilio, with Storace as Susanna. He was on most friendly terms with Mozart, and was the first to hear the duet 'Crudel, perche finora?' played over by Mozart while the ink was still wet. Kelly argued with Mozart, who wished him not to stutter in the concerted ensembles: Kelly insisted, threatening to walk out, and carried it off to Mozart's great satisfaction.^[45]

With new offers pending for Drury Lane, Kelly had one more Luxembourg season, and then obtained a year's leave to visit home and his ailing mother.^[46] Yet he remained until February 1787 at Vienna, appearing in Paisiello's *La frascatana*,^[47] before setting off with Nancy and Stephen Storace and their mother, and Thomas Attwood, all together in a carriage for England. He and Mozart parted in tears of friendship. They stopped in Munich, Augsburg and Stuttgart, where Kelly went to the top of the spire with Ignace Pleyel. They witnessed some of the greatest theatrical artists performing in Paris, before arriving in London in mid-March.^[48]

Old Drury Lane, 1787–1791

In London Kelly and Stephen Storace met at once with Thomas Linley and his daughters (Mrs. Sheridan and Mrs. Tickell), and saw John Kemble and Mrs Crouch in *Richard Coeur de Lion*.^[49] Kelly's Drury Lane debut was in Dibdin's *Lionel and Clarissa*, introducing an original duet which Storace orchestrated.^[50] He was then Young Meadows in Arne's *Love in a Village*, adding a Glück song in English, and next appeared at Theatre Royal opposite Mrs Crouch, who was his stage partner for many years.^[51] He became a friend of John Philpot Curran.

His entry to oratorio for Dr Arnold was delayed, but he sang in the May 1787 Handel commemoration at Westminster Abbey.^[52] In June, with Mrs Crouch in Dublin he played Lionel, and was first bacchanal in *Comus*, introducing the (Martini) duet 'O thou wert born to please me.'^[53] Then the pair led at York in these works, for Tate Wilkinson, also giving Arnold's *Maid of the Mill* and Sheridan's *The Duenna* at Leeds, and *Love in a Village* there

and at Wakefield. This summer tour set the pattern for future years. For their London season commencing in September Linley revived his *Selima and Azor*, and Dittersdorf's *Doctor and Apothecary*.^[54]

In summer 1788 they toured in Liverpool, Chester, Manchester, Worcester and Birmingham, and Kelly decided not to return to Vienna. His oratorio work with Mme Mara began, and she played Mandane in *Artaxerxes* for him. Engaged as principal tenor of the Ancient Concerts under Joah Bates, he sang Handel's 'Deeper and deeper still,' and brought fresh humour to 'Haste thee, nymph' (coached by Linley) to the delight of the royal audience. 'In singing sacred music I was aware of its value, and fagged at the tenor songs of Handel with unremitting assiduity,' he wrote. In October 1788 he sang *Richard Coeur de Lion* for Sheridan in London, and in *Messiah* with Mme Mara at Norwich Festival.^[55] With her he often performed the recit 'And Miriam the prophetess took a timbrel' from *Israel in Egypt*.

Kelly played Macheath for the first time in April 1789, with Mrs Crouch (Polly) and Marie Therese De Camp (Lucy). With Mrs Crouch, La Storce, Mme Mara and Dr Arnold he assisted a large Handel concert at Little Stanmore (the former home of the Duke of Chandos, where at St Lawrence's the organ had been played by Handel.^[56])^[57] Kelly scored a great hit in Storce's *The Haunted Tower*, delivering a ringing top Bb in the evergreen 'Spirit of my sainted sire'.^[58] In August 1790 he spent some weeks with Mr and Mrs Crouch in Paris, seeing Grétry's *La Caravane* and *Raoul Barbe-bleu*, which they were to perform in English versions.^[59] They began 1791 at Drury Lane with Stephen Storce's *The Siege of Belgrade* (incorporating a Martini scena), and his version of Salieri's *Cave of Trofonio* (Prince Hoare text) was given. On 4 June they performed *The Country Girl* and *No song, no supper* (Storce) for the very last night of the Old Drury Lane Theatre, which was then closed and demolished.^[60]

Later life

Appearing in London, at Drury Lane in 1787, he had a great success, and thenceforth was the principal English tenor at that theatre. In 1793 he became acting-manager of the Kings Theatre, and he was in great demand at concerts.

Kelly also made his mark as a composer of music for the stage. It is claimed that the first Cinderella Pantomime in England was the 1804 production at Drury Lane, for which the music was by Michael Kelly.^[61] An 1801 comic opera *The Gypsy Prince* written in collaboration with Thomas Moore was not successful.

His relationship with Anna Maria Crouch, whom he shared for a time with the Prince of Wales, Wikipedia:Citation needed added to his notoriety.

Kelly wrote a number of songs (including *The Woodpecker*), and the music for many dramatic pieces, which have now fallen into oblivion.

In 1826 he published his entertaining *Reminiscences*, written with the assistance of Theodore Hook.^[62] He combined his professional work with conducting a music-shop and a wine-shop, but with disastrous financial results. He died at Margate, aged 64.

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- [1] H. van Thal (Ed.), *Solo Recital - The Reminiscences of Michael Kelly* (Folio Society, London 1972), p. 19, note.
- [2] This article includes text drawn from *Encyclopædia Britannica* 1911.
- [3] This name was given by Father Dolphin, Prior of the Convent of St Dominic at Naples, cf Kelly, ed. Thal 1972, 85.
- [4] H. Rosenthal and J. Warrack, *Concise Oxford Dictionary of Opera* (OUP, London 1974 printing).
- [5] Richard Graves, 'The Comic Operas of Stephen Storce', *Musical Times* 95 no. 1340 (October 1954), pp. 530–532.
- [6] Kelly, ed. Thal 1972, 19.
- [7] van Thal 1972 (Biographical index), 329.
- [8] By using the word 'true', Kelly indicates that he means not what was vulgarly thought to be a portamento, i.e. a slur, but some lost idea of carrying-over on the breath from one note to another.
- [9] Kelly, ed. Thal 1972, 20.
- [10] (i.e. Philip Cogan, 1748–1813, composer, harpsichordist, organist of St Patrick's Cathedral, Dublin, 1780–1806, then teacher): van Thal 1972, 338.
- [11] (i.e. Mattia Vento, 1735–1777, Neapolitan composer): van Thal 1972, 370.
- [12] Kelly, ed. Thal 1972, 21–22.

- [13] van Thal 1972, 362.
- [14] Kelly, ed. Thal 1972, 24–26.
- [15] Kelly, ed. Thal 1972, 26–28.
- [16] Kelly, ed. Thal 1972, 29, 32–33.
- [17] Kelly, ed. Thal 1972, 39–40.
- [18] Kelly, ed. Thal 1972, 42–43.
- [19] Kelly, ed. Thal 1972, 45.
- [20] Kelly, ed. Thal 1972, 52–53.
- [21] cf. Rosenthal and Warrack 1974.
- [22] Kelly, ed. Thal 1972, 328.
- [23] Kelly, ed. Thal 1972, 54–60.
- [24] Kelly, ed. Thal 1972, 62.
- [25] Kelly, ed. Thal 1972, 64.
- [26] Kelly, ed. Thal 1972, 66–68.
- [27] Kelly, ed. Thal 1972, 68–71.
- [28] Kelly, ed. Thal 1972, 73.
- [29] Kelly, ed. Thal 1972, 74, 78.
- [30] Kelly, ed. Thal 1972, 85.
- [31] Kelly, ed. Thal 1972, 87.
- [32] Kelly, ed. Thal 1972, 93–94, 96–99.
- [33] Kelly, ed. Thal 1972, 103.
- [34] Kelly, ed. Thal 1972, 104–107.
- [35] Kelly, ed. Thal 1972, 108.
- [36] Kelly, ed. Thal 1972, 110–111.
- [37] Kelly, ed. Thal 1972, 112.
- [38] Kelly, ed. Thal 1972, 118–121.
- [39] Kelly, ed. Thal 1972, 123, 126–127.
- [40] Kelly, ed. Thal 1972, 130–131.
- [41] Kelly, ed. Thal 1972, 140.
- [42] Kelly, ed. Thal 1972, 131–132.
- [43] Kelly, ed. Thal 1972, 134.
- [44] Kelly, ed. Thal 1972, 138–140.
- [45] Kelly, ed. Thal 1972, 140–142.
- [46] Kelly, ed. Thal 1972, 143–144.
- [47] Kelly, ed. Thal 1972, 146.
- [48] Kelly, ed. Thal 1972, 150–156.
- [49] Kelly, ed. Thal 1972, 156–157.
- [50] Kelly, ed. Thal, 1972, 158.
- [51] Kelly ed. Thal 1972, 160.
- [52] Kelly, ed. Thal 1972, 161.
- [53] Kelly, ed. Thal 1972, 162–163.
- [54] Kelly, ed. Thal 1972, 163–166.
- [55] Kelly ed. Thal 1972, 166–171.
- [56] See British History online (<http://www.british-history.ac.uk/report.aspx?compid=26924>)
- [57] Kelly, ed. Thal 1972, 173.
- [58] See, e.g., copy in Johns Hopkins University, Levy sheet music Collection (<https://jscholarship.library.jhu.edu/handle/1774.2/5720>).
- [59] Kelly, ed. Thal 1972, 174–178.
- [60] Kelly, ed. Thal 1972, 178–179.
- [61] Russell A. Peck (John Hall Deane Professor of English at the University of Rochester) A Cinderella Bibliography (online) (<http://www.lib.rochester.edu/CAMELOT/cinder/cin8.htm>)
- [62] M. Kelly, *Reminiscences of Michael Kelly of the King's Theatre and Theatre Royal, Drury Lane* (Ed. T. E. Hook), 2 volumes, 2nd edition (Henry Colburn, London 1826). See online (http://books.google.co.uk/books?hl=en&id=ph3XEMzGt5YC&dq=kelly+reminiscences+ed+hook&printsec=frontcover&source=web&ots=JcmDql01bf&sig=Q1DTbJBIPZLUy4FaGjSS6y67_fs#PPP1,M1)

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Joseph Leutgeb

Joseph Leutgeb (or **Leitgeb**) (October 6,^[1] 1732, Neulerchenfeld – February 27, 1811, Vienna) was an outstanding horn player of the classical era, a friend and musical inspiration for Wolfgang Amadeus Mozart.

Life

Little is known of his early years. The composer Carl Ditters von Dittersdorf stated that Leutgeb performed in Vienna in the early 1750s for Prince Hildburghausen. During the early 1760s, Leutgeb's career flourished; according to Daniel Hertz, he "was the most prominent horn soloist in Vienna, and evidently one of the best received players on any solo instrument."^[2] It is recorded that during the period 21 November 1761 to 28 January 1763 he performed horn concertos by Leopold Hofmann, Michael Haydn and Dittersdorf at the Burgtheater.

Hertz suggests that at this time (1762) Joseph Haydn wrote his Concerto in D, Hob. VIIId/3D, for Leutgeb. The two likely were friends, as on 3 July 1763 Haydn's wife served as godmother for Leutgeb's child Maria Anna Apollonia.^[3] Michael Lorenz has recently shown that Leutgeb's signature can be found on the autograph score of Haydn's Horn concerto.^[4] In February 1763 Leutgeb was briefly a part of the musical establishment of the Esterházy family, directed at the time by Haydn. He was paid a "high yearly salary"^[5] but departed, for reasons unknown, after only one month.

In the same year Leutgeb moved to Salzburg and joined the musical establishment of the ruling Prince-Archbishop; and thus became a colleague of Leopold Mozart and (later the same year), the Konzertmeister Michael Haydn.^[6] He also made friends with a seven-year-old child prodigy, Leopold's son Wolfgang. A letter to friends from Leopold, traveling with his family on tour (20 August 1763), includes a list of people that Wolfgang told Leopold he missed; Leutgeb was one of them.^[7] Wolfgang ultimately was employed by the court music establishment and thus became Leutgeb's colleague.

Like Leopold and Wolfgang, Leutgeb took frequent leaves from his job for the purpose of performing in other cities, including Paris, Vienna, Frankfurt, and cities in Italy; the three of them actually toured together in Italy in February 1773.^[8] In Milan, Wolfgang and Leopold wrote home to Salzburg about Leutgeb's reception and predicted great success for him.

In 1777, Leutgeb moved back to Vienna and bought a small house in Altlerchenfeld, assisted by a loan from Leopold; in 1782, Wolfgang, who had moved there before, wrote to Leopold about the loan, which was still unpaid: "Please have a little patience with poor Leutgeb. If you knew his circumstances and saw how he has to muddle through, you would certainly feel sorry for him. I shall have a word with him and I feel sure that he will pay you, at any rate by installments."^[9]

Leutgeb continued to work as a horn player in Vienna (see following section), but did not retire from playing in 1792. Based on Leutgeb's letter to Leopold older reference sources sometimes assert that Leutgeb ran a cheese shop;^[10] this in fact had been a sausage shop run by his father-in-law, who until his death in 1763 had worked as a "Cerveladmacher", producing Italian sausages. The sausage shop was sold in 1764. Leutgeb never owned a cheese shop.

Mozart's works composed for Leutgeb

Leutgeb was most likely Mozart's favorite horn player, as a number of the composer's works were written for him. These include the Horn Concertos K. 417, K. 495 and K. 412/386b (514) and "probably" (New Grove) the Horn Quintet K. 407/386c. These date from Mozart's years in Vienna after his move there in 1781. The concertos are at the core of the solo horn literature and are widely performed today.

These works were written for natural horn, the valved instrument not being invented until about 1810. Leutgeb thus needed to exercise great lip control, as well as using the hand-stopping technique (hand in bell) to play chromatic notes.

Mozart had a curious joking relationship with Leutgeb, seen for instance in the mocking comments he placed in Leutgeb's horn parts. K. 417 bears the mock dedication: "Wolfgang Amadé Mozart takes pity on Leutgeb, ass, ox, and simpleton, at Vienna, March 27, 1783".^[11] In one place he marks the orchestra part "Allegro" and the solo part "Adagio", perhaps mocking the tendency of horn notes to come in late, dragging the tempo.^[12] For another possible instance, see K. 412. The multicolored inks in K. 495 are often taken to be a kind of joke, though Mozart biographer Konrad Küstler has claimed they had a purpose, specifically "to make some musical suggestions to the interpreters."^[13]

Letters from the end of Mozart's life suggests that Leutgeb didn't mind the teasing and that the two had a good friendship. A letter by Mozart of 6 June 1791 indicates that, while his wife Constanze was away, he stayed for several nights at Leutgeb's, "because I had discharged [the maid] Leonore and I would have been all alone at home, which would not have been pleasant."^[14] Later the same year, after the highly successful premiere of his opera *The Magic Flute*, Mozart repeatedly took friends and relatives to performances, and wrote in a letter (8–9 October) "Leutgeb begged me to take him a second time and I did so."^[15]

Assessment

A press review of one of Leutgeb's performances in Paris (*Mercure de France*) indicates he was a fine performer: the reviewer said Leutgeb was a "superior talent", with the ability to "sing an adagio as perfectly as the most mellow, interesting and accurate voice".

Notes

[1] Michael Lorenz: "A Little Leutgeb Research" (<http://michaelorenz.blogspot.co.at/2013/04/a-little-leitgeb-research.html>), Vienna 2013

[2] Hertz (1995, 277)

[3] Pisarowitz 1970, 22. Contrary to the assumption of Hertz (1995,277) and Fuchs (2009) Haydn did not stand godparent of Leutgeb's daughter. Lorenz 2013 (<http://michaelorenz.blogspot.co.at/2013/04/a-little-leitgeb-research.html>).

[4] Lorenz 2013 (<http://michaelorenz.blogspot.co.at/2013/04/a-little-leitgeb-research.html>)

[5] New Grove

[6] Haydn's appointment took effect 14 August 1763; New Grove article "Michael Haydn"

[7] Küstler 1996, 227

[8] Steinberg 1998, 276

[9] Translation from Zaslaw and Cowdery (1990:154).

[10] The story is reported, for instance, in the influential mid-19th century biography by Otto Jahn (Townsend translation 1891, p. 337)

[11] Jahn 1891, 338

[12] Solomon 1995

[13] Küstler 1996, pp. 231-32

[14] Pisarowitz 1970, 25

[15] Solomon 1995, 487

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Except where indicated by footnote, all information from this article is taken from the following source:

- Grove Dictionary of Music and Musicians, on line edition, article "Joseph Leutgeb". Copyright 2007 by Oxford University Press. The article is written by Reginald Morley-Pegge and Thomas Hiebert.

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Michael von Puchberg

Johann Michael von Puchberg (September 21, 1741, Zwettl, Lower Austria – January 21, 1822, Vienna) was a textile merchant who lived in Vienna in the 18th and early 19th centuries. He is remembered as a friend of Wolfgang Amadeus Mozart whom he lent considerable sums of money during a difficult period in the composer's life.

The loans to Mozart

Around 1788, Mozart's financial situation had worsened; it was in general a bad time for musicians in Vienna, owing to the war with Turkey that began the previous year; Mozart biographers also often blame imprudent financial lifestyle decisions made by the Mozart family. Mozart wrote to Puchberg a series of "begging letters," of increasing desperate tone. Puchberg responded with a series of loans, ranging in size from 30 to 300 florins, and totaling about 1400 florins.

Andrew Steptoe (1984) has discussed the series of 21 letters Mozart wrote to Puchberg asking for loans. He notes that "Mozart's early requests stress the bond of mutual aid and comfort," giving the following example:

I have now opened my whole heart to you in a matter which is of the utmost importance to me; that is, I have acted as a true brother. But it is only with a true brother that one can be perfectly frank. And now I look forward eagerly to your reply, which I do hope will be favourable . . . I take you to be a man who ... will like myself certainly assist a friend, if he be a true friend, or his brother, if he be indeed a brother. [letter of 17 June 1788]^[1]

"Over the next year," Steptoe adds, "Mozart's tone changed to desperation:"

Great God! I would not wish my worst enemy to be in my present position. And if you, most beloved friend and brother, forsake me, we are altogether lost, both my unfortunate and blameless self and my poor sick wife and

child. [letter of 12 July 1789]

Steptoe continues: "At times, the composer's self-respect deserted him completely, as he begged for pittances:"

In a week or fortnight I shall be better off--certainly--but at present I am in want! Can you not help me out with a trifle? The smallest sum would be very welcome just now. [letter of 14 August 1790]

However, in 2009 the musicologist Michael Lorenz showed that at the time when Mozart pretended to be in dire straits, he had certainly not reduced his expenses (as claimed in one of his letters to Puchberg), but lived in a spacious apartment on the Alsergrund that cost him 250 Gulden a year.^[2] At that time he also owned a carriage and a horse. Thus there is a good case to assume that Mozart might have vastly exaggerated his financial problems just to get money from Puchberg.

The fate of Puchberg's loans

By 1791 Mozart's financial conditions had improved slightly, and he made at least a start on repaying the loans. The rest of the money was not paid off until several years after Mozart died (December 5, 1791); his widow Constanze had become an effective businesswoman, making money from memorial concerts and publication, and was finally able to pay Puchberg back.

Other connections to Mozart

Like Mozart Puchberg was a Freemason; see Mozart and Freemasonry.

According to Keefe (2006) Mozart wrote for him "either the Piano Trio in E, K. 542 (1788) or the String Trio in E flat, K. 563 (1788)."

Puchberg and Haydn

Puchberg was also a friend of Joseph Haydn. The two were the only people that Mozart invited to attend the rehearsals of *Così fan tutte* in 1790. Puchberg was the person that Haydn wrote to from London, distraught, when he heard the news of Mozart's death; see Haydn and Mozart.^[3]

Notes

[1] Steptoe 1984, 200

[2] Michael Lorenz: "Mozart's Apartment on the Alsergrund", *Newsletter of the Mozart Society of America*, Vol. XIV, No. 2, (27 August 2010) Article online (<http://homepage.univie.ac.at/michael.lorenz/alsgrund/>)

[3] Hughes (1970, 78). For Haydn's friendship with Puchberg see Webster and Feder 2001, section iii.4

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- Except where indicated by footnote, all material in this article is taken from the article "Puchberg", written by Simon P. Keefe, in *The Cambridge Mozart Encyclopedia* (2006) edited by Cliff Eisen and Simon P. Keefe. Cambridge: Cambridge University Press.
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Antonio Salieri

Antonio Salieri (18 August 1750 – 7 May 1825) was an Italian^[1] classical composer, conductor and teacher born in Legnago, south of Verona, in the Republic of Venice, but who spent his adult life and career as a faithful subject of the Habsburg Monarchy.

Salieri was a pivotal figure in the development of late 18th-century opera. As a student of Florian Leopold Gassmann, and a protégé of Gluck, Salieri was a cosmopolitan composer who wrote operas in three languages. Salieri helped to develop and shape many of the features of operatic compositional vocabulary and his music was a powerful influence on contemporary composers.

Appointed the director of the Italian opera by the Habsburg court, a post he held from 1774 to 1792, Salieri dominated Italian language opera in Vienna. During his career he also spent time writing works for opera houses in Venice, Rome, and Paris. His dramatic works were widely performed throughout Europe during his lifetime. As the Austrian imperial Kapellmeister from 1788 to 1824, he was responsible for music at the court chapel and attached school. Even as his works dropped from performance, and he wrote no new operas after 1804, he still remained one of the most important and sought-after teachers of his generation, and his influence was felt in every aspect of Vienna's musical life. Franz Schubert, Ludwig van Beethoven and Franz Liszt were among the most famous of his pupils.



Portrait of Salieri by Joseph Willibrord Mähler

Salieri's music slowly disappeared from the repertoire between 1800 and 1868, and was rarely heard after that period until the revival of his fame in the late 20th century. This revival was due to the dramatic and highly fictionalized depiction of Salieri in Peter Shaffer's 1979 play *Amadeus*, which was given its greatest exposure in its 1984 film version, directed by Miloš Forman. His music today has regained some modest popularity via recordings. It is also the subject of increasing academic study and a small number of his operas have returned to the stage. In addition there is now a Salieri Opera Festival^[2] sponsored by the Fondazione Culturale Antonio Salieri and dedicated to rediscovering his work and those of his contemporaries. It is developing as an annual autumn event in his native town of Legnago, where a theater has been renamed in his honour.

Biography

Salieri started his musical studies in his native town of Legnago; he was first taught at home by his older brother Francesco Salieri (a former student of the violinist and composer Giuseppe Tartini), and he received further lessons from the organist of the Legnago Cathedral, Giuseppe Simoni, a pupil of Padre Giovanni Battista Martini.^[3] Salieri would recall little from his childhood in later years except a passion for sugar, reading and music. He twice ran away from home without permission to hear his elder brother play violin concertos in neighboring churches on festival days (resulting in the loss of his beloved sugar), and he also recounted being chastised by his father after failing to greet a local priest with proper respect. Salieri responded to the reprimand by saying that the priest's organ playing displeased him because it was in an inappropriately theatrical style.^[4] Sometime between 1763 and 1764 Salieri suffered the death of both parents and was briefly taken in by an anonymous brother, a monk in Padua, and then for unknown reasons in 1765 or 1766 he became the ward of a Venetian nobleman named Giovanni Mocenigo (which Giovanni is at this time unknown), a member of the powerful and well connected Mocenigo family. It is possible that Antonio's father and Giovanni were friends or business associates, but this is obscure. While living in Venice Salieri continued his musical studies with the organist and opera composer Giovanni Battista Pescetti, then following Pescetti's sudden death he studied with the opera singer Ferdinando Pacini or Pasini. It was through Pacini that Salieri gained the attention of the composer Florian Leopold Gassmann, who, impressed with his talents and

concerned for his future, took the young orphan to Vienna where he personally directed and paid for the remainder of his musical education.^[5]

Salieri and Gassmann arrived in Vienna on 15 June 1766. Gassmann's first act was to take Salieri to the Italian Church to consecrate his teaching and service to God, an event that left a deep impression on Salieri for the rest of his life.^[6] Salieri's education included instruction in Latin and Italian poetry by Fr. Don Pietro Tommasi, instruction in the German language, and European literature. His music studies revolved around vocal composition, and thoroughbass. His musical theory training in harmony and counterpoint was rooted in Johann Fux's *Gradus ad Parnassum*,^[7] which Salieri translated during each Latin lesson.^[8] As a result Salieri continued to live with Gassmann even after Gassmann's marriage, an arrangement that lasted until the year of Gassmann's death and Salieri's own marriage in 1774.^[9] Few of Salieri's compositions have survived from this early period. In his old age Salieri hinted that these works were either purposely destroyed, or had been lost with the exception of a few works for the church.^[10] Among these sacred works there survives a Mass in C major written without a "Gloria" and in the antique a cappella style (presumably for one of the church's penitential seasons) and dated 2 August 1767.^[11] A complete opera composed in 1769 (presumably as a culminating study) *La vestale* (*The Vestal Virgin*) has also been lost.^[12]

Beginning in 1766 Gassmann introduced Salieri to the daily chamber music performances held during Emperor Joseph II's evening meal. Salieri quickly impressed the Emperor, and Gassmann was instructed to bring his pupil as often as he wished.^{[13][14]} This was the beginning of a relationship between monarch and musician that would last until Joseph's death in 1790. Salieri met Pietro Antonio Domenico Trapassi, better known as Metastasio and Christoph Willibald Gluck during this period at the famous Sunday morning salons held at the home of the Martinez family. Here Metastasio had an apartment and participated in the weekly gatherings. Over the next several years Metastasio gave Salieri informal instruction in prosody and the declamation of Italian poetry,^[15] and Gluck became an informal advisor, friend and confidante.^{[16][17]} It was toward the end of this extended period of study that Gassmann was called away on a new opera commission and a gap in the theater's program allowed for Salieri to make his debut as a composer of a completely original opera buffa. Salieri's first full opera was composed during the winter and carnival season of 1770; *Le donne letterate* and was based on Molière's *Les Femmes Savantes* (*The Learned Ladies*) with a libretto by Giovanni Gastone Boccherini, a dancer in the court ballet and a brother of the famous composer Luigi Boccherini.^[18] The modest success of this opera would launch Salieri's 34 year operatic career as a composer of over 35 original dramas.^[19]

Early Viennese period and operas (1770–1778)

Following the modest success of *Le donne letterate* Salieri received new commissions writing two additional operas in 1770 both with libretti by Boccherini. The first a pastoral opera, *L'amore innocente* (*Innocent Love*) was a light hearted comedy set in the Austrian mountains,^[20] and the second was based on an episode from Cervantes *Don Quixote* – *Don Chisciotte alle nozze di Gamace* (*Don Quixote at the Marriage of Camacho*).^[21] In these first works, drawn mostly from the traditions of mid-century opera buffa, Salieri showed a penchant for experimentation and for mixing the established characteristics of specific operatic genres. *Don Chisciotte* was a mix of ballet and opera buffa, and the lead female roles in *L'amore innocente* were designed to contrast and highlight the different traditions of operatic writing for soprano, even borrowing stylistic flourishes from opera-seria in the use of coloratura in what was a short pastoral comedy more in keeping with a Roman Intermezzo.^[22] The mixing and pushing against the boundaries of established operatic genres would be a continuing hallmark of Salieri's own personal style, and in his choice of material for the plot (as in his first opera), he manifested a lifelong interest in subjects drawn from classic drama and literature.

Salieri's first great success was in the realm of serious opera. Commissioned for an unknown occasion Salieri's *Armida* was based on Torquato Tasso's epic poem *La Gerusalemme liberata* (*Jerusalem Delivered*) and premiered on 2 June 1771.^[23] *Armida* is a tale of love and duty in conflict and is saturated in magic. The opera is set during the

First Crusade and it features a dramatic mix of ballet, aria, ensemble and choral writing combining theatricality, scenic splendor and high emotionalism. The work clearly followed in Gluck's footsteps and embraced his reform of serious opera begun with *Orfeo ed Euridice* and *Alceste*. The libretto to *Armida* was by Marco Coltellini the house poet for the imperial theaters. While Salieri followed the precepts set forth by Gluck and his librettist Ranieri de' Calzabigi in the preface to *Alceste*; Salieri also drew on some musical ideas from the more traditional opera-seria and even opera buffa, creating a new synthesis in the process. *Armida* was translated into German and widely performed, especially in the northern German states, where it helped to establish Salieri's reputation as an important and innovative modern composer^[24] It would also be the first opera to receive a serious preparation in a piano and vocal reduction by Carl Friedrich Cramer in 1783.^{[25][26]}

Armida was soon followed by Salieri's first truly popular success; a commedia per musica in the style of Carlo Goldoni *La fiera di Venezia* (*The Fair of Venice*). *La fiera* was written for Carnival in 1772 and premiered on 29 January. Here Salieri returned to his collaboration with the young Boccherini who crafted an original plot. *La fiera* would feature characters singing in three languages, a bustling portrayal of the Ascension-tide Fair and Carnival in Venice, and large and lengthy ensembles and choruses. It also included an innovative scene that would combine a series of on stage dances with singing from both solo protagonists and the chorus. A pattern to be imitated by later composers, most famously and successfully by Wolfgang Amadeus Mozart in *Don Giovanni*. Salieri would also write several bravura arias for a soprano playing the part of a middle class character that would combine coloratura and concertante woodwind solos, another innovation for a comic opera that was to be widely imitated.

Salieri's next two operas were not particular or lasting successes, of the two only *La secchia rapita* (*The Stolen Bucket*), deserves mention. Wikipedia:Manual of Style/Words to watch#Unsupported attributions A parody of Metastasian opera-seria it featured dazzling parodies of the high flown and emotive arias found in that genre, as well as bold and innovative orchestrations, including the first known use of three tympani. Again a classic of Renaissance literature was the basis of the libretto by Boccherini, in this case a comic mock-epic by Tassoni, in which a war between Modena and Bologna ensues over a stolen bucket. This uneven work was followed by another popular comedic success *La locandiera* (*Mine Hostess*), an adaptation of the classic and popular spoken stage comedy *La locandiera* by Carlo Goldoni, the libretto was prepared by Domenico Poggi.

The majority of Salieri's modest number of instrumental works also date from this time. Salieri's instrumental works have been judged by various critics and scholars to lack the inspiration and innovation found in his writing for the stage. These orchestral works are mainly in the galant style, and although they show some development toward the late classical, they reflect a general weakness in comparison to his operatic works of the same and later periods. These works were written for mostly unknown occasions and artists. They include two concertos for pianoforte, one in C major and one in B flat major (both 1773); a concerto for organ in C Major in two movements, (the middle movement is missing from the autograph score, or perhaps, it was an improvised organ solo) (also 1773); two concertante works: a concerto for oboe, violin and cello in D major (1770), and a flute and oboe concerto in C major (1774). These works are among the most frequently recorded of Salieri's compositions.

Upon Gassmann's death on 21 January,^[27] most likely due to complications from an accident with a carriage some years earlier, Salieri succeeded him as assistant director of the Italian opera in early 1774.^[28] In 1775 Salieri married Therese Helferstorfer on 10 October, she was the daughter of a recently deceased financier and official of the court treasury.^[29] Sacred music was not a high priority for the composer during this stage of his career, but he did compose an Alleluia for chorus and orchestra in 1774.

During the next three years Salieri was primarily concerned with rehearsing and conducting the Italian opera company in Vienna and teaching. His three complete operas written during this time show the development of his compositional skills, but included no great success, either commercially, or artistically. His most important compositions during this period were a symphony in D major, performed in the summer of 1776, and the oratorio *La passione di Gesù Cristo* with a text by Metastasio performed during Advent of 1776.

After the financial collapse of the Italian opera company in 1777 due to financial mis-management, Joseph II decided to end the performance of Italian opera, French spoken drama, and ballet. Instead, the two court-owned theaters would be reopened under new management, and partly subsidized by the Imperial Court, as a new National Theater. The re-launched theaters would promote German language plays and musical productions that reflected Austrian (or as Joseph II would have said) German values, traditions and outlook. The Italian opera buffa company was therefore replaced by a German language Singspiel troupe. For Joseph and his supports of Imperial reform, besides encouraging any first buddings of pan-national pride that would unite his multi-lingual and ethnic subjects under one common language; they also hoped to save a considerable amount of money in the process. Beginning in 1778 Emperor wished to have new works, in German, composed by his own subjects and brought on the stage with clear Imperial support. This in effect left Salieri's role as assistant court composer in a much reduced position. Salieri also had never truly mastered the German language, and he now felt no longer competent to continue as assistant opera director. A further blow to his career was landed when the spoken drama and musical Singspiel were placed on an equal footing. For the young composer there would be few, if any, new compositional commissions to receive from the court. Salieri was left with few financial options and he began casting about for new opportunities.

Italian tour (1778–1780)

However, in 1778 Gluck turned down an offer to compose the inaugural opera for La Scala in Milan; upon the suggestion of Joseph II and with the approval of Gluck, Salieri was offered the commission, which he gratefully accepted. Joseph II granted Salieri permission to take a year long leave of absence (later extended) thus enabling him to write for La Scala and to undertake a tour of Italy. Salieri's Italian tour of 1778–80 began with the production of *Europa riconosciuta* (*Europa Recognized*) for La Scala (which was revived in 2004 for the same opera house's re-opening following extensive renovations). From Milan Salieri included stops in Venice and Rome and finally a return to Milan. During this tour he wrote three new comic operas and he also collaborated with Giacomo Rust on one opera, *Il Talismano* (*The Talisman*). Of his Italian works one, *La scuola de' gelosi* (*The School for Jealousy*), a witty study of amorous intrigue and emotion, would prove a popular and lasting international success.

Middle Viennese period and Parisian operas (1780–1788)

Upon his return at imperial behest to Vienna in 1780, he wrote one German singspiel *Der Rauchfangkehrer* or (*The Chimney Sweep*) which premiered in 1781. Salieri's *Chimney Sweep* and Mozart's work for the same company in 1782, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) would be the only two major successes to emerge from the German singspiel experiment, and only Mozart's opera would survive on the stage beyond the close of the 18th century. In 1783 the Italian opera company was revived with singers partly chosen and vetted by Salieri during his Italian tour,^[30] the new season would open with a slightly re-worked version of Salieri's recent success *La scuola de' gelosi*. Salieri then returned to his rounds of rehearsing, composition and teaching. However, his time at home in Vienna would be quickly brought to a close when an opportunity to write an opera for Paris arose, again through the patronage of Gluck Salieri traveled abroad to fulfill an important commission.

The opera *Les Danaïdes* (*The Danaids*) is a five-act tragédie lyrique; the plot was based on an ancient Greek legend that had been the basis for the first play in a trilogy by Aeschylus, entitled *The Suppliants*. The original commission that reached Salieri in 1783–84 was to assist Gluck in finishing a work for Paris that had been all but completed; in reality, Gluck had failed to notate any of the score for the new opera and gave the entire project over to his young friend. Gluck feared that the Parisian critics would denounce the opera by a young composer known mostly for comic pieces and so the opera was originally billed in the press as being a new work by Gluck with some assistance from Salieri, then shortly before the premiere of the opera the Parisian press reported that the work was to be partly by Gluck and partly by Salieri, and finally after popular and critical success were won on stage the opera was acknowledged in a letter to the public by Gluck as being wholly by the young Salieri. *Les Danaïdes* was received with great acclaim and its popularity with audiences and critics alike produced several further requests for new works for Paris audiences by Salieri. *Les Danaïdes* followed in the tradition of reform that Gluck had begun in the

1760s and that Salieri had emulated in his earlier opera *Armida*. Salieri's first French opera contained scenes of great solemnity and festivity; yet overshadowing it all was darkness and revenge. The opera depicted politically motivated murder, filial duty and love in conflict, tyrannicide and finally eternal damnation. The opera with its dark overture, lavish choral writing, many ballet scenes, and electrifying finale depicting a glimpse of hellish torture kept the opera on the stage in Paris for over forty years. A young Hector Berlioz recorded the deep impression this work made on him in his *Mémoires*.^[31]

Upon returning to Vienna following his success in Paris, Salieri met and befriended Lorenzo Da Ponte and had his first professional encounters with Mozart. Da Ponte would write his first opera libretto for Salieri, *Il ricco d'un giorno* (*A Rich Man for a Day*) in 1784, it was not a success. Salieri next turned to Giambattista Casti as a librettist, a more successful set of collaboration flowed from this pairing. In the mean time Da Ponte would begin work with Mozart on *Le nozze di Figaro* (*The Marriage of Figaro*). (For the famous relationship between Mozart and Salieri please see below.) Salieri soon produced one of his greatest works with the text by Casti *La grotta di Trofonio* (*The Cave of Trophonius*) in 1785, the first opera buffa published in full score by Artaria. Shortly after this success Joseph II had Mozart and Salieri each contribute a one-act opera and/or singspiel for production at a banquet in 1786. Salieri collaborated with Casti to produce a parody of the relationship between poet and composer in *Prima la musica e poi le parole* (*First the Music and then the Words*). This short work also highlighted the typical backstage antics of two high flown sopranos. Salieri then returned to Paris for the premiere of his tragédie lyrique *Les Horaces* (*The Horatii*) which proved a failure. However the failure of this work was more than made up for with his next Parisian opera *Tarare* with a libretto by Beaumarchais. This was intended to be the *nec plus ultra* of reform opera, a completely new synthesis of poetry and music that was an 18th-century anticipation of the ideals of Richard Wagner. He also created a sacred cantata *Le Jugement dernier* (*The Last Judgement*). The success of his opera *Tarare* was such that it was soon translated into Italian at Joseph II's behest by Lorenzo Da Ponte as *Axur, Re d'Ormus* (*Axur, King of Hormuz*) and staged at the royal wedding of Franz II in 1788.

Late Viennese operas (1788–1804)

In 1788 Salieri returned to Vienna where he remained for the rest of his life. In that year he became Kappellmeister of the Imperial Chapel upon the death of Giuseppe Bonno; as Kappellmeister he conducted the music and musical school connected with the chapel until shortly before his death, being official retired from the post in 1824.

His Italian adaptation of *Tarare*, *Axur* would prove to be his greatest international success. *Axur* was widely produced throughout Europe and it even reached South America with the exiled royal house of Portugal in 1824. *Axur* and his other new compositions completed by 1792 would mark the height of Salieri's popularity and his influence. Just as his apogee of fame was being reached abroad, his influence in Vienna would begin to diminish with the death of Joseph II in 1790. Joseph's death deprived Salieri of his greatest patron and protector. During this period of imperial change in Vienna and revolutionary ferment in France, Salieri composed two additional extremely innovative musical dramas to libretti by Giovanni Casti. Due, however, to their satiric and overtly liberal political inclinations, both operas were seen as unsuitable for public performance in the politically reactive cultures of Leopold II and later Francis II. This resulted in two of his most original operas being consigned to his desk drawer, namely *Cublai, gran kan de' Tartari* (*Kublai Grand Kahn of Tartary*) a satire on the autocracy and court intrigues at the court of the Russian Czarina, Catherine the Great, and *Catilina* a semi-comic-semi-tragic account of the Catiline conspiracy that attempted to overthrow the Roman republic during the consulship of Cicero. These operas were composed in 1787 and 1792 respectively. Two other operas of little success and longterm importance were composed in 1789, and one great popular success *La cifra* (*The Cipher*).

As Salieri's political position became very insecure he was retired as director of the Italian opera in 1792. He continued to write new operas per imperial contract until 1804, when he voluntarily withdrew from the stage. Of his late works for the stage only two works gained wide popular esteem during his life, *Palmira, regina di Persia* (*Palmira, Queen of Persia*) 1795 and *Cesare in Farmacusa* (*Caesar on Pharmacusa*), both drawing on the heroic

and exotic success established with *Axur*. His late opera based on William Shakespeare's *The Merry Wives of Windsor*, *Falstaff ossia Le tre burle* (*Falstaff, or the Three Tricks*), (1799) has found a wider audience in modern times than its original reception promised. His last opera was a German language singspiel *Die Neger*, (*The Negroes*), a melodrama set in colonial Virginia with a text by Georg Friedrich Treitschke (the author of the libretto for Beethoven's *Fidelio*) performed in 1804 and was a complete failure.

Life after opera (1804–1825)

When Salieri retired from the stage, he recognized that artistic styles had changed and he felt that he no longer had the creative capacity to adapt or the emotional desire to continue. Also as Salieri aged he moved slowly away from his more liberal political stances as he saw the enlightened reform of Joseph II's reign, and the hoped for reforms of the French revolution, replaced with more radical revolutionary ideas. As the political situation threatened and eventually overwhelmed Austria, which was repeatedly crushed by French political forces, Salieri's first and most important biographer Mosel described the emotional effect that this political, social, and cultural upheaval had on the composer. Mosel noted that these radical changes, especially the invasion and defeat of Austria, and the occupation of Vienna intertwined with the personal losses that struck Salieri in the same period led to his withdrawal from operatic work. Related to this Mosel quotes the aged composer concerning the radical changes in musical taste that were underway in the age of Beethoven, "From that period [circa 1800] I realized that musical taste was gradually changing in a manner completely contrary to that of my own times. Eccentricity and confusion of genres replaced reasoned and masterful simplicity."^[32]

As his teaching and work with the imperial chapel continued, his duties required the composition of a large number of sacred works, and in his last years it was almost exclusively in religious works and teaching that Salieri occupied himself. Among his compositions written for the chapels needs were two complete sets of vespers, many graduals, offertories, and four orchestral masses. During this period he lost his only son in 1805 and his wife in 1807.

Salieri continued to conduct publicly (including the performance of Haydn's *The Creation*, during which Haydn collapsed, and several premiers by Beethoven including the 1st and 2nd Piano Concertos and *Wellington's Victory*). He also continued to help administer several charities and organize their musical events.

His remaining secular works in this late period fall into three categories: first, large scale cantatas and one oratorio *Habsburg* written on patriotic themes or in response to the international political situation, pedagogical works written to aid his students in voice, and finally simple songs, rounds or canons written for home entertainment; many with original poetry by the composer. He also composed one large scale instrumental work in 1815 intended as a study in late classical orchestration: *Twenty-Six Variations for the Orchestra on a Theme called La Folia di Spagna*. The theme is likely folk derived and is known as *La Folia*. This simple melodic and harmonic progression had served as an inspiration for many baroque composers, and would be used by later romantic and post-romantic composers. Salieri's setting is a brooding work in the minor key, which rarely moves far from the original melodic material, its main interest lies in the deft and varied handling of orchestral colors. *La Folia* was the most monumental set of orchestral variations before Brahms' *Variations on a Theme by Haydn*.

His teaching of budding young musicians continued, and among his pupils in composition (usually vocal) were Ludwig van Beethoven, Antonio Casimir Cartellieri, Franz Liszt, Franz Schubert and many other luminaries of the early Romantic period. He also instructed many prominent singers throughout his long career. All but the wealthiest of his pupils received their lessons for free, a tribute to the kindness Gassmann had shown Salieri as a penniless orphan.

Salieri was committed to medical care and suffered dementia for the last year and a half of his life. He died in Vienna on 7 May 1825, and was buried in the Matzleinsdorfer Friedhof on 10 May. At his memorial service on 22 June 1825 his own Requiem in C minor – composed in 1804 – was performed for the first time. His remains were later transferred to the Zentralfriedhof. His monument is adorned by a poem written by Joseph Weigl, one of his pupils:

Rest in peace! Uncovered by dust
 Eternity shall bloom for you.
 Rest in peace! In eternal harmonies
 Your spirit now is dissolved.
 It expressed itself in enchanting notes,
 Now it is floating to everlasting beauty.

Works

Main articles: [List of compositions by Antonio Salieri](#) and [List of operas by Salieri](#)

Opera

During his time in Vienna, Salieri acquired great prestige as a composer and conductor, particularly of opera, but also of chamber and sacred music. Among the most successful of his 37 operas staged during his lifetime were *Armida* (1771), *La fiera di Venezia* (1772), *La scuola de' gelosi* (1778), *Der Rauchfangkehrer* (1781), *Les Danaïdes* (1784), which was first presented as a work of Gluck's, *La grotta di Trofonio* (1785), *Tarare* (1787) (*Tarare* was reworked and revised several times as was *Les Danaïdes*), *Axur, re d'Ormus* (1788), *La cifra* (1789), *Palmira, regina di Persia* (1795), *Il mondo alla rovescia* (1795), *Falstaff* (1799), and *Cesare in Farmacusa* (1800).

In November 2009 at the Teatro Salieri in Legnago occurred the first staging in modern times of his opera *Il mondo alla rovescia*, a co-production between the Fondazione Culturale Antonio Salieri and the Fondazione Arena di Verona for the Salieri Opera Festival.^[33]

Sacred works

Salieri's earliest surviving work is a Mass in C major. He would write four major orchestral masses, a requiem, and many offertories, graduals, vesper settings, and sacred cantatas and oratorios. Much of his sacred music dates from after his appointment as Hofkapellmeister in 1788.

Instrumental works

His small instrumental output includes two piano concerti, a concerto for organ written in 1773, a concerto for flute, oboe and orchestra (1774), and a set of twenty-six variations on *La follia di Spagna* (1815).

Mozart

Historical interaction

In the 1780s while Mozart lived and worked in Vienna, he and his father Leopold wrote in their letters that several "cabals" of Italians led by Salieri were actively putting obstacles in the way of Mozart's obtaining certain posts or staging his operas. For example, Mozart wrote in December 1781 to his father that "the only one who counts in [the Emperor's] eyes is Salieri".^[34] Their letters suggest that both Mozart and his father, being Germans who resented the special place that Italian composers had in the courts of the Austrian princes, blamed the Italians in general and Salieri in particular for all of Mozart's difficulties in establishing himself in Vienna. Mozart wrote to his father in May 1783 about Salieri and Lorenzo Da Ponte, the court poet: "You know those Italian gentlemen; they are very nice to your face! Enough, we all know about them. And if [Da Ponte] is in league with Salieri, I'll never get a text from him, and I would love to show here what I can really do with an Italian opera."^[35] In July 1783 Mozart wrote to his father of "a trick of Salieri's",^[36] one of several letters in which he accused Salieri of trickery. Decades after Mozart's death, a rumour began to circulate that Mozart had been poisoned by Salieri. This rumour has been

attributed by some to a rivalry between the German and the Italian schools of music. Carl Maria von Weber, a relative of Mozart by marriage^[37] whom Wagner has characterized as the most German of German composers, is said to have refused to join Ludlams-Höhle, a social club of which Salieri was a member and avoided having anything to do with him.^[38] These rumors then made their way into popular culture. Albert Lortzing's *Singspiel Szenen aus Mozarts Leben* LoWV28 (1832) uses the cliché of the jealous Salieri trying to hinder Mozart's career.

Ironically, Salieri's music was much more in the tradition of Gluck and Gassmann than of the Italians like Paisiello or Cimarosa. In 1772, Empress Maria Theresa commented on her preference of Italian composers over Germans like Gassmann, Salieri or Gluck. While Italian by birth, Salieri had lived in imperial Vienna for almost 60 years and was regarded by such people as the music critic Friedrich Rochlitz as a German composer.

The biographer Alexander Wheelock Thayer believes that Mozart's rivalry with Salieri could have originated with an incident in 1781 when Mozart applied to be the music teacher of Princess Elisabeth of Württemberg, and Salieri was selected instead because of his reputation as a singing teacher. In the following year Mozart once again failed to be selected as the Princess's piano teacher. "Salieri and his tribe will move heaven and earth to put it down", Leopold Mozart wrote to his daughter Nannerl. But at the time of the premiere of *Figaro*, Salieri was busy with his new French opera *Les Horaces*. In addition, when Lorenzo Da Ponte was in Prague preparing the production of Mozart's setting of his *Don Giovanni*, the poet was ordered back to Vienna for a royal wedding for which Salieri's *Axur, re d'Ormus* would be performed. Obviously, Mozart was not pleased by this.

However, even with Mozart and Salieri being rivals for certain jobs, there is very little evidence that the relationship between the two composers was at all acrimonious beyond this, especially after 1785 or so when Mozart had become established in Vienna. Rather, they appeared to usually see each other as friends and colleagues and supported each other's work. For example, when Salieri was appointed Kapellmeister in 1788 he revived *Figaro* instead of bringing out a new opera of his own; and when he went to the coronation festivities for Leopold II in 1790 he had no fewer than three Mozart masses in his luggage. Salieri and Mozart even composed a cantata for voice and piano together, called *Per la ricuperata salute di Ophelia*, which celebrated the return to stage of the singer Nancy Storace. This work has been lost, although it had been printed by Artaria in 1785. Mozart's *Davide penitente* (1785), his Piano Concerto KV 482 (1785), the Clarinet Quintet (1789) and the 40th Symphony (1788) had been premiered on the suggestion of Salieri, who supposedly conducted a performance of it in 1791. In his last surviving letter from 14 October 1791, Mozart tells his wife that he collected Salieri and Caterina Cavalieri in his carriage and drove them both to the opera; about Salieri's attendance at his opera *The Magic Flute*, speaking enthusiastically: "He heard and saw with all his attention, and from the overture to the last choir there was not a piece that didn't elicit a 'Bravo!' or 'Bello!' out of him [...]."^[39]

Salieri, along with Mozart's protégé J. N. Hummel, educated Mozart's younger son Franz Xaver Mozart, who was born in the year his father died.

Performances of Salieri's work since 2000

In 2003, mezzo-soprano Cecilia Bartoli released *The Salieri Album*, a CD with 13 arias from Salieri's operas, most of which had never been recorded before. Patrice Michaels sang a number of his arias on the CD *Divas of Mozart's Day*. In 2008, another female opera star, Diana Damrau, released a CD with seven Salieri coloratura arias. Since 2000, there have also been complete recordings issued or re-issued of the operas *Axur Re d'Ormus*, *Falstaff*, *Les Danaïdes*, *La Locandiera*, *La grotta di Trofonio*, *Prima la musica e poi le parole* and *Il mondo alla rovescia*. Salieri has yet to fully re-enter the general repertory, but performances of his works are progressively becoming more regular.

His operas *Falstaff* (1995 production) and *Tarare* (1987 production) have been released on DVD. In 2004, the opera *Europa riconosciuta* was staged in Milan for the reopening of La Scala in Milan, with soprano Diana Damrau in the title role. This production was also broadcast on television.

Salieri has even begun to attract some attention from Hollywood. In 2001, his triple concerto was used in the soundtrack of *The Last Castle*, featuring Robert Redford and James Gandolfini. It is a story that builds on the rivalry between a meticulous but untested officer (Gandolfini) serving as the warden of a military prison and an imprisoned but much admired and highly decorated general (Redford). The Salieri piece is used as the warden's theme music, seemingly to invoke the image of jealousy of the inferior for his superior. In 2006, the movie *Copying Beethoven* referred to Salieri in a more positive light. In this movie a young female music student hired by Beethoven to copy out his Ninth Symphony is staying at a monastery. The abbess tries to discourage her from working with the irreverent Beethoven. She notes that she too once had dreams, having come to Vienna to study opera singing with Salieri. Most recently the 2008 film *Iron Man* used the Larghetto movement from Salieri's Piano Concerto in C major. The scene where Obadiah Stane, the archrival of 'Tony' Stark, the wealthy industrialist turned Ironman, tells Tony that he is being ousted from his company by the board, Obadiah plays the opening few bars of the Salieri concerto on a piano in Stark's suite.

Fictional treatments

Salieri's life and especially his relationship with Mozart has been a subject of many stories. Within a few years of Salieri's death in 1825, Alexander Pushkin wrote his "little tragedy" *Mozart and Salieri* (1831) as a dramatic study of the sin of envy. Russian composer Nikolay Rimsky-Korsakov adapted Pushkin's play as an opera of the same name in 1898.

A hugely popular yet heavily fictionalized perpetuation of the story came in Peter Shaffer's play *Amadeus* (1979) and the Oscar-winning 1984 film directed by Miloš Forman based upon it. Salieri was portrayed in the award-winning play at London's National Theatre by Paul Scofield. Salieri is played in the film by F. Murray Abraham, who won the Academy Award for Best Actor for the part. Abraham depicts Salieri as a Machiavellian character, who uses his connections to keep Mozart as the underdog. Salieri is characterized as both in awe of and insanely jealous of Mozart, going so far as to renounce God for blessing his adversary; "Amadeus" means love of God, or God's love, and the play can be said to be about God-given talent, or the lack thereof: Salieri is hospitalized in a mental institution, where he announces himself as "the Patron Saint of mediocrity".

Salieri's supposed hatred for Mozart is also alluded to in a spoof opera entitled *A Little Nightmare Music*, by P.D.Q. Bach. In the opera, Salieri attempts to poison an anachronistic Shaffer but is bumped by a "clumsy oaf", which causes him to inadvertently poison Mozart instead and spill wine on his favorite coat.

Patrick Stewart played Salieri in the 1985 production *The Mozart Inquest*. Florent Mothe portrays Salieri in the 2009 French musical "Mozart, l'opéra rock".

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- [2] Salieri Opera Festival (http://www.teatrosalieri.it/index.asp?m0=cartellone&tipo=Salieri_Opera_Festival) at the Teatro Salieri web site.
- [3] Braunbehrens, pp. 14–15.
- [4] Thayer, p. 28.
- [5] Braunbehrens pp. 19–22
- [6] Thayer, Alexander Wheelock, ed. by Albrecht, Theodore, *Salieri: Rival of Mozart* The Philharmonia of Greater Kansas City, Kansas City, Mo., 1989, pp. 30–31
- [7] Thayer, pp. 30–31, also Rice pp. 17–20
- [8] Thayer, pp. 17–20
- [9] Rice, pp. 19–22, and p. 27
- [10] Rice, pp. 18–19
- [11] Hettrick, Jane, ed. Salieri, Antonio, *Missa Stylo A Cappella*, Information taken from the un-number in English Preface. [v–vii] Doblinger (1993)

- [12] Braunbehrens p. 26, also Rice p. 20
- [13] Thayer, p. 38
- [14] Rice, pp. 21–27
- [15] Thayer pp. 41–42
- [16] Braunbehrens, pp. 22–23
- [17] Rice, pp. 17, 21, 32
- [18] Rice, pp. 113–151 features an extensive overview of this opera
- [19] Braunbehrens pp. 28–29
- [20] Braunbehrens pp. 29.
- [21] Rice for an extended discussion of this work, pp. 153–162
- [22] See Rice for genre categorizations of *L'amore innocente*, pp. 107–09, 152–53, 177.
- [23] Rice pp. 162–64.
- [24] Rice pp. 175.
- [25] Braunbehrens pp. 33–34.
- [26] Rice, pp. 175.
- [27] Michael Lorenz, "Antonio Salieri's Early Years in Vienna" (<http://michaelorenz.blogspot.co.at/2013/03/antonio-salieris-early-years-in-vienna.html>), Vienna 2013
- [28] Braunbehrens p. 42
- [29] Lorenz 2013
- [30] Rice p. 256
- [31] Berlioz, p. 22
- [32] Rice, pp. 596–97
- [33] *Il mondo alla rovescia* (http://www.teatrosalieri.it/index.asp?m0=cartellonedett&tipo=Salieri_Opera_Festival&page=0&id=3233), Teatro Salieri – Salieri Opera Festival
- [34] Spaethling, p. 294
- [35] *Mozart's Letters*, Little, Brown & Co, London, 1990 pp. 184–5 .
- [36] Spaethling p. 357
- [37] Braunbehrens, p. 5. "Apparently Weber, who could claim family ties with Mozart, believed the rumors."
- [38] Braunbehrens, p. 220. "Carl Maria von Weber was also invited to join the society, but is said to have refused as long as Salieri was a member."
- [39] Solomon, Maynard, Mozart: A life, Harper Perennial (14 February 1996)

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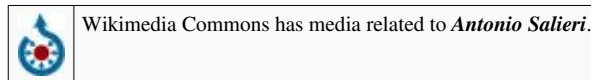
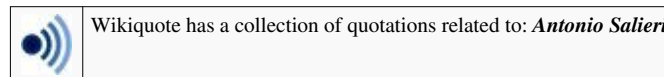
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- Free scores by Antonio Salieri at the International Music Score Library Project

Benedikt Schack

Benedikt Schack (Czech: *Benedikt Žák*) (7 February 1758 – 10 December 1826) was a composer and tenor of the Classical era, a close friend of Mozart and the first performer (1791) of the role of Tamino in Mozart's opera *The Magic Flute*.

Early life

Benedikt Žák/Schack (also spelled as Ziak, Cziak or Schak) was born on 7 February 1758 in Mirovice, Bohemia (now the Czech Republic, then part of the Habsburg monarchy). Like Joseph and Michael Haydn, he worked as a chorister as a child, singing from 1773 in the cathedral in Prague,^[1] then moved to Vienna (1775) to study medicine, philosophy and singing. His voice teacher in Vienna was Carl Friberth, a tenor who performed under Joseph Haydn.^[2] Later, Schack worked for several years as *Kapellmeister* to Prince Heinrich von Schönaich-Carolath in Silesia.

In 1786, Schack joined the traveling theatrical troupe of Emanuel Schikaneder, working both as a tenor and as a composer of Singspiele. The troupe settled in Vienna in 1789, performing in the suburban Theater auf der Wieden.

Friendship and collaborations with Mozart

It was around this time that Schack became a friend and professional colleague of Mozart, who was gradually increasing his involvement with Schikaneder's troupe. Schack apparently asked his friend for advice and help in composing,^[3] and the level of assistance evidently increased. The following anecdote was published in the *Baierisches Musik-Lexikon* by Felix Joseph Lipowsky (Munich, 1811):

Mozart often came to Schack to fetch him for a stroll; while Schack dressed he would sit at the writing desk and compose here and there a piece in Schack's operas. Thus several passages in Schack's operas derive from Mozart's own hand and genius.^[4]

In 1790, Schack and his fellow singer-composers of the Schikaneder troupe collaborated to write an opera *Der Stein der Weisen* ("The Philosopher's Stone"). Mozart also played a part in its composition, contributing a duet ("Nun liebes Weibchen," K. 625/592a) and perhaps other passages.^[5] This fairy-tale opera can be considered a kind of precursor to *The Magic Flute*; it employed much the same cast in similar roles.

When *The Magic Flute* (music by Mozart, libretto by Schikaneder) premiered in 1791, Schack took the role of Tamino. According to the New Grove, "it is to be presumed that he also played Tamino's flute solos", though other scholars disagree.^[6] An 1815 source indicates that Schack sang the role a total of 116 times.^[7]



Benedikt Schack in performance with the Schikaneder troupe: the number "O Anton du bist mein" from the Singspiel *Die Zween Anton*. Schack is at center, his hands held by soprano Josepha Hofer and baritone/impresario Emanuel Schikaneder. Click on image for the identities of the other players and the original source.

Only two months after the *Magic Flute* premiere, Mozart died. According to a story that first appeared in an anonymous obituary of Schack (1827), the two men participated in a rehearsal of Mozart's Requiem on the last day of Mozart's life.^[8]

On the very eve of his death, Mozart had the score of the Requiem brought to his bed, and himself (it was two o'clock in the afternoon) sang the alto part; Schack, the family friend, sang the soprano line, as he had always previously done, Hofer, Mozart's brother-in-law, took the tenor, Gerl, later a bass singer at the Mannheim Theater, the bass. They were at the first bars of the Lacrimosa when Mozart began to weep bitterly, laid the score on one side, and eleven hours later, at one o'clock in the morning (of 5 December 1791, as is well known), departed this life.

It is worth noting that the tale first appeared 36 years after Mozart's death; this commentator^[9] calls it "more than a little unbelievable".

Mozart wrote a set of eight variations (K.613) on Schack's aria "Ein Weib ist das herrlichste Ding" from the Singspiel *Der dumme Gartner*.

Later life

Later, Schack moved on to posts in Graz (1793) and Munich (1796). With the decline of his singing voice, he retired in 1813 and lived on a pension. He died in Munich^[10] on 10 December 1826.

Toward the end of his life, Schack was sent a letter by the former Constanze Mozart, which attests to his friendship with Wolfgang. Constanze, who had remarried (1809) to Georg Nikolaus Nissen, was seeking information to include in her second husband's biography-in-progress of her first. She wrote, "I could think of absolutely no one who knew him better or to whom he was more devoted than you ... Of great and general interest will be what you can instance of Mozart's few compositions in your operas." However, Schack died before he was able to reply to Constanze's letter.

Schack was married to the former Elisabeth Weinhold, who was also a singer; she took the role of the Third Lady in the *Magic Flute* premiere.

Assessment

Testimony for Schack's abilities as a singer comes from Leopold Mozart, who heard his debut performance with the Schikaneder troupe while it was visiting Salzburg in 1786. Leopold described Schack in a letter wrote to his daughter Maria Anna (Nannerl), who was living in nearby St. Gilgen:

The new tenor hired by Schikaneder arrived yesterday. He sings excellently well and has a beautiful voice, with an easy and flexible throat and a beautiful method. For this reason another opera, *La Frascatana*, will be given so that the public can hear him on next Wednesday ... This man truly sings very beautifully."^[11]

Schack's collaborative opera *Der Stein der Weisen* has recently been revived, prompted by the discovery of an early manuscript copy, by Boston Baroque under Martin Pearlman; the work has received favorable reviews.^[12]

Notes

- [1] Grove dictionary
- [2] Heartz (2007, 272)
- [3] The source here is the preface to an 1831 edition of Schack's *A Mass for Four Voices and Orchestral Accompaniments* published by Vincent Novello. Novello had learned of Mozart's assistance from the Mozart's widow Constanze during a trip to Salzburg in 1829 (Buch 1997, 195).
- [4] Quoted from Buch (1997, 195). Buch adds: "Lipowsky was not a part of the Viennese circle, so this account probably comes from Schack himself, who was working in Munich at the time." A later letter from Constanze Mozart, quoted below, also supports the story.
- [5] Buch 1997, 196
- [6] The traditional view given by the *Grove* is not corroborated by any reliable source and is challenged by Albrecht (2005), who suggests that the flutist Anton Dreyssig played Tamino's flute music from the orchestra pit, with Schack miming his playing, as tenors generally do today.
- [7] The *Baierisches Musik-Lexicon* by Felix Joseph Lipowsky, cited in Deutsch 1965, 514
- [8] Deutsch (1965, 536-7). The obituary appeared in the *Allgemeine musikalische Zeitung*, issue of July 25, 1827 (http://mountdesertsummerchorale.org/2006_still_no_rest.html), and is likely to reflect a story told to the author by Schack himself.
- [9] http://www.mozartproject.org/compositions/k_626_.html
- [10] Grove Dictionary
- [11] Translation from Heartz (2007, 272). "Easy and flexible throat" renders the German "leicht geläufige Gurgel"; "good technique" renders "schöne Methode". *La Frascata* was an opera by Giovanni Paisiello.
- [12] See <http://www.telarc.com/gscripts/title.asp?gsku=0508>

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Emanuel Schikaneder

Emanuel Schikaneder (1 September 1751 – 21 September 1812), born **Johann Joseph Schickeneder**, was a German impresario, dramatist, actor, singer and composer. He was the librettist of Wolfgang Amadeus Mozart's opera *The Magic Flute* and the builder of the Theater an der Wien. Branscombe called him "one of the most talented theatre men of his era".

Early life and family

Schikaneder was born in Straubing in Bavaria to Joseph Schickeneder and Juliana Schiessl. Both of his parents worked as domestic servants and were extremely poor.^[2] They had a total of four children: Urban (born 1746), Johann Joseph (died at age two), Emanuel (born 1751 and also originally named Johann Joseph), and Maria (born 1753). Schikaneder's father died shortly after Maria's birth, at which time his mother returned to Regensburg, making a living selling religious articles from a wooden shed adjacent to the local cathedral.

Schikaneder's wife, Eleonore, was born Maria Magdalena Arth in 1751. While the leading actress in the Schopf company, Arth married Schikaneder on 9 February 1777.^[3] He was frequently unfaithful to her; the 1779 baptismal records for Augsburg (where the company was performing) record two children born to him out of wedlock—each to different mothers.^[4] His wife played an important role in Schikaneder's career, particularly in inviting him in 1788 to join her at the Theater auf der Wieden. She died in 1821.

Two of Schikaneder's blood relatives were also his professional associates:

- Urban Schikaneder (1746–1818), a bass, was Emanuel's older brother. He was born in Regensburg on 2 November 1746, and worked for a number of years in his brother's troupe, both as a singer and in helping to administer the group. At the premiere of *The Magic Flute*, he sang the role of the First Priest.^[5]
- Anna Schikaneder, (1767–1862) also called "Nanny" or "Nanette", was brother Urban's daughter. At age 24 she sang the role of the First Boy in *The Magic Flute*.

Schikaneder's illegitimate son Franz Schikaneder (1802–1877) was a blacksmith in the service of emperor Ferdinand I of Austria.^[6]



Schikaneder playing the role of Papageno in *The Magic Flute*.
Engraving by Ignaz Alberti.^[1]

Career to 1780

Schikaneder received his education at a Jesuit school in Regensburg as well as training in the local cathedral as a singer.^[7] As a young adult he began to pursue his career in the theater, appearing with Andreas Schopf's theatrical troupe around 1773 and performing opera, farce, and Singspiel. Schikaneder danced at a court ballet in Innsbruck in 1774, and the following year his Singspiel *Die Lyranten* was debuted there.

This was a great success, and was performed frequently in the following years. Schikaneder was the librettist, composer, and principal singer, a versatility he would continue to exhibit throughout his career.^[8]

In 1777 he performed the role of Hamlet in Munich to general acclaim. In the same year, he and Eleonore joined the theatrical troupe of Joseph Moser in Nuremberg. Following the death of his wife, Moser handed over the management of his troupe to Schikaneder in 1778.

Befriending the Mozarts

In the fall of 1780, the Schikaneder troupe made an extended stay in Salzburg, and at that time Schikaneder became a family friend of the Mozarts. The Mozart family at the time consisted of father Leopold, Nannerl, and Wolfgang. The Mozarts "rarely missed his shows" (Heartz), and invited Schikaneder to Sunday sessions of *Bölzlschiessen* (dart shooting), their favorite family sport.



Auditorium of Regensburg Theatre



Target for Bölzlschiessen, satirizing Schikaneder's notorious womanizing.

Schikaneder is shown as saying 'ich verspreche was ich keiner halte' (I promise what I cannot keep), while the young woman on the right is shown saying 'Er wird schon kommen' (He will soon come to me)."

As Mozart was about to depart Salzburg for the premiere in Munich of his opera *Idomeneo*, he promised before leaving to write "Wie grausam ist, o Liebe...Die neugeborne Ros' entzückt", a recitative and aria for Schikaneder. The composition was intended for Schikaneder's production of *Die zwey schlaflosen Nächte* by August Werthes.^[9]

The first stay in Vienna

From November 1784 to February 1785,^[10] Schikaneder collaborated with theater director Hubert Kumpf for a series of performances at the Kärntnertortheater in Vienna. He had been invited to do so by the Emperor Joseph II, who had seen him perform the previous year in Pressburg.^[11] The Vienna run was admired by critics and attracted large audiences, often including the Emperor and his court.^[12] Schikaneder and Kumpf opened their season with a revival of Mozart's *Die Entführung aus dem Serail*. Joseph Haydn's *La fedeltà premiata* was also performed by the troupe.^[13]

Works of spoken drama were of interest for their political content. The Austrian Empire at the time was governed (like most of Europe) by the system of hereditary aristocracy, which was falling under increasing criticism as the values of the Enlightenment spread. Schikaneder put on a successful comedy entitled *Der Fremde* which included a character named Baron Seltenreich ("seldom-rich") who was "a caricature of a scheming windbag of the Viennese aristocracy".^[14] Schikaneder and his colleague then stepped over the line, initiating a production of Beaumarchais' then-scandalous send-up of the aristocracy, *The Marriage of Figaro*. This production was canceled by the Emperor at the last minute.

In spite of the content and cancellation of the production, Joseph II brought Schikaneder entered Imperial service from April 1785 through February 1786.^[15] During his service, he performed in the Austrian Nationaltheater at Burgtheater. During his debut he sang the role of Schwindel in Gluck's Singspiel *Die Pilgrime von Mekka*.

In 1785, Schikaneder's wife, Eleonore, left him as a result of his infidelities. She moved in with Schikaneder's former colleague, Johann Friedel, and formed a traveling theater troupe with him.^[16] Schikaneder's brother, Urban, was also a part of this group.

Schikaneder was discontented at the Nationaltheater; in his previous career he had normally played leading roles such as (in translated Shakespeare), Hamlet, Macbeth, Iago, and Othello.^[17] His main successes at the Nationaltheater were as a singer.^[18] Seeking new options, Schikaneder proposed to the Emperor that he be allowed to build a new theater in the suburbs, a request that quickly received the Emperor's official approval. However, the plan remained unfulfilled at that time.

Eventually, Schikaneder formed a new troupe and left Vienna to tour the provinces. They played in Salzburg (May 1786; Schikaneder renewed his friendship with Leopold Mozart), then Augsburg (June 1786). During the years 1787 to 1789, the troupe performed in Schikaneder's home town of Regensburg, where they functioned as the resident company in the theater of the reigning Prince, Carl Anselm Thurn und Taxis.

Years at the Theater auf der Wieden

During Easter 1788, the troupe run by Johann Friedel and Eleonore Schikaneder had settled as the resident troupe at the Theater auf der Wieden, located in a suburb of Vienna. Leaving his entire estate to Schikaneder's estranged wife Eleonore, Friedel died March 31, 1789 and the theater was closed. Following this, Eleonore offered reconciliation to Schikaneder, who moved to Vienna in May to start a new company in the same theater in partnership with her.^[19] The new company was financed by Joseph von Bauernfeld, a Masonic brother of Mozart.^[20] With plans of an emphasis on opera, Schikaneder brought two singers with him from his old troupe, tenor Benedikt Schack and bass Franz Xaver Gerl. From his wife's company he retained soprano Josepha Hofer, Johann Joseph Nouseul, and Karl Ludwig Giesecke as librettist. New additions to the troupe included Anna Gottlieb and Jakob Haibel.^[21]

The new company was successful, and *Die Entführung aus dem Serail* again became part of the repertory. Several aspects of the company's work emerged that later came to be immortalized in *The Magic Flute*. A series of musical comedies starting with *Der Dumme Gärtner aus dem Gebirge, oder Die zween Antons* ("The Foolish Gardener from the Mountains, or The Two Antons"), premiered in July 1789. The comedy provided a vehicle for Schikaneder's comic stage persona. Another line of performances by the company involved fairy tale operas, starting with the 1789 premiere of *Oberon*, with music by Paul Wranitzky and words adapted from Sophie Seyler by Giesecke. This was followed by *Der Stein der Weisen oder Die Zauberinsel* in September 1790,^[22] a collaborative opera marked by the musical collaboration of Gerl, Schack, Schikaneder and Mozart.

The theater emphasized stage effects and spectacle including "flying machines, trapdoors, thunder, elaborate lighting and other visual effects including fires and waterfalls."^[23]



Circa 1791; Schikaneder's troupe performing "O Anton du bist mein" from the Singspiel *Die zween Anton*.

The Magic Flute

The series of fairy-tale operas at the Theater auf der Wieden culminated in the September 1791 premiere of *The Magic Flute*, with music by Mozart. The libretto was Schikaneder's^{[24][25]} and incorporated a loose mixture of Masonic elements and traditional fairy-tale themes. Schikaneder took the role of Papageno—a character reflecting the Hanswurst tradition, and thus suited to his skills—at the premiere.

According to the dramatist Ignaz Franz Castelli, Schikaneder also may have given advice to Mozart concerning the musical setting of his libretto:

The late bass singer Sebastian Mayer told me that Mozart had originally written the duet where Papageno and Papagena first see each other quite differently from the way in which we now hear it. Both originally cried out "Papageno!", "Papagena!" a few times in amazement. But when Schikaneder heard this, he called down into the orchestra, "Hey, Mozart! That's no good, the music must express greater astonishment. They must both stare dumbly at each other, then Papageno must begin to stammer: 'Pa-papapa-pa-pa'; Papagena must repeat that until both of them finally get the whole name out. Mozart followed the advice, and in this form the duet always had to be repeated."



Schikaneder circa 1784

Castelli adds that the March of the Priests which opens the second act was also a suggestion of Schikaneder's, added to the opera at the last minute by Mozart. These stories are not accepted as necessarily true by all musicologists.^[26]

The Magic Flute was a great success at its premiere, frequently selling out and receiving over a hundred performances at the Theater auf der Wieden during its first few months of performance. Schikaneder continued to produce the opera at intervals for the rest of his career in Vienna.

Mozart died only a few weeks after the premiere, on 5 December 1791. Schikaneder was distraught at the news and felt the loss sharply. He evidently put on a benefit performance of *The Magic Flute* for Mozart's widow Constanze, who at the time faced a difficult financial situation.^[27] When his troupe mounted a concert performance of Mozart's *La clemenza di Tito* in 1798, he wrote in the program:

"Mozart's work is beyond all praise. One feels only too keenly, on hearing this or any other of his music, what the Art has lost in him."^[28]

Remaining years

Schikaneder's career continued in the same theater during the years that followed *The Magic Flute*. He continued to write works in which he played the main role and which achieved popular success. These included collaborations with other composers of the time: *Der Spiegel von Arkadien* with Mozart's assistant Franz Xaver Süssmayr, *Der Tyroler Wastel* with Mozart's posthumous brother-in-law Jakob Haibel, and a *Magic Flute* sequel called *Das Labyrinth*, with Peter von Winter.^[29] A big box office draw during this time was a rhymed-verse comedy, *Der travestierte Aeneas* (*The Travesty of Aeneas*), a contribution of Giesecke.^[30]

During this period, Schikaneder would several times a year devote the theater to an *Academie*, or in modern terms, a classical music concert. Symphonies of Mozart and Haydn were performed, and a young Beethoven appeared as a piano soloist.^[31]

Schikaneder maintained in the repertory six Mozart operas: *Die Entführung aus dem Serail*, *Le nozze di Figaro*, *Der Schauspieldirektor*, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito*, and *The Magic Flute*. The Italian operas were performed in German translation. As noted above, Schikaneder also produced *La clemenza di Tito* as a concert work.

Although many of the works performed were popular successes, the expenses of Schikaneder's elaborate productions were high, and the company gradually fell into debt. In 1798, Schikaneder's landlord learned that the debt had risen

to 130,000 florins and canceled Schikaneder's lease. Schikaneder persuaded wealthy merchant Bartholomäus Zitterbarth to become his partner and take on the debt. As a result, the company was saved.^[32]

The Theater an der Wien

Schikaneder and new partner Zitterbarth planned together to construct a grand new theater for the company. Zitterbarth purchased the land for the new theater on the other side of the Wien River, in another suburb only a few hundred meters away from the Theater auf der Wieden. Schikaneder still had in his possession a document from the late Emperor Joseph II permitting him to construct a new theater. In 1800, he had an audience with the now-reigning Franz, which resulted in a renewal of the license—over the protests of Peter von Braun, who directed the Burgtheater. In retaliation, Braun mounted a new production of *The Magic Flute* at the Burgtheater. In so doing, Braun did not mention Schikaneder as the author.^[33]



The Theater an der Wien as it appeared in 1815

Construction of the new theater, which was named the Theater an der Wien, began in April 1800. It opened 13 June 1801 with a performance of the opera *Alexander*, to Schikaneder's own libretto with music by Franz Teyber.^[34] According to the *New Grove*, the Theater an der Wien was "the most lavishly equipped and one of the largest theatres of its age". There, Schikaneder continued his tradition of expensive and financially risky theatrical spectacle.^[35]

Schikaneder and Beethoven

Ludwig van Beethoven had moved to Vienna in 1792 and gradually established a strong reputation as a composer and pianist. He performed in an Academie at the Theater auf der Wieden during its last years. In the spring of 1803, the first Academie at the new Theater an der Wien was devoted entirely to Beethoven's works: the first and second symphonies, the third piano concerto (with Beethoven as soloist), and the oratorio *Christ on the Mount of Olives*.^[36]

Schikaneder wanted Beethoven to compose an opera for him. After offering Beethoven an apartment to live in inside the theater building, he also offered his libretto, *Vestas Feuer*. Beethoven, however, found *Vestas Feuer* unsuited to his needs. Regardless, he did set two numbers: one of which ultimately became the duet "O namenlose Freude" that concludes act 2, scene 1, of his 1804 opera *Fidelio*. Beethoven continued to live in the Theater an der Wien for a while as he switched his efforts to *Fidelio*.

Decline and demise

Fidelio premiered in the Theater an der Wien, but not under Schikaneder's direction. By 1804, Schikaneder's career had taken a downward turn; his productions could not bring in enough customers to cover their cost. He sold the Theater an der Wien to a consortium of nobles and left Vienna for the provinces,^[37] working in Brno and Steyr. Following economic problems caused by war and an 1811 currency devaluation, Schikaneder lost most of his fortune. During a journey to Budapest in 1812 to take a new post, he was stricken with insanity. Emmanuel Schikaneder died impoverished in Vienna on September 21, 1812 at age 61.

Works

Works by Schikaneder^[38] include 56 libretti and 45 spoken-language plays, among them:

Libretti

- *Die Lyranten oder das lustige Elend (The Minstrels, or Merry Misery)*. Operetta, music by Schikaneder, Innsbruck, ca. 1775.
- *Das Urianische Schloss (The Urian Castle)* Singspiel, music by Schikander, Salzburg, 1786.
- *Der dumme Gärtner aus dem Gebirge oder die zween Anton (The Silly Gardener from the Hills, or The Two Antons)*. Comic opera, music by Benedikt Schack and Franz Xaver Gerl. Vienna, 1789.
 - Five sequels to the latter work, including
 - *Was macht der Anton im Winter? (What does Anton do in Winter?) Music by Benedikt Schack and Franz Xaver Gerl. Vienna, 1790.*
 - *Anton bei Hofe, oder Das Namensfest (Anton at Court, or The Name-Day)* (Vienna, 4 June 1791). Mozart heard the work on 6 June.^[39]
- *Der Stein der Weisen (The Philosopher's Stone or the Magic Isle)*. Heroic-comic opera, Music by Benedikt Schack, Johann Baptist Henneberg, Franz Xaver Gerl, Emanuel Schikaneder, and Wolfgang Amadeus Mozart. Vienna 11 September 1790.^[40]
- *Der Fall ist noch weit seltnr* (opera libretto, Vienna 1790; music by Benedikt Schack^[41])
- *Die Zauberflöte* (opera libretto, Vienna 1791)
- *Der Spiegel von Arkadien (The Mirror of Arcadia)*. Grand heroic-comic opera, music by Franz Xaver Süssmayr. Vienna, 1794.
- *Babylons Pyramiden* (opera libretto)^[1]
- *Das Labyrinth oder Der Kampf mit den Elementen. Der Zauberflöte zweyter Theil*, Heroic-comic opera, Music by Peter von Winter Vienna, 1798.
- *Der Tiroler Wastel* (opera libretto)

Plays

- *Das abgebrannte Haus*
- *Der Fleischhauer von Odenburg*
- *Die Fiaker in Wien*

Notes

[1] Deutsch (1965, 407)

[2] Dent (1956, 16)

[3] Clive (1993, 135)

[4] Dent (1956, 17)

[5] Grove, "Schikaneder"

[6] Lorenz, 2008, pp. 32–34.

[7] Hertz (2009, 270)

[8] Concerning Schikaneder as composer, Branscombe (2006) observes that a recently discovered score of the 1790 collaborative opera *Der Stein der Weisen* oder *Die Zauberinsel* lists Schikaneder as composer of some of the numbers.

[9] Edge (1996, 182–85)

[10] Deutsch 1965, 225

[11] Hertz (2009, 271)

[12] Deutsch and Eisen (1991, 33–34)

[13] Deutsch and Eisen (1991, 34)

[14] Honolka (1990, 58)

[15] Deutsch (1965, 235)

[16] Honolka (1990, 59). Clive (1993, 135) suggests that Eleonore and Friedel may have simply taken over Schikaneder's company.

- [17] Honolka (1990, 40)
- [18] Honolka (1990, 59)
- [19] Honolka (1990, 71)
- [20] (Deutsch 1965, 360)
- [21] Clive (1993, 136)
- [22] Deutsch (1965, 370)
- [23] Waldorf (2006, 541)
- [24] According to a minority view, some of the libretto may have been the work of Karl Ludwig Giesecke, who worked as a poet and minor actor in Schikaneder's company. For discussion, see Karl Ludwig Giesecke.
- [25] In preparing the libretto of *The Magic Flute*, Schikaneder drew on several earlier plays, including *Hüon und Amande* by Sophie Seyler that had been plagiarized by his troupe two years earlier; see Peter Branscombe, *W. A. Mozart: Die Zauberflöte*, Cambridge University Press, 1991, p. 28
- [26] According to records, Sebastian Meyer was not employed by the Schikaneder troupe until 1793, two years after the premiere of *The Magic Flute*. However, he was the second husband of Josepha Hofer who, as the first Queen of the Night, was certainly present. For skeptical comment on these tales, see Branscombe (1965).
- [27] Deutsch (1965, 425)
- [28] Deutsch (1965, 487)
- [29] Honolka (1990, ch. 6)
- [30] Honolka (1990, 183)
- [31] Honolka (1990, 153)
- [32] Honolka (1990, 182)
- [33] Honolka (1990, 183–185)
- [34] Honolka (1990, 187)
- [35] Branscombe 2006)
- [36] Honolka (1990, 200)
- [37] Branscombe 2006
- [38] Honolka (1990, 222–226)
- [39] Deutsch (1965, 396)
- [40] Branscombe (2006), Deutsch (1965, 370)
- [41] Deutsch (1965, 367)

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The most extensive source on Schikaneder in English is Honolka (1990), listed below.

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- *Der Zauberfloete zweyter Theil unter dem Titel: Das Labyrinth oder der Kampf mit den Elementen*. (Libretto) ed. by Manuela Jahrmärker and Till Gerrit Waidelich, Tutzing 1992, ISBN 3-7952-0694-4
- *Schikaneders heroisch-komische Oper Der Stein der Weisen – Modell für Mozarts Zauberflöte. Kritische Ausgabe des Textbuches*, ed. [...] by D. Buch and Manuela Jahrmärker (=Hainholz Musikwissenschaft, Bd. 5), Göttingen 2002. 119 pages.

Further reading

- Waidelich, Till Gerrit (2012) "Papagenos Selbstvermarktung in Peter von Winters *Labyrinth (Der Zauberflöte zweyter Theil)* sowie unbekannte Dokumente zu dessen Entstehung, Überlieferung und Rezeption in Wien und Berlin 1803", in: *Acta Mozartiana*, 59 (2012), pp. 139–177.

External links



Wikimedia Commons has media related to *Emanuel Schikaneder*.

- Schikaneder's libretto for *The Magic Flute* (<http://www.zeno.org/Literatur/M/Schikaneder,+Johann+Emanuel/Libretto/Die+Zauberflöte>)
- Michael Lorenz: *Neue Forschungsergebnisse zum Theater auf der Wieden und Emanuel Schikaneder* (http://members.aon.at/michaelorenz/schikaneder/Lorenz_Schikaneder.pdf), *Wiener Geschichtsblätter* 4/2008, (Verein für Geschichte der Stadt Wien, Wien 2008), pp. 15–36.

Mozart and Freemasonry

For the last seven years of his life Wolfgang Amadeus Mozart was a Mason. The Masonic order played an important role in his life and work.

Mozart's lodges

Mozart was admitted as an apprentice to the Viennese Masonic lodge called "Zur Wohltätigkeit" ("Beneficence") on 14 December 1784.^[2] He was promoted to journeyman Mason on 7 January 1785, and became a master Mason "shortly thereafter". Mozart also attended the meetings of another lodge, called "Zur wahren Eintracht" ("True Concord"). According to Otto Erich Deutsch, this lodge was "the largest and most aristocratic in Vienna. ... Mozart, as the best of the musical 'Brothers,' was welcome in all the lodges." It was headed by the naturalist Ignaz von Born.^[3]

Mozart's own lodge "Zur Wohltätigkeit" was consolidated with two others in December of 1785, under the Imperial reform of Masonry (the *Freimaurerpatent*, "Masonic Decree") of 11 December 1785, and thus Mozart came to belong to the lodge called "Zur Neugekrönten Hoffnung" (New Crowned Hope).^[4]

At least as far as surviving Masonic documents can tell us, Mozart was well regarded by his fellow Masons. Many of his friends were Masons.

During his visit to Vienna in 1785, Mozart's father Leopold also became a Mason.^[5]



Painting of the interior of what was erroneously thought to be the Lodge of New Crowned Hope (Zur Neugekrönten Hoffnung) in Vienna. It has been suggested that Wolfgang Amadeus Mozart is represented on the far right, sitting next to his friend Emanuel Schikaneder. The fact that the two men wear a golden angle (an exclusive insignia of the chairman and the first supervisor) precludes this identification.^[1] Oil painting (1782), Wienmuseum Vienna.

Masonic ideology and Masonic music

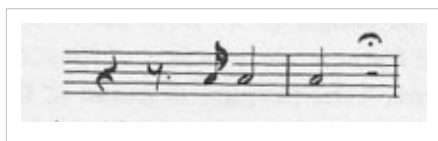
Mozart's position within the Masonic movement, according to Maynard Solomon, lay with the rationalist, Enlightenment-inspired membership, as opposed to those members oriented toward mysticism and the occult.^[6] This rationalist faction is identified by Katherine Thomson as the Illuminati, a masonically-inspired group which was founded by Bavarian professor of canon law Adam Weishaupt, who was also a friend of Mozart.^[7] The Illuminati espoused the Enlightenment-inspired, humanist views proposed by the French philosophers Jean-Jacques Rousseau and Denis Diderot.

For example, the Illuminati contended that social rank was not coincident with nobility of the spirit, but that people of lowly class could be noble in spirit just as nobly born could be mean-spirited. This view appears in Mozart's operas; for example, in *The Marriage of Figaro*, an opera based on a play by Pierre Beaumarchais (another Freemason), the lowly-born Figaro is the hero and the Count Almaviva is the boor.^[8] However, on the other hand, the whole connection and genesis of the Illuminati movement in reference to Freemasonry is disputed by a number of authoritative sources.^[9] With that in mind, a more temperate view of Mozart's Masonry is available, which emphasizes the view of the composer as a "passionate Catholic," so obvious from his letters, who saw in Freemasonry a way to balance persistent Catholic Counter-Reformation elements of his upbringing with more Enlightenment motifs he learned in the Lodge and outside of it in general society as well.^[10]

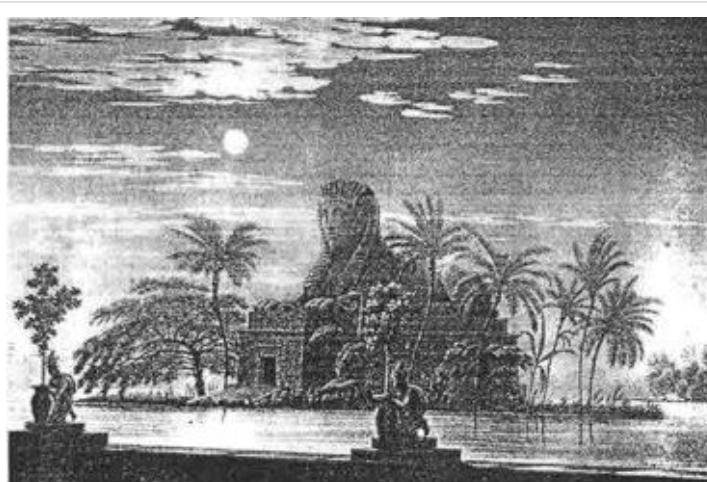
The Freemasons used music in their ceremonies, and adopted Rousseau's humanist views on the meaning of music. "The purpose of music in the [Masonic] ceremonies is to spread good thoughts and unity among the members" so that they may be "united in the idea of innocence and joy," wrote L.F. Lenz in a contemporary edition of Masonic songs. Music should "inculcate feelings of humanity, wisdom and patience, virtue and honesty, loyalty to friends, and finally an understanding of freedom."^[11]

These views suggest a musical style quite unlike the style of the Galant, which was dominant at the time. Galant style music was typically melodic with harmonic accompaniment, rather than polyphonic; and the melodic line was often richly ornamented with trills, runs and other virtuosic effects. The style promoted by the Masonic view was much less virtuosic and unornamented. Mozart's style of composition is often referred to as "humanist" and is in accord with this Masonic view of music.^[12]

The music of the Freemasons contained musical phrases and forms that held specific semiotic meanings. For example, the Masonic initiation ceremony began with the candidate knocking three times at the door to ask admittance. This is expressed musically as a dotted figure:



This figure appears in Mozart's opera *The Magic Flute* in the overture, suggesting the opening of the Masonic initiation.^[13] According to Katherine Thomson, there are many other examples of specific musical symbols taken from the Masonic rites that appear throughout Mozart's compositions. These include the use of suspensions to



Stage design for Mozart's opera *The Magic Flute* by German architect Karl Friedrich Schinkel, c. 1815, with Masonic symbols.

indicate friendship and brotherhood, the use of three-part harmony to emphasize the special significance of the number three in Freemasonry, and special rhythms and harmonies to signify fortitude and other attributes. There is, however, absolutely no musicological proof originating from the 18th century that the three notes have anything to do with Freemasonry. These three notes, which originate from the French genre of "le merveilleux", already appear in the musical theater of the early 18th century. The three chords in the overture can be found in many other 18th-century stage works, such as Traetta's *Armida* and Gazzaniga's *La Circe*, operas that have absolutely no connection with Freemasonry.^[14]

List of Mozart's Masonic compositions

The following is a list of surviving works that Mozart composed for performance at gatherings of Masons.

- Lied (song) "Gesellenreise," K. 468, "for use at installation of new journeymen", March 1785
- Cantata for tenor and male chorus *Die Maurerfreude* ("The Mason's Joy"), K. 471, premiered 24 April 1785
- The Masonic Funeral Music (*Maurerische Trauermusik*), K. 477/479a, no later than November 1785.
- Two songs, K. 483 and K. 484, to celebrate the opening of "Zur Neugekrönten Hoffnung"; 14 January 1786.
- Cantata for tenor and piano, *Die ihr die unermesslichen Weltalls Schöpfer ehrt*, K. 619 (1791)
- The Little Masonic Cantata (*Kleine Freimaurer-Kantate*) entitled *Laut verkünde unsre Freude*, for soloists, male chorus, and orchestra, K. 623, premiered under the composer's direction 18 November 1791.

The story and music of his opera *The Magic Flute* is also considered to have strong Masonic influences.

List of fellow Masons

The following is a partial list of family members, patrons, and colleagues who like Mozart were Masons.

- Joseph Haydn - friend and colleague (attended only one meeting)^[15]
- Joseph Lange - brother-in-law of Mozart's wife
- Prince Lichnowsky - friend and patron
- Leopold Mozart - father
- Michael von Puchberg - friend and lender of money
- Gottfried van Swieten - patron^[16]
- Angelo Soliman
- Anton Stadler - friend and colleague (clarinetist)

Mozart's grandfather Johann Georg, a bookbinder, was raised among the extended Mozart family in Augsburg, in the house of Johann's own grandfather David Mozart. David and his children were distinguished architects and master *operative* (craft) masons of the Augsburg guild (as contrasted to *speculative* freemasons). But close affinities among operative and speculative existed in this period.

Notes

[1] Michael Lorenz: "Neue Forschungsergebnisse zum Theater auf der Wieden und Emanuel Schikaneder", *Wiener Geschichtsblätter*, 4/2008, (Vienna: Verein für Geschichte der Stadt Wien, 2008), pp. 15–36

[2] Solomon 1995, 321

[3] Deutsch 1965, 231. Deutsch's book records Mozart's visits to "Zur wahren Eintracht", preserved in the lodge attendance records.

[4] Solomon 322

[5] Deutsch 1965

[6] Solomon 1995, 327

[7] Thomson (1977) p. 14.

[8] Thomson (1977) p. 107.

[9] J.M. Roberts. *The Mythology of Secret Societies* (London: Watkins, 2008), *passim*

[10] Peter Paul Fuchs "A Resolution of Mozart and Freemasonry: Enlightenment and the Persistence of Counter-Reformation" (masonmusic.org)

[11] quoted in Thomson (1977) p. 41.

[12] Thomson (1977) p. 60.

[13] Thomson (1977) p. 42

[14] David J. Buch: *Magic Flutes and Enchanted Forests*, The University of Chicago Press, 2008

[15] Deutsch (1965, 236): "On [11 February 1785] Haydn was admitted to the 'Concord' lodge; but as he never again appeared there, he never passed the apprentice stage."

[16] Braunbehrens 1990, 318

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Hieronymus von Colloredo

For the contemporary Austrian corps commander, see Hieronymus Karl Graf von Colloredo-Mansfeld.

Count **Hieronymus Joseph Franz de Paula Graf Colloredo von Wallsee und Melz** (31 May 1732^[1] – 20 May 1812) was Prince-Bishop of Gurk from 1761 and Prince-Archbishop of Salzburg from 1771 until 1803, when the Archbishopric was secularized.

Life

He was born in Vienna, Austria, the second son of Count Rudolf Wenzel Joseph Colloredo von Wallsee und Melz (1706-1788), a high-ranking Imperial official. Hieronymus was brought up in a strict religious household, and since his health did not allow him to pursue a military career, he was educated at the Theresianum Academy in Vienna, and studied philosophy at the University of Vienna and theology at the Collegium Germanicum et Hungaricum in Rome.

Accession

The Prince-Archbishopric of Salzburg fell vacant in December 1771, and (with considerable pressure from the Imperial court in Vienna), Colloredo was elected Prince-Archbishop on 14 March 1772 on the 13th ballot. According to Clive, "it was an unpopular choice in Salzburg whose citizens remained cool to him until the end." Clive continues, "he was extremely autocratic and his dictatorial attitude at times provoked the hostility of the cathedral chapter and of civic officials."



Count Hieronymus von Colloredo

Policies

During his thirty years as ruler of Salzburg, Colloredo implemented reforms similar to those carried out in the Austrian Empire under Joseph II; see Josephinism. According to Halliwell, he "was ultimately successful in his main aims, but the struggle was a perpetual one ... Colloredo had to establish like-minded people in each institution -- ecclesiastical, educational, legal, medical, fiscal, administrative and publicistic -- and persuade the reluctant populace to change its entire mentality." Halliwell adds that Colloredo "attracted European-wide admiration for his efforts."



Hieronymus von Colloredo, 1787

Colloredo also resembled Joseph II in moving the Roman Catholic religion within his domains in a direction similar to Protestantism. Halliwell writes: "Pilgrimages and superstitious practices were banned, processions were restricted, church decoration was limited, musical settings of the Mass were shortened and sacred German hymns introduced ... These changes led to deep resentment, and Colloredo and the architect of the pastoral letter [that implemented the policy], Johann Michael Bönike, were called 'secret Lutherans'.

The end of Colloredo's rule

Colloredo was still the head of state when the Napoleonic Wars began, destabilizing political arrangements throughout Europe. On 12 December 1801, as French troops under Napoleon drew near to occupying the city, Colloredo fled Salzburg, never to return. In 1803, Salzburg was secularized, ending the rule of the Prince-Archbishop, and Colloredo resigned as head of state. Salzburg was awarded instead to the Grand Duke of Tuscany, who had lost his own state in the Napoleonic upheavals. Later, Salzburg was incorporated into Austria (1805), then Bavaria (1809), then finally into Austria again (1816).

Colloredo remained the ecclesiastical head of the diocese (but not in residence) until his death, aged 79, at Vienna in 1812.

Colloredo and Mozart

Colloredo is well known to history as a patron and employer of Wolfgang Amadeus Mozart. He became exceptionally annoyed with Mozart's frequent absences. After a number of arguments, he ultimately dismissed him with the words, "Soll er doch gehen, ich brauche ihn nicht!" ("May he leave, I don't need him!") Leopold Mozart stayed in Salzburg but "continued to bemoan the failure to replace musicians who had left or died, and the consequent shambles in the court music." Colloredo "sometimes played the violin in the court orchestra."

Notes

Regarding personal names: *Graf* is a title, translated as *Count*, not a first or middle name. The female form is *Gräfin*.

[1] Catholic-Hierarchy page (<http://www.catholic-hierarchy.org/bishop/bcollo.html>)

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External links

-  Media related to Hieronymus von Colloredo at Wikimedia Commons

Emperor Joseph II

Joseph II	
Joseph II ruled the multinational Habsburg empire in the 18th century. His modernizing reforms led to turmoil.	
Holy Roman Emperor	
Reign	18 August 1765 – 20 February 1790
Predecessor	Francis I
Successor	Leopold II
King of Hungary and Croatia King of Bohemia Archduke of Austria	
Reign	29 November 1780 – 20 February 1790 (co-ruler from 18 August 1765)
Predecessor	Maria Theresa
Successor	Leopold II
King in Germany	
Reign	27 March 1764 – 20 February 1790
Coronation	3 April 1764, Frankfurt
Predecessor	Francis I
Successor	Leopold II
Spouse	Isabella of Parma Maria Josepha of Bavaria
Issue	Archduchess Maria Theresa Archduchess Maria Christina
Full name	
Joseph Benedikt August Johannes Anton Michael Adam	
House	House of Habsburg-Lorraine
Father	Francis I, Holy Roman Emperor
Mother	Maria Theresa of Austria
Born	13 March 1741 Schönbrunn Palace
Died	20 February 1790 (aged 48) Vienna
Burial	Imperial Crypt
Religion	Roman Catholicism

Joseph II (Joseph Benedikt Anton Michael Adam; 13 March 1741 – 20 February 1790) was Holy Roman Emperor from 1765 to 1790 and ruler of the Habsburg lands from 1780 to 1790. He was the eldest son of Empress Maria Theresa and her husband, Francis I, and was the brother of Marie Antoinette. He was thus the first ruler in the Austrian dominions of the House of Lorraine, styled *Habsburg-Lorraine* (von Habsburg-Lothringen in German). Joseph was a proponent of enlightened absolutism; however, his commitment to modernizing reforms subsequently engendered significant opposition, which eventually culminated in an ultimate failure to fully implement his programmes. He has been ranked, with Catherine II of Russia and Frederick II of Prussia, as one of the three great Enlightenment monarchs.^[1] His policies are now known as Josephinism. He died with no sons and was succeeded by his younger brother, Leopold.



Portrait of Joseph II

Early life

Joseph was born in the midst of the early upheavals of the War of the Austrian Succession. His real education was given to him through the writings of Voltaire and the *Encyclopédistes*, and by the example of King Frederick II of Prussia. His useful training was conferred by government officials, who were directed to instruct him in the mechanical details of the administration of the numerous states composing the Austrian dominions and the Empire.

Marriages and Children

He married Princess Isabella of Parma in October 1760, a union fashioned to bolster the 1756 defensive pact between France and Austria. (The bride's mother, Princess Louise Élisabeth was the eldest daughter of the incumbent King of France. Isabella's father was Philip, Duke of Parma.) Joseph loved his bride, Isabella, finding her both stimulating and charming, and she sought, with special care to cultivate his favor and affection. (Isabella also found a best friend and confidant in her husband's sister, Maria Christina, Duchess of Teschen.)

The marriage of Joseph and Isabella resulted in the birth of a daughter, Maria Theresa.^[2] Isabella was fearful of pregnancy and early death, (largely a result of the loss of her mother who had died young). Her own pregnancy proved especially difficult as she suffered symptoms of pain, illness and melancholy both during and afterward, though Joseph attended to her and tried to comfort her. She remained bedridden for six weeks after their daughter's birth. Almost immediately on the back of their newfound parenthood, the couple then endured two consecutive miscarriages--an ordeal particularly hard on Isabella--followed quickly by another pregnancy. Pregnancy was again provoking melancholy, fears and dread in Isabella. In November 1763, while six months pregnant, Isabella fell ill with smallpox and went into premature labor, resulting in the birth of their second child, Archduchess Maria Christina, who, having come too early, died shortly after being born. Progressively ill with smallpox and strained by sudden childbirth and tragedy, Isabella died the following week. The loss of his beloved wife and their newborn child was devastating for Joseph, after which he felt keenly reluctant to re-marry; though, he dearly loved his daughter and remained a devoted father to Maria Theresa.

For political reasons, and under constant pressure, in 1765, he relented and married his second cousin, Princess Maria Josepha of Bavaria, the daughter of Charles VII, Holy Roman Emperor and Archduchess Maria Amalia of Austria.^[3] This marriage proved extremely unhappy, albeit brief, as it lasted only two years. Though Maria Josepha loved her husband, she felt timid and inferior in his company. Lacking common interests or pleasures, the

relationship offered little for Joseph, who confessed he felt no love (nor attraction) for her in return. He adapted by distancing himself from his wife to the point of near total avoidance, seeing her only at meals and upon retiring to bed. Maria Josepha, in turn, suffered considerable misery in finding herself locked in a cold, loveless union. Four months after the second anniversary of their wedding, Maria Josepha grew ill and died from smallpox. Joseph neither visited her during her illness nor attended her funeral, though he later expressed regret for not having shown her better kindness, respect or warmth. One thing the union did provide him was the improved possibility of laying claim to a portion of Bavaria, (though, this would ultimately lead to the War of the Bavarian Succession).

Joseph never again re-married.

In 1770, at the age of seven, Joseph's only surviving child, Maria Theresa, became ill with pleurisy and died. The loss of his daughter was deeply traumatic for him and left him profoundly grief-stricken and scarred. (Lacking children, Joseph II was ultimately succeeded by his younger brother, Leopold II, Holy Roman Emperor.)



Fête Organized to Celebrate the Marriage of the Emperor Joseph II to Princess Maria Josepha of Bavaria 23/24 January 1765. Painting by Johann

Georg Weikert. The players depicted in the middle are the three youngest siblings of Joseph, from left to right Archduke Ferdinand as the groom, Archduke Maximilian Franz as Cupid, and Archduchess Marie-Antoinette as the bride.



The Arrival of Isabella of Parma on the Occasion of Her Wedding to Joseph II, 1760. Painting by Martin van Meytens.

Co-ruler

He was made a member of the constituted council of state (*Staatsrat*) and began to draw up minutes for his mother to read. These papers contain the germs of his later policy, and of all the disasters which finally overtook him. He was a friend to religious toleration, anxious to reduce the power of the church, to relieve the peasantry of feudal burdens, and to remove restrictions on trade and knowledge. In these, he did not differ from Frederick, or his own brother and successor Leopold II, all enlightened rulers of the 18th century. He tried to liberate serfs, but that did not last after his death.^[4]

Where Joseph differed from great contemporary rulers, and where he was akin to the Jacobins, was in the intensity of his belief in the power of the state when directed by reason. As an absolutist ruler, however, he was also convinced of his right to speak for the state uncontrolled by laws, and of the sensibility of his own rule. He had also inherited from his mother the belief of the house of Austria in its "august" quality and its claim to acquire whatever it found desirable for its power or profit. He was unable to understand that his philosophical plans for the molding of humanity could meet with pardonable opposition.^[5] Joseph was documented by contemporaries as being impressive, but not necessarily likeable. In 1760, his arranged consort, the well educated Isabella of Parma, was handed over to him. Joseph appears to have been completely in love with her, but Isabella preferred the companionship of Joseph's sister, Marie Christine of Austria. The overweening character of the Emperor was obvious to Frederick II of Prussia, who, after their first interview in 1769, described him as ambitious, and as capable of setting the world on fire. The French minister Vergennes, who met Joseph when he was travelling incognito in 1777, judged him to be "ambitious and despotic."^[6]



Joseph II (right) with his brother Peter Leopold, then Grand Duke of Tuscany, later Emperor Leopold II, by Pompeo Batoni, 1769, Vienna, Kunsthistorisches Museum

After the death of his father in 1765, he became emperor and was made co-regent by his mother in the Austrian dominions. As emperor, he had no true power, and his mother had resolved that neither her husband nor her son should ever deprive her of sovereign control in her hereditary dominions. Joseph, by threatening to resign his place as co-regent, could induce his mother to abate her dislike for religious toleration. He could and did place a great strain on her patience and temper, as in the case of the first partition of Poland and the Bavarian War of 1778–1779, but in the last resort, the empress spoke the final word. Therefore until the death of his mother in 1780, Joseph was never quite free to follow his own instincts.

During these years, Joseph traveled much. He met Frederick the Great privately at Neisse in 1769, and again at Mährisch-Neustadt in 1770. On the second occasion, he was accompanied by Count Kaunitz, whose conversation with Frederick may be said to mark the starting point of the first partition of Poland. To this and to every other measure which promised to extend the dominions of his house, Joseph gave hearty approval. Thus, he was eager to enforce Austria's claim on Bavaria upon the death of the elector Maximilian Joseph in 1777. In April of that year, he paid a visit to his sister the queen of France, Marie Antoinette of Austria, traveling under the name of "Count Falkenstein." He was well received and much flattered by the Encyclopedists, but his observations led him to predict the approaching downfall of the French monarchy, and he was not impressed favorably by the French army or navy.

In 1778, he commanded the troops collected to oppose Frederick, who supported the rival claimant to Bavaria. Real fighting was averted by the unwillingness of Frederick to embark on a new war and by Maria Theresa's determination to maintain peace. In April 1780, Joseph paid a visit to Catherine II of Russia, against the wish of his mother.

As the son of Francis I, Joseph succeeded him as titular Duke of Lorraine and Bar, which had been surrendered to France on his father's marriage, and titular King of Jerusalem and Duke of Calabria (as a proxy for the Kingdom of Naples).

Sole reign



Joseph II on his way to Frankfurt for his coronation as Holy Roman Emperor

The death of Maria Theresa on 29 November 1780 left Joseph free. He immediately directed his government on a new course. He proceeded to attempt to realize his ideal of enlightened despotism acting on a definite system for the good of all. The measures of emancipation of the peasantry which his mother had begun were carried on by him with feverish activity. The spread of education, the secularization of church lands, the reduction of the religious orders and the clergy in general to complete submission to the lay state, the issue of the Patent of Tolerance (1781) providing limited guarantee of freedom of worship, the promotion of unity by the compulsory use of the German language (replacing Latin or in some instances local languages)—everything which from the point of view of 18th century philosophy, the Age of Enlightenment, appeared "reasonable"—were undertaken at once. He

strove for administrative unity with characteristic haste to reach results without preparation.

The outbreak of the French Revolution of 1789 led to Joseph II seeking to help the family of his estranged sister Queen Marie Antoinette of France and her husband King Louis XVI of France. Joseph, who kept an eye on the development of the revolution, became actively involved in the planning of a rescue attempt. However many drawn up plans failed with either Marie Antoinette's refusal to leave her children behind in favor of a faster carriage or Louis XVI's reluctance to become a fugitive King. After Joseph died in 1790, making negotiations with Austria about possible rescue attempts and Austria's funding of them became more difficult and were often shunned. It was not until 21 June 1791 that a rescue attempt was made, with the help of Count Fersen, a Swedish general who had been favored at both Marie Antoinette's court and Joseph's. The attempt failed after the King was recognized from the back of a coin. Marie Antoinette became increasingly desperate for help from her homeland, even giving Austria France's military secrets. Austria however, even though at war with France at this time, refused to directly help the by now completely estranged French Queen.

In addition, Joseph abolished serfdom in 1781. Later, in 1789, he decreed that peasants must be paid in cash payments rather than labor obligations. These policies were violently rejected by both the nobility and the peasants,^[7] since their barter economy lacked money.

He also abolished the death penalty in 1787, and this reform remained until 1795.

Administrative policies

When Maria Theresa died, Joseph started issuing edicts—over 6,000 in all, plus 11,000 new laws designed to regulate and reorder every aspect of the empire. The spirit of Josephinism was benevolent and paternal. He intended to make his people happy, but strictly in accordance with his own criteria.

Joseph set about building a rationalized, centralized, and uniform government for his diverse lands, a hierarchy under himself as supreme



Joseph II, 1787

autocrat. The personnel of government was expected to be imbued with the same dedicated spirit of service to the state that he himself had. It was recruited without favor for class or ethnic origins, and promotion was solely by merit. To further uniformity, the emperor made German the compulsory language of official business throughout the Empire, which affected especially the Kingdom of Hungary. The Hungarian assembly was stripped of its prerogatives, and not even called together.

As privy finance minister, Count Karl von Zinzendorf (1739–1813) introduced a uniform system of accounting for state revenues, expenditures, and debts of the territories of the Austrian crown. Austria was more successful than France in meeting regular expenditures and in gaining credit. However, the events of Joseph II's last years also suggest that the government was financially vulnerable to the European wars that ensued after 1792.^[8]

Legal reform

The busy Joseph inspired a complete reform of the legal system, abolished brutal punishments and the death penalty in most instances, and imposed the principle of complete equality of treatment for all offenders. He ended censorship of the press and theatre.

In 1781–82 he extended full legal freedom to serfs. Rentals paid by peasants were to be regulated by officials of the crown and taxes were levied upon all income derived from land. The landlords, however, found their economic position threatened, and eventually reversed the policy. Indeed, in Hungary and Transylvania, the resistance of the magnates was such that Joseph had to content himself for a while with halfway measures. Of the five million Hungarians, 40,000 were nobles, of whom 4,000 were magnates who owned and ruled the land; most of the remainder were serfs legally tied to particular estates. After the collapse of the peasant revolt of Horea, 1784–85, in which over a hundred nobles were killed, the emperor acted. His Imperial Patent of 1785 abolished serfdom but did not give the peasants ownership of the land or freedom from dues owed to the landowning nobles. It did give them personal freedom. Emancipation of the peasants from the kingdom of Hungary promoted the growth of a new class of taxable landholders, but it did not abolish the deep-seated ills of feudalism and the exploitation of the landless squatters. Feudalism finally ended in 1848.^[9]

To equalize the incidence of taxation, Joseph caused an appraisal of all the lands of the empire to be made so that he might impose a single and egalitarian tax on land. The goal was to modernize the relationship of dependence between the landowners and peasantry, relieve some of the tax burden on the peasantry, and increase state revenues. Joseph looked on the tax and land reforms as being interconnected and strove to implement them at the same time. The various commissions he established to formulate and carry out the reforms met resistance among the nobility, the peasantry, and some officials. Most of the reforms were abrogated shortly before or after Joseph's death in 1790; they were doomed to failure from the start because they tried to change too much in too short a time, and tried to radically alter the traditional customs and relationships that the villagers had long depended upon.

In the cities the new economic principles of the Enlightenment called for the destruction of the autonomous guilds, already weakened during the age of mercantilism. Joseph II's tax reforms and the institution of Katastralgemeinde (tax districts for the large estates) served this purpose, and new factory privileges ended guild rights while customs laws aimed at economic unity. Physiocratic influence also led to the inclusion of agriculture in these reforms.



Joseph II is plowing the field near Slawikowitz in rural southern Moravia on 19 August 1769.

Education and medicine

To produce a literate citizenry, elementary education was made compulsory for all boys and girls, and higher education on practical lines was offered for a select few. He created scholarships for talented poor students, and allowed the establishment of schools for Jews and other religious minorities. In 1784 he ordered that the country change its language of instruction from Latin to German, a highly controversial step in a multilingual empire.

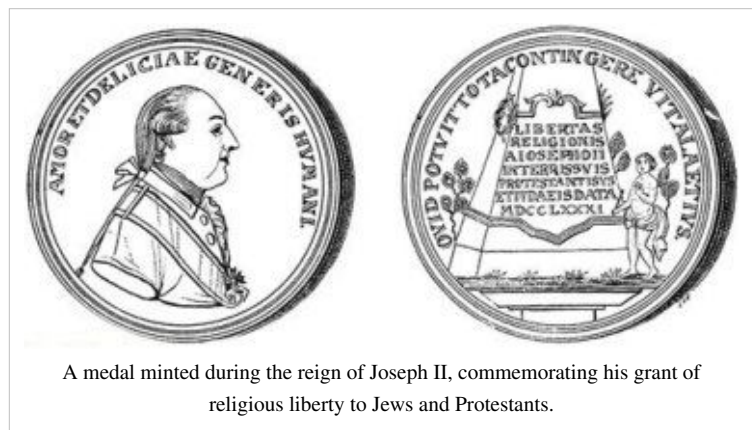
By the 18th century, centralization was the trend in medicine because more and better educated doctors were requesting improved facilities. Cities lacked the budgets to fund local hospitals, and the monarchy wanted to end costly epidemics and quarantines. Joseph attempted to centralize medical care in Vienna through the construction of a single, large hospital, the famous Allgemeines Krankenhaus, which opened in 1784. Centralization, however, worsened sanitation problems causing epidemics and a 20% death rate in the new hospital, but the city became preeminent in the medical field in the next century.^[10]

Religion

Joseph's policy of religious toleration was the most aggressive of any state in Europe.

Probably the most unpopular of all his reforms was his attempted modernization of the highly traditional Catholic Church which in ancient times had helped establish the Holy Roman Empire beginning with Charlemagne. Calling himself the guardian of Catholicism, Joseph II struck vigorously at papal power. He tried to make the Catholic Church in his empire the tool of the state, independent of Rome. Clergymen were deprived of the tithe and ordered to study in seminaries under government supervision, while bishops had to take a formal oath of loyalty to the crown. He financed the large increase in bishoprics, parishes, and secular clergy by extensive sales of monastic lands. As a man of the Enlightenment he ridiculed the contemplative monastic orders, which he considered unproductive. Accordingly, he suppressed a third of the monasteries (over 700 were closed) and reduced the number of monks and nuns from 65,000 to 27,000. The Church's ecclesiastical tribunals were abolished and marriage was defined as a civil contract outside the jurisdiction of the Church.

Joseph sharply cut the number of holy days to be observed in the Empire and ordered ornamentation in churches to be reduced. He forcibly simplified the manner in which the Mass (the central Catholic act of worship) was celebrated. Opponents of the reforms blamed them for revealing Protestant tendencies, with the rise of Enlightenment rationalism and the emergence of a liberal class of bourgeois officials. Anti-clericalism emerged and persisted, while the traditional Catholics were energized in opposition to the emperor.



A medal minted during the reign of Joseph II, commemorating his grant of religious liberty to Jews and Protestants.

His anticlerical and liberal innovations induced Pope Pius VI to pay him a visit in July 1782. Joseph received the Pope politely and showed himself a good Catholic, but refused to be influenced. On the other hand, Joseph was very friendly to Freemasonry, as he found it highly compatible with his own Enlightenment philosophy, although he apparently never joined the Lodge himself. Freemasonry attracted many anticlericals and was condemned by the Church. Joseph's feelings towards religion are reflected in a witticism he once spoke in Paris. While being given a tour of the Sorbonne's library, the archivist took Joseph to a dark room containing religious documents, and lamented the lack of light which prevented Joseph from being able to read them. Joseph put the man at rest by saying "Ah,

when it comes to theology, there is never much light".^[11] Thus, Joseph was undoubtedly a much laxer Catholic than his mother.

In 1789 he issued a charter of religious toleration for the Jews of Galicia, a region with a large Yiddish-speaking traditional Jewish population. The charter abolished communal autonomy whereby the Jews controlled their internal affairs; it promoted Germanization and the wearing of non-Jewish clothing.

Foreign policy

The Habsburg Empire also had a policy of war, expansion, colonization and trade as well as exporting intellectual influences. While opposing Prussia and Turkey, Austria was friendly to Russia though trying to remove the Danubian Principalities from Russian influence. Mayer argues that Joseph was an excessively belligerent, expansionist leader, who sought to make the Habsburg monarchy the greatest of the European powers.^[12] His main goal was to acquire Bavaria, if necessary in exchange for the Austrian Netherlands, but in 1778 and again in 1785 he was thwarted by King Frederick II of Prussia, who had a much stronger army.^[13] This failure caused Joseph to seek territorial expansion in the Balkans, where he became involved in an expensive and futile war with the Turks (1787–1791).^[14] Joseph's participation in the Ottoman war was reluctant, attributable not to his usual acquisitiveness, but rather to his close ties to Russia, which he saw as the necessary price to be paid for the security of his people.^[15]



Joseph II and his soldiers in 1787

The Balkan policy of both Maria Theresa and Joseph II reflected the Cameralism promoted by Prince Kaunitz, stressing consolidation of the border lands by reorganization and expansion of the military frontier. Transylvania was incorporated into the frontier in 1761 and the frontier regiments became the backbone of the military order, with the regimental commander exercising military and civilian power. "Populationistik" was the prevailing theory of colonization, which measured prosperity in terms of labor. Joseph II also stressed economic development. Habsburg influence was an essential factor in Balkan development in the last half of the 18th century, especially for the Serbs and Croats.^[16]

Reaction

Multiple interferences with old customs began to produce unrest in all parts of his dominions. Meanwhile, Joseph threw himself into a succession of foreign policies, all aimed at aggrandisement, and all equally calculated to offend his neighbours—all taken up with zeal, and dropped in discouragement. He endeavoured to get rid of the Barrier Treaty, which debarred his Flemish subjects from the navigation of the Scheldt. When he was opposed by France, he turned to other schemes of alliance with the Russian Empire for the partition of the Ottoman Empire and the Republic of Venice. These plans also had to be given up in the face of the opposition of neighbours, and in particular of France. Then Joseph resumed his attempts to obtain Bavaria—this time by exchanging it for Belgium—and only provoked the formation of the Fürstenbund, organized by Frederick II of Prussia.

Nobility throughout his empire were largely opposed to his policies on taxes, and his egalitarian and despotic attitudes. Wikipedia:Citation needed In Belgium and Hungary everyone resented the way he tried to do away with all regional government, and to subordinate everything to his own personal rule in Vienna. The ordinary people were not happy. They loathed the Emperor's interference in every detail of their daily lives. As it seems, Joseph was reforming the policies of the Habsburg empire based on his own criteria and personal inclinations rather than for the good of the people. From many of Joseph's regulations, enforced by a secret police, it looked to the Austrians as though Joseph were trying to reform their characters as well as their institutions. Only a few weeks before Joseph's death, the director of the Imperial Police reported to him: "All classes, and even those who have the greatest respect

for the sovereign, are discontented and indignant."^[17]

In Lombardy (in northern Italy) the cautious reforms of Maria Theresa enjoyed support from local reformers. Joseph II, however, by creating a powerful imperial officialdom directed from Vienna, undercut the dominant position of the Milanese principate and the traditions of jurisdiction and administration. In the place of provincial autonomy he established an unlimited centralism, which reduced Lombardy politically and economically to a fringe area of the Empire. As a reaction to these radical changes the middle class reformers shifted away from cooperation to strong resistance. From this basis appeared the beginnings of the later Lombard liberalism.

In 1784 Joseph II attempted to make German an official language in Hungary after he had renamed the Burgtheater in Vienna in *German National Theatre* in 1776. Ferenc Széchenyi responded by convening of a meeting and said there: "*We'll see whether his patriotism also passes to the Crown.*" Julius Keglević responded with a letter on German to Joseph II: "*I write German, not because of the instruction, Your Grace, but because I have to do with a German citizen.*" The "*German citizen*" Joseph II let then bring the Holy Crown of Hungary to Vienna, where he gave the keys of the chest in which the Crown was locked to the Crown guards Joseph Keglević and Miklos Nádasdy. Joseph II refrained from crowning and Ferenc Széchenyi pulled out of politics. The *Allgemeines bürgerliches Gesetzbuch* also called *Josephinisches Gesetzbuch* the predecessor of the *Allgemeines bürgerliches Gesetzbuch* the Civil Code of Austria, which applies to all citizens equally, was published on 1 November 1786 after 10 years work on it since 1776. § 1: "*Every subject expects from the territorial prince security and protection, so it is the duty of the territorial prince, the rights of subjects to determine clearly and to guide the way of the actions how it is needed by universal and special prosperity.*"^[18] It is a clear distinction between the rights of subjects and the duties of the territorial prince, and not vice versa. *Territorial prince* (*Landesfürst*) does not mean *nationalist prince* (*Volksfürst*). In Hungary was no codified civil code until 1959.^[19] The Crown was brought back to Hungary in 1790, on this occasion the people celebrated a great meeting.^{[20][21][22]} One reason for his resignation to be crowned with the Holy Crown of Hungary might have been, that Alcuin had written in a letter to Charlemagne in 798: "*And those people should not be listened to who keep saying the voice of the people is the voice of God, since the riotousness of the crowd is always very close to madness.*"^[23]

By 1790 rebellions had broken out in protest against Joseph's reforms in Belgium (the Brabantian Revolution) and Hungary, and his other dominions were restive under the burdens of his war with the Ottomans. His empire was threatened with dissolution, and he was forced to sacrifice some of his reform projects. His health shattered by disease, alone, and unpopular in all his lands, the bitter emperor died 20 February 1790. He was not yet forty-nine. Joseph II rode roughshod over age-old aristocratic privileges, liberties, and prejudices, thereby creating for himself many enemies, and they triumphed in the end. Joseph's attempt to reform the Hungarian lands illustrates the weakness of absolutism in the face of well-defended feudal liberties.^[24]

Behind his numerous reforms lay a comprehensive program influenced by the doctrines of enlightened absolutism, natural law, mercantilism, and physiocracy. With a goal of establishing a uniform legal framework to replace heterogeneous traditional structures, the reforms were guided at least implicitly by the principles of freedom and equality and were based on a conception of the state's central legislative authority. Joseph's accession marks a major break since the preceding reforms under Maria Theresa had not challenged these structures, but there was no similar break at the end of the Josephinian era. The reforms initiated by Joseph II were continued to varying degrees under his successor Leopold and later successors, and given an absolute and comprehensive "Austrian" form in the *Allgemeine Bürgerliche Gesetzbuch* of 1811. They have been seen as providing a foundation for subsequent reforms extending into the 20th century, handled by much better politicians than Joseph II.

Death

In November 1788, he returned to Vienna with ruined health, and during 1789, was a dying man. The concentration of his troops in the east gave the discontented Belgians an opportunity to revolt. In Hungary, the nobles were in all but open rebellion, and in his other states, there were peasant risings and a revival of particularistic sentiments. Joseph was left entirely alone. His minister Kaunitz refused to visit his sick-room and did not see him for two years. His brother Leopold remained at Florence. At last, Joseph, worn out and broken-hearted, recognized that his servants could not, or would not, carry out his plans. On 30 January 1790, he formally withdrew almost all his reforms in Hungary, and he died on 20 February 1790.

He is buried in tomb number 42 in the Imperial Crypt in Vienna. He asked that his epitaph read: "Here lies Joseph II, who failed in all he undertook." Joseph was succeeded by his brother, Leopold II.

Memory and legacy

The first important modern scholarly study, and the first to make systematic use of archival research was the three-volume study of 1888 by the Hungarian historian Henrik Marczali. He was Jewish and a product of the bourgeois-liberal school of historiography in Hungary, portraying Joseph as a Liberal hero. The Russian scholar Pavel Pavlovovich Mitrofanov in 1907 published a thorough biography that set the standard for a century after it was translated into German in 1910. The Mitrofanov interpretation was highly damaging to Joseph: he was not a populist emperor and his liberalism was a myth. Joseph was not inspired by the ideas of the Enlightenment but by pure power politics. He was more despot than his mother. Dogmatism and impatience were the reasons for his failures.^[25] the Austrian-born American scholar Saul K. Padover. After taking a PhD at the University of Chicago, he reached a wide public with his colorful *The Revolutionary Emperor: Joseph II of Austria* (1934). Padover celebrated Joseph's radicalism, saying his "war against feudal privileges" made him one of the great "liberators of humanity." Joseph's failures were attributed to his impatience and lack of tact and his unnecessary military adventures, but despite all this Padover claimed the emperor was the greatest of all Enlightenment monarchs.^[26] While Padover depicted a sort of New Deal Democrat, Nazi historians in the 1930s made Joseph out to be a precursor of Hitler.^[27]

A new era of historiography began in the 1960s. American Paul Bernard rejected the German national, radical, and anticlerical images of Joseph and instead emphasized long-run continuities. He argued that Joseph's reforms were well suited to the needs of the day. Many failed because of economic backwardness and Joseph's unfortunate foreign policy.^[28] British historian Tim Blanning stressed profound contradictions inherent in his policies made them a failure. For example Joseph encouraged small-scale peasant holdings, but that retarded economy modernization that only the large estates could handle.^[29] French historian Jean Berenger concludes that despite his many setbacks, Joseph's reign "represented a decisive phase in the process of the modernization of the Austrian Monarchy." The failures came because he "simply wanted to do too much, too fast."^[30] Szabo concludes that by far the most important scholarship on Joseph is by Derek Beales, appearing over three decades and based on exhaustive searches in many archives. Beales looks at the emperor's personality, with its arbitrary behavior and mixture of affability and irascibility. Beales shows that Joseph genuinely appreciated Mozart's music and greatly admired his operas. Like most other scholars, Beales has a negative view of Joseph's foreign policies. Beales finds that Joseph was despotic in the sense of transgressing established constitutions and rejecting sound advice, but not despotic in the sense of any gross abuse of power.^[31]

Popular memory

Joseph's image in popular memory has been varied. After his death there were many monuments to him built by the central government across his lands. The First Czechoslovak Republic tore down the monuments when they became independent in 1918. While the Czechs credited Joseph II with educational reforms, religious toleration, and the easing of censorship, they condemned his policies of centralization and Germanization that they blamed for causing a decline in Czech culture.^[32]

Patron of the arts

Like many of the "enlightened monarchs" of his time, Joseph was a lover and patron of the arts and is remembered as such. He was known as the "Musical King" and steered Austrian high culture towards a more Germanic orientation. He commissioned the German-language opera *Die Entführung aus dem Serail* from Mozart. The young Ludwig van Beethoven was commissioned to write a funeral cantata for him, but it was not performed because of its technical difficulty.

Joseph is prominently featured in Peter Shaffer's play *Amadeus*, and the movie based upon it. In the movie, he is played by actor Jeffrey Jones as a well-meaning but somewhat befuddled monarch of limited but enthusiastic musical skill, easily manipulated by Salieri; however, Shaffer has made it clear his play is fiction in many respects and not intended to portray historical reality. Joseph was portrayed by Danny Huston in the 2006 film *Marie Antoinette*.

Titles and styles

- **13 March 1741 – 4 April 1764:** *His Royal Highness* Archduke Joseph Prince Imperial of Austria, Prince Royal of Hungary and Bohemia, Prince of Tuscany
- **4 April 1764 – 18 August 1765:** *His Majesty* The King of the Romans
- **18 August 1765 – 20 February 1790:** *His Imperial Majesty* The Holy Roman Emperor

Joseph II, by the grace of God elected Holy Roman Emperor, forever August^[33]

- **King of** Germany, Jerusalem, Hungary, Bohemia, Dalmatia, Croatia, Slavonia, Galicia and Lodomeria
- **Archduke of** Austria
- **Duke of** Burgundy, Lorraine, Styria, Carinthia, Carniola
- **Grand Duke of** Tuscany
- **Grand Prince of** Transylvania,
- **Duke of** Brabant, Limburg, Luxembourg, Gelderland, Württemberg, the Upper and Lower Silesia, Milan, Mantua, Parma, Piacenza, Guastalla, Auschwitz, Zator, Calabria, Bar, Montferrat, Teschen
- **Prince of** Swabia, Charleville
- **Princely Count of** Habsburg, Flanders, Tyrol, Hennegau, Kyburg, Gorizia, Gradisca
- **Margrave of** Antwerp, Burgau, the Upper and Lower Lusatia, Pont-à-Mousson, Nomeny, Moravia
- **Count of** Namur, Provence, Vaudémont, Blâmont, Zutphen, Saarwerden, Salm, Falkenstein
- **Lord of** the Wendish March and Mechelen



Heraldic shield Emperor Joseph II.

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Joseph II, Holy Roman Emperor House of Habsburg-Lorraine Cadet branch of the House of Lorraine Born: 13 March 1741 Died: 20 February 1790		
Regnal titles		
Preceded by Francis I	Duke of Teschen 1765–1766	Succeeded by Maria Christina and Albert
	King in Germany 1764–1790	Succeeded by Leopold II
	Holy Roman Emperor 1765–1790	
Preceded by Maria Theresa	King of Hungary, Croatia, Bohemia Galicia and Lodomeria; Archduke of Austria; Duke of Brabant, Limburg, Lothier, Luxembourg and Milan; Count of Flanders, Hainaut and Namur 1780–1790	

Gottfried van Swieten

Gottfried, Freiherr van Swieten (October 29, 1733 in Leiden – March 29, 1803 in Vienna) was a diplomat, librarian, and government official who served the Austrian Empire during the 18th century. He was an enthusiastic amateur musician and is best remembered today as the patron of several great composers of the Classical era, including Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

Life and career

Van Swieten was of Dutch birth; he was born in Leiden and grew up there to the age of 11. His father Gerard van Swieten was a physician who achieved a high reputation for raising standards of scientific research and instruction in the field of medicine. In 1745, the elder van Swieten agreed to become personal physician to the Austrian Empress Maria Theresa, and moved with his family to Vienna, where he also became the director of the court library and served in other government posts.^[1] The young van Swieten was educated for national service in an elite Jesuit school, the Theresianum.^{[2][3]}



Gottfried van Swieten. Photograph of an engraving thought to be by Johann Georg Mansfeld, based on a drawing by Lakner. Archive of Beethoven Haus Bonn.

As diplomat

According to Hertz, the young van Swieten had "excelled in his studies" and was fluent in many languages.^[4] Thus it was natural that he would pursue (following a brief stint in the civil service) a career as a diplomat. His first posting was to Brussels (1755–1757), then Paris (1760–1763), Warsaw (1763–1764), and ultimately (as ambassador) to the court of Frederick the Great of Prussia in Berlin (1770–77).

The last posting involved serious responsibility. Frederick had previously defeated Austria in the War of the Austrian Succession (1740–1748), seizing from her the territory of Silesia; and had successfully defended his conquest in the Seven Years' War (1756–1763). Van Swieten was ambassador during the First Partition of Poland (1772), in which much of the territory of this nation was annexed by the more powerful neighboring empires of Austria, Russia, and Prussia. Austria rather unrealistically wanted Silesia (and other territories) back as part of the terms of the partition. It was van Swieten's "thankless task" (Abert) to negotiate on this basis; according to Abert the 60-year-old Frederick replied to him: "That's the sort of suggestion you could make if I had gout in the brain, but I've only got it in my legs." Van Swieten shifted the negotiations to his backup plan^[5] and the Partition went forward with Silesia remaining Prussian.^[6]

During this period of his career, van Swieten assiduously cultivated his musical interests. His supervisor in Brussels, Count Cobenzl, reported in 1756 that "music takes up the best part of his time."^[7] In Berlin, van Swieten studied with Johann Philipp Kirnberger, a former pupil of J. S. Bach, and was part of the musical circle of Princess Anna Amalia, where the music of Bach and Handel was played and admired.

As librarian

On his return to Vienna in 1777 van Swieten was appointed as the Prefect of the Imperial Library, a post which had been vacant for five years since the father's death. Van Swieten remained imperial librarian for the rest of his life.^[8]

As librarian, van Swieten introduced the world's first card catalog (1780). Libraries had had catalogs before, in the form of bound volumes. Van Swieten's innovation of using cards permitted new entries to be freely added in a conveniently searchable order. Card catalogs were soon adopted elsewhere, notably in Revolutionary France.^[9]



The magnificent *Prunksaal* ("hall of splendor"), part of today's Austrian National Library, occupies the space of the former Imperial Library, of which van Swieten was head.

Van Swieten also expanded the library's collection, notably with books on science, as well as older books from the libraries of monasteries that had been dissolved under the decrees of Emperor Joseph II.^[10]

In politics

In 1780, when Joseph II came to the throne, Swieten's career reached its peak of success. He was appointed a Councillor of State and Director of the State Education Commission in 1781, then also as Director of a new Censorship Commission in 1782.^[11] Van Swieten was strongly sympathetic to the program of reforms which Joseph sought to impose on his empire (see Josephinism, benevolent despotism), and his position in government was a critical one, considered by Braunbehrens (1990) to be the equivalent of being minister of culture.

Edward Olleson describes the political situation: "The projected reforms of the educational system ... were the most fundamental of all. Joseph's goal of building up a middle class with a political responsibility towards the State depended on great advances in elementary education, and on the universities. Van Swieten's liberal views fitted him to the task of implementing the Emperor's plans."^[12] Olleson adds that, because Joseph's reforms increased the freedom of the press, a "flood of pamphlets" was published critical of the Imperial government—thus increasing van Swieten's responsibilities in supervising the censorship apparatus of the government. His letters of the time report an extremely heavy workload.^[13]

In 1784, van Swieten proposed that the Austrian Empire should have a copyright law; such a law had already been in effect in England since 1709 (*see: History of copyright*). Van Swieten's suggestion was overruled by the Emperor. Nicholas Till suggests that had van Swieten's law been implemented, the career of his protégé Mozart (see below) as an independent musician might have gone much more successfully.^[14]

Van Swieten's rise to power eventually met with obstacles and trouble. In 1787, the Emperor launched a "disastrous, futile, and costly" (Till)^[15] war against the Turks, which put Austrian society in turmoil and undermined his earlier efforts at reform. Till writes:

Joseph attempted to pass the blame for events on to ... van Swieten. As President of the Censorship Commission, [he] had been more liberal than Joseph was willing to countenance. ... As Minister for Education [he] had aimed to strip education of any religious character; he was more concerned about the dangers of religious orthodoxy than heresy, and believed that students should be taught a system of secular values based upon 'philosophy'. But his reforms, which indicated a far more radical rejection of religious education than Joseph was really prepared to accept, had failed. In 1790, Joseph wrote to Chancellor Kolowrat expressing his discontent: 'since an essential aspect of the education of young people, namely religion and morality, is treated far too lightly, since ... no feeling for one's true duties is being developed, the state is deprived of the essential advantages of having raised right-thinking and well-behaved citizens.'

The Emperor was already terminally ill when he wrote the quoted letter, and died later that year.^[16] He was replaced by his more conservative brother Leopold, which further undermined van Swieten's position. A "bitter" (Olleson) power struggle took place which Swieten ultimately lost. He was relieved of his commission post on 5 December 1791, coincidentally the day his protégé Mozart died.^[17]

As composer

Van Swieten's strong interest in music extended to the creation of his own compositions. While in Paris he staged a comic opera of his own composition.^[1] He also composed other operas as well as symphonies. These works are not considered of high quality and are seldom if ever performed today. The *Grove Dictionary* opines that "the chief characteristics of [his] conservative, three-movement symphonies are tautology and paucity of invention ... As a composer van Swieten is insignificant."

Known works include three comic operas: *Les talents à la mode*, *Colas, toujours Colas*, and the lost *La chercheuse d'esprit*. He also wrote ten symphonies, of which seven survive.

Other

Swieten was well off financially, though by no means as wealthy as the great princes of the Empire. He had inherited money from his father, and he was also well paid for his government posts. Braunbehrens estimates his income as about "ten times Mozart's", which would make it (very roughly) 20,000 florins per year.^[18]

Van Swieten never married. Unlike his father, who remained a Protestant after coming to Austria, Gottfried converted to Roman Catholicism, the state religion of the empire.

Like many other prominent male Viennese (for example, as of 1784, Mozart), van Swieten was a Freemason.^[19]

Van Swieten owned a Vermeer, the famous "Art of Painting", which he inherited from his father. At the time it was not known that the painting was by Vermeer.^[20]

Relation to classical composers

The evidence suggests that Van Swieten's relationship with the great composers of his day was primarily one of patronage. This means that the composers did not work for van Swieten on salary or commission, but received payments from him from time to time in the manner of a tip. Thus, Joseph Haydn remarked to his biographer Griesinger that "'He patronized me occasionally with several ducats."^[21] This was a common way of paying musicians in the age of aristocracy; Haydn had received similar payments from his employer Nikolaus Esterházy, though he also drew a salary.^[22] The patronage system also financed the early travels of the Mozart family.^[23]

The relationship between patron and artist was not one of social equals. An 1801 letter of Haydn to van Swieten, by then his longtime collaborator, used no second person pronouns, instead addressing the Baron as "Your Excellency";^[24] presumably this reflected their everyday practice.

Mozart

Van Swieten first met Wolfgang Amadeus Mozart in 1768, when he was about 33 years old and Mozart a boy of 11. The Mozart family was visiting Vienna, hoping to achieve further fame and income following the earlier completion of their Grand Tour of Europe. According to Mozart's father Leopold, Van Swieten was involved in the early planning of Wolfgang's ill-fated opera *La Finta Semplice* (the opera was later blocked by intrigues, and could be performed only in Salzburg).^[25]

In 1781, shortly after Mozart had moved to Vienna, van Swieten met him again: at the salon of Countess Thun, Mozart played extracts from his recent opera *Idomeneo*, with van Swieten and other important officials in the audience; this event helped instigate Mozart's commission for the opera *The Abduction from the Seraglio*, his first great success as a composer.

Sharing works by Bach and Handel

By 1782, van Swieten had invited Mozart to visit him regularly, in order to inspect and play his manuscripts of works by J. S. Bach and Handel, which he had collected during his diplomatic service in Berlin.^[26] As Mozart wrote to his father Leopold (10 April 1782):

I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann.^[27]



Mozart, about 1780. Detail of Mozart family portrait by Johann Nepomuk della Croce

Others also attended these gatherings, and van Swieten gave Mozart the task of transcribing a number of fugues for instrumental ensembles so that they could be performed before the assembled company. Mozart also sat at the keyboard and rendered the orchestral scores of Handel's oratorios in a spontaneous keyboard reduction (while, according to Joseph Weigl, also singing one of the choral parts and correcting errors of the other singers).^[28]

It appears that encountering the work of the two great Baroque masters had a very strong effect on Mozart. Olleson suggests that the process took place in two stages. Mozart responded first with rather direct imitations, writing fugues and suites in the style of his models. These works "have the character of studies in contrapuntal technique."^[29] Many were left incomplete, and even the completed ones are not often performed today; Olleson suggests they have "a dryness which is absent from most of [Mozart's] music." Later, Mozart assimilated Bach and Handel's music more fully into his own style, where it played a role in the creation of some of his most widely admired works. Of these, Olleson mentions the C Minor Mass (1784) and the chorale prelude sung by the two armored men in *The Magic Flute* (1791).^[30]

The *Gesellschaft der Associierten*

The keyboard-accompanied, one-on-a-part performances of Handel oratorios in van Swieten's rooms whetted the interest of van Swieten and his colleagues in full-scale performances of these works. To this end, in 1786^[31] van Swieten organized the *Gesellschaft der Associierten* ("Society of Associated Cavaliers"),^[32] an organization of music-loving nobles. With the financial backing of this group, he was able to stage full-scale performances of major works. Generally, these concerts were first given in one of the palaces of the members or in the large hall of the Imperial Library, then in a public performance in the Burgtheater or Jahn's Hall.^[33]

Mozart took on the task of conducting these concerts in 1788. He had previously been too busy with other tasks, but with a decline in his career prospects elsewhere he was willing to take up the post. In addition to having him conduct, the Gesellschaft commissioned Mozart to prepare four works by Handel for performance according to contemporary taste:

- *Acis and Galatea*, performed in (approximately) November 1788 in Jahn's Hall.^[34]
- The oratorio *Messiah*, for which Mozart wrote new parts for flutes, clarinets, bassoons, horns, and trombones, as well as more notes for the timpani (1789).
- the *Ode for St Cecilia's Day* (1790)
- *Alexander's Feast* (1790)

Van Swieten was responsible for the translations from English into German of the libretti for these works, a task he would perform later on for Haydn (see below).

The Gesellschaft's concerts were an important source of income for Mozart during this time, when he was experiencing severe financial worries.^[35] Van Swieten's loyalty to Mozart at this time is also indicated by one of Mozart's letters of 1789, in which he reported that he had solicited subscriptions to a projected concert series (as he had previously done with great success in the mid-1780s) and found that—after two weeks—the Baron was still the only subscriber.^[36]

Mozart's death and aftermath

When Mozart died (1:00 am December 5, 1791), van Swieten showed up at his home and made the funeral arrangements.^[37] He may have temporarily helped support the surviving Mozarts, as Constanze's correspondence in several places mentions his "generosity". On 2 January 1793, he sponsored a performance of Mozart's *Requiem* as a benefit concert for Constanze; it yielded a profit of 300 ducats, a substantial sum. He was also reported to have helped arrange for the education of Mozart's son Karl in Prague.

Haydn

In 1776, during a visit home to Vienna from his posting in Berlin, van Swieten offered encouragement to the 43-year-old Joseph Haydn, who at the time was vexed by the hostile reception his work was receiving from certain Berlin critics. Van Swieten told him that his works were nevertheless in high demand in Berlin. Haydn mentioned this appreciatively in his 1776 autobiographical sketch.

In 1790, with the death of Nikolaus Esterházy, Haydn became semi-independent of his long-time employers the Esterházy family. He moved to Vienna and thus became more free to accept van Swieten's patronage. Olleson suggests that Haydn participated in the Handel concerts of the Gesellschaft der Associierten,^[38] and notes that already in 1793, van Swieten was trying to get him to write an oratorio (to a text by Johann Baptist von Alxinger. In 1794, when Haydn set off for London on his second journey there, he rode in a carriage provided to him by van Swieten.



Joseph Haydn as portrayed by Thomas Hardy, 1792

On his return the following year, Haydn and van Swieten developed a close working relationship, with van Swieten serving as his librettist and artistic adviser. The collaboration began in 1795/1796 with the small oratorio version of *The Seven Last Words of Christ*. This work was composed by Haydn as an orchestral piece in 1785. In the course of his second London journey,^[39] in Passau, he had heard a revised version amplified to include a chorus, prepared by the Passau Kapellmeister Joseph Frieber. Liking the idea, Haydn then prepared his own choral version, with van Swieten revising the lyrics used by Frieber.^[40]

Haydn and van Swieten then moved on to larger projects: the full-scale oratorios *The Creation* (1798) and *The Seasons* (1801). Van Swieten translated (from English to German) and adapted the source material, which came from an anonymous English libretto and James Thomson's poem *The Seasons*, respectively. He also translated in the reverse direction, putting the German back into English in a way that would fit the rhythm of Haydn's music. This reverse translation, though often awkward, enabled the first published editions of these oratorios to serve both German- and English-speaking audiences.

In the margins of his libretti, Van Swieten made many specific artistic suggestions to Haydn about how various passages should be musically set, suggestions which in general Haydn "observed closely" (Olleson).^[41] One example is the moving episode in *The Creation* in which God tells the newly created beasts to be fruitful and multiply. Van Swieten's paraphrase of Genesis reads:

*Seid fruchtbar alle,
Mehret euch!
Bewohner der Luft, vermehret euch, und singt auf jedem Aste!
Mehret euch, ihr Flutenbewohner
Und füllet jede Tiefe!
Seid fruchtbar, wachset, und mehret euch!
Erfreuet euch in eurem Gott!
Be fruitful all
And multiply.*

Dwellers of the air, multiply and sing on every branch.
 Multiply, ye dwellers of the tides,
 And fill every deep.
 Be fruitful, grow, multiply,
 And rejoice in your God!

Haydn's musical setting stems from a suggestion of van Swieten's that the words should be sung by the bass soloist over an unadorned bass line. However, he only partly followed this suggestion, and after pondering, added to his bass line a rich layer of four-part harmony for divided cellos and violas, crucial to the final result.^[42]

The premieres of the three oratorios *The Seven Last Words*, *The Creation* and *The Seasons* all took place under the auspices of the *Gesellschaft der Associierten*, who also provided financial guarantees needed for Haydn to undertake long-term projects.

Beethoven

Van Swieten was a patron and supporter of Ludwig van Beethoven during his early years in Vienna. Beethoven's experience with van Swieten was in some ways parallel to Mozart's about 12 years earlier. He visited the Baron in his home, where there were still regular gatherings centered around the music of Bach and Handel. Beethoven's early biographer Anton Schindler wrote:

The evening gatherings at Swieten's home had a marked effect on Beethoven, for it was here that he first became acquainted with the music of Handel and Bach. He generally had to stay long after the other guests had departed, for his elderly host was musically insatiable and would not let the young pianist go until he had 'blessed the evening' with several Bach fugues.^[43]

Schindler's testimony is not generally trusted by modern musicologists (for discussion, see Anton Schindler); however, in the case of van Swieten there is concrete evidence preserved in the form of a letter from van Swieten to Beethoven. The letter dates from 1794, when Beethoven was 23 years old:

Monday, December 15

Herr Beethoven

Alstergasse^[44] No. 15

c/o Prince Lichnowsky

If you are not hindered this coming Wednesday, I wish to see you at my home at 8:30 in the evening with your nightcap in your bag. Give me your immediate answer.

Swieten^[45]

Albrecht explains "nightcap" as follows: "This aspect of Swieten's invitation was as much practical and considerate as it was hospitable: if Beethoven had returned home after the citywide 9 p.m. curfew, he would have had to pay Lichnowsky's turnkey a fee to let him in the locked house doors."^[46]

Exposure to Bach and Handel's music seems to have been important to Beethoven just as it had been to Mozart. Ferdinand Ries later wrote, "Of all composers, Beethoven valued Mozart and Handel most highly, then [J.] S. Bach. ... Whenever I found him with music in his hands, or saw some lying on his desk, it was certain to be a composition



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

by one of these idols."^[47]

In 1801, Beethoven dedicated his First Symphony to van Swieten.^[48]

Other associations

Earlier in his career, while in Berlin, van Swieten had also supported the career of Carl Philipp Emanuel Bach. Bach wrote the six Symphonies for String Orchestra (1773; H. 657–662) on commission from van Swieten;^[49] according to Goodwin and Clark, the commission specified that "the composer's creative imagination might have free rein, unfettered by any regard for technical difficulties".^[50] The third set of Bach's *Sonaten für Kenner und Liebhaber* (1781) is dedicated to van Swieten.

Johann Nikolaus Forkel, the first biographer of Bach, dedicated his book to van Swieten.

Van Swieten and the social customs of music

Van Swieten is thought to have played a role in changing the social customs of music. As William Weber points out, in van Swieten's time, it was still the normal practice for performers to play mostly newly composed music; often music that had been written by the performers themselves.^[51] The practice of cultivating the music of previous decades and centuries only gradually increased. By about 1870, older works had come to dominate the scene.

This shift began in van Swieten's own century. Some of the early cases of performers playing older music are pointed out by Weber: "In France the tragedies lyriques of Jean-Baptiste Lully and his successors were performed regularly up through the 1770s. In England music of the sixteenth century was revived in the Academy of Ancient Music, and many of the works of George Frideric Handel remained in performance after his death in 1759." As Weber notes, van Swieten was one of the pioneers of this trend, particularly in his work reviving the music of Bach and Handel, and in his encouragement of contemporary composers to learn from the old masters and create new work that would be inspired by them.

Van Swieten expressed some of his own views about the value of earlier music in the pages of the first volume of the *Allgemeine musikalische Zeitung*:

I belong, as far as music is concerned, to a generation that considered it necessary to study an art form thoroughly and systematically before attempting to practice it. I find in such a conviction food for the spirit and for the heart, and I return to it for strength every time I am oppressed by new evidence of decadence in the arts. My principal comforters at such times are Handel and the Bachs and those few great men of our own day who, taking these as their masters, follow resolutely in the same quest for greatness and truth.^[52]

DeNora describes the devotion to earlier masters as a "fringe" view during the 1780s,^[53] but eventually others were following Swieten's lead, particularly with the success of *The Creation* and *The Seasons*.^[54] The music publisher Johann Ferdinand von Schönfeld wrote in 1796:

[Van Swieten is], as it were, looked upon as a patriarch of music. He has taste only for the great and exalted. ... When he attends a concert our semi-connoisseurs never take their eyes off him, seeking to read in his features, not always intelligible to every one, what ought to be their opinion of the music.^[55]

A corollary of a "taste for the great and exalted" is the idea that concert audiences should maintain silence, so that each note can be heard by all. This was not the received view in the 18th century,^[56] but was clearly van Swieten's opinion. In his 1856 Mozart biography, Otto Jahn reported the following anecdote from Sigismund Neukomm:

[He] exerted all his influence in the cause of music, even for so subordinate an end as to enforce silence and attention during musical performances. Whenever a whispered conversation arose among the audience, his excellence would rise from his seat in the first row, draw himself up to his full majestic height, measure the offenders with a long, serious look and then very slowly resume his seat. The proceeding never failed of its effect.^[57]

Assessment

Van Swieten has not fared well in assessments of his personal demeanor. In a frequently reprinted remark, Haydn remarked to Georg August Griesinger that van Swieten's symphonies were "as stiff as the man himself."^[58] He maintained a firm social distance between himself and the composers he patronized, a distance rooted in the system of aristocracy still in force in the Austria in his day. Sigismund Neukomm wrote that he was "not so much a friend as a very self-opinionated patron of Haydn and Mozart."^[59] Olleson suggests that "in his own time van Swieten won little affection" (adding: "but almost universal respect."). He also was not close to his fellow aristocrats; although his public roles in music and government were prominent, he avoided salon society, and after 1795 expressed content that he lived in "complete retirement".^[60]

Concerning van Swieten's contributions to music, posthumous judgment seems most critical of his role as librettist. Olleson observes that in the three successive oratorio libretti that van Swieten prepared for Haydn, his own involvement in the writing was greater for each than in the previous one. According to Olleson, "many critics would say that this progressive originality was disastrous."^[61]

Even van Swieten's musical taste has been harshly criticized,^[62] but here the consensus is perhaps more positive. Van Swieten seems to have singled out for his favor—from among many composers whose reputation is now obscure—the composers that posterity has judged very highly. As Olleson notes, "One could scarcely quarrel with his choice of composers of the past, Sebastian Bach and Handel; and of those of his own time, Gluck, Emanuel Bach, Haydn, Mozart and Beethoven."

In popular culture

Unlike his protégés Mozart and Beethoven, van Swieten is seldom portrayed in works of modern popular culture. He does appear as a supporting character in Peter Shaffer's famous play *Amadeus* and in the Miloš Forman film based on it.

Notes

[1] Clive (1993, 151)

[2] Grove

[3] For information on the Theresianum, see (<http://www.tourmycountry.com/austria/theresianum-diplomatic-academy.htm>).

[4] Heartz (2008, 62)

[5] See Williams (1907, 453–454)

[6] Abert (2007, 787)

[7] Quoted in Olleson (1963, 64)

[8] Braunbehrens 1990, 317

[9] Source: web site of the Austrian National Library (in German) (http://www.onb.ac.at/about/swieten_zettelkatalog.htm)

[10] Petschar (n.d.)

[11] Till (1995, 100)

[12] Olleson (1963, 67)

[13] Olleson (1963, 67–68)

[14] Source for this paragraph: Till (1995, 130).

[15] Till (1995, 231)

[16] See Joseph II, Holy Roman Emperor#Death

[17] Olleson (1963, 68), Braunbehrens 1990

[18] Main source for this paragraph: Braunbehrens (1990, 317)

[19] Braunbehrens 1990, 318

[20] Source: Website of the U.S. National Gallery (http://www.nga.gov/exhibitions/verm_6.shtm)

[21] Griesinger (1810, 38)

[22] See, for example, Robbins Landon (1959, 7).

[23] For extensive discussion, including the many frustrations the patronage system posed for musicians, see Halliwell (1998).

[24] Robbins Landon (1959, 193–194)

[25] Deutch (1965, 80)

[26] Van Swieten's Berlin sources were students of Carl Philipp Emanuel Bach, who had worked in Berlin up to 1768 (Braunbehrens 1990, 318).

- [27] Quoted from Tomita (2000, 367)
- [28] Keefe (2003, 221). Abert (2007, 792) identifies the singers: van Swieten, descant (soprano line); Mozart, alto; Joseph Starzer, tenor; and Anton Teyber, bass.
- [29] Olleson (1983, 66)
- [30] Source for this paragraph: Olleson (1963,66–67)
- [31] Date from Braunbehrens 1990, 320
- [32] Translation from Timothy Bell's English rendering (1990) of Braunbehrens's Mozart biography, cited below. Deutsch (1965, 330) translates it as "Society of Noblemen".
- [33] Braunbehrens 1990, 320
- [34] Deutsch 1965, 330
- [35] Solomon 1995
- [36] Olleson (1963, 68)
- [37] Solomon 1995, ch. 30.
- [38] Olleson (1963, 69)
- [39] Sources differ in whether this occurred on the outbound or return journey; Larsen and Feder (1997, 67).
- [40] Webster (2005, 150)
- [41] Olleson (1963, 71)
- [42] Of the passage, Rosemary Hughes writes (1970, 135), "Only a profoundly experienced, as well as profoundly inspired, musician could have endowed the recitative 'Be fruitful all' with the shrouded depth and richness suggested by its accompaniment of divided lower strings alone."
- [43] Schindler (1860/1996, 49)
- [44] Modern "Alsergasse"
- [45] Quoted from Albrecht (1996, 36)
- [46] Albrecht (1996, 36)
- [47] Clive (2001, 148)
- [48] Clive (2001, 229)
- [49] Kramer (2008, 84)
- [50] Goodwin and Clark (1976, 88)
- [51] Weber (1984, 175)
- [52] Quoted from DeNora (1997, 26)
- [53] DeNora (1997, 13)
- [54] Olleson (1963, 73)
- [55] Schönfeld's words appeared in the *Jahrbuch der Tonkunst von Wien und Prag*; cited from DeNora (1998, 25)
- [56] See, for instance The Creation (Haydn). A 1781 of Mozart's reports the composer's pleasure that his playing had been interrupted by shouts of "bravo"; Waldoff (2006, 310).
- [57] Quoted from DeNora (1998, 27)
- [58] Abert 2007
- [59] Quoted in Olleson (1963, 73)
- [60] Olleson (1963, 72)
- [61] Olleson (1963, 70)
- [62] By the famous Mozart biographer Hermann Abert, who suggests that Swieten's fondness for Baroque polyphony reflected a superficial, mechanical musical outlook; Abert (2007, page number needed)

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Further reading

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External links

-  Media related to Gottfried van Swieten at Wikimedia Commons
- Program notes on Mozart's version of Handel's *Messiah*, from the Los Angeles Chamber Orchestra (<http://www.laco.org/programnotes0403.html>)
- Program notes on the Proms 2006 performance of Mozart's version of Handel's *Alexander's Feast*, from The English Concert (http://www.bbc.co.uk/proms/aboutmusic/handel_alexander.shtml) written by the conductor Andrew Manze

Karl Lichnowsky

Karl Alois, Prince Lichnowsky (German: *Karl Alois Johann-Nepomuk Vinzenz Leonhard, Fürst Lichnowsky*, also known as *Carl Alois, Fürst von Lichnowsky-Woschütz*) (June 21, 1761^[1] – April 15, 1814), was second Prince Lichnowsky and a Chamberlain at the Imperial Austrian court. He is remembered for his patronage of music and his relationships with Wolfgang Amadeus Mozart and Ludwig van Beethoven.

Life

He was born in Vienna the eldest son of Count Johann Carl Gottlieb von Lichnowsky and his wife, Countess Carolina von Althann. Although Lichnowsky spent most of his time in Vienna, it was actually in Prussia that he held the title of prince, while his estates were located in Grätz, then in the Silesian province that Prussia had conquered from Austria earlier in the century. The location is today called Hradec nad Moravicí and is within the borders of the Czech Republic.^[2]

In his youth (1776 to 1782) he was a law student, studying in Leipzig and in Göttingen. While in Göttingen he met Johann Nikolaus Forkel, who later was to become famous for writing the first biography of J. S. Bach. Lichnowsky at the time began to collect works by Bach in manuscript copies.^[3] He also was a musician and a composer.

Lichnowsky was married (1788) to the former Maria Christiane Thun, the "beautiful" (Deutsch) daughter of Countess Wilhelmine von Thun.^[4]

He was a lodge brother of Mozart; see Mozart and Freemasonry.^[5]

He died of a stroke in Vienna on 15 April 1814.^[6]



Karl Alois, Prince Lichnowsky

Relation with Mozart

In 1789 he traveled to Berlin, taking Mozart along with him. For details of the trip, see Mozart's Berlin journey.

He also lent Mozart money, which Mozart was unable to repay. This led the Prince to sue Mozart, and on 9 November 1791, a few weeks before Mozart died, the Lower Austria Court (*Landrechte*) decided the case in favor of the Prince, ruling that Mozart owed him the sum of 1,435 florins and 32 kreutzer, a substantial amount. The court issued an order to the chamber of the Imperial court (Mozart's employer) to attach half of Mozart's salary of 800 florins per year. The evidence of the lawsuit was uncovered (by Otto Mraz) only in 1991, and hence is not discussed

in earlier Mozart biographies.

Relation with Beethoven

Lichnowsky was one of the most significant aristocratic supporters of Beethoven. In an 1805 letter the composer called him "one of my most loyal friends and promoters of my art."

In 1796, the Prince traveled to Prague, this time taking Beethoven with him. The composer was on his way to Berlin.

In 1800, Lichnowsky gave Beethoven an annual allowance of 600 florins until such time as he found a regular appointment as a musician (this never happened). The stipend continued until 1806, when a furious quarrel erupted between the two, terminating their friendship: Beethoven, staying at Lichnowsky's country estate, had refused to play for visiting French officers. Later, arriving home in Vienna, Beethoven smashed a bust of the Prince.

In 1809, it is not Lichnowsky, still personally estranged from Beethoven, but Lobkowitz who joined with two other aristocrats (Archduke Rudolph and Prince Kinsky) in arranging a stipend for the composer. However, due to economic chaos (Napoleon had just occupied Vienna with his army), it was not possible to pay the stipend, and Beethoven later filed a lawsuit against Lichnowsky and Kinsky.^[7]

Seven of Beethoven's musical compositions, all before 1806, were dedicated to Lichnowsky:

- The three piano trios, Opus 1 (1793)
- The "Nine variations for piano on 'Quant'è più bello' from Giovanni Paisiello's opera *La Molinara*," for piano solo, WoO 69 (1795)^[8]
- The Piano sonata in C minor, Opus 13, "Pathétique" (1798)
- The Piano sonata in A flat, Opus 26 (1801)
- The Second Symphony (1802)

Notes

- Regarding personal names: *Fürst* is a title, translated as *Prince* not a first or middle name. The female form is *Fürstin*.

References

- [1] A-Wstm, Taufbuch Tom. C, p. 287
- [2] Clive 2001, 205
- [3] Grove
- [4] Deutsch 1965, 339
- [5] Solomon 1995
- [6] *Wiener Zeitung*, 20 April 1814, p. 444 (<http://anno.onb.ac.at/cgi-content/anno?aid=wrz&datum=18140420&seite=4&zoom=43>)
- [7] Source for this paragraph: Grove
- [8] Date from Nosow (1997)

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External links

- "'...owing to indebtedness of 1,435 Gulden 32 Kreuzer': A new document on Mozart's financial plight in November 1791" (<http://aproposmozart.com/Brauneis - Indebtedness.rev.Index.pdf>) A slightly flawed translation of Walther Brauneis's original 1991 article.
- Prince Lichnowsky page.
- Genealogy: 15 generations of the Lichnowsky Family (<http://www.kitenews.com.br/Lichnowsky/pages/genealogy.htm>).

Biographies of Mozart

Wolfgang Amadeus Mozart died after a short illness on 5 December 1791. His reputation as a composer, already strong during his lifetime, rose rapidly in the years after his death, and he became (as he has remained to this day) one of the most celebrated of all composers.

Shortly after Mozart's death, biographers began to piece together accounts of his life, relying on the testimony of those still living who knew him, as well as surviving correspondence. The creation of Mozart biographies has been an activity of scholars ever since.

Early biographers

Friedrich Schlichtegroll was a teacher and a scholar who published Mozart's obituary in 1793. The obituary was part of a volume of obituaries referred to as *Nekrolog*. The two had never met. Most of the information was obtained from Nannerl, Mozart's sister, and Johann Andreas Schachtner, a friend of the family in Mozart's early years. Therefore what Schlichtegroll knew and wrote about was the period before Vienna.

Franz Xaver Niemetschek was a citizen of Prague, a teacher and writer. Niemetschek allegedly met with Mozart and claimed to have been acquainted with Mozart's friends in Prague. After Mozart's death, his widow Constanze sent Carl, the elder son, to live with him from 1792-97. Through these relationships with the family, Niemetschek gathered the information needed to write a biography of Mozart. His main source was Constanze and Mozart's friends in Prague. Therefore his emphasis was on Mozart's years in Vienna and his many trips to Prague. Based on research by Austrian scholar Walther Brauneis, much doubt has recently been cast on the veracity of Niemetschek's claim that he actually made Mozart's personal acquaintance.

Friedrich Rochlitz was the editor of the *Allgemeine Musikalische Zeitung* (AMZ), a journal published by Breitkopf & Hartel. Motivated by the wish to publicize the company's edition in progress of the composer's works, he published a number of anecdotes about Mozart, many of them vivid and entertaining. However, since the research of Solomon 1991, Mozart scholars have considered Rochlitz's stories so contaminated by Rochlitz's own fictional additions that they must be considered completely unreliable.^[1] They continue to play a role in forming the popular image of the composer.

I. T. F. C. Arnold, an author of Gothic novels, wrote *Mozart's Geist*, published in Erfurt in 1803. According to William Stafford, the work is "almost entirely plagiarized from Schlichtegroll, Niemetschek, and perhaps Rochlitz";^[2] Stafford does not trust any other material that appears in this work, though he notes that some of it was adopted for appearance in later Mozart biographies.

Georg Nikolaus Nissen was the second husband of Mozart's wife Constanze. Both he and Constanze had a strong interest in Mozart biography. They were able to pursue this interest following Nissen's retirement from the Danish civil service, when the couple moved to Salzburg (where Mozart had lived for much of his life up to age 25). Much of the Nissen biography included what had been previously written by Schlichtegroll, Niemetschek, and Rochlitz, but Nissen also had access to a great number of Mozart family letters given him by Nannerl. Unfortunately, Nissen

died in 1826 having only written a small portion of the work, and it was completed (1828) from his notes by others.^[3] Stafford (1993) writes: "Sometimes Nissen corrects the chunks he borrows, and occasionally he tells the reader that he has done this ... unfortunately, he does not always correct and revise in this way. Assembling his narrative with scissors and paste, he allows contradictions to creep in."

Vincent and Mary Novello made a pilgrimage to Salzburg in 1829, to visit Mozart's surviving relatives and to provide financial support to Nannerl (whom they mistakenly imagined to be impoverished). They did interviews of Nannerl, Constanze, and Mozart's sister-in-law Sophie Haibel, but never converted this material into a biography. The diaries were discovered and published in 1955.^[4]

Later biographies

A very important Mozart biography was that published in 1856 by Otto Jahn. Jahn brought a new standard of scholarship to the field. It is still active as a scholarly document, circulating in versions revised first by Hermann Abert, then by the contemporary Mozart scholar Cliff Eisen.

The Mozart scholar Otto Erich Deutsch produced (English version 1965) a widely cited "documentary" biography, in which most of the material is reprinted documentary evidence, tied together by Deutsch's own commentary.

A great number of additional biographies exist, of which notably recent ones include those by Volkmar Braunbehrens, Maynard Solomon, and Ruth Halliwell.

Notes

[1] See, for instance, Halliwell 1998.

[2] Stafford 1993, 19

[3] Halliwell 1998

[4] Stafford 1993, 25

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Friedrich Schlichtegroll

Adolf Heinrich Friedrich Schlichtegroll (8 December 1765 Waltershausen – 4 December 1822 Munich) was a teacher, scholar ^[1] and the first biographer of Wolfgang Amadeus Mozart. His brief account of Mozart's life (6000 words) was published in a volume of twelve obituaries Schlichtegroll prepared and called *Nekrolog auf das Jahr 1791* ("Necrology for the year 1791"). The book appeared in 1793, two years after Mozart's death.

Sources

Schlichtegroll had never met Mozart. To obtain information about him, he consulted a friend of Mozart's in Salzburg, Albert von Mölk, who in turn queried Mozart's sister Maria Anna Mozart ("Nannerl").^[2] Nannerl's written reply to his queries survives.^[3] Nannerl also contacted Andre Schachtner, an old Mozart family friend from the time of Wolfgang's childhood, and he replied with a kindly letter filled with anecdotes and memories, which Nannerl duly forwarded; Schachtner's remarks also survived and can be read today.

Since none of these people was very close to Mozart after 1781 (the year he left Salzburg for Vienna), Schlichtegroll's biography is weighted toward the earlier period (i.e. first 25 years) of Mozart's life.



Portrait of Friedrich Schlichtegroll; artist unknown

Rival biographic traditions

Schlichtegroll's biography competed with another early work by Franz Niemetschek, which relied on the testimony of Mozart's widow Constanze. The Schlichtegroll biography is relatively harsh on the role Constanze played in Mozart's life, as might be expected given Nannerl's antipathy to Constanze; for details see Maria Anna Mozart. According to the *Grove Dictionary of Music*, "Constanze bought up and destroyed the entire edition of the *Nekrolog* (the publication containing Schlichtegroll's obituary), apparently disliking its portrayal of her."^[4]

Assessment

Some modern scholars take a dim view of Schlichtegroll's work. Eisen and Keefe vividly depict him as the first in a long and dubious tradition:

the tradition of depicting Mozart as a strange mixture of angel and beast, Tamino and Papageno: sublime where his music was concerned, but pathetically inadequate in worldly matters.^[5]

Bruce Cooper Clarke, who has compiled an extensive web-posted commentary (link below) on Schlichtegroll's work, assesses him thus:

The debt posterity owes to Friedrich Schlichtegroll is mixed. On the one hand, because he asked questions not long after Mozart had died and offered the prospect of publication, Mozart's sister and others who were acquainted with the composer were led to put something of their remembrances in writing, reminiscences that otherwise might never have been recorded. On the other hand, through his handling of these materials, Schlichtegroll gave a powerful start to the formation of an "eternal-child" myth that, despite its irrelevance and wrongheadedness, has intruded ever since on every effort of Mozart biography to see its subject whole.

Notes

[1] <http://www.its.caltech.edu/~tan/Mozartreq/main.html>

[2] Eisen and Keefe, 337

[3] Printed in Deutsch (1965); see under "1792

[4] Grove, article "Mozart", section 11

[5] Eisen and Keefe, 192

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- *Grove Dictionary of Music and Musicians*, online edition. Copyright 2007 by Oxford University Press.
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- Solomon, Maynard (1995) *Mozart: A Life*. Harper Collins.

External links

- Friedrich Schlichtegroll (<https://portal.dnb.de/opac.htm?method=simpleSearch&query=117327077>) in the German National Library catalogue
- Allgemeine Deutsche Biographie (<http://aronsson.se/adb/31/484>) (v. 31, p. 484 – 487; in German)
- Bruce Cooper Clarke, "The annotated Schlichtegroll". Complete German text with extensive English annotations and commentary. http://www.mozartforum.com/Lore/article.php?id=113&pt_sid=34a4e2c6448ffe9fe150a58bd26a6f65

Franz Xavier Niemetschek

Franz Xavier Niemetschek (Czech: *František Xaver Němeček*; Polish: *Niemeczek*) (Sadská, Bohemia, 24 July 1766 – 19 March 1849, Vienna) was a Czech philosopher, teacher and music critic. He wrote the first full-length biography of Wolfgang Amadeus Mozart which has remained an important source of information about the composer.

Life

Niemetschek (who always spelt his name "Nemetschek"^[Wikipedia:Citation needed]) came from a large, musical family. He received his schooling in Prague at the Gymnasium and read philosophy at the university. He taught poetry and Latin at the Gymnasiums in Pilsen and started a music publishing business. In 1800 he was awarded a doctorate and in 1802 he became professor at Prague University, lecturing on logic, ethics and pedagogy. The composer Jan Hugo Voříšek was one of his pupils. He was made a freeman of Pilsen and Prague for his many valuable contributions to the arts, e.g. as director of the institute for the deaf and dumb. He wrote books on music history. He lived near the residence of Josepha Duschekova in the Liechtenstein Palace^[1] in the Lesser Quarters of Prague, and was a frequent visitor at the musical gatherings in Bertramka. In 1820 he retired to Vienna after disagreements with the university authorities.

Niemetschek was one of the first music critics in Prague. He saw the Singspiel as the principal factor in the decline of musical standards in the city.

Niemetschek died in Vienna at the age of 82 and is buried in St Marx' Cemetery, Vienna. Unfortunately his estate, which contained many valuable documents, is now lost.

His Mozart biography

Mozart's widow Constanze made many documents available to him for his research. His book *Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart* was published in 1798. Later, in 1808, it was published in an altered form with the title *Lebensbeschreibung des k.k. Kapellmeisters Wolfgang Amadeus Mozart*. Niemetschek claimed to have had a long association with Mozart, but the lack of direct quotations or citings of personal conversations leads some scholars to doubt his claims.^[2] However, he welcomed Mozart's two surviving sons into his home in the Lesser Quarter and became a foster father figure to them.

As the biography makes clear, Niemetschek was very proud of his Czech nationality, and he strongly emphasizes the warm reception that Mozart received during his visits to Prague. See Mozart and Prague.

Based on research by Austrian scholar Walther Brauneis severe doubt has recently been cast on the veracity of Niemetschek's claim that he actually made Mozart's personal acquaintance.^[3]

Notes

[1] http://toolserver.org/%7Edispenser/cgi-bin/dab_solver.py?page=Franz_Xaver_Niemetschek&editintro=Template:Disambiguation_needed/editintro&client=Template:Dn

[2] "Niemetschek... implies that he knew Mozart.... [His] future wife ... fashioned hats for Constanze Mozart.... [He] himself never saw the composer.... didn't move to Prague until 1793."

[3] Walther Brauneis: "Franz Xaver Niemetschek: Sein Umgang mit Mozart – Eine Legende?", Internationaler Musikwissenschaftlicher Kongreß zum Mozartjahr 1991, Baden-Vienna, ed. Ingrid Fuchs, (Hans Schneider, Tutzing 1993), pp. 491-503.

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- *Grove Dictionary of Music and Musicians*, edited by Stanley Sadie; 1980; ISBN 1-56159-174-2
- Salfellner, Harold (2003) *Mozart and Prague*. Vitalis. ISBN 80-7253-069-0.

External links

- A summary of Brauneis's article by Bruce C. Clarke (<http://aproposmozart.com/Cambridge Moz.Encyclo.--Comments 23.7.07.pdf>)

Georg Nikolaus von Nissen

Georg Nikolaus von Nissen (sometimes Nicolaus or Nicolai; January 22, 1761 – March 24, 1826) was a Danish diplomat and music historian. He is remembered as the author of one of the first biographies of Wolfgang Amadeus Mozart, still used today as a scholarly source on the life of this composer.

Life

Nissen was born in Haderslev, Denmark. He completed his schooling in 1781 and became "authorized agent of the General Post Office"^[1] in Copenhagen in 1781. In 1792 he became a diplomat in the Danish foreign service. As of 1793, he worked in Vienna as chargé d'affaires.^[2]

In 1797, while serving in this post, Nissen first met Mozart's widow Constanze, whose husband had died six years earlier in 1791. He was initially her tenant.^[3] The two began living together in September 1798.^[4]

Constanze had been through an arduous period following Mozart's death, trying to ward off poverty for herself and her two sons. In this she was successful, obtaining a pension from the Emperor, and making considerable money from concerts of Mozart's music and sale to publishers of his works in manuscript. Nissen came to participate in these labors, taking over much of the work of negotiating with publishers. He also helped care for the children, eventually taking (in Ruth Halliwell's words) "the role of a caring father" in the family.^[5]

Nissen and Constanze were married in 1809. The marriage did not produce any children.

In 1812 the couple moved to Copenhagen, where Nissen took up a post as a censor.^[6] They dwelt there until 1820, at Lavendelstræde 1, a street where many houses of the period are still preserved.

In 1820, Nissen retired, and the couple moved to Salzburg. Nissen had long been planning a biography of Mozart, and the work began seriously in 1823. Nissen benefited greatly when Mozart's now-elderly older sister Nannerl gave him and Constanze a collection of about 400 Mozart family letters.^[7] He worked assiduously to assemble all the biographical material he could, including interviews with still living people who had known the composer.

Unfortunately, the collection of the material was still in progress when Nissen died, 24 March 1826. Only the incomplete Preface can be fully attributed to Nissen himself.^[8] The completion of the work, based on his notes, was left to a medical doctor and Mozart enthusiast living in Pirna, Johann Heinrich Feuerstein (1797–1850).^[9] Angermüller and Stafford (cited below) call Feuerstein "unstable," and Halliwell judges his work thus: "the book



Georg Nicolaus Nissen. Painting by Ferdinand Jagemann, 1809

was cobbled together in a haphazard fashion from the raw material, and the result was disastrous in terms of quality." Angermüller and Stafford similarly call the work "problematic", adding that "large sections are taken from earlier accounts, often of dubious reliability, and it contains contradictions and errors. The letters it quotes were selected and censored." These authors leave open the question of whether it was Nissen or Feuerstein who is to blame.

The biography was published posthumously in 1829,^[10] titled *Biographie W. A. Mozart's. Nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylagen, Steindrücken, Musikblättern und einem Facsimile.*^[11]

Nissen died, aged 62, in Salzburg, and was buried there. His tombstone, naming him "The husband of Mozart's widow", can still be visited.

Nissen's biography of Mozart

Nissen's work attempted to achieve a compromise between Niemetschek's and Schlichtegroll's point of view. He attempted to document everything that had been written about Mozart so far and to deliver an accurate description of Mozart's life based on primary sources, namely the letters of the Mozart family. Also, he had a direct witness as a source, his wife Constanze Mozart, who committed Mozart's inheritance to him.

Nissen deserves credit most of all for his efforts to collect all documents concerning Mozart, starting with the Mozart family's letters and including commemorative coins and monuments. Admittedly, he treated the written sources rather generously and edited some passages, especially from Mozart's letters.^[12] (For one instance of Nissen's bowdlerizations, see Aloysia Weber.) However, he did so not to deform Mozart's image, but because of "biographical respect". In the foreword to his biography he explains:

There is a need for a lot of selection to extract something attractive and characteristic in the letters, which can be offered to the public, without harming the fame and the esteem of the name-human. ... One desires not to, one must not show one's hero publicly in the way in which he portrayed himself in evenings of familiarity. By all truth, one can harm his fame, his esteem, and the impression of his works.

Later biographers often attempted to revert Nissen's "biographic respect", not because of disrespect for Mozart, but for the sake of scholarly accuracy.

Another possible source of inaccuracy in the biography is Constanze. According to Maynard Solomon, she "had developed an interest in exaggerating Mozart's generosity, poverty, and lack of recognition, and so, in Nissen's biography, she validated many false reports--primarily those originating with [publisher] Friedrich Rochlitz--bearing on such matters, including those alleging that he was taken advantage of by impresarios, publishers, and fellow musicians."^[13]



Nissen's tombstone in Salzburg

Notes

- [1] Angermüller and Stafford, cited below)
- [2] Angermüller and Stafford
- [3] Grove Dictionary
- [4] Deutsch 1965, 485-486
- [5] Halliwell 1998, 579
- [6] Halliwell 1998, 619
- [7] Halliwell 1998, 620
- [8] Halliwell 1998, 623
- [9] Angermüller and Stafford (cited below) locate Feuerstein in Dresden.
- [10] The book bears the date 1828, however; Angermüller and Stafford.
- [11] "Biography of W. A. Mozart. Based on the original letters and all that has been written about him, and with many new supplements, lithographs, sheets of music and a facsimile"
- [12] For a detailed discussion of Nissen's practice, see Halliwell 1998, 620-628.
- [13] Solomon 1995, 501

References

- Angermüller, Rudolph and William Stafford. Article: "Nissen, Georg Nikolaus", in the *Grove Dictionary of Music and Musicians*, on line version. Copyright 2007 by Oxford University Press.
- Deutsch, Otto Erich (1965) *Mozart: A Documentary Biography*. Stanford: Stanford University Press.
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External links

- Nissen's Mozart biography, unabridged text (in German) (<http://www.zeno.org/Musik/M/Nissen,+Georg+Nikolaus+von/Biographie+W.A.+Mozart's>)

Mozart and Roman Catholicism

The celebrated composer Wolfgang Amadeus Mozart (1756–1791) was raised a Roman Catholic and remained a loyal member of the church throughout his life.

Life

Catholic upbringing

Mozart's parents (Leopold Mozart and Anna Maria Mozart) were Catholics and raised their children in this religion, insisting upon strict obedience to the requirements of the Church.^[1] They encouraged family prayer, fasting, the veneration of saints, regular attendance at Mass, and frequent confession.^[2]

Leopold Mozart continued to urge strict observance upon Wolfgang even when the latter had entered adulthood. In 1777, he wrote to his wife and son, who at the time were on their journey to Paris:

Is it necessary for me to ask whether Wolfgang is not perhaps getting a little lax about confession? God must come first! From His hands we receive our temporal happiness; and at the same time we must think of our eternal salvation. Young people do not like to hear about these things, I know, for I was once young myself. But, thank God, in spite of all my youthful foolish pranks, I always pulled myself together. I avoid all dangers to my soul and ever kept God and my honor and the consequences, the *very dangerous consequences*, before my eyes.^[3]

By "very dangerous consequences", Leopold was most probably referring to a specific doctrine of Catholicism, namely that persons who die in a state of mortal sin will experience eternal punishment in hell.

Leopold extended another important element of Catholic belief—the existence of earthly miracles as signs from God—to the case of his son, whose abilities he considered to have a divine origin. In 1768, he wrote to his friend Lorenz Hagenauer, describing his son as

a miracle, which God has allowed to see the light in Salzburg ... And if it is ever to be my duty to convince the world of this miracle, it is so now, when people are ridiculing whatever is called a miracle and denying all miracles ... But because this miracle is too evident and consequently not to be denied, they want to suppress it. They refuse to let God have the honor.^[4]

In the phrase "denying all miracles," Leopold may have been referring to the emerging values of the Enlightenment, at the time in full swing. Participants in this cultural movement often favored scientific (as opposed to miraculous) explanations of unexplained phenomena.



St. Stephen's Cathedral, Vienna, the most important edifice of the Roman Catholic Church in Vienna. Mozart's marriage and funeral took place here.

Order of the Golden Spur

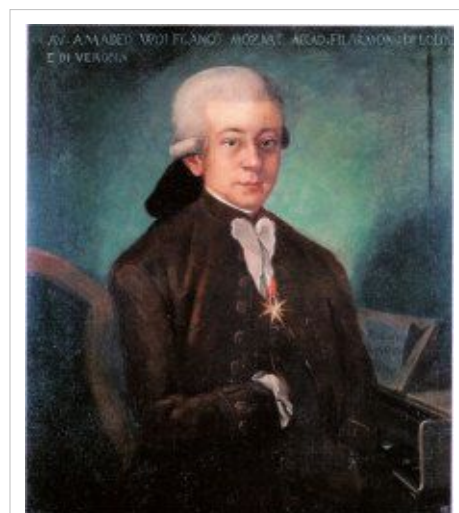
As a teenager, Mozart went on tours of Italy, accompanied by his father. During the first of these, Leopold and Wolfgang visited Rome (1770), where Wolfgang was awarded the Order of the Golden Spur, a form of honorary knighthood, by Pope Clement XIV. The papal patent for the award said:

Inasmuch as it behoves the beneficence of the Roman Pontiff and the Apostolic See that those who have shown them no small signs of faith and devotion and are graced with the merits of probity and virtue, shall be decorated with the honours and favors of the Roman Pontiff and the said See. (4 July 1770)^[5]

The following day Mozart received his official insignia, consisting of "a golden cross on a red sash, sword, and spurs," emblematic of honorary knighthood.^[6]

The papal patent also absolved the awardee from any previous sentence of excommunication (unnecessary in Mozart's case) and stated "it is our wish that thou shalt at all times wear the Golden Cross." In the 1777 painting (shown here) known as the "Bologna Mozart", Mozart is indeed shown wearing his knightly insignia.

Mozart's Golden Spur decoration was the source of an unpleasant incident in October 1777, when he visited Augsburg during the job-hunting tour (1777–1779) that ultimately took him to Paris. Following the advice of his father,^[7] Mozart wore his insignia in public, and in particular to a dinner arranged by a young aristocrat named Jakob Alois Karl Langenmantel. Langenmantel and his brother-in-law teased Mozart mercilessly about the insignia, and Mozart ultimately was moved to reply very sharply and eventually depart.^[8] Thenceforth Mozart showed considerably more caution in wearing his decoration.



Mozart in 1777, wearing the insignia of the Order of the Golden Spur

Freemasonry

Main article: Mozart and Freemasonry

Mozart joined the Freemasons in 1784, and remained an active member until his death; see Mozart and Freemasonry. His choice to enter the "Zur Wohltätigkeit" lodge was influenced by his friendship with the lodge's master, Baron Otto Heinrich von Gemmingen-Hornberg, and his attraction to the lodge's "shared devotion to Catholic tradition."^[9] Nor was Mozart's Masonic commitment the most likely source of his occasional anti-clerical statements, and even less indicative of any essential antipathy to Catholicism. Such anti-clericalism is much more easily attributed to the fashionable anti-clericalism of Febronian Catholicism favored by those in power in Mozart's social ambit at this period, which still reflected curiously a very conservative Counter-Reformation aesthetic environment.^[10]

Freemasonry was banned by the Catholic Church in a Papal Bull entitled *Eminenti Apostolatus Specula* issued by Pope Clement XII on 28 April 1738. The ban, however, "was published and came into force only in the Papal States, Spain, Portugal, and Poland."^[11] It was not promulgated in Austria, where Mozart lived, until 1792 (after Mozart's death). Hence, although the Catholic Church's opposition to Freemasonry would eventually become known in Austria, during Mozart's lifetime "a good Catholic could perfectly well become a Mason," and it is clear that Mozart saw no conflict between these two allegiances.^[12]

Last rites

There is conflicting evidence concerning whether Mozart received last rites of the Catholic Church on his death bed. In 1825, 33 years after Mozart's death, Mozart's sister-in-law Sophie Haibel prepared a brief memoir of Mozart's death for her brother-in-law Georg Nikolaus von Nissen, the second husband of Mozart's widow Constanze, who with Constanze's help was then preparing a Mozart biography. Sophie wrote:

My poor sister came after me and begged me for heavens' sake to go to the priests at St Peter's and ask [one of] the priests to come, as if on a chance visit. That I also did, though the priests hesitated a long time and I had great difficulty in persuading one of these inhuman priests to do it.^[13]

Further annotations were written on Sophie's letter. One of them, in Nissen's hand, says, "The priests declined to come because the sick person himself did not send for them."^[14] According to Halliwell, "A later annotation states that although Mozart did not receive the last rites (presumably absolution and Holy Communion), he was given extreme unction. Yet Nissen's biography claims that he was refused extreme unction. Thus there is confusion about which, if any, of the sacraments for the sick and dying Mozart received."^[15]

While it is unclear whether Mozart received last rites on his deathbed, there is no evidence suggesting that he actually refused them. Even Nissen, who was of the opinion that the priests failed to come, notes, "Even if Mozart did not receive the last rites, he would have received extreme unction."

Funeral

Mozart received a Catholic funeral service at St. Stephen's Cathedral and was given exequies at a requiem mass in St. Michael's Church.^[16]

Mozart's religious beliefs

Mozart himself believed in regular religious Catholic practices and the need for the sacraments of the church. He was nevertheless less harsh than his father with fasting. He did not consider eating meat on fast days as a great sin but charged that "for me fasting means holding back eating less than usual".

In his letter he wrote his father (Mannheim, 2 February 1778):

I have always had God before my eyes, ... I know myself, and I have such a sense of religion that I shall never do anything which I would not do before the whole world; but I am alarmed at the very thoughts of being in the society of people, during my journey, whose mode of thinking is so entirely different from mine (and from that of all good people). But of course they must do as they please. I have no heart to travel with them, nor could I enjoy one pleasant hour, nor know what to talk about; for, in short, I have no great confidence in them. Friends who have no religion cannot be long our friends.

The degree of Mozart's personal commitment to Catholic doctrine is difficult to determine. Halliwell writes, "An educated guess at the totality of Mozart's beliefs based on reconciling the motley evidence would probably posit a broad belief in Christianity, but impatience with many of the requirements of the Catholic church." MacIntyre suggests that Mozart "seems to have been a freethinking Catholic with a private relationship to God."^[17]

Liturgical works

During his lifetime, Mozart composed more than 60 pieces of sacred music; for a partial listing, see List of compositions by Wolfgang Amadeus Mozart. The majority were written between 1773 and 1781, when he was employed as court musician to the Prince-Archbishop of Salzburg. Important later liturgical works included the Mass in C minor (K. 427), written for the Salzburg visit of 1783, the motet *Ave verum corpus* (K. 618), written in Baden in 1791, and the Requiem mass (K. 626), left incomplete at Mozart's death.

Notes

- [1] Alfred Einstein, *Mozart, His Character, His Work*, Oxford University Press: 1945, p. 77.
- [2] Eisen and Keefe (2006, 324)
- [3] Quote in Solomon 1995, 31
- [4] Solomon 1995, 5
- [5] Printed in translation in Deutsch 1965, 123–124
- [6] Deutsch 1965, 124
- [7] Schroeder (1999:87)
- [8] The incident is described in detail in Melograni (2006:75–76), relying on a letter from Mozart to his father dated 16 October.
- [9] Gutman 1999, 645
- [10] Peter Paul Fuchs "A Resolution of Mozart and Freemasonry: Enlightenment and the Persistence of Counter-Reformation" (masonmusic.org)
- [11] Fahlbusch 2003, 449
- [12] Einstein 1945, 81/84
- [13] English translation taken from Deutsch (1965:525)
- [14] Solomon 1995, 497
- [15] Halliwell 2006:207)
- [16] Eisen and Keefe 2006, 325
- [17] Eisen and Keefe 2006, 415

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Mozart's starling

For about three years the composer Wolfgang Amadeus Mozart kept a pet starling. The first record of the starling is the entry Mozart made in his expense book when he bought it on 27 May 1784:

starling bird. 34 kreutzer.



That was fine!^[1]

The music Mozart jotted down in the book is fairly close to the opening theme of the third movement of his Piano Concerto No. 17 in G, K. 453, which Mozart had completed a few weeks earlier (12 April).^[2] Mozart presumably taught the bird to sing this tune in the pet store, or wherever it was that he bought it. According to Mozart's transcription, the starling incorrectly inserted a fermata on the last beat of the first full measure, and sang G sharp instead of G in the following measure.

Mozart probably was not joking when he made the transcription, because starlings are known to have a very strong capacity for vocal mimicry.^[3]

The bird Mozart brought home lived as a pet in his household for three years and died on 4 June 1787. Mozart buried the creature in the back yard and wrote a commemorative poem for the occasion. Deutsch 1965 calls the poem "serio-comic". However, West and King note, based on their extensive experience, that starling pets interact closely with their human keepers, often causing their owners to bond with them. Thus, Mozart's expression of sorrow may have been quite sincere.

Notes

- [1] Original German: "Vogel Stahrl 34 Kr. ... Das war schön!". "Schön" is most often translated as "beautiful"; the rendition quoted here is from Deutsch 1965. Another translator (<http://www.homepages.indiana.edu/042602/text/cowbirds.html>) gives "That was wonderful!".
- [2] The date of premiere is unknown. Mozart's student Barbara Ployer performed the concerto on June 13, but this may not have been the premiere; indeed it seems unlikely that Mozart would have waited for over two months to have the concerto performed. His concert with Regina Strinasacchi on 29 April 1784 at the Kärntnertortheater could have been an opportunity to play it for the first time. For discussion see Lorenz (2006, 314).
- [3] See West and King (1990) and (in this encyclopedia) the article [starling](#)

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Works

Köchel catalogue

*This is a **complete** list of the works of Wolfgang Amadeus Mozart. For a **selective** list of his works, grouped by **genre**, see *List of compositions by Wolfgang Amadeus Mozart*.*

The **Köchel-Verzeichnis** is a complete, chronological catalogue of compositions by Wolfgang Amadeus Mozart (1756–91), which was originally created by Ludwig von Köchel. It is abbreviated *K.* or *KV*. For example, Mozart's *Requiem in D minor* was, according to Köchel's counting, the 626th piece Mozart composed. Thus, the piece is designated *K. 626* or *KV 626*. Köchel catalogue numbers are not only an attempt to establish a chronology of Mozart's works, but also provide a helpful shorthand to refer to them.

History

In the decades after Mozart's death there were several attempts to catalogue his compositions, but it was not until 1862 that Ludwig von Köchel succeeded. Köchel's 551-page catalogue was titled *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts* (*Chronological-thematic Catalogue of the Complete Musical Works of W. A. Mozart*). The catalogue included the opening bars of each piece, known as an incipit.

Köchel attempted to arrange the works in chronological order, but the compositions written before 1784 could only be estimated. Since Köchel's work, many more pieces have been found, re-attributed, and re-dated, requiring three catalogue revisions. These revisions, especially the third edition by Alfred Einstein (1937), and the sixth edition by Franz Giegling, Gerd Sievers, and Alexander Weinmann (1964), incorporated many corrections.

Editions of Köchel's catalogue

Edition	Year	Editors	Note
1	1862	Ludwig von Köchel	Original
2	1905	Paul von Waldersee	Limited revision: mostly addition of pieces that had since come to light
3	1937	Alfred Einstein	
4	1958		unchanged reprint
5	1961		
6	1964	Franz Giegling, Gerd Sievers, and Alexander Weinmann	
7	1965		unchanged reprint
8	1983		

List of existing Mozart compositions

To maintain as much of the original K-numbering of the list as possible, while re-ordering in the revised, chronological sequence, letters were added to the new numbers. The following list shows Köchel's original designation (K¹) and the sixth edition (K⁶). Other addenda and supplements to the catalogue are marked *Anhang*. (This has been abbreviated to 'Anh.' in the list below.)

List of Mozart compositions

K ¹	K ⁶	Composition	Date	Age	Location
K000	K001a1a	Andante in C for Piano	ymd:1761-00-early 1761	055	Salzburg
K000	K001b1b	Allegro in C for Piano	ymd:1761-00-early 1761	055	Salzburg
K000	K001c1c	Allegro in F for Piano	ymd:1761-12-1111 December 1761	055	Salzburg
K000	K001d1d	Minuet in F for Piano	ymd:1761-12-1616 December 1761	055	Salzburg
K0011	K001e1e	Minuet in G for Piano	ymd:1761-12-December 1761 – January 1762	055–6	Salzburg
K0011	K001f1f	Minuet in C for Piano	ymd:1761-12-December 1761 – January 1762	055–6	Salzburg
K0022	K0022	Minuet in F for Piano	ymd:1762-01-January 1762	066	Salzburg
K0033	K0033	Allegro in B-flat for Piano	ymd:1762-03-044 March 1762	066	Salzburg
K0044	K0044	Minuet in F for Piano	ymd:1762-05-1111 May 1762	066	Salzburg
K0055	K0055	Minuet in F for Piano	ymd:1762-07-055 July 1762	066	Salzburg
K009a9a	K005a5a	Allegro in C for Piano	ymd:1764--1764	088	Salzburg
K009b9b	K005b5b	Andante in B-flat for Piano	ymd:1764--1764	088	Salzburg
K0066	K0066	Violin Sonata No. 1 in C	ymd:1762-99-1762–64	066–8	Salzburg or Paris
K0077	K0077	Violin Sonata No. 2 in D	ymd:1762-99-1762–64	066–8	Salzburg or Paris
K0088	K0088	Violin Sonata No. 3 in B-flat	ymd:1764-01-January 1764	077–8	Paris
K0099	K0099	Violin Sonata No. 4 in G	ymd:1764-01-January 1764	077–8	Paris
K01010	K01010	Violin Sonata No. 5 in B-flat	ymd:1764--1764	088	London
K01111	K01111	Violin Sonata No. 6 in G	ymd:1764--1764	088	London
K01212	K01212	Violin Sonata No. 7 in A	ymd:1764--1764	088	London
K01313	K01313	Violin Sonata No. 8 in F	ymd:1764--1764	088	London
K01414	K01414	Violin Sonata No. 9 in C	ymd:1764--1764	088	London
K01515	K01515	Violin Sonata No. 10 in B-flat	ymd:1764--1764	088	London
XA109bAnh. 109b	K015a15a – 15ss	The "London Sketchbook", 43 untitled pieces	ymd:1765--1765	099	London
K01616	K01616	Symphony No. 1 in E-flat	ymd:1764-8-August/September 1764	088	London
XA220Anh. 220	K016a16a	Symphony in A minor, <i>Odense</i>	ymd:1765--1765	099	London
K01919	K01919	Symphony No. 4 in D	ymd:1765--1765	099	London
XA223Anh. 223	K019a19a	Symphony in F	ymd:1765-00-early 1765	099	London
XA222Anh. 222	K019b19b	Symphony in C (fragment)	ymd:1765-05-1313 May 1765	099	London
K02121	K019c19c	Aria for Tenor, "Va, dal furor portata"	ymd:1765--1765	099	London

K000	K019d19d	Piano Sonata in C for Four-hands	ymd:1765-05-1313 May 1765	099	London
K02020	K02020	Motet in G minor, "God is Our Refuge"	ymd:1765-07-July 1765	099	London
XA206Anh. 206	K021a21a	Variations in A	ymd:1765-07-July 1765	099	London
K02222	K02222	Symphony No. 5 in B-flat	ymd:1765-12-December 1765	099	The Hague
K02323	K02323	Aria for soprano and orchestra "Conservati fedele"	ymd:1765-10-October 1765 and January 1766	099–10	The Hague
K02424	K02424	8 Variations in G on "Laat ons Juichen"	ymd:1766-03-077 March 1766	10	The Hague
K02525	K02525	7 Variations in D on "Willem van Nassau"	ymd:1766-03-077 March 1766	10	Amsterdam
K02626	K02626	Violin Sonata No. 11 in E-flat	ymd:1766-02-February 1766	10	The Hague
K02727	K02727	Violin Sonata No. 12 in G	ymd:1766-02-February 1766	10	The Hague
K02828	K02828	Violin Sonata No. 13 in C	ymd:1766-02-February 1766	10	The Hague
K02929	K02929	Violin Sonata No. 14 in D	ymd:1766-02-February 1766	10	The Hague
K03030	K03030	Violin Sonata No. 15 in F	ymd:1766-02-February 1766	10	The Hague
K03131	K03131	Violin Sonata No. 16 in B-flat	ymd:1766-02-February 1766	10	The Hague
K03232	K03232	<i>Gallimathias musicum</i> (quodlibet)	ymd:1766-03-early March 1766	10	The Hague
K03333	K03333	Kyrie in F	ymd:1766-06-1212 June 1766	10	Paris
K000	K033a33a	Solos for Flute (lost)	ymd:1766--1766	10	Lausanne
K000	K033b33b	Solos for Cello (lost)	ymd:1766--1766	10	Donaueschingen
K000	K033B33B	" <i>Klavierstück</i> " in F	ymd:1766-10-00early October 1766	10	Zürich
K000	K033c33c	"Stabat mater" for 4 voices in G (lost)	ymd:1766--1766	10	Paris or Salzburg
XA199Anh. 199	K033d33d	Piano Sonata in G (fragment)	ymd:1766--1766	10	Salzburg
XA200Anh. 200	K033e33e	Piano Sonata in B (fragment;lost)	ymd:1766--1766	10	Salzburg
XA201Anh. 201	K033f33f	Piano Sonata in C (fragment;lost)	ymd:1766--1766	10	Salzburg
XA202Anh. 202	K033g33g	Piano Sonata in F (fragment;lost)	ymd:1766--1766	10	Salzburg
K000	K033h33h	Piece for French Horn (lost)	ymd:1766--1766	10	Salzburg
K03636	K033i33i	Recitative and aria for tenor and orchestra, "Or che il dover – Tali e cotanti sono"	ymd:1766-12-December 1766	10	Salzburg
K03434	K03434	Offertory in C, "Scande coeli limina"	ymd:1767-00-early 1767	10–11	Bavaria
K03535	K03535	<i>Die Schuldigkeit des ersten Gebots</i>	ymd:1767--1767	11	Salzburg
K04242	K035a35a	<i>Grabmusik</i>	ymd:1767--1767	11	Salzburg
K03737	K03737	Piano Concerto No. 1 in F	ymd:1767-04-April 1767	11	Salzburg
K03838	K03838	<i>Apollo et Hyacinthus</i>	ymd:1767-05-1313 May 1767	11	Salzburg

K03939	K03939	Piano Concerto No. 2 in B-flat	ymd:1767-06-June 1767	11	Salzburg
K04040	K04040	Piano Concerto No. 3 in D	ymd:1767-07-July 1767	11	Salzburg
K04141	K04141	Piano Concerto No. 4 in G	ymd:1767-07-July 1767	11	Salzburg
XA011bAnh. 11b	K041a41a	6 Divertimento (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041b41b	"Bläserstücke verschiedener Besetzung" (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041c41c	Various Marches (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041d41d	Various Minuets (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041e41e	Fugue (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041f41f	Four-part Fugue (lost)	ymd:1767-07-1767	11	Salzburg
K000	K041g41g	Serenade for 2 Violins, Cello, and Organ (lost)	ymd:1767-07-1767	11	Salzburg
K06767	K041h41h	Church Sonata No. 1 in E-flat	ymd:1772--1772?	16?	Salzburg
K06868	K041i41i	Church Sonata No. 2 in B-flat	ymd:1772--1772?	16?	Salzburg
K06969	K041k41k	Church Sonata No. 3 in D	ymd:1772--1772?	16?	Salzburg
K07676	K042a42a	Symphony in F, "No. 43"	ymd:1767--1767	1111	Vienna
K04343	K04343	Symphony No. 6 in F	ymd:1767-99-late 1767	11	Olomouc and Vienna
XA024aAnh. 24a	K043a43a	Duet for Two Sopranos, "Ach, was müßen wir erfahren?"	ymd:1767-10-October 1767	11	Vienna
K04545	K04545	Symphony No. 7 in D	ymd:1768-01-1616 January 1768	12	Vienna
XA221Anh. 221	K045a45a	Symphony in G, "Alte Lambach"	ymd:1766-99-1766 and 1777	10–11	The Hague
XA214Anh. 214	K045b45b	Symphony in B-flat, "No. 55"	ymd:1768-00-early 1768	1212	Vienna
K05151	K046a46a	<i>La finta semplice</i>	ymd:1769-05-011 May 1769	13	Vienna
K05050	K046b46b	<i>Bastien und Bastienne</i>	ymd:1768-09-September – October 1768	12	Vienna
K000	K046d46d	Violin Sonata in C	ymd:1768-09-011 September 1768	12	Vienna
K000	K046e46e	Violin Sonata F	ymd:1768-09-011 September 1768	12	Vienna
K04747	K04747	Veni Sancte Spiritus in C	ymd:1768-09*-Autumn 1768	12	Vienna
K139139	K047a47a	Missa solemn in C minor, "Waisenhaus"	ymd:1768-99-1768 – mid-1769	12–13	Vienna
K117117:66a	K047b47b	Offertorium in C, "Benedictus sit Deus"	ymd:1768-99-October/November 1768	12–13	Vienna
K000	K047c47c	Trumpet Concerto (lost)	ymd:1768-09*-Autumn 1768	12	Vienna
K04949	K047d47d	Missa brevis in G	ymd:1768-10-October – November 1768	12	Vienna
K05353	K047e47e	Song, "An die Freude"	ymd:1768-11-November 1768	12	Vienna
K04848	K04848	Symphony No. 8 in D	ymd:1768-12-1313 December 1768	12	Vienna
K06565	K061a61a	Missa brevis in D minor	ymd:1769-01-1414 January 1769	13	Salzburg
K000	K061b61b	7 Minuets	ymd:1769-01-2626 January 1769	13	Salzburg
K07070	K061c61c	Recitative and Aria for Soprano, "A Berenice"	ymd:1767-02-2828 February 1767 and 1769	11–13	Salzburg

K103103	K061d61d	19 Minuets	ymd:1771-99-1769	13	Salzburg
K000	K061g61g	2 Minuets	ymd:1771-99-1769	13	Salzburg
K000	K061h61h	6 Minuets	ymd:1771-99-1769	13	Salzburg
K06262	K06262	March in D	ymd:1769-06*-Summer 1769	13	Salzburg
K100100	K062a62a	Cassation in D (Serenade No. 1)	ymd:1769-06*-Summer 1769	13	Salzburg
K06363	K06363	Cassation in G	ymd:1769-06*-Summer 1769	13	Salzburg
K09999	K063a63a	Cassation in B-flat	ymd:1769-06*-Summer 1769	13	Salzburg
K06464	K06464	Minuet in D	ymd:1769-01*-early 1769	13	Salzburg
K06666	K06666	Missa in C, "Dominicus"	ymd:1769-10-October 1769	13	Salzburg
K141141	K066b66b	Te Deum in C	ymd:1769-99-End of 1769	13	Salzburg
XA215Anh. 215	K066c66c	Symphony in D (lost)	ymd:1769--1769?	13?	Salzburg?
XA217Anh. 217	K066d66d	Symphony in B-flat (lost)	ymd:1769--1769?	13?	Salzburg?
XA218Anh. 218	K066e66e	Symphony in B-flat (lost)	ymd:1769--1769?	13?	Salzburg?
K000	K999 C011.07Anh. C11.07	Symphony in D (lost)	ymd:1769--1769?	13?	Salzburg?
K000	K999 C011.08Anh. C11.08	Symphony in F (lost)	ymd:1769--1769?	13?	Salzburg?
K07171	K07171	Aria for Tenor "Ah più tremar non voglio" in F (fragment)	ymd:1769--1769 or early 1770	13–14	Salzburg
K72a72a	K072a72a	Molto Allegro in G (fragment)	ymd:1770-01-06 6 January 1770	14	Milan or Bologna
XA002Anh. 2	K073A73A	Aria "Misero tu non sei"	ymd:1770-01-2626 January 1770	13	Salzburg
K143143	K073a73a	Motet for Soprano in G, "Ergo interest"	ymd:1773-02-00early February 1773	17	Salzburg
K07878	K073b73b	Aria for Soprano, "Per pietà, bell'idol mio"	ymd:1766--1766	1010	Milan
K08888	K073c73c	Aria for Soprano, "Fra cento affanni"	ymd:1770-02-February – March 1770	14	Milan
K07979	K073d73d	Aria for Soprano, "Per quel paterno amplesso"	ymd:1766--1766	1010	Milan
K000	K073D73D	Recitative and Aria for Soprano, "O temerario Arbace"	ymd:1766--1766	1010	Milan
K07777	K073e73e	Recitative and Aria for Soprano, "Misero me"	ymd:1770-03-March 1770	14	Milan
K08080	K073f73f	String Quartet No. 1 in G	ymd:1770-03-1515 March 1770	14	Lodi
K123123	K073g73g	Contredanse in B-flat	ymd:1770-04-1313–14 April 1770	14	Rome
K09494	K073h73h	Minuet in D	ymd:1769-99-1769/1770	13–14	Bologna or Rome
K000	K073i73i	Canon in A for 4 or 5 voices in 1	ymd:1772--1772	16	
K08989	K073k73k	Kyrie in G for 5 voices in 1	ymd:1772--1772	16	Rome
K08181	K073l73l	Symphony in D, "No. 44"	ymd:1770-04-April 1770	14	Rome
K09797	K073m73m	Symphony in D, "No. 47"	ymd:1770-04-April 1770	14	Rome
K09595	K073n73n	Symphony in D, "No. 45"	ymd:1770-04-April 1770	14	Rome

K08282	K073o73o	Aria for Soprano, "Se ardire, e speranza"	ymd:1770-04-2525 April 1770	14	Rome
K08383	K073p73p	Aria for Soprano, "Se tutti i mali miei"	ymd:1770-04-April – May 1770	14	Rome
K08484	K073q73q	Symphony No. 11 in D	ymd:1770--1770	14	Milan or Bologna
K089a89a	K073r73r	4 Riddle Cannons	ymd:1772-06*-Summer 1772	16	Bologna
K08585	K073s73s	Miserere in A minor	ymd:1770-07-July – August 1770	14	Bologna
K122122	K073t73t	Minuet in E-flat	ymd:1770-08-early August 1770	14	Bologna
K04444	K073u73u	"Cibavit eos"	ymd:1770-08-early August 1770	14	Bologna
K08686	K073v73v	Antiphon in D minor, "Quaerite primum regnum Dei"	ymd:1770-10-099 October 1770	14	Bologna
K000	K073w73w	Fugue in D for Piano	ymd:1770-10-099 October 1770	14	Bologna
XA109dAnh. 109d	K073x73x	14 Canonic Studies	ymd:1772--1772	16	
K07474	K07474	Symphony No. 10 in G	ymd:1770-04*-Spring 1770	14	Milan
K08787	K074a74a	<i>Mitridate, re di Ponto</i>	ymd:1770-12-2626 December 1770	14	Bologna and Milan
K000	K074b74b	Aria for Soprano, "Non curo l'affetto"	ymd:1771-00-early 1771	14–15	Milan or Pavia
K118118	K074c74c	<i>Betulia liberata</i>	ymd:1771-03-March – July 1771	15	Italy and Salzburg
K108108	K074d74d	Regina Coeli in C	ymd:1771-05-May 1771	15	Salzburg
K109109	K074e74e	Litaniae Lauretanae B.M.V. in B-flat	ymd:1771-05-May 1771	15	Salzburg
K07272	K074f74f	Offertory in G, "Inter natos mulierum"	ymd:1771-05-May or June 1771	15	Salzburg
XA216Anh. 216;74g	K074gAnh. C11.03	Symphony in B-flat, "No. 54"	ymd:1771-01-1771	15	Salzburg
K07575	K07575	Symphony in F, "No. 42"	ymd:1771-04*-Spring 1771	15	Salzburg
K07373	K075a75a	Symphony No. 9 in C	ymd:1769-99-1769 or Spring 1770	13–14	Salzburg
K110110	K075b75b	Symphony No. 12 in G	ymd:1771-07-July 1771	15	Salzburg
K09090	K09090	Kyrie in D minor (doubtful)	ymd:1771--1771–1772	15-16	Salzburg
K107107;21b	K107107	K003 Concertos for Piano after J.C. Bach3 Concerti for Piano after J.C. Bach	ymd:1770-01*-Winter 1770-1772	14–16	Salzburg
K111111	K111111	<i>Ascanio in Alba</i>	ymd:1771-10-1717 October 1771	15	Milan
K120120	K111a111a	Finale of a Symphony in D (<i>Ascanio in Alba</i>)	ymd:1771-08-August 1771	15	Milan
K09696	K111b111b	Symphony in C, "No. 46"	ymd:1771-08-October/November 1771	15	Milan
K112112	K112112	Symphony No. 13 in F	ymd:1771-11-022 November 1771	15	Milan
K113113	K113113	Divertimento No. 1 in E-flat	ymd:1771-11-November 1771	15	Milan
K09898	K999 C011.04Anh. C11.04	Symphony in F, "No. 56"	ymd:1771-11-November 1771?	15?	Milan?
K114114	K114114	Symphony No. 14 in A	ymd:1771-12-3030 December 1771	15	Salzburg

K381381	K123a123a	Sonata in D for Piano Four-Hands	ymd:1772-00-early 1772	16	Salzburg
K124124	K124124	Symphony No. 15 in G	ymd:1772-02-2121 February 1772	16	Salzburg
K000	K124A124A	Church Sonata in D (draft to K. 124a) (fragment)	ymd:1774--1774	18	Salzburg
K144144	K124a124a	Church Sonata No. 4 in D	ymd:1774--1774	18	Salzburg
K145145	K124b124b	Church Sonata No. 5 in F	ymd:1774--1774	18	Salzburg
K125125	K125125	Litaniae de venerabili altaris sacramento in B-flat	ymd:1772-03-March 1772	16	Salzburg
K136136	K125a125a	Divertimento in D "Salzburg Symphony No. 1"	ymd:1772-00-early 1772	15–16	Salzburg
K137137	K125b125b	Divertimento in B-flat, "Salzburg Symphony No. 2"	ymd:1772-00-early 1772	15–16	Salzburg
K138138	K125c125c	Divertimento in F, "Salzburg Symphony No. 3"	ymd:1772-00-early 1772	15–16	Salzburg
K147147	K125g125g	Song, "Wie unglücklich bin ich nit"	ymd:1772--1772	1616	Salzburg
K148148	K125h125h	Song, "Lobegesang auf die feierliche Johannisloge"	ymd:1772--1772	16	Salzburg
K126126	K126126	<i>Il sogno di Scipione</i>	ymd:1772-05-May 1772	16	Salzburg
K127127	K127127	Regina coeli in B-flat	ymd:1772-05-May 1772	16	Salzburg
K128128	K128128	Symphony No. 16 in C	ymd:1772-05-May 1772	16	Salzburg
K129129	K129129	Symphony No. 17 in G	ymd:1772-05-May 1772	16	Salzburg
K130130	K130130	Symphony No. 18 in F	ymd:1772-05-May 1772	16	Salzburg
K164164	K130a130a	6 Minuets	ymd:1772-06-June 1772	16	Salzburg
K131131	K131131	Divertimento No. 2 in D	ymd:1772-06-June 1772	16	Salzburg
K132132	K132132	Symphony No. 19 in E-flat	ymd:1772-07-July 1772	16	Salzburg
K133133	K133133	Symphony No. 20 in D	ymd:1772-07-July 1772	16	Salzburg
K134134	K134134	Symphony No. 21 in A	ymd:1772-08-August 1772	16	Salzburg
K155155	K134a134a	String Quartet No. 2 in D	ymd:1772-10-October – November 1772	16	Bozen and Verona
K156156	K134b134b	String Quartet No. 3 in G	ymd:1772-99-End of 1772	16	Milan
K135135	K135135	<i>Lucio Silla</i>	ymd:1772-12-2626 December 1772	16	Salzburg and Milan
XA109Anh. 109	K135a135a	Sketch of a Ballet "Le gelosie del Serraglio"	ymd:1772-12-00December 1772	16	Salzburg and Milan
K140140	K999 C001.012Anh. C1.12	Missa brevis in G	ymd:1773--1773	1717	Salzburg
K161161/163	K141a141a	Symphony in D, "No. 50"	ymd:1773-03-March 1772 – late 1772	16	Salzburg
K157157	K157157	String Quartet No. 4 in C	ymd:1772-99-End of 1772 – early 1773	16–17	Milan
K158158	K158158	String Quartet No. 5 in F	ymd:1772-99-End of 1772 – early 1773	16–17	Milan

K165165	K158a158a	Motet in F for Soprano, "Exsultate, jubilate"	ymd:1773-01-January 1773	16–17	Milan
K159159	K159159	String Quartet No. 6 in B-flat	ymd:1773-00-early 1773	16–17	Milan
K160160	K159a159a	String Quartet No. 7 in E-flat	ymd:1773-00-early 1773	16–17	Milan
K186186	K159b159b	Divertimento No. 4 in B-flat	ymd:1773-03-March 1773	17	Milan or Salzburg
K166166	K159d159d	Divertimento No. 3 in E-flat	ymd:1773-03-2424 March 1773	17	Salzburg
K184184	K161a161a	Symphony No. 26 in E-flat	ymd:1773-03-3030 March 1773	17	Salzburg
K199199	K161b161b	Symphony No. 27 in G	ymd:1773-04-1010? April 1773	17	Salzburg
K162162	K162162	Symphony No. 22 in C	ymd:1773-04-1919 April 1773	17	Salzburg
K181181	K162b162b	Symphony No. 23 in D	ymd:1773-05-1919 May 1773	17	Salzburg
K223233	K166e166e	Osanna	ymd:1773-06*-Summer 1773	17	Salzburg
XA018 Anh. 18	K166f166f	Kyrie in C (fragment)	ymd:1772--1772	16	Salzburg
XA019 Anh. 19	K166g166g	Kyrie in D (fragment)	ymd:1772--1772	16	Salzburg
XA023 Anh. 23	K166h166h	In te Domine in C (fragment)	ymd:1772--1772	16	Salzburg
K167167	K167167	Missa in C, "Trinitatis"	ymd:1773-06-June 1773	17	Salzburg
K205205	K167A167A	Divertimento No. 7 in D	ymd:1773-07-July 1773	17	Vienna
K290290	K167AB167AB	March in D (opening to K. 167A)	ymd:1773-07-July 1773	17	Vienna
K185185	K167a167a	Serenade No. 3 in D, "Andretter"	ymd:1773-07-July and August 1773	17	Vienna
K189189	K167b167b	March in D	ymd:1773-07-July and August 1773	17	Vienna
K168168	K168168	String Quartet No. 8 in F	ymd:1773-08-August 1773	17	Vienna
K000	K168a168a	Minuet for a String Quartet in F	ymd:1773-08-August 1773	17	Vienna
K169169	K169169	String Quartet No. 9 in A	ymd:1773-08-August 1773	17	Vienna
K170170	K170170	String Quartet No. 10 in C	ymd:1773-08-August 1773	17	Vienna
K171171	K171171	String Quartet No. 11 in E-flat	ymd:1773-08-August 1773	17	Vienna
K172172	K172172	String Quartet No. 12 in B-flat	ymd:1773-09-September 1773	17	Vienna
K173173	K173173	String Quartet No. 13 in D minor	ymd:1773-09-September 1773	17	Vienna
K180180	K173c173c	6 Variations in G on "Mio caro Adone" from <i>La fiera di Venezia</i> by Antonio Salieri	ymd:1773-09*-Autumn 1773	17	Vienna
K000	K173d173d	2 Choruses/5 Entr'actes for "Thamos, König in Ägypten"	ymd:1773-10-033 October 1773	17	Salzburg
K182182	K173dA173dA	Symphony No. 24 in B-flat	ymd:1773-10-033 October 1773	17	Salzburg
K183183	K173dB173dB	Symphony No. 25 in G minor, "Little G minor Symphony"	ymd:1773-10-055 October 1773	17	Salzburg
K174174	K174174	String Quintet No. 1 in B-flat	ymd:1773-12-December 1773	17	Salzburg
K175175	K175175	Piano Concerto No. 5 in D	ymd:1773-12-December 1773	17	Salzburg
K176176	K176176	16 Minuets	ymd:1773-12-December 1773	17	Salzburg
K198198	K999 C003.08Anh. C3.08	Offertorium "Sub tuum praesidium"	ymd:1773-991773	17	Salzburg

K201201	K186a186a	Symphony No. 29 in A	ymd:1774-04-066 April 1774	18	Salzburg
K202202	K186b186b	Symphony No. 30 in D	ymd:1774-05-055 May 1774	18	Salzburg
K358358	K186c186c	Sonata in B-flat for Piano Four-Hands	ymd:1774-04*-Spring 1774	18	Salzburg
K195195	K186d186d	Litaniae Lauretanae BVM in D	ymd:1774-05-May 1774	18	Salzburg
K190190	K186E186E	Concertone for 2 Violins and Orchestra in C	ymd:1774-05-3131 May 1774	18	Salzburg
K191191	K186e186e	Bassoon Concerto in B-flat	ymd:1774-06-044 June 1774	18	Salzburg
K192192	K186f186f	Missa Brevis in F	ymd:1774-06-2424 June 1774	18	Salzburg
K193193	K186g186g	Dixit Dominus, Magnificat in C	ymd:1774-07-July 1774	18	Salzburg
K194194	K186h186h	Missa brevis in D	ymd:1774-08-088 August 1774	18	Salzburg
K179179	K189a189a	12 Variations in C on a Minuet by Fischer	ymd:1774-12-066 December 1774	18	Salzburg
K203203	K189b189b	Serenade No. 4 in D, "Colloredo"	ymd:1774-08-Summer 1774	18	Salzburg
K237237	K189c189c	March in D	ymd:1774-06*-Summer 1774	18	Salzburg
K279279	K189d189d	Piano Sonata No. 1 in C	ymd:1775-00-early 1775	19	Munich
K280280	K189e189e	Piano Sonata No. 2 in F	ymd:1775-00-early 1775	18–19	Munich
K281281	K189f189f	Piano Sonata No. 3 in B-flat	ymd:1775-00-early 1775	18–19	Munich
K282282	K189g189g	Piano Sonata No. 4 in E-flat	ymd:1775-00-early 1775	18–19	Munich
K283283	K189h189h	Piano Sonata No. 5 in G	ymd:1775-00-early 1775	18–19	Munich
K200200	K189k189k	Symphony No. 28 in C	ymd:1773-11-1717? November 1773 or 1774	17–18	Salzburg
K196196	K196196	<i>La finta giardiniera</i>	ymd:1775-01-1313 January 1775	18	Salzburg
K197197	K999 C003.05Anh. C3.05	<i>Tantum ergo</i>	ymd:1775-99-1775	18	Salzburg
XA016 Anh. 16	K196a196a	Kyrie in G (fragment)	ymd:1787-99-1787–1789	31–33	Munich
K220220	K196b196b	Missa brevis in C, "Spatzen"	ymd:1775-99-1775 or 1776	19–20	Munich
K292292	K196c196c	Duo in B-flat for Bassoon and Cello	ymd:1775-00-early 1775	18–19	Munich
K222222	K205a205a	Offertory in D minor, "Misericordias Domini"	ymd:1775-01-January or February 1775	18–19	Munich
K284284	K205b205b	Piano Sonata No. 6 in D, "Dürnitz"	ymd:1775-00-early 1775	18–19	Munich
K000	K206a206a	Cello Concerto in F (lost)	ymd:1775-00-March 1775	18–19	Munich
K207207	K207207	Violin Concerto No. 1 in B-flat	ymd:1773-04*-Spring 1773	17	Salzburg
K121121	K207a207a	Finale of a Symphony (<i>La finta giardiniera</i>)	ymd:1774-99-End of 1774 – early 1775	18–19	Salzburg
K208208	K208208	<i>Il re pastore</i>	ymd:1775-04-2323 April 1775	19	Salzburg
K209209	K209209	Aria for Tenor, "Si mostra la sorte"	ymd:1775-05-1919 May 1775	19	Salzburg
K000	K209a209a	Aria for Bass, "Un dente guasto e gelato" in D (fragment)	ymd:1775--1775	19	Salzburg

K210210	K210210	Aria for Tenor, "Con ossequio, con rispetto"	ymd:1775-05-May 1775	19	Salzburg
K152152	K210a210a	Aria (canzonetta) for voice and Piano "Ridente la calma" (Arrng. from J. Misliveček)	ymd:1775-99-991772 and 1775	16–18	Salzburg?
K211211	K211211	Violin Concerto No. 2 in D	ymd:1775-06-1414 June 1775	19	Salzburg
K212212	K212212	Church Sonata No. 6 in B-flat	ymd:1775-07-July 1775	19	Salzburg
K213213	K213213	Divertimento No. 8 in F	ymd:1775-07-July 1775	19	Salzburg
K204204	K213a213a	Serenade No. 5 in D	ymd:1775-08-055 August 1775	19	Salzburg
K215215	K213b213b	March in D	ymd:1775-08-August 1775	19	Salzburg
K102102	K213c213c	Finale of a Symphony in C (<i>Il re pastore</i>)	ymd:1775-04-2323 April 1775 – end of 1775	19	Salzburg
K214214	K214214	March in C, "Il re pastore"	ymd:1775-08-2020 August 1775	19	Salzburg
K216216	K216216	Violin Concerto No. 3 in G, "Straßburg"	ymd:1775-09-1212 September 1775	19	Salzburg
K217217	K217217	Aria for Soprano, "Voi avete un cor fedele"	ymd:1775-10-2626 October 1775	19	Salzburg
K218218	K218218	Violin Concerto No. 4 in D	ymd:1775-10-October 1775	19	Salzburg
K219219	K219219	Violin Concerto No. 5 in A, "Turkish"	ymd:1775-12-2020 December 1775	19	Salzburg
K238238	K238238	Piano Concerto No. 6 in B-flat	ymd:1776-01-January 1776	19–20	Salzburg
K239239	K239239	Serenade No. 6 in D, "Serenata notturna"	ymd:1776-01-January 1776	19–20	Salzburg
K240240	K240240	Divertimento No. 9 in B-flat	ymd:1776-01-January 1776	19–20	Salzburg
K252252	K240a240a	Divertimento No. 12 in E-flat	ymd:1776-01-January and August 1776	19–20	Salzburg
K188188	K240b240b	Divertimento No. 6 in C	ymd:1773-06*-Mid 1773	17	Salzburg
K241241	K241241	Church Sonata No. 7 in G	ymd:1776-01-January 1776	19–20	Salzburg
K224224	K241a241a	Church Sonata No. 8 in F	ymd:1776-00-early 1776?	19–20	Salzburg
K225225	K241b241b	Church Sonata No. 9 in A	ymd:1776-00-early 1776?	19–20	Salzburg
K242242	K242242	Concerto in F for three (or two) Pianos, No. 7, "Lodron"	ymd:1776-02-February 1776	20	Salzburg
K243243	K243243	Litaniae de venerabili altaris sacramento in E-flat	ymd:1776-03-March 1776	20	Salzburg
K244244	K244244	Church Sonata No. 10 in F	ymd:1776-04-April 1776	20	Salzburg
K245245	K245245	Church Sonata No. 11 in D	ymd:1776-04-April 1776	20	Salzburg
K246246	K246246	Piano Concerto No. 8 in C, "Lützow"	ymd:1776-04-April 1776	20	Salzburg
K262262	K246a246a	Missa longa in C	ymd:1775-06-1776	19	Salzburg
K288288	K246c246c	Divertimento in F (fragment)	ymd:1776-06*-Summer 1776	20	Salzburg
K247247	K247247	Divertimento No. 10 in F, "Lodron No. 1" ("Lodronische Nachtmusik")	ymd:1776-06-June 1776	20	Salzburg
K248248	K248248	March in F	ymd:1776-06-June 1776	20	Salzburg

K260260	K248a248a	Offertory in D, "Venite populi"	ymd:1776-06-June 1776	20	Salzburg
K250250	K248b248b	Serenade No. 7 in D, "Haffner"	ymd:1776-07-2121 July 1776	20	Salzburg
K249249	K249249	March in D, "Haffner"	ymd:1776-07-2020 July 1776	20	Salzburg
K101101	K250a250a	4 Contredanses, (Serenade No. 2)	ymd:1776--1776	20	Salzburg
K251251	K251251	Divertimento No. 11 in D	ymd:1776-07-July 1776	20	Salzburg
K253253	K253253	Divertimento No. 13 in F	ymd:1776-08-August 1776	20	Salzburg
K254254	K254254	Piano Trio No. 1 in B-flat	ymd:1776-08-August 1776	20	Salzburg
K255255	K255255	Recitative and Aria for Alto, "Ombra felice"	ymd:1776-09-September 1776	20	Salzburg
K256256	K256256	Aria for Tenor, "Clarice cara mia sposa"	ymd:1776-09-September 1776	20	Salzburg
K257257	K257257	Missa in C, "Credo" or "Spaur"	ymd:1775-99-1775 and 1777	19–21	Salzburg
K258258	K258258	Missa brevis in C, "Piccolomini", formerly misidentified as "Spaur"	ymd:1775-99-1775–1777	19–21	Salzburg
XA013Anh. 13	K258a258a	Kyrie in C (fragment)	ymd:1787-99-1787–1791	31–25	Vienna?
K259259	K259259	Missa brevis in C, "Organ Solo"	ymd:1775-99-1775–1777	19–21	Salzburg
K261261	K261261	Adagio in E for Violin	ymd:1776--1776	20	Salzburg
K269269	K261a261a	Rondo in B-flat for Violin	ymd:1775-99-1775–1777	19–21	Salzburg
K263263	K263263	Church Sonata No. 12 in C	ymd:1776-12-December 1776	20	Salzburg
K286286	K269a269a	Notturmo in D for Four Orchestras (Serenade No. 8)	ymd:1776-12-December 1776 or January 1777	20	Salzburg
K000	K269b269b	12 Contredanses for Graf Czernin (8 lost, 2 spurious, 2 doubtful)	ymd:1777-01-January 1777	20–21	Salzburg
K270270	K270270	Divertimento No. 14 in B-flat	ymd:1777-01-January 1777	20–21	Salzburg
K271271	K271271	Piano Concerto No. 9 in E-flat, "Jeunehomme"	ymd:1777-01-January 1777	20–21	Salzburg
K267267	K271c271c	4 Contredanses	ymd:1777--1777	20–21	Salzburg
K274274	K271d271d	Church Sonata No. 13 in G	ymd:1777--1777	21	Salzburg
K278278	K271e271e	Church Sonata No. 14 in C	ymd:1777-03-March – April 1777	21	Salzburg
K266266	K271f271f	Trio in B-flat	ymd:1777-4*-Spring 1777	20–21	Salzburg
K289289	K271g271g	Divertimento No. 16 in E-flat	ymd:1777--1777	2121	Salzburg
K287287	K271H271H	Divertimento No. 15 in B-flat, "Lodron No. 2" ("Lodronische Nachtmusik")	ymd:1777-06-June 1777	21	Salzburg
K271a271a	K271i271i	Violin Concerto "No. 7" in D (possibly authentic; doubtful)	ymd:1777-07-1616 July 1777	21	Salzburg or Paris?
K000	K271k271k	Oboe Concerto (possibly K. 314; lost)	ymd:1777-06*-16Summer 1777	21	Salzburg
K272272	K272272	Recitative and Aria for Soprano, "Ah, lo previdi"	ymd:1777-08-August 1777	21	Salzburg

K277277	K272a272a	Offertory in F, "Alma Dei creatoris"	ymd:1777-6*-Summer or Autumn 1777	21	Salzburg
K275275	K272b272b	Missa brevis in B-flat	ymd:1777-09-2323 September 1777	21	Salzburg
K273273	K273273	Gradual in F, "Sancta Maria, mater Dei"	ymd:1777-09-099 September 1777	21	Salzburg
K000	K284a284a	4 Preludes for Piano	ymd:1777-10-October 1777	21	Munich
K309309	K284b284b	Piano Sonata No. 7 in C	ymd:1777-10-October – November 1777	21	Mannheim
K311311	K284c284c	Piano Sonata No. 9 in D	ymd:1777-11-October – November 1777	21	Mannheim
K307307	K284d284d	Arietta in C, "Oiseaux, si tous les ans"	ymd:1777-10-30 October 1777 and 13 March 1778	21–22	Mannheim
K000	K284e284e	Recueil des airs du ballet "Orphée", arranged for Piano Quartet	ymd:1777-10-November 1777	21	Mannheim
K000	K284f284f	Rondeau for Piano	ymd:1777-10-28/29 November 1777	21	Munich
K285285	K285285	Flute Quartet No. 1 in D	ymd:1777-12-2525 December 1777	21	Mannheim
K000	K285a285a	Flute Quartet No. 2 in G	ymd:1777-12-2525 December 1777 and 14 February 1778	21–22	Mannheim
XA171Anh. 171	K285b285b	Flute Quartet No. 3 in C	ymd:1777-12-2525 December 1777 and 14 February 1778	21–22	Mannheim
K313313	K285c285c	Flute Concerto No. 1 in G	ymd:1778-01-January or February 1778	21–22	Mannheim
K314314	K285d285d	Oboe Concerto in C / Flute Concerto No. 2 in D	ymd:1778-01-January or February 1778	21–22	Mannheim
K315315	K285e285e	Andante in C for Flute and Orchestra	ymd:1778-01-January or February 1778	21–22	Mannheim
K301301	K293a293a	Violin Sonata No. 18 in G	ymd:1778-02-February 1778	22	Mannheim
K302302	K293b293b	Violin Sonata No. 19 in E-flat	ymd:1778-02-February 1778	22	Mannheim
K303303	K293c293c	Violin Sonata No. 20 in C	ymd:1778-2-February 1778	22	Mannheim
K305305	K293d293d	Violin Sonata No. 22 in A	ymd:1778-4*-Spring 1778	22	Mannheim
K000	K293e293e	19 Song Cadenzas	ymd:1778-4*-Spring 1778	22	Mannheim
K294294	K294294	Recitative and Aria for Soprano, "Alcandro, lo confesso"	ymd:1778-02-2424 February 1778	22	Mannheim
K295295	K295295	Aria for Tenor, "Se al labbro mio non credi"	ymd:1778-02-2727 February 1778	22	Mannheim
K486a486a	K295a295a	Recitative and Aria for Soprano, "Basta, vincesti"	ymd:1778-02-2727 February 1778	22	Mannheim
K308308	K295b295b	Arietta, "Dans un bois solitaire"	ymd:1777-10-3030 October 1777 and 13 March 1778	21–22	Mannheim
K296296	K296296	Violin Sonata No. 17 in C	ymd:1778-03-1111 March 1778	22	Mannheim
K322322	K296a296a	Kyrie in E-flat (fragment; completed by M. Stadler)	ymd:1778-01*-00early 1778	22	Mannheim
XA012Anh. 12	K296b296b	Kyrie in E-flat	ymd:1778-01*-00early 1778	22	Mannheim

K000	K296c296c	Sanctus in E-flat (in conjunction with K. 322/296a)	ymd:1778-01*-00early 1778	22	Mannheim
XA001Anh. 1	K297a297a	8 Pieces in a Miserere	ymd:1778-03*-00Spring 1778	22	Paris
K297BAnh. 9	K297b297b; Anh. C14.01	Sinfonia Concertante for Four Winds in E-flat (doubtful)	ymd:1778-04-April 1778	22	Paris
K299299	K297c297c	Concerto for Flute and Harp in C	ymd:1778-04-April 1778	22	Paris
K298298	K298298	Flute Quartet No. 4 in A	ymd:1786--1786--1787	30--31	Vienna
K354354	K299a299a	12 Variations for Piano on "Je suis Lindor"	ymd:1778--1778	22	Paris
XA010Anh. 10	K299b299b	Ballet, <i>Les petits riens</i>	ymd:1778-07-1111 July 1778	22	Paris
XA103Anh. 103	K299c299c	Ballet Intermezzo (fragment)	ymd:1778-06*-Summer 1778	22	Paris
XA010Anh. 10	K299d299d	La Chasse	ymd:1778-09*-Autumn 1778	22	Paris
K300300	K300300	Gavotte	ymd:1778--1778	22	Paris
K297297	K300a300a	Symphony No. 31 in D, "Paris"	ymd:1778-06-late May/early June 1778	22	Paris
K316316	K300b300b	Recitative and Aria for Soprano, "Popoli di Tessaglia"	ymd:1778-01-088 January 1779	23	Munich
K304304	K300c300c	Violin Sonata No. 21 in E minor	ymd:1778-06*-early summer 1778	22	Paris
K310310	K300d300d	Piano Sonata No. 8 in A minor	ymd:1778-06*-Summer 1778	22	Paris
K265265	K300e300e	Twelve Variations on "Ah vous dirai-je, Maman"	ymd:1778--1778	22	Paris
K353353	K300f300f	12 Variations in E-flat on "La belle Française"	ymd:1778--1778	22	Vienna
K395395	K300g300g	Capriccio in C for Piano	ymd:1778--1778	22	Munich
K330330	K300h300h	Piano Sonata No. 10 in C	ymd:1783--1783	27	Vienna or Salzburg
K331331	K300i300i	Piano Sonata No. 11 in A, "Alla Turca"	ymd:1783--1783	27	Vienna or Salzburg
K332332	K300k300k	Piano Sonata No. 12 in F	ymd:1783--1783	27	Vienna or Salzburg
K306306	K300l300l	Violin Sonata No. 23 in D	ymd:1778-06*-Summer 1778	22	Paris
XA008Anh. 8	K311A311A	Overture (spurious)	ymd:1778-08-August 1778	22	Paris
K189i189i/590d	K312312	Sonata movement for Piano in G minor (fragment)	ymd:1790-99-1790/1791	34--35	Vienna
XA003Anh. 3	K315b315b	Scena	ymd:1778--late August 1778	22	St. Germain
K333333	K315c315c	Piano Sonata No. 13 in B-flat, "Linz"	ymd:1783--1783--1784	27--28	Linz and Vienna
K264264	K315d315d	9 Variations in C on "Lison dormait"	ymd:1778-09*-late August or September 1778	22	Paris
XA011Anh. 11	K315e315e	Music to "Semiramis"	ymd:1777-11-November 1777	21	Paris
XA056Anh. 56	K315f315f	Concerto for Piano and Violin	ymd:1777-11-November 1777	21	Mannheim
K315a315a	K315g315g	8 Minuets	ymd:1779-00-early 1779	23	Salzburg

K365365	K316a316a	Concerto in E-flat for Two Pianos, No. 10	ymd:1779-00-early 1779	23	Salzburg
K317317	K317317	"Coronation Mass" in C	ymd:1779-03-2323 March 1779	23	Salzburg
K329329	K317a317a	Church Sonata No. 15 in C	ymd:1779-03-March 1779?	23	Salzburg
K146146	K317b317b	Aria for Soprano in B-flat, "Kommet her, ihr frechen Sünder"	ymd:1779-03-March or April 1779	23	Salzburg
K328328	K317c317c	Church Sonata No. 16 in C	ymd:1779-00-early 1779?	22–23	Salzburg
K378378	K317d317d	Violin Sonata No. 26 in B-flat	ymd:1779-00-early 1779	22–23	Salzburg
K318318	K318318	Symphony No. 32 in G	ymd:1779-04-2626 April 1779	23	Salzburg
K319319	K319319	Symphony No. 33 in B-flat	ymd:1779-07-099 July 1779	23	Salzburg
K320320	K320320	Serenade No. 9 in D, "Posthorn"	ymd:1779-08-033 August 1779	23	Salzburg
K335335	K320a320a	Two marches in D	ymd:1779-08-early August 1779	23	Salzburg
K246b246b	K320B320B	Divertimento in D (fragment)	ymd:1772-99-991772/1773	16–17	
K334334	K320b320b	Divertimento No. 17 in D	ymd:1780-06*-Summer 1780	24	Salzburg
K445445	K320c320c	March in D	ymd:1780-06*-Summer 1780	24	Salzburg
K364364	K320d320d	Sinfonia Concertante for Violin, Viola and Orchestra in E-flat	ymd:1779--1779	23	Salzburg
XA104Anh. 104	K320e320e	Sinfonia Concertante for Violin, Viola, and Cello	ymd:1779-06*-Summer 1779	23	Salzburg
K321321	K321321	Vesperae de Dominica in C	ymd:1779--1779	23	Salzburg
K000	K321a321a	Magnificat in C (fragment)	ymd:1779--1779	23	Salzburg
K276276	K321b321b	Regina Coeli in C	ymd:1779--1779	23	Salzburg
XA015Anh. 15	K323323	Kyrie in C (fragment; completed by M. Stadler)	ymd:1779--1779?	23	Salzburg
XA020Anh. 20	K323a323a	Gloria in C (in conjunction with K. 323)	ymd:1779--1779?	23	Salzburg
K345345	K336a336a	Choruses and Entr'actes for <i>Thamos, König in Ägypten</i>	ymd:1779--1779	23	Salzburg
K344344	K336b336b	<i>Zaide</i>	ymd:1779--1779	23	Salzburg
K343343	K336c336c	2 German Hymns	ymd:1787-00-c. early 1787	30–31	Prague or Vienna
K336336	K336d336d	Church Sonata No. 17 in C	ymd:1780-03-March 1780	24	Salzburg
K337337	K337337	Missa solemnis in C	ymd:1780-03-March 1780	24	Salzburg
K338338	K338338	Symphony No. 34 in C	ymd:1780-08-2929 August 1780	24	Salzburg
K339339	K339339	Vesperae solennes de confessore in C	ymd:1780--1780	24	Salzburg
K340340	K340Anh. C3.06	Kyrie (lost; doubtful)	ymd:1780--1780	24	Salzburg
K392392	K340a340a	Song, "Verdankt sei es dem Glanz"	ymd:1781-99-August 1781 and May 1782	25–26	Vienna
K391391	K340b340b	Song, "An die Einsamkeit"	ymd:1781-99-August 1781 and May 1782	25–26	Vienna
K390390	K340c340c	Song, "An die Hoffnung"	ymd:1781--August 1781 and May 1782	25–26	Vienna

K363363	K363363	3 Minuets	ymd:1780--1780	24	Salzburg
XA011aAnh. 11a	K365a365a	Scene for Schikanender's "Peter der Grausame" (fragment)	ymd:1780--1780	24	Munich
K268268	K999 C014.04Anh. C14.04	Violin Concerto "No. 6" in E-flat	ymd:1780--1780?	24	Munich?
K366366	K366366	<i>Idomeneo, re di Creta</i>	ymd:1781-01-2929 January 1781	25	Salzburg and Munich
K367367	K367367	Ballet for <i>Idomeneo</i>	ymd:1781-01-2929 January 1781	25	Salzburg and Munich
K349349	K367a367a	Song, "Die Zufriedenheit"	ymd:1780-01*-8 November 1780 and mid-March 1781	24	Munich
K351351	K367b367b	Song, "Komm, liebe Zither"	ymd:1780-11-8 November 1780 and mid-March 1781	24	Munich
K368368	K368368	Recitative and Aria for Soprano, "Ma che vi fece"	ymd:1781--January 1781	24--25	Munich
K341341	K368a368a	Kyrie in D minor	ymd:1787--1787-1791	31--35	Vienna
K370370	K368b368b	Oboe Quartet in F	ymd:1781-00-early 1781	24--25	Munich
K369369	K369369	Recitative and Aria for Soprano, "Misera, dove son!"	ymd:1781-03-088 March 1781	25	Munich
K361361	K370a370a	Serenade No. 10 for Winds in B-flat, "Gran Partita"	ymd:1783--1783-1784	27--28	Vienna
XA097Anh. 97	K370b370b	Horn Concerto movement in E-flat	ymd:1781-3-2121 March 1781	25	Vienna
K371371	K371371	Rondo in E-flat for Horn	ymd:1781-03-2121 March 1781	25	Vienna
K372372	K372372	Allegro in B-flat for Violin and Piano (fragment; completed by M. Stadler)	ymd:1781-03-2424 March 1781	25	Vienna
K400400	K372a372a	Allegro in B-flat for Piano (fragment; completed by M. Stadler)	ymd:1781--1781	25	Vienna
K373373	K373373	Rondo in C for Violin and Orchestra	ymd:1781-04-022 April 1781	25	Vienna
K379379	K373a373a	Violin Sonata No. 27 in G	ymd:1781-04-April 1781	25	Vienna
K374374	K374374	Recitative and Aria for Soprano, "A questo seno deh vieni"	ymd:1781-04-April 1781	25	Vienna
K359359	K374a374a	12 Variations in G on "La Bergère Célimène" (by Antoine Albanèse 1729/31--1800)	ymd:1781-06-June 1781	25	Vienna
K360360	K374b374b	6 Variations in G on "Hélas, j'ai perdu mon amant" (<i>recte</i> "Au bord d'une fontaine" by Antoine Albanèse) ^[1]	ymd:1781-06-June 1781	25	Vienna
K352352	K374c374c	8 Variations in F on "Dieu d'amour" from <i>Les mariages samnites</i> by André Grétry	ymd:1781-06-June 1781	25	Vienna
K376376	K374d374d	Violin Sonata No. 24 in F	ymd:1781-06*-Summer 1781	25	Vienna
K377377	K374e374e	Violin Sonata No. 25 in F	ymd:1781-06*-Summer 1781	25	Vienna

K380380	K374f374f	Violin Sonata No. 28 in E-flat	ymd:1781-06*-Summer 1781	25	Vienna
XA046Anh. 46	K374g374g	Andantion in B-flat for Cello and Piano (fragment)	ymd:1782--1782	26	Vienna
K375375	K375375	Serenade No. 11 in E-flat for Winds	ymd:1781-10-1515 October 1781	25	Vienna
K448448	K375a375a	Sonata in D for Two Pianos	ymd:1781-11-November 1781	25	Vienna
XA042Anh. 42	K375b375b	Movement to a Piano Sonata for two Pianos in B-flat	ymd:1782-04*-Spring 1782	26	Vienna
XA043Anh. 43	K375c375c	Movement to a Piano Sonata for two Pianos in B-flat	ymd:1782-04*-Spring 1782	26	Vienna
XA045Anh. 45	K375d375d	Fugue in G for Two Pianos (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
K401401	K375e375e	Fugue in G minor for Piano (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
K153153	K375f375f	Fugue in G for Piano (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
XA041Anh. 41	K375g375g	Fugue in G for Piano (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
K000	K375h375h	Fugue in F for Piano (possibly K. 626b/14)	ymd:1782-4*-Spring 1782	26	Vienna
K382382	K382382	Rondo for Piano and Orchestra in D	ymd:1782-03-March 1782	26	Vienna
K229229	K382a382a	Canon in C minor for 3 voices in 1	ymd:1782--1782	2626	Vienna
K230230	K382b382b	Canon in C minor for 2 voices in 1	ymd:1782--1782	2626	Vienna
K231231	K382c382c	Canon in B-flat for 6 voices in 1, "Leck mich im Arsch"	ymd:1782--1782	2626	Vienna
K233233	K382d382d	Canon in B-flat for 3 voices in 1, "Leck mir den Arsch fein recht schön sauber"	ymd:1782--1782	2626	Vienna
K234234	K382e382e	Canon in G for 3 voices in 1, "Bei der Hitz im Sommer eß ich"	ymd:1782--1782	2626	Vienna
K347347	K382f382f	Canon in D for 6 voices in 1	ymd:1782--1782	2626	Vienna
K348348	K382g382g	Canon in G for 12 voices in 3, "V'amo di core teneramente"	ymd:1782--1782	2626	Vienna
K119119	K382h382h	Aria for Soprano, "Der Liebe himmlisches Gefühl"	ymd:1782--1782	2626	Vienna
K383383	K383383	Aria for Soprano, "Nehmt meinen Dank, ihr holden Gönner!"	ymd:1782-04-1010 April 1782	26	Vienna
K394394	K383a383a	Prelude and Fugue in C for Piano	ymd:1782-00-early 1782	25–26	Vienna
XA033Anh. 33 & Anh. 40	K383b383b	Fugue for Piano in F (fragment)	ymd:1782-04*-Spring 1782	26	Vienna
XA032Anh. 32	K383C383C	Fantasia in F minor for Piano (fragment)	ymd:1789--1789	33	Vienna

XA038Anh. 38	K383c383c	Theme and Variations for Organ in C (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
XA038Anh. 38	K383d383d	Theme for Variations in C (fragment)	ymd:1782-4*-Spring 1782	26	Vienna
K408408	K383e383e	March in C	ymd:1782-9-September 1782	26	Vienna
K408c408c	K383F383F	March in C	ymd:1782--1782	26	Vienna
K409409	K383f383f	Symphonic Minuet in C	ymd:1782-05-May 1782	26	Vienna?
XA100Anh. 100	K383g383g	Symphony in E-flat (fragment)	ymd:1782-05-May 1782	26	Vienna?
K440440	K383h383h	Aria for Soprano "In te spero, o sposo amato"	ymd:1782-05-May 1782	26	Vienna?
K000	K383i383i	Movement to a Symphony in C (fragment)	ymd:1782-05-May 1782	26	Vienna
K384384	K384384	<i>Die Entführung aus dem Serail</i>	ymd:1782-07-1616 July 1782	26	Vienna
K389389	K384A384A	Duet for two Voices "Welch ängstliches Beben"	ymd:1782-04-April 1782	26	Vienna
K388388	K384a384a	Serenade No. 12 in C minor for Winds (later arranged as K. 406/516b)	ymd:1782-07-July 1782 or late 1783	26–27	Vienna
K000	K384B384B	Andante for Winds in B-flat (fragment)	ymd:1782-00-1782	26	Vienna
K000	K384b384b	March for Winds in B-flat (in conjunction with K. 384B)	ymd:1782-07-July 1782	26	Vienna
XA096Anh. 96	K384c384c	Allegro for Winds (in conjunction with K. 384b)	ymd:1782-07-July 1782	26	Vienna
K385385	K385385	Symphony No. 35 in D, "Haffner"	ymd:1782-07-July 1782	26	Vienna
K408b408b	K385a385a	March in D	ymd:1782--1782	26	Vienna
K393393	K385b385b	Solfeggios for Voice	ymd:1782-08-August 1782?	26	Vienna
K403403	K385c385c	Violin Sonata No. 30 in C (fragment; completed by M. Stadler)	ymd:1782-08-1782?	26	Vienna
K404404	K385d385d	Violin Sonata No. 31 in C (fragment; completed by M. Stadler)	ymd:1782--1782	26	Vienna
XA048Anh.48/480a	K385E385E	Allegro for Piano and Violin (fragment)	ymd:1782--1782	26	Vienna
K402402	K385e385e	Violin Sonata No. 29 in A minor (fragment; completed by M. Stadler)	ymd:1782-8-August or September 1782	26	Vienna
K396396	K385f385f	Fantasia in for Piano & Violin C minor (fragment)	ymd:1782-09-August or September 1782	26	Vienna
K397397	K385g385g	Fantasia in D minor (fragment)	ymd:1782--1782	26	Vienna
XA034Anh. 34	K385h385h	Adagio in D for Piano or Organ	ymd:1782--1782	26	Vienna
K399399	K385i385i	Suite in C for Piano (Overture, Allemande, Courante, & incomplete Sarabande)	ymd:1782-00-early 1782	25–26	Vienna

K154154	K385k385k	Fugue for Piano in G minor	ymd:1782-00-early 1782	25–26	Vienna
K000	K385n385n	Fugue for four Singers in A	ymd:1782-99-late 1782	26	Vienna
K000	K385o385o	Piano Concerto in A (fragment; possibly a sketch to K. 414)	ymd:1782-99-late 1782	26	Vienna
K414414	K385p385p	Piano Concerto No. 12 in A	ymd:1782--1782	26	Vienna
K386386	K386386	Rondo for Piano and Orchestra in A	ymd:1782--1782–1783	26–27	Vienna
K412412	K386b386b	Horn Concerto No. 1 in D	ymd:1791--1791	35	Vienna
K407407	K386c386c	Horn Quintet in E-flat	ymd:1782-99-End of 1782	26	Vienna
XA025Anh. 25	K386d386d	O Calpe! Dir donnert's am Fuße (Gibraltar)	ymd:1782-12-December 1782	26	Vienna
K387387	K387387	String Quartet No. 14 in G, "Spring"	ymd:1782-12-3131 December 1782	26	Vienna
K413413	K387a387a	Piano Concerto No. 11 in F	ymd:1782--1782–1783	26–27	Vienna
K415415	K387b387b	Piano Concerto No. 13 in C	ymd:1782--1782–1783	26–27	Vienna
K000	K404a404a	Arrangement of 6 Preludes and Fugues by J.S. and W.F. Bach	ymd:1782--1782	26	Vienna
K443443	K404b404b	Fugue for String Trio in G	ymd:1782--1782	26	Vienna
K405405	K405405	Arrangement of 5 Fugues by J.S. Bach	ymd:1782--1782	26	Vienna
XA077Anh. 77	K405a405a	Fugue for String Quartet in C minor (fragment)	ymd:1782--1782–1784	26–28	Vienna
K416416	K416416	Scena and Rondo for Soprano, "Mia speranza adorata"	ymd:1783-01-088 January 1783	26	Vienna
K000	K416a416a	German Opera (lost)	ymd:1783-01-088 January 1783	26	Vienna
K435435	K416b416b	Aria for Tenor, "Mußt' ich auch durch tausend Drachen"	ymd:1783--1783	2727	Vienna
K433433	K416c416c	Aria for bass and orchestra (sketch), "Männer suchen stets zu naschen"	ymd:1783--1783	2727	Vienna
K446446	K416d416d	Music to a Pantomime in D	ymd:1783-02-February 1783	27	Vienna
K398398	K416e416e	6 Variations on "Salve tu, Domine"	ymd:1783-03-March 1783	27	Vienna
K293293	K416f416f	Oboe Concerto in F	ymd:1783-03-March 1783	27	Vienna
K417417	K417417	Horn Concerto No. 2 in E-flat	ymd:1783-05-2727 May 1783	27	Vienna
K427427	K417a417a	Great Mass in C minor	ymd:1782-07-July 1782 – October 1783	27	Vienna
XA109fA-CAnh. 109fA-C	K417B417B	6 Sketches & Fragments to a Mass	ymd:1783-06-1770–1783	24–27	Vienna
K421421	K417b417b	String Quartet No. 15 in D minor	ymd:1783-06-June 1783	27	Vienna
XA076Anh. 76	K417c417c	Fugue for String Quartet in D minor (fragment)	ymd:1782--1782–1784	26–28	Vienna
K000	K417d417d	Allegro for String Quartet in E minor (fragment)	ymd:1784-6-June 1784	28	Vienna

K178178	K417e417e	Aria for Soprano, "Ah, spiegarti, oh Dio"	ymd:1783-06-c. June 1783	27	Vienna?
K418418	K418418	Aria for Soprano, "Vorrei spiegarti, oh Dio!"	ymd:1783-06-2020 June 1783	27	Vienna
K419419	K419419	Aria for Soprano, "No, no, che non sei capace"	ymd:1783-06-June 1783	27	Vienna
K420420	K420420	Aria for Tenor, "Per pietà, non ricercate"	ymd:1783-06-2121 June 1783	27	Vienna
K432432	K421a421a	Recitative and Aria for Bass, "Così dunque tradisci"	ymd:1783-- 1783	2727	Vienna
K428428	K421b421b	String Quartet No. 16 in E-flat	ymd:1783-06-June – July 1783	27	Vienna
K422422	K422422	<i>L'oca del Cairo</i>	ymd:1783-99-late 1783	27	Salzburg and Vienna
XA014 Anh. 14	K422a422a	Kyrie in D	ymd:1787-99-1787–1789	31–33	Salzburg
K423423	K423423	Duo in G for Violin and Viola	ymd:1783-06*-c. summer 1783	27	Salzburg?
K424424	K424424	Duo in B-flat for Violin and Viola	ymd:1783-06*-c. summer 1783	27	Salzburg?
K430430	K424a424a	<i>Lo sposo deluso</i>	ymd:1783-99-late 1783	27	Salzburg and Vienna
K425425	K425425	Symphony No. 36 in C, "Linz"	ymd:1783-10-October – November 1783	27	Linz
K444444	K425a425a	Introduction in G to Symphony No. 25 by Michael Haydn	ymd:1783-99-late 1783 or 1784	27–28	Vienna
K431431	K425b425b	Recitative and Aria for Tenor, "Misero! O sogno!"	ymd:1783-12-December 1783	27	Vienna?
K426426	K426426	Fugue in C minor for Two Pianos	ymd:1783-12-2929 December 1783	27	Vienna
XA044Anh. 44	K426a426a	Allegro in C minor for Two Pianos (fragment)	ymd:1783-12-December 1783	27	Vienna
K436436	K436436	Notturmo for Two Sopranos and Bass, "Ecco quel fiero"	ymd:1783--1783	27	Vienna
K437437	K437437	Notturmo for Two Sopranos and Bass, "Mi lagnerò tacendo"	ymd:1783--1783	27	Vienna
K438438	K438438	Notturmo for Two Sopranos and Bass, "Se lontan"	ymd:1783--c. 1783–1786	27–30	Vienna?
K439439	K439439	Notturmo for Two Sopranos and Bass, "Due pupille"	ymd:1783--c. 1783–1786	27–30	Vienna?
K346346	K439a439a	Notturmo for Two Sopranos and Bass, "Luci care, luci belle"	ymd:1783--c. 1783–1786	27–30	Vienna?
K000	K439b439b	5 Divertimenti in B-flat	ymd:1783--1783–1788	2727–32	Vienna
K441441	K441441	Trio for Soprano, Tenor and Bass, "Liebes Mandel, wo is's Bandel?"	ymd:1783--1783	2727	Vienna
K000	K441a441a	Song, "Ja! grüß dich Gott"	ymd:1783--1783	2727	Vienna
K441b441b	K999 C009.003Anh. C9.03	Canon for two voices, "Beym Arsch ist's finster"	ymd:1783--1783	27	Vienna

K442442	K442442	3 Unrelated Fragments for a Piano Trio (completed by M. Stadler)	ymd:1783--1783-1788	27-32	Vienna
K447447	K447447	Horn Concerto No. 3 in E-flat	ymd:1784--c. 1784-1787	28-31	Vienna
K461461	K448a448a	5 (6) Minuets	ymd:1784-00-early 1784	27-28	Vienna
K462462	K448b448b	6 Contredanses	ymd:1784-01-January 1784	27-28	Vienna
K463463	K448c448c	2 Minuets with Contredanses	ymd:1784-00-early 1784	27-28	Vienna
K449449	K449449	Piano Concerto No. 14 in E-flat, "First Ployer"	ymd:1784-02-099 February 1784	28	Vienna
K450450	K450450	Piano Concerto No. 15 in B-flat	ymd:1784-03-1515 March 1784	28	Vienna
K451451	K451451	Piano Concerto No. 16 in D	ymd:1784-03-2222 March 1784	28	Vienna
K452452	K452452	Quintet for Piano and Winds in E-flat	ymd:1784-03-3030 March 1784	28	Vienna
XA054Anh. 54	K452a452a	Quintet for Piano and Winds (fragment)	ymd:1784-04*-Spring 1784	28	Vienna
XA055Anh. 55	K452b452b	Chamber Music with Piano in C (fragment)	ymd:1784-00-1784	28	Vienna
XA065Anh. 65	K452c452c	Movement to a Piano Concerto in C (fragment; in conjunction with K. 453)	ymd:1784-04-April 1784	28	Vienna
K453453	K453453	Piano Concerto No. 17 in G, "Second Ployer"	ymd:1784-04-1212 April 1784	28	Vienna
K000	K453a453a	Funeral March for Piano in C minor	ymd:1784--1784	28	Vienna
K000	K453b453b	Exercise Book for Barbara Ployer	ymd:0000		
K454454	K454454	Violin Sonata No. 32 in B-flat, for Regina Strinasacchi	ymd:1784-04-2121 April 1784	28	Vienna
K460460	K454a454a	8 Variations on "Come un agnello"	ymd:1784-06-c. June 1784	28	Vienna
K455455	K455455	10 Variations in G on "Unser dummer Pöbel meint"	ymd:1784-08-2525 August 1784	28	Vienna
K456456	K456456	Piano Concerto No. 18 in B-flat, "Paradis"	ymd:1784-09-3030 September 1784	28	Vienna
K457457	K457457	Piano Sonata No. 14 in C minor	ymd:1784-10-1414 October 1784	28	Vienna
K458458	K458458	String Quartet No. 17 in B-flat, "The Hunt"	ymd:1784-11-099 November 1784	28	Vienna
XA075Anh. 75	K458a458a	Minuet for String Quartet in B-flat (fragment)	ymd:1784-11-November 1784	28	Vienna
XA071Anh. 71	K458b458b	Rondo for String Quartet in B-flat	ymd:1784-11-November 1784	28	Vienna
K459459	K459459	Piano Concerto No. 19 in F	ymd:1784-12-1111 December 1784	28	Vienna
XA059Anh. 59	K459a459a	Movement to a Piano Concerto in C (in conjunction with K. 459)	ymd:1784-12-December 1784	28	Vienna
K464464	K464464	String Quartet No. 18 in A	ymd:1785-01-1010 January 1785	28	Vienna

XA072Anh. 72	K464a464a	Rondo for String Quartet in A (rondo to K. 464; fragment)	ymd:1785-01-1010 January 1785	28	Vienna
K465465	K465465	String Quartet No. 19 in C, "Dissonance"	ymd:1785-01-1414 January 1785	28	Vienna
K466466	K466466	Piano Concerto No. 20 in D minor	ymd:1785-02-1010 February 1785	29	Vienna
K467467	K467467	Piano Concerto No. 21 in C	ymd:1785-03-099 March 1785	29	Vienna
K468468	K468468	Song, "Lied zur Gesellenreise"	ymd:1785-03-2626 March 1785	29	Vienna
K429429	K468a468a	Cantata, "Dir, Seele des Weltalls" (fragment)	ymd:1783--1783	27	Vienna
K469469	K469469	Davide penitente	ymd:1785-03-1313 March 1785	29	Vienna
K470470	K470470	Andante to a Violin Concerto of Viotti (lost)	ymd:1785--1785	29	Vienna
K000	K470a470a	Instrumentation for a Concerto for Violin by G.B. Viotti	ymd:1785-04-April 1785	29	Vienna
K471471	K471471	Cantata, <i>Die Maurerfreude</i>	ymd:1785-04-2020 April 1785	29	Vienna
K472472	K472472	Song, "Der Zauberer"	ymd:1785-05-077 May 1785	29	Vienna
K473473	K473473	Song, "Die Zufriedenheit"	ymd:1785-05-077 May 1785	29	Vienna
K474474	K474474	Song, "Die betrogene Welt"	ymd:1785-05-077 May 1785	29	Vienna
K475475	K475475	Fantasia for Piano in C minor	ymd:1785-05-2020 May 1785	29	Vienna
XA026Anh. 26	K475a475a	Song, "Einsam bin ich, meine Liebe" in D minor (fragment)	ymd:1785--1785?	29	Vienna
K476476	K476476	Song, "Das Veilchen"	ymd:1785-06-088 June 1785	29	Vienna
K478478	K478478	Piano Quartet No. 1 in G minor	ymd:1785-10-1616 October 1785	29	Vienna
K479479	K479479	Quartet for Soprano, Tenor and Two Basses, "Dite almeno"	ymd:1785-11-055 November 1785	29	Vienna
K477477	K479a479a	<i>Maurerische Trauermusik (Masonic Funeral Music)</i>	ymd:1785-11-November 1785	29	Vienna
K480480	K480480	Trio for Soprano, Tenor and Bass, "Mandina amabile"	ymd:1785-11-2121 November 1785	29	Vienna
K434434	K480b480b	Aria for tenor, 2 basses and orchestra, "Del gran regno delle amazzone"	ymd:1785-99-End of 1785	29	Vienna
K481481	K481481	Violin Sonata No. 33 in E-flat	ymd:1785-12-1212 December 1785	29	Vienna
K482482	K482482	Piano Concerto No. 22 in E-flat	ymd:1785-12-1616 December 1785	29	Vienna
K483483	K483483	Song with chorus, "Zerfließet heut"	ymd:1785-99-End of 1785	29	Vienna
K484484	K484484	Song with chorus, "Ihr unsre neuen Leiter"	ymd:1785-99-End of 1785	29	Vienna
K411411	K484a484a	Adagio in B-flat for Two Clarinets and Three Basses Horns	ymd:1785-99-c. end of 1785	29	Vienna?
XA095Anh. 95 (440b;484b)	K484b484b	Allegro assai for Winds in B-flat (fragment)	ymd:1785-99-end 1785	29	Vienna

XA093Anh. 93; 440c	K484c484c	Adagio for Winds in F (fragment)	ymd:1785-99-end 1785	29	Vienna
K410410	K484d484d	Adagio in F for Two Basset Horns and Bassoon	ymd:1785-99-end 1785	29	Vienna?
K000	K484e484e	Allegro for Basset Horn in F (fragment)	ymd:1785-99-end 1785	29	Vienna
K485485	K485485	Rondo in D for Piano	ymd:1786-01-1010 January 1786	29	Vienna
K486486	K486486	<i>Der Schauspieldirektor</i>	ymd:1786-02-077 February 1786	30	Vienna
K488488	K488488	Piano Concerto No. 23 in A	ymd:1786-03-022 March 1786	30	Vienna
XA058Anh. 58	K488a488a	Movement to a Piano Concerto in D (fragment)	ymd:1786-03-March 1786	30	Vienna
XA063Anh. 63	K488b488b	Movement to a Piano Concerto in A (in conjunction with K. 488; fragment)	ymd:1786-03-March 1786	30	Vienna
XA064Anh. 64	K488c488c	Movement to a Piano Concerto in A (in conjunction with K. 488; fragment)	ymd:1786-03-March 1786	30	Vienna
K000	K488d488d	Rondo for a Piano Concerto in A (in conjunction with K. 488; fragment)	ymd:1786-03-March 1786	30	Vienna
K489489	K489489	Duet for Soprano and Tenor, "Spiegarti no poss'io"	ymd:1786-03-1010 March 1786	30	Vienna
K490490	K490490	Scena and Rondo for Soprano and Tenor, "Non più. Tutto ascoltai – Non temer, amato bene"	ymd:1786-03-1010 March 1786	30	Vienna
K491491	K491491	Piano Concerto No. 24 in C minor	ymd:1786-03-2424 March 1786	30	Vienna
XA062Anh. 62	K491a491a	Movement to a Piano Concerto in E-flat (in conjunction with K. 491)	ymd:1786-03-March 1786	30	Vienna
K492492	K492492	<i>Le nozze di Figaro</i>	ymd:1786-05-011 May 1786	30	Vienna
K493493	K493493	Piano Quartet No. 2 in E-flat	ymd:1786-06-033 June 1786	30	Vienna
XA053Anh. 53	K493a493a	Movement to a Piano Quartet in E-flat (original final movement to K. 493)	ymd:1786-06-033 June 1786	30	Vienna
K494494	K494494	Piano Sonata No. 15 in F	ymd:1786-06-1010 June 1786	30	Vienna
XA098aAnh. 98a	K494a494a	Movement for a Horn Concerto in E (fragment)	ymd:1786-06*-Summer 1786	30	Vienna
K495495	K495495	Horn Concerto No. 4 in E-flat	ymd:1786-06-2626 June 1786	30	Vienna
XA052Anh. 52	K495a495a	Movement to a Piano Trio in G (in conjunction with K. 496)	ymd:1786-06-June 1786	30	Vienna
K496496	K496496	Piano Trio No. 2 in G	ymd:1786-07-088 July 1786	30	Vienna
K487487	K496a496a	12 Duos for Two Horns	ymd:1786-07-2727 July 1786	30	Vienna
K497497	K497497	Sonata in F for Piano Four-Hands	ymd:1786-08-011 August 1786	30	Vienna

K357/1357/1	K497a497a	Allegro in G for Piano Four-Hands (in conjunction with K. 501)	ymd:1786-06*-late Summer 1786	30	Vienna
K498498	K498498	Trio in E-flat for Piano, Clarinet and Viola, "Kegelstatt"	ymd:1786-08-055 August 1786	30	Vienna
K499499	K499499	String Quartet No. 20 in D, "Hoffmeister"	ymd:1786-08-1919 August 1786	30	Vienna
K500500	K500500	12 Variations in B-flat	ymd:1786-09-1212 September 1786	30	Vienna
K357/2357/2	K500a500a	Variations and Coda in G for Piano Four-Hands	ymd:1786-09-September 1786	30	Vienna
K501501	K501501	5 Variations in G	ymd:1786-11-044 November 1786	30	Vienna
XA051Anh. 51	K501a501a	Allegro for Piano Trio in B-flat (fragment)	ymd:1786--1786	30	Vienna
K502502	K502502	Piano Trio No. 3 in B-flat	ymd:1786-11-1818 November 1786	30	Vienna
XA060Anh. 60	K502a502a	Movement to a Piano Concerto in C (draft to K. 503)	ymd:1786-11-November 1786	30	Vienna
K503503	K503503	Piano Concerto No. 25 in C	ymd:1786-12-044 December 1786	30	Vienna
K504504	K504504	Symphony No. 38 in D, "Prague"	ymd:1786-12-066 December 1786	30	Vienna
XA105Anh. 105	K504a504a	Movement to a Symphony in G (in conjunction with K. 504)	ymd:1786-12-06December 1786	30	Vienna
K505505	K505505	Scena and Rondo for Soprano, "Ch'io mi scordi di te?"	ymd:1786-12-2626 December 1786	30	Vienna
K506506	K506506	Song, "Lied der Freiheit"	ymd:1785-99-c. end of 1785	29	Vienna
K000	K506a506a	Studies for Thomas Attwood	ymd:1785--1785-1786	29-30	Vienna
K507507	K507507	Canon in F for 3 voices in 1	ymd:1786-06-03After 3 June 1786	30	Vienna
K508508	K508508	Canon in F for 3 voices in 1	ymd:1786-06-03After 3 June 1786	30	Vienna
K000	K508A508A	Canon in C for 3 voices in 1	ymd:1786-06-03After 3 June 1786	30	Vienna
K000	K508a508a	2 Canons in F for 3 voices in 1, 14 Canons in F for 2 voices in 1	ymd:1786-06-03After 3 June 1786	30	Vienna
K509509	K509509	6 German Dances	ymd:1787-02-066 February 1787	31	Prague
K232232	K509a509a	Canon in G for 4 voices in 1, "Lieber Freistadtler, lieber Gaulimauli"	ymd:1787-07-04After 4 July 1787	31	Vienna
K000	K509b509b	Comedy "Der Salzburger Lump in Wien"	ymd:1787-07-04July 1787?	31?	Vienna
XA028Anh. 28	K509c509c	Comedy "Die Liebesprobe"	ymd:1787-07-04July 1787?	31?	Vienna
K511511	K511511	Rondo for Piano in A minor	ymd:1787-03-1111 March 1787	31	Vienna
K512512	K512512	Recitative and Aria for Bass, "Alcandro, lo confesso"	ymd:1787-03-1919 March 1787	31	Vienna
K513513	K513513	Aria for Bass, "Mentre ti lascio"	ymd:1787-03-2323 March 1787	31	Vienna
XA080Anh. 80	K514a514a	Movement for a String Quintet in B-flat	ymd:1787--1787	31	Vienna
K515515	K515515	String Quintet No. 3 in C	ymd:1787-04-1919 April 1787	31	Vienna

XA087Anh. 87	K515a515a	Movement for a String Quintet in F (in conjunction with K. 515)	ymd:1787-04-19April 1787	31	Vienna
K228228	K515b515b	Double Canon in F for 4 voices in 2	ymd:1787-04-2424 April 1787	31	Vienna
XA079Anh. 79	K515c515c	Movement for a String Quintet in A minor (in conjunction with K. 515, 516)	ymd:1787-04-19April 1787	31	Vienna
K516516	K516516	String Quintet No. 4 in G minor	ymd:1787-05-1616 May 1787	31	Vienna
XA086Anh. 86	K516a516a	Rondo for String quintet in G (fragment)	ymd:1787-5-May 1787	32	Vienna
K406406	K516b516b	String Quintet No. 2 in C minor (arrangement of K. 388/384a)	ymd:1788--1777/1788	32	Vienna
XA091Anh. 91	K516c516c	Allegro for Clarinet Quintet in B-flat (fragment)	ymd:1787--1787	31	Vienna
K000	K516d516d	Rondo for Clarinet Quintet in E-flat (fragment)	ymd:1787--1787	31	Vienna
XA089Anh. 89	K516e516e	Rondo for a Clarinet Quintet in E-flat (fragment)	ymd:1787--1787	31	Vienna
K000	K516f516f	Musical Dice Game in C	ymd:1787--1787	31	Vienna
K517517	K517517	Song, "Die Alte"	ymd:1787-05-1818 May 1787	31	Vienna
K518518	K518518	Song, "Die Verschweigung"	ymd:1787-05-2020 May 1787	31	Vienna
K519519	K519519	Song, "Das Lied der Trennung"	ymd:1787-05-2323 May 1787	31	Vienna
K520520	K520520	Song, "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte"	ymd:1787-05-2525 May 1787	31	Vienna
K521521	K521521	Sonata in C for Piano Four-Hands	ymd:1787-05-2929 May 1787	31	Vienna
K522522	K522522	<i>Ein musikalischer Spaß</i>	ymd:1787-06-1414 June 1787	31	Vienna
XA108Anh. 108	K522a522a	Rondo for Orchestra in F (in conjunction with K. 522)	ymd:1787-06-1414 June 1787	31	Vienna
K523523	K523523	Song, "Abendempfindung"	ymd:1787-06-2424 June 1787	31	Vienna
K524524	K524524	Song, "An Chloe"	ymd:1787-06-2424 June 1787	31	Vienna
K525525	K525525	<i>Serenade No. 13 in G, "Eine kleine Nachtmusik"</i>	ymd:1787-08-1010 August 1787	31	Vienna
XA069Anh. 69	K525a525a	Larghetto for Strings in C (draft to K. 525)	ymd:1787-08-1010 August 1787	31	Vienna
K526526	K526526	Violin Sonata No. 35 in A	ymd:1787-08-2424 August 1787	31	Vienna
XA050Anh. 50	K526a526a	Movement to a Violin Sonata in A (draft to K. 526)	ymd:1787-08-2424 August 1787	31	Vienna
K527527	K527527	<i>Don Giovanni</i>	ymd:1787-10-2828 October 1787	31	Prague
K528528	K528528	Scena for Soprano, "Bella mia fiamma"	ymd:1787-11-033 November 1787	31	Prague
K529529	K529529	Song, "Des kleinen Friedrichs Geburtstag"	ymd:1787-11-066 November 1787	31	Prague
K530530	K530530	Song, "Das Traumbild"	ymd:1787-11-066 November 1787	31	Prague

K531531	K531531	Song, "Die kleine Spinnerin"	ymd:1787-12-1111 December 1787	31	Vienna
K532532	K532532	<i>Grazie agl'inganni tuoi (La Libertà a Nice)</i> , Sketch/fragment for a vocal trio and instruments	ymd:1787--1787	31	Vienna
K533533	K533533	Piano Sonata No. 15 in F	ymd:1788-01-033 January 1788	31	Vienna
K534534	K534534	Contredanse, "Das Donnerwetter"	ymd:1788-01-1414 January 1788	31	Vienna
K535535	K535535	Contredanse, "La Bataille"	ymd:1788-01-2323 January 1788	31	Vienna
K000	K535a535a	3 Contredanses	ymd:1788-00-early 1788	31–32	Vienna
K000	K535b535b	Contredanse in B-flat	ymd:1788-00-early 1788	31–32	Vienna
K536536	K536536	6 German Dances	ymd:1788-01-2727 January 1788	32	Vienna
K537537	K537537	Piano Concerto No. 26 in D, "Coronation"	ymd:1788-02-2424 February 1788	32	Vienna
XA057Anh. 57	K537a537a	Movement to a Piano Concerto in D (in conjunction with K. 537)	ymd:1788-02-February 1788	32	Vienna
XA061Anh. 61	K537b537b	Movement to a Piano Concerto in D minor (in conjunction with K. 537)	ymd:1788-02-February 1788	32	Vienna
K000	K537d537d	Arrangement of Aria for Tenor by Carl Philipp Emanuel Bach	ymd:1788-02-February 1788	32	Vienna
K538538	K538538	Aria for Soprano, "Ah se in ciel"	ymd:1788-03-044 March 1788	32	Vienna
K539539	K539539	Song, "Ein deutsches Kriegslied"	ymd:1788-03-055 March 1788	32	Vienna
K540540	K540540	Adagio in B minor for Piano	ymd:1788-03-1919 March 1788	32	Vienna
K000	K540a540a	Aria for Tenor, "Dalla sua pace"	ymd:1788-04-2424 April 1788	32	Vienna
K000	K540b540b	Duet for Soprano and Bass, "Per queste tue manine"	ymd:1788-04-2828 April 1788	32	Vienna
K000	K540c540c	Recitative and Aria for Soprano, "In quali eccessi ... Mi tradi quell'alma ingrata"	ymd:1788-04-3030 April 1788	32	Vienna
K541541	K541541	Arietta for Bass, "Un bacio di mano"	ymd:1788-05-May 1788	32	Vienna
K542542	K542542	Piano Trio No. 4 in E	ymd:1788-06-2222 June 1788	32	Vienna
K543543	K543543	Symphony No. 39 in E-flat	ymd:1788-06-2626 June 1788	32	Vienna
K544544	K544544	Incipit of "March in D 'Ein kleiner Marsch'" (fragment)	ymd:1788-06-2828 June 1788	32	Vienna
K545545	K545545	Piano Sonata No. 16 in C, "Facile"	ymd:1788-06-2626 June 1788	32	Vienna
K546546	K546546	Adagio and Fugue in C minor	ymd:1788-06-2626 June 1788	32	Vienna
XA047Anh. 47	K546a546a	Allegro for Piano & Violin in G (fragment)	ymd:1787-06*-Summer 1787	31	Vienna
K547547	K547547	Violin Sonata No. 36 in F, "für Anfänger"	ymd:1788-07-1010 July 1788	32	Vienna
XA135Anh. 135	K547a547a	Piano Sonata in F	ymd:1788-07-July 1788	32	Vienna

K05454	K547bAnh. 138a; 547b	5 Variations in F for Piano	ymd:1788-07-July 1788	32	Vienna
K548548	K548548	Piano Trio No. 5 in C	ymd:1788-07-1414 July 1788	32	Vienna
K549549	K549549	Canzonetta for two Sopranos and Bass, "Piu non si trovano"	ymd:1788-07-1616 July 1788	32	Vienna?
K550550	K550550	Symphony No. 40 in G minor, "Great G minor Symphony"	ymd:1788-07-2525 July 1788	32	Vienna
K551551	K551551	Symphony No. 41 in C, "Jupiter"	ymd:1788-08-1010 August 1788	32	Vienna
K552552	K552552	Song, "Beim Auszug in das Feld"	ymd:1788-08-1111 August 1788	32	Vienna
K553553	K553553	Canon in C for 3 voices in 1, "Alleluia"	ymd:1788-09-022 September 1788	32	Vienna
K554554	K554554	Canon in F for 4 voices in 1, "Ave Maria"	ymd:1788-09-022 September 1788	32	Vienna
K555555	K555555	Canon in A minor for 4 voices in 1, "Lacrimoso"	ymd:1788-09-022 September 1788	32	Vienna
K556556	K556556	Canon in G for 4 voices in 1, "G'rechtelt's enk"	ymd:1788-09-022 September 1788	32	Vienna
K557557	K557557	Canon in F minor or 4 voices in 1, "Nascoso e il mio sol"	ymd:1788-09-022 September 1788	32	Vienna
K558558	K558558	Canon in B-flat for 4 voices in 1, "Gehen wir im Prater"	ymd:1788-09-022 September 1788	32	Vienna
K559559	K559559	Canon in F for 3 voices in 1, "Difficile lectu mihi Mars"	ymd:1788-09-022 September 1788	32	Vienna
K560a560a	K559a559a	Canon in F for 4 voices in 1, "O du eselhafter Peierl"	ymd:1788-09-022 September 1788	32	Vienna
K560b560b	K560560	Canon in F for 4 voices in 1, "O du eselhafter Martin"	ymd:1788-09-022 September 1788	32	Vienna
K561561	K561561	Canon in A for 4 voices in 1, "Bona nox! bist a rechta Ox"	ymd:1788-09-022 September 1788	32	Vienna
K562562	K562562	Canon in A for 3 voices in 1, "Caro bell'idol mio"	ymd:1788-09-022 September 1788	32	Vienna
K000	K562a562a	Canon in B-flat for 4 voices in 1	ymd:1788-09-September 1788	32	Vienna
XA191Anh. 191	K562c562c	Canon in C for 4 voices in 1	ymd:1788-09-September 1788	32	Vienna
XA066Anh. 66	K562e562e	String Trio in G (in conjunction with K. 563)	ymd:1788-09-September 1788	32	Vienna
K563563	K563563	Divertimento in E-flat (Trio in E-flat)	ymd:1788-09-2727 September 1788	32	Vienna
K564564	K564564	Piano Trio No. 6 in G	ymd:1788-10-2727 October 1788	32	Vienna
K565565	K565565	2 Contredances	ymd:1788-10-3030 October 1788	32	Vienna
K000	K565a565a	Contredanse in D (fragment)	ymd:1788-10-October 1788	32	Vienna
K566566	K566566	Arrangement of Händel's <i>Acis und Galathea</i>	ymd:1788-11-November 1788	32	Vienna
K567567	K567567	6 German Dances	ymd:1788-12-066 December 1788	32	Vienna
K568568	K568568	12 Minuets	ymd:1788-12-2424 December 1788	32	Vienna

K569569	K569569	Aria "Ohne Zwang" (lost)	ymd:1789--1789	33	Vienna
XA031Anh. 31	K569a569a	Sonata movement for Piano in B-flat (fragment)	ymd:1787--1787-1789	31-33	Vienna
K570570	K570570	Piano Sonata No. 17 in B-flat	ymd:1789-02-February 1789	33	Vienna
K571571	K571571	6 German Dances for Orchestra	ymd:1789-02-2121 February 1789	33	Vienna
XA106Anh. 106	K571a571A	Minuet in A (fragment)	ymd:1789--February 1789	3333	Vienna
XA005Anh. 5	K571a571a	Quartet for Soprano, two Tenors and Bass, "Caro mio Druck und Schluck"	ymd:1789--c. 1789	3333	Vienna?
K572572	K572572	Arrangement of Händel's <i>Messiah</i>	ymd:1789-03-March 1789	33	Vienna
XA004Anh. 4	K572a572a	Double cannon for six voices	ymd:1789-03-March 1789	33	Leipzig
K573573	K573573	9 Variations in D	ymd:1789-04-2929 April 1789	33	Potsdam
K574574	K574574	Kleine Gigue in G for Piano	ymd:1789-05-1616 May 1789	33	Leipzig
K575575	K575575	String Quartet No. 21 in D, first of the three "Prussian Quartets"	ymd:1789-06-June 1789	33	Vienna
K576576	K576576	Piano Sonata No. 18 in D	ymd:1789-07-July 1789	33	Vienna
XA034/2Anh. 34/2	K576a576a	Minuet for Piano in D	ymd:1789-07-July 1789	33	Vienna
K355355	K576b576b	Minuet for Piano in D	ymd:1789-07-July 1789	33	Vienna
K577577	K577577	Rondo for Soprano, "Al desio, di chi t'adora"	ymd:1789-07-July 1789	33	Vienna
K578578	K578578	Aria for Soprano, "Alma grande e nobil core"	ymd:1789-08-August 1789	33	Vienna
K579579	K579579	Aria for Soprano, "Un moto di gioia mi sento"	ymd:1789-08-August 1789	33	Vienna
K580580	K580580	Aria for Soprano, "Schon lacht der holde Frühling"	ymd:1789-09-1717 September 1789	33	Vienna
XA094Anh. 94	K580a580a	Adagio for Winds in C	ymd:1789-09-September 1789	33	Vienna
XA090Anh. 90	K580b580b	Movement for a Clarinet Quintet in F	ymd:1789-09-September 1789	33	Vienna
K581581	K581581	Clarinet Quintet in A	ymd:1789-09-2929 September 1789	33	Vienna
XA090Anh. 90	K581a581a	Movement for a Clarinet Quintet in A	ymd:1789-09-September 1789	33	Vienna
K582582	K582582	Aria for Soprano, "Chi sà, chi sà, qual sia"	ymd:1789-10-October 1789	33	Vienna
K583583	K583583	Aria for Soprano, "Vado, ma dove? -- oh Dei!"	ymd:1789-10-October 1789	33	Vienna
K584584	K584584	Aria for Bass, "Rivolgete a lui lo sguardo"	ymd:1789-12-December 1789	33	Vienna
K585585	K585585	12 Minuets	ymd:1789-12-December 1789	33	Vienna
K586586	K586586	12 German Dances	ymd:1789-12-December 1789	33	Vienna
K587587	K587587	Contredanse in C, "Der Sieg vom Helden Koburg"	ymd:1789-12-December 1789	33	Vienna
XA085Anh. 85	K587a587a	Allegro for String Quartet in G minor (fragment)	ymd:1789-12*-End 1789	33	Vienna

K588588	K588588	<i>Così fan tutte</i>	ymd:1790-01-2626 January 1790	33	Vienna
K106106	K588a588a	Overture and 3 Contredanses	ymd:1790-01-January 1790	33–34	Vienna
K236236	K588b588b/Anh. 36	Andantino for Piano in E-flat	ymd:1790-- 1790	34	Vienna
K589589	K589589	String Quartet No. 22 in B-flat, second of three "Prussian Quartets"	ymd:1790-05-May 1790	34	Vienna
XA068Anh. 68	K589a589a	Movement for a String Quintet B-flat (in conjunction with K. 590)	ymd:1790-05-May 1790	34	Vienna
XA073Anh. 73	K589b589b	Movement for a String Quintet F (in conjunction with K. 590)	ymd:1790-05-May 1790	34	Vienna
K590590	K590590	String Quartet No. 23 in F, third of the three "Prussian Quartets"	ymd:1790-06-June 1790	34	Vienna
XA029Anh. 29	K590a590a	Sonata movement for Piano in F (fragment)	ymd:1787-99-1787–1789	31–33	Vienna
XA030Anh. 30	K590b590b	Rondo for Piano in F (fragment)	ymd:1787-99-1787–1789	31–33	Vienna
XA037Anh. 37	K590c590c	Rondo for Piano in F (fragment)	ymd:1787-99-1787–1789	31–33	Vienna
K312312	K590d590d	Rondo for Piano in F (fragment)	ymd:1787-99-1787–1789	31–33	Vienna
K591591	K591591	Arrangement of Händel's <i>Alexander's Feast</i>	ymd:1790-07-July 1790	34	Vienna
K592592	K592592	Arrangement of Händel's <i>Ode to Saint Cecelia</i>	ymd:1790-07-July 1790	34	Vienna
K625625	K592a592a	Comical Duet for Soprano and Bass, "Nun, liebes Weibchen"	ymd:1790-08-August 1790	34	Vienna
XA083Anh. 83	K592b592b	Movement for a String Quintet in D (draft for K. 593)	ymd:1790-08-August 1790	34	Vienna
K593593	K593593	String Quintet No. 5 in D	ymd:1790-12-December 1790	34	Vienna
XA035Anh. 35	K593a593a	Adagio for Organ in D minor (fragment)	ymd:1790-12-December 1790	34	Vienna
K594594	K594594	Adagio and Allegro in F minor for Mechanical Organ	ymd:1790-10-October – December 1790	34	Vienna and ?
K595595	K595595	Piano Concerto No. 27 in B-flat	ymd:1791-01-055 January 1791	34	Vienna
K596596	K596596	Song, "Sehnsucht nach dem Frühling"	ymd:1791-01-1414 January 1791	34	Vienna
K597597	K597597	Song, "Im Frühlingsanfang"	ymd:1791-01-1414 January 1791	34	Vienna
K598598	K598598	Song, "Das Kinderspiel"	ymd:1791-01-1414 January 1791	34	Vienna
K599599	K599599	6 Minuets	ymd:1791-01-2323 January 1791	34	Vienna
K600600	K600600	6 German Dances	ymd:1791-01-2929 January 1791	35	Vienna
K601601	K601601	4 Minuets	ymd:1791-02-055 February 1791	35	Vienna
K602602	K602602	4 German Dances	ymd:1791-02-055 February 1791	35	Vienna
K603603	K603603	2 Contredanses	ymd:1791-02-055 February 1791	35	Vienna
K604604	K604604	2 Minuets	ymd:1791-02-1212 February 1791	35	Vienna
K605605	K605605	3 German Dances	ymd:1791-02-1212 February 1791	35	Vienna

K607607	K605a605a	Contredanse, "Il Trionfo delle Donne"	ymd:1791-02-2828 February 1791	35	Vienna
K606606	K606606	6 "Ländler"	ymd:1791-02-2828 February 1791	35	Vienna
K608608	K608608	Fantasia in F minor for a Mechanical Organ	ymd:1791-03-033 March 1791	35	Vienna
K609609	K609609	5 Contredanses	ymd:1791--1791	35	Vienna
K610610	K610610	Contredanse, "Les filles malicieuses"	ymd:1791-03-066 March 1791	35	Vienna
K611611	K611611	German Dance	ymd:1791-03-066 March 1791	35	Vienna
K612612	K612612	Aria for Bass, "Per questa bella mano"	ymd:1791-03-088 March 1791	35	Vienna
K613613	K613613	8 Variations in F on "Ein Weib ist das herrlichste Ding"	ymd:1791-03-March 1791	35	Vienna
XA081Anh. 81	K613a613a	Allegro for String Quintet in E-flat (fragment)	ymd:1791-03-March 1791	35	Vienna
XA082Anh. 82	K613b613b	Allegro for String Quintet in E-flat (fragment)	ymd:1791-03-March 1791	35	Vienna
K614614	K614614	String Quintet No. 6 in E-flat	ymd:1791-04-1212 April 1791	35	Vienna
K615615	K615615	Chorus "Viviamo felici" (lost)	ymd:1791--1791	35	Vienna
K000	K615a615a	Andante in F for a Small Mechanical Organ	ymd:1791--1791	35	Vienna
K616616	K616616	Andante in F for a Small Mechanical Organ	ymd:1791-05-044 May 1791	35	Vienna
K617617	K617617	Adagio and Rondo for Glass Harmonica, Flute, Oboe, Viola and Cello	ymd:1791-05-2323 May 1791	35	Vienna
K356356	K617a617a	Adagio in C for Glass Harmonica	ymd:1791--1791	35	Vienna
K618618	K618618	Motet in D, "Ave verum Corpus"	ymd:1791-06-1717 June 1791	35	Baden
K619619	K619619	Cantata, "Die ihr des unermeßlichen Weltalls"	ymd:1791-07-July 1791	35	Vienna
K620620	K620620	<i>Die Zauberflöte</i>	ymd:1791-09-3030 September 1791	35	Vienna
XA102Anh. 102	K620a620a	Overture in E-flat (draft to <i>Die Zauberflöte</i>)	ymd:1791-09-September 1791	35	Vienna
XA078Anh. 78	K620b620b	Contrapuntal Study	ymd:1791-09-September 1791	35	Vienna
K621621	K621621	<i>La clemenza di Tito</i>	ymd:1791-09-066 September 1791	35	Prague
XA245Anh. 245	K621a621a	Aria for Bass, "Io ti lascio, o cara, addio"	ymd:1791-09-c. September 1791	35	Prague?
K621584b	K621b621b	Basset horn Concerto in G (fragment)	ymd:1791-10-October 1791	35	Vienna
K622622	K622622	Clarinet Concerto in A	ymd:1791-10-October 1791	35	Vienna
K623623	K623623	Little Masonic Cantata	ymd:1791-11-1515 November 1791	35	Vienna
K000	K623a623a	Song, "Laßt uns mit geschlungen Händen" (intended final chorus to K. 623)	ymd:1791-11-November 1791	35	Vienna

K624624	K626a626a	Cadenzas for Piano Concertos K. 40i, 107/1, 175, 238, 246, 271, 365, 413, 414, 415, 449, 450, 451, 453, 456, 459, 466, 488 & 595	ymd:1791--1768-1791	3512-35	Vienna
K626626	K626626	Requiem in D minor	ymd:1791-99-late 1791	35	Vienna
K000	K626b/48626b/48	Finger Exercises for Piano in C	ymd:1780-99- End of 1780	24	Vienna

References

[1] Naxos Direct (http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557665&catNum=557665&filetype=About this Recording&language=English#)

- New Mozart Edition on-line (<http://dme.mozarteum.at>)

External links

- Köchel's Catalogue of Mozart's Works (<http://www.classical.net/music/composer/works/mozart/>)
- Neue Mozart-Ausgabe website (<http://www.nma.at/default-english.htm>)
- New Mozart Edition on-line (<http://dme.mozarteum.at>)
- MozartForum's Köchel Catalogue (http://www.mozartforum.com/koechel_main.htm)
- Classical Net's Köchel Catalogue (<http://www.classical.net/music/composer/works/mozart/>)
- Chronologisch-Thematisches Verzeichniss sämmtlicher Tonwerke Wolfgang Amade Mozarts: Free scores at the International Music Score Library Project

Mozart and dance

The composer Wolfgang Amadeus Mozart wrote a great deal of dance music. This article covers the types of dances that Mozart wrote, their musical characteristics, and their reception by the public both in Mozart's day and in modern times. Mozart's dance compositions relate to a personal trait of this composer: he was himself a great enthusiast for dancing. The article covers Mozart's training as a dancer, his high level of skill, and the various opportunities he had in his lifetime to go dancing.



The Grosse Redoutensaal (Grand Ballroom) of the Hofburg Imperial Palace in Vienna, where much of Mozart's dance music was first performed.

Dance music composed by Mozart

About 200 dances by Mozart are still preserved. The modern edition of the dances as published by the Neue Mozart Ausgabe (see External Links below) runs to about 300 total pages in score. For a complete listing of Mozart's dances, see this list.

History

Mozart began writing dances when he was five years old; see Nannerl Notenbuch. In 1768, when Mozart was 12, his father Leopold reported that Wolfgang had composed "many minuets for all types of instrument".^[1] Mozart continued to write dance music for various occasions during the Salzburg period of his life (up to 1781).^[2]

Following his move to Vienna, the pace of dance music composition increased, as on 7 December 1787 Mozart was appointed Royal and Imperial Chamber Composer for Emperor Joseph II. This post, though largely a sinecure,^[3] had as its main duty the composition of dances for the balls held in the Redoutensälen (public ballrooms) of the Imperial Palace. Mozart complied with this requirement scrupulously, composing dances in great number. He generally wrote dances each year between late December and early March;^[4] this reflected the scheduling of the imperial balls, which according to Abert were held "every Sunday during the carnival season, as well as on the last Thursday before Lent and on the last three days of the carnival."^[5] There are dances from 1788, 1789, and 1791; none date from 1790 because the Emperor was ill and died February 20 of that year.

Genres

Mozart's dances are primarily in three genres.

Minuet

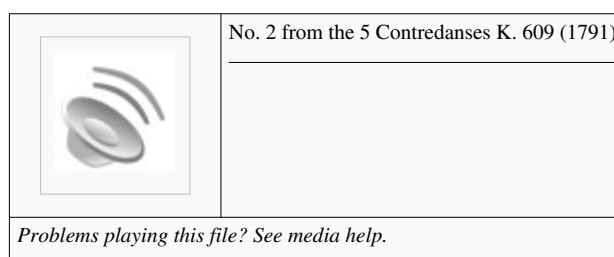
The minuet was slightly old-fashioned by Mozart's time. It was of aristocratic origin, elegant and stately. Mozart wrote his minuets in ternary form; that is, first the minuet proper, then a contrasting trio section, followed by a return of the minuet.^[6]

Mozart also wrote a great number of minuets intended for listening rather than dancing: they occur (usually as the third of four movements) in his symphonies, string quartets, and many other works. These minuets are usually longer, faster in tempo^[7] and less regular in their phrasing than the minuets meant for dancing.

German dance

The German dance (German: *Deutscher Tanz*) originated with the lower social classes. It was much livelier than the minuet and to some degree resembled the waltz. The close physical contact between the dancers, together with constant spinning causing dizziness, led this dance to be attacked as immoral. It was nonetheless danced widely. Mozart's German dances are, like the minuets, in ternary form, but normally with a coda added. Abert notes that the coda "in most cases relates back to the final dance and frequently includes all manner of orchestral jokes". For an example of the German dances, see Three German Dances, K. 605.

Contredanse



The contredanse was a form descended from English country dance. Like its ancestor, it was rich in figures (individual movements and patterns) and was popular among all social classes.

Mozart composed contredanses as a sequence of multiple sections. They sometimes quote popular melodies; for instance, K. 609 quotes the aria "Non piu andrai" from Mozart's opera *The Marriage of Figaro*.

Of the three genres, minuets predominate in Mozart's early career, the latter two types later on.

Instrumentation

The core instrumentation of the dances is a simplified orchestra in which there are no violas, and the bass instruments (cello and double bass) play the same line. A variety of wind instruments is usually included, and often trumpets and timpani. To these basic instruments a few dances add additional instruments not ordinarily found in the orchestra of Mozart's time: fife and drum, tambourine, tuned sleighbells, the hurdy gurdy, the post horn, and the flageolet, which was the piccolo of Mozart's day.

The later dances, which were commercially successful (see below) were retranscribed for other instruments such as piano so that people could play them at home. These transcriptions are usually not the work of Mozart himself.^[8]

Composition

As Flothuis observes, Mozart's dances are generally written strictly in eight- and sixteen-bar phrases, reflecting their function as dance music. They also tend to use a restricted harmonic vocabulary.

Mozart could evidently compose dances very rapidly. His biographer Georg Nikolaus von Nissen narrated an episode from Mozart's visit to Prague in early 1787. In the version given by Abert (2007), Mozart had promised to Count Johann Pachta a set of contredanses. But "his failure to produce these pieces prompted the count to summon him to his home an hour before the meal and to give him writing materials with the instructions that he write the dances there and then as they were to be performed that very day. By the time that the meal had started, nine dances for full orchestra had been completed in full score."^[9] Nissen elsewhere relates a similar tale of Mozart composing four fully orchestrated contredanses in less than half an hour; a similar pace.^[10]

Perhaps unsurprisingly, Mozart seems to have felt that the composition of dances was not very challenging: he once said that his pay as imperial chamber composer was "too much for what I do, too little for what I could do."^{[11][12]}

Reception

Mozart's dances, particularly those composed in his official capacity at the Imperial court, were popular. They were generally printed shortly after their appearance, and according to Solomon the income from the dances partly helped Mozart to recover from the financial distress into which he had fallen in the later 1780s.^[13] In later years they were frequently reprinted.^[14]

Today, however, it seems that the dances are little performed or recorded, at least in comparison to other Mozart works such as the mature symphonies or concertos.^[15] Nevertheless, they are praised by critics. Alex Ross has written of the dances (2006), "They are exasperating to listen to in large quantity, but they are full of lively, even zany details, and serve as a reminder that eighteenth-century composers were expected to be adept at producing both 'popular' and 'serious' music, and that there was no categorical difference between the two."^[16] Abert (2007) wrote, "the most striking aspect of these dances is their almost literally inexhaustible fund of invention. Although their form offers only limited scope for experimentation, each dance differs from the others."^[17] Lindmayr-Brandl (2006) writes that "[the dances] that are accessible today, brought to life in the concert hall or in recordings, represent a precious treasure, the immediate expression of the joy of life."

Dance in Mozart's operas

Mozart included a substantial ballet at the end of his opera *Idomeneo* (1781); he was going against precedent at the time to write the ballet music himself rather than delegating it to another composer.^[18]

The Marriage of Figaro (1786) includes a crucial dance scene in which Susanna passes a feigned love note to Count Almaviva during a fandango. The dance scene was one resisted by the theatrical management at the premiere, and Mozart and his librettist Lorenzo Da Ponte prevailed only with difficulty in including it.

Perhaps the most elaborate dance scene in Mozart's operas is a party scene at the end of the first act of *Don Giovanni* (1787): guests at his party dance three dances simultaneously, each to its own music in interlocking rhythm. As

Lindmayr-Brandl (2006) describes it, the dances are assigned to characters systematically: the social class of each character is matched with the traditional class associations of his or her dance. Thus "the representatives of the nobility —Donna Anna, Donna Elvira, Don Ottavio, with Don Giovanni— begin a minuet, then Don Giovanni invites [the peasant girl] Zerlina to dance a contradanse;^[19] and finally the servant Leporello dances a German Dance with the peasant Masetto."

Mozart as dancer

Mozart was taught to dance when he was a small child. His first public appearance as a performer^[20] was at age five, when he danced in the Latin play "Sigismundus Rex", put on to celebrate the end of the academic year in Salzburg (1 and 3 September 1761).^[21] (His public career as an instrumental performer began only a few months later.)^[22] In 1770 (age 14), he wrote a letter to his sister Nannerl from Italy, reporting that "my sole amusement at the moment consists of English [contredanse] steps, and Capriol and spaccat."

Concerning the adult Mozart, biographer Nissen reported "he passionately loved dancing, and missed neither the public masked balls in the theatre, nor his friends' domestic balls. And he danced very well indeed, particularly the minuet." Nissen was presumably relying here on the testimony of Mozart's wife Constanze, whom he married some years after Mozart's death. Another report comes from Mozart's friend the tenor Michael Kelly, who in his *Reminiscences* wrote, "as great as Mozart's genius was, he was an enthusiast in dancing, and often said that his taste lay in that art, rather than in music."^[23]

At least as far as one of his letters indicates, Mozart preferred dancing with partners who could match his own ability. On 6 October 1777 he wrote to his father Leopold from Munich (where he was searching for employment), and reported:

"There was dancing, but I only danced four minuets, and by 11 I was back in my room; because with all those girls there, there was only one who could dance in time with the beat, and that was Mademoiselle Käser."^[24]

Mozart had many opportunities to go dancing in his place and time, as ballroom dancing was extremely popular. In addition, during his youth his own family hosted dancing in their home in Salzburg. In 1773, Leopold moved the Mozart family from their lodgings in the Getreidegasse, where Wolfgang and Nannerl had been born, to larger new quarters in the Dancing Master's House (German *Tanzmeisterhaus*). These rooms, formerly occupied by a dancing teacher, included a fairly large hall which the Mozarts used for dances (as well as concerts and other activities).^[25]

In 1783, after his move to Vienna, Mozart himself hosted a ball, despite the somewhat cramped quarters he occupied with his wife Constanze (three rooms).^[26] The event is recorded in a letter he wrote to Leopold (22 January 1783):

"Last week I gave a ball in my own rooms; – but it goes without saying that the young beaux paid 2 florins each; we began at 6 in the evening and stopped at 7 – what? only an hour? – no, no – at seven in the morning."^[27]

The letter goes on to explain that the ball was held in large empty rooms adjacent to the Mozarts' own apartment, and was well attended.

Notes

- [1] Lindmayr-Brandl (2006, 135)
- [2] Lindmayr-Brandl (2006, 134)
- [3] Solomon 1995, 424
- [4] Abert (2007, 1148)
- [5] Abert (2007, 1147)
- [6] Abert (2007, 1149)
- [7] Flothuis (1988, X)
- [8] Lindmayr-Brandl (2006, 136), Elvers (1961)
- [9] Abert (2007, 815)
- [10] Lindmayr-Brandl (2006, 136)
- [11] Quotation taken from Solomon (1995, 424).
- [12] In light of Mozart's fluency in dance composition, some scholars may have been surprised when it emerged that Mozart had made preliminary musical sketches for the contredanse "La Bataille", K. 535 (1788). Wolfgang Plath, who identified the sketch, suggests that "it is time to recognize that making sketches was part of Mozart's normal working practice." (Plath 1998, 115). See also Mozart's compositional method.
- [13] Solomon (1995, 477)
- [14] Elbers (1961); Solomon (1995, 477)
- [15] For instance, the 2009 *Penguin Guide to Recorded Classical Music*, amid very extensive coverage of Mozart recordings, lists only one recording of the composer's dance music.
- [16] "The Storm of Style" (http://www.newyorker.com/archive/2006/07/24/060724crat_atlarge?printable=true) by Alex Ross, *The New Yorker* (July 24, 2006)
- [17] Abert (2007, 1148). The date is of the current updated edition of Abert; his evaluation dates from the 1920s.
- [18] Brown 2006, 42
- [19] Both Rosen (1971/1997, 323) and Rushton (1981, 16) describe the contredanse as a middle ground: as Rushton puts it, "a dance neither aristocratic nor merely bucolic, but the middle ground on which these two meet".
- [20] Brown (2006, 41)
- [21] Lindmayr-Brandl (2006, 134). For details of the performance see Deutsch (1965, 13–14).
- [22] In Linz on 1 October 1762; Deutsch (1965, 15)
- [23] Quoted from Brown (2006, 41)
- [24] Original German, from Elvers (1961, VII): "Es wurde getanzt, ich tanzte aber nur 4 Menuets, und um 11 uhr war wieder in meinem Zimmer; denn es ware, unter so viell Frauenzimmer, eine einzige welch auf dem Tacte Tanzte, und das war mademoiselle Käser."
- [25] Source for this paragraph: Lindmayr-Brandl (2006)
- [26] Abert (2007, 724)
- [27] Abert (2007, 724). The original German (Elvers 1961, VII), reads, "vergangene Woche habe ich in meiner Wohnung einen Ball gegeben. – versteht sich aber die chapeaux haben Jeder 2 Gulden bezahlt. – wir haben abends um 6 uhr angefangen und um 7 uhr aufgehört; – was nur eine Stunde? – Nein Nein – Morgens um 7 Uhr." "Chapeaux" is, literally, French for "hats"; it is translated "young beaux" by Abert's translator Stewart Spencer; Deutsch's (1965, 212) translators render it simply as "gentlemen".

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- Lindmayr-Brandl, Andrea (2006) "Dance", in Cliff Eisen and Simon Keefe, eds., *The Cambridge Mozart Encyclopedia*. Cambridge: Cambridge University Press.
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- Rosen, Charles (1971/1997) *The Classical Style: Haydn, Mozart, Beethoven*. New York: Norton.
- Rushton, Julian (1981) *W. A. Mozart: Don Giovanni*. Cambridge: Cambridge University Press. ISBN 978-0-521-29663-2.
- Solomon, Maynard (1995) *Mozart: A Life*.

External links

Scores for the dances

- *Dances, part I*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=127&gen=edition&l=1&p1=-28) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=128&l=1&p1=1) (**German**) in the *Neue Mozart-Ausgabe*
- *Dances, part II*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=129&gen=edition&l=1&p1=-34) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=130&l=1&p1=1) (**German**) in the *Neue Mozart-Ausgabe*

Performances on line

Contredanses

- K. 534, 'Das Donnerwetter' (<http://www.youtube.com/watch?v=5BSYorgfBLY>)
- K.607 'Il trionfo delle donne' (<http://www.youtube.com/watch?v=nqv0Wx7LA98&feature=related>)
- Five contredanses, K. 609 (<http://www.youtube.com/watch?v=oGbrm2mDR68>)
- K.610 'Les Filles malicieuses' (<http://www.youtube.com/watch?v=QEC0x5j-99U>)

German dances

- K. 509 nos. 1 and 2 (<http://www.youtube.com/watch?v=udYO7AS8XxY&feature=related>)
 - K. 605, no. 3 (<http://www.youtube.com/watch?v=biemQDn36Qc&feature=related>)
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Mozart's compositional method

The question of how Wolfgang Amadeus Mozart created his works has long been studied. Nineteenth-century views on this topic were often based on a romantic, mythologizing conception of the process of composition. More recent scholarship addresses this issue through systematic examination of authenticated letters and documents, and has arrived at rather different conclusions.

Mozart's approach to composition

A surviving letter of Mozart's to his father Leopold (31 July 1778) indicates that he considered composition an active process, the product of his intellect and carried out under conscious control:

You know that I immerse myself in music, so to speak—that I think about it all day long—that I like experimenting—studying—reflecting.



Mozart portrayed by his brother-in-law Joseph Lange

Sketches

Mozart often wrote down sketches, ranging in size from small snippets to extensive drafts, for his compositions. Although many of these have not survived, having been destroyed by Mozart's widow Constanze,^[1] about 320 sketches and drafts are extant, covering about 10 percent of the composer's work.

Ulrich Konrad, an expert on the sketches,^[2] describes a well-worked-out system of sketching that Mozart used, based on examination of the surviving documents. Typically the most "primitive" sketches are in casual handwriting, and give just snippets of music. More advanced sketches cover the most salient musical lines (the melody line, and often the bass), leaving other lines to fill in later. The so-called "draft score" was one in an advanced enough state for Mozart to consider it complete, and therefore enter it (after 1784) into the personal catalog that he called *Verzeichnüss aller meiner Werke* ("Catalog of all my works"). However, the draft score did not include all of the notes: it remained to flesh out the internal voices, filling out the harmony. These were added to create the completed score, which appeared in a highly legible hand.^[3]

This procedure makes sense of another letter Mozart wrote to Leopold, discussing his work in Munich on the opera *Idomeneo* (30 December 1780), where Mozart makes a distinction between "composed" and "written":

I must finish [writing this letter] now, because I've got to write at breakneck speed—everything's composed—but not written yet.

In Konrad's view, Mozart had completed the "draft score" of the work, but still needed to produce the completed, final version.

Of the sketches that survive, none are for solo keyboard works. Konrad suggests that "improvisation [at which Mozart was highly skilled; see below] or the actual trying out of particularly challenging imaginative possibilities could compensate in these cases for the lack of sketches."^[4]

Use of a keyboard

Mozart evidently needed a keyboard to work out his musical thoughts. This can be deduced from his letters and other biographical material. For instance, on 1 August 1781, Mozart wrote to his father Leopold concerning his living arrangements in Vienna, where he had recently moved:

My room that I'm moving to is being prepared; -- I'm just off now to hire a keyboard, because I can't live there until that's been delivered especially as I've got to write just now, and there isn't a minute to be lost.^[5]

Konrad cites a similar letter written from Paris, indicating that Mozart didn't compose where he was staying, but visited another home to borrow the keyboard instrument there. Similar evidence is found in early biographies based on Constanze Mozart's memories.

Incomplete works

About 150 of Mozart's surviving works are incomplete, roughly a quarter of the total count of surviving works. A number of completed works can be shown (e.g., by inspecting watermarks or inks) to be completions of fragments that had long been left incomplete. These include the piano concertos K. 449, K. 488, K. 503, and K. 595, as well as the Clarinet Concerto K. 622.

It is not known why so many works were left incomplete. In a number of cases, the historical record shows that what Mozart thought was an opportunity for performance or sale evaporated during the course of composition.^[6] Braunbehrens (1990) observes: "Most pieces ... were written on request or with a specific performance in mind, if not for the composer's own use. Mozart frequently emphasized that he would never consider writing something for which there was no such occasion. Indeed, hardly a single work of his was not written for a particular occasion, or at least for use in his own concerts."^[7]

Improvisation

Mozart evidently had a prodigious ability to "compose on the spot"; that is, to improvise at the keyboard. This ability was apparent even in his childhood, as the Benedictine priest Placidus Scharl recalled:

Even in the sixth year of his age he would play the most difficult pieces for the pianoforte, of his own invention. He skimmed the octave which his short little fingers could not span, at fascinating speed and with wonderful accuracy. One had only to give him the first subject which came to mind for a fugue or an invention: he would develop it with strange variations and constantly changing passages as long as one wished; he would improvise fugally on a subject for hours, and this fantasia-playing was his greatest passion.^[8]

As a teenager visiting Italy, Mozart gave a concert in Venice (5 March 1771). According to a witness, "An experienced musician gave him a fugue theme, which he worked out for more than an hour with such science, dexterity, harmony, and proper attention to rhythm, that even the greatest connoisseurs were astounded."^[9]

Mozart continued to improvise in public as an adult. For instance, the highly successful concert of 1787 in Prague that premiered his "Prague Symphony" concluded with a half-hour improvisation by the composer.^[10] For other instances, see Mozart's Berlin journey and Dora Stock.

There is apparently little evidence to bear on the question of whether Mozart's improvisations were a source of ideas to him for permanent compositions. Wikipedia:Citation needed

Improvisation as a backup for sight-reading

On one occasion, Mozart evidently used his improvisational ability to bolster his limitations in sight-reading. The composer André Grétry recalled:

Once in Geneva I met a child who could play everything at sight. His father said to me before the assembled company: So that no doubt shall remain as to my son's talent, write for him, for to-morrow, a very difficult Sonata movement. I wrote him an Allegro in E flat; difficult, but unpretentious; he played it, and everyone, except myself, believed that it was a miracle. The boy had not stopped; but following the modulations, he had substituted a quantity of passages for those which I had written ...^[11]

The meeting of Grétry and the young Mozart apparently took place in 1766.^[12]

Improvisation as a time-saving device

Braunbehrens suggests that on at least one occasion, Mozart met a deadline by simply not writing down part of the music and improvising it instead while performing before the audience. This was evidently true of the Piano Concerto in D, K. 537, premiered 24 February 1788. In this work, the second movement opens with a solo passage for the pianist. The autograph (composer-written) score of the music gives the notes as follows:



Braunbehrens and other scholars infer that Mozart could not conceivably have opened a movement with a completely unadorned melody line, and instead improvised a suitable accompaniment for the left hand. Similar passages occur throughout the concerto.

The work was published only in 1794, three years after Mozart's death, and the publisher Johann André found some other composer (whose identity is unknown) to fill in the missing passages; these interpolations have become the standard for performance.^[13]

Mozart's memory

Mozart appears to have possessed an excellent memory for music, though probably not the quasi-miraculous ability that has passed into legend. In particular, the use of keyboards and sketches to compose, noted above, would not have been necessary for a composer who possessed superhuman memory. Various anecdotes attest to Mozart's memory abilities.

Two of the violin sonatas gave rise to anecdotes to the effect that Mozart played the piano part at the premiere from memory, with only the violinist playing from the music. This is true for the Violin Sonata in G, K. 379/373a, where Mozart wrote in a letter to Leopold (8 April 1781) that he wrote out the violin part in an hour the night before the performance^[14] "but in order to be able to finish it, I only wrote out the accompaniment for Brunetti and retained my own part in my head."^[15] A similar story has survived concerning the Violin Sonata in B flat, K. 454, performed before the Emperor in the Kärntnertortheater 29 April 1784.^[16]

One may perhaps question whether in these instances Mozart retained the entire keyboard part note for note in his head; given the independent testimony (above) for his ability to fill in gaps through improvisation, it would seem that Mozart could have done this as well in performing the violin sonatas.

Another instance of Mozart's powerful memory concerns his memorization and transcription of Gregorio Allegri's "Miserere" in the Sistine Chapel as a 14-year-old. Here again, various factors suggest great skill on Mozart's part, but not a superhuman miracle: the work in question is somewhat repetitive, and that Mozart was able to return to hear another performance, correcting his earlier errors. Maynard Solomon suggests that Mozart may have seen another copy earlier.^[17]

19th-century views

Konrad describes the views that were prevalent during the 19th century period of Mozart scholarship.^[18] In particular, "the 'making of music' was ... mythologized as a creative act". The 19th century regarded Mozart's compositional process as a form "of impulsive and improvisatorial composition ... an almost vegetative act of creation."^[19] Konrad states that the 19th century also mythologized Mozart's abilities in the area of musical memory.

The Rochlitz letter

An important source for earlier conceptions concerning Mozart's method of composition was the work of the early 19th century publisher Friedrich Rochlitz, who propagated a number of anecdotes about Mozart that were long assumed authentic, but with more recent research are now widely doubted.^[20] Among other things, Rochlitz published a letter, purporting to be by Mozart but now considered fraudulent, concerning his method of composition.^[21] This letter was taken as evidence concerning two points considered dubious by modern scholars. One is the idea that Mozart composed in a kind of passive mental process, letting the ideas simply come to him:

When I am, as it were, completely myself, entirely alone, and of good cheer; say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me, I retain in ... memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me, how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, &c.^[22]

Rochlitz's forged letter also was used in earlier study to bolster the (apparently false) story that Mozart could compose relying entirely on his memory, without the use of keyboard or sketches:

All this fires my soul, and provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost finished and complete in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once.... When I proceed to write down my ideas, I take out of the bag of my

memory, if I may use that phrase, what has previously been collected into it, in the way I have mentioned. For this reason, the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination.

Although it has been influential in historical conceptions of Mozart, the letter is no longer regarded as an accurate description of Mozart's compositional process.^[23] On the other hand, Mozart's first biographer, in collaboration with Mozart's wife, related a congruent account of how Mozart composed:

Mozart wrote everything with a facility and rapidity, which perhaps at first sight could appear as carelessness or haste; and while writing he never came to the klavier. His imagination presented the whole work, when it came to him, clearly and vividly. In the quiet repose of the night, when no obstacle hindered his soul, the power of his imagination became incandescent with the most animated activity, and unfolded all the wealth of tone which nature had placed in his spirit Only the person who heard Mozart at such times knows the depth and the whole range of his musical genius: free and independent of all concern his spirit could soar in daring flight to the highest regions of art.^[24]

The contents of the Rochlitz letter were relayed by such authorities as the mathematician Henri Poincaré and the musician Albert Lavignac^[25] and had a great influence on the popular view of Mozart's compositional process. As late as 1952 a volume of collected papers from a symposium on the creative process reproduce the letter, albeit with a warning that "the authenticity of this letter remains in doubt".^[26]

Notes

- [1] Solomon 1995, 310
- [2] Solomon (1995) relies on his book *Mozarts Schaffensweise: Studien zu den Werkautographen, Skizzen und Entwürfen* ("Mozart's method of composition: studies of the autograph scores, sketches, and drafts"), Göttingen 1992.
- [3] Source for this paragraph: Konrad, 103
- [4] Konrad, 104
- [5] Cited from Konrad 2006, 102
- [6] See Konrad 106 for instances.
- [7] Braunbehrens (1990, 147) The same point is argued by Zaslaw (1994).
- [8] Deutsch 1965, 512
- [9] Quoted in Solomon (1995, 543)
- [10] Solomon 1995, 419
- [11] Quoted in Deutsch (1965, 477)
- [12] Deutsch (1965, 477). Deutsch seems secure in the view that although Grétry does not identify the child he heard, it was in fact Mozart.
- [13] This section is based on Braunbehrens (1990, 5-7). For further discussion of the incomplete piano part in this concerto, see the relevant section of this encyclopedia's article.
- [14] Solomon 1995, 309. Irving (2006, 474) suggests it is not certain that K. 379/373a was the particular sonata Mozart was referring to.
- [15] quoted from Solomon 1995, 309
- [16] Irving (2006, 474)
- [17] Solomon 1995, 5
- [18] See Konrad 2006
- [19] Quotations from Konrad, 100-101.
- [20] Keefe 2006
- [21] The letter appeared in the *Allgemeine musikalische Zeitung* in 1815, vol. 17, pp. 561-6; Konrad 101.
- [22] The letter is quoted as it appears in Zaslaw (1994).
- [23] Konrad, 101
- [24] Niemtschek, pp. 54-5
- [25] Albert Lavignac, *L'éducation musicale*, p. 290
- [26] Brewster Ghiseli (editor), *The Creative Process: A Symposium*, University of California Press, 1952, p. 34

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- Zaslaw, Neal (1994) "Mozart as a working stiff," in James M. Morris, ed., *On Mozart*, Cambridge University Press. An influential assertion of the practicality of Mozart's motivations in composition, attacking older conceptions as romanticized and unrealistic. Available on line ([http://www.aproposmozart.com/Zaslaw, Neal -- M.as working stiff.pdf](http://www.aproposmozart.com/Zaslaw,Neal--M.asworkingstiff.pdf)) from the "Apropos Mozart" Web site.

External links

Verzeichniß aller meiner Werke (Mozart's Thematic Catalogue) (<http://www.bl.uk/onlinegallery/ttp/mozart/accessible/introduction.html>) - British Library

List of compositions

This is a selective list of the works of Wolfgang Amadeus Mozart, listed by genre. The Köchel catalogue contains a complete, chronologically ordered, list.

Wolfgang Amadeus Mozart was a prolific composer and wrote in many genres. Perhaps his best-admired work is in opera, the piano concerto and sonata, the symphony, and in the string quartet and string quintet. Mozart also wrote much work for solo piano, other forms of chamber music, masses and other religious music, and numerous dances, divertimentos, and other forms of light entertainment.

How Mozart's compositions are listed

- The indication "K." or "KV" refers to "Köchel Verzeichnis" (Köchel catalogue), i.e. the (more or less) chronological (i.e. by composition date) catalogue of Mozart's works by Ludwig von Köchel. This catalog has been amended several times, leading to ambiguity over some KV numbers (see e.g. Symphony No. 25).
 - The compositions of Mozart listed below are grouped thematically, i.e. by type of composition. Not all thematic groups of Mozart's works have a separate numbering that is generally accepted: Köchel only numbers symphonies (1 to 41), piano concertos (1 to 27, leaving out some early transcriptions by Mozart) and a few other groups. On the other hand, for most chamber music and vocal music there is no such numbering (or at least no generally accepted one).
 - Only relatively few of Mozart's compositions have opus numbers, as not so many of his compositions were published during his lifetime, so numbering by opus number proves quite impractical for Mozart compositions.
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Symphonies

Main article: List of symphonies by Wolfgang Amadeus Mozart

Mozart's symphonic production covers a 24 year interval, from 1764 to 1788. According to most recent investigations, Mozart wrote not just the 41 symphonies reported in traditional editions, but up to 68 complete works of this type. However, by convention, the original numbering has been retained, and so his last symphony is still known as "No. 41". Some of the symphonies (K. 297, 385, 550) were revised by the author after their first versions.

Childhood symphonies (1764–1771)

These are the numbered symphonies from Mozart's early childhood.

- Symphony No. 1 in E-flat major, K. 16
- Symphony No. 2 in B-flat major, K. 17 (spurious, attributed to Leopold Mozart)
- Symphony No. 3 in E-flat major, K. 18 (spurious, by Carl Friedrich Abel)
- Symphony No. 4 in D major, K. 19
- Symphony No. 5 in B-flat major, K. 22
- Symphony No. 6 in F major, K. 43
- Symphony No. 7 in D major, K. 45
- Symphony No. 8 in D major, K. 48
- Symphony No. 9 in C major, K. 73/75a
- Symphony No. 10 in G major, K. 74
- Symphony No. 11 in D major, K. 84/73q
- Symphony No. 12 in G major, K. 110/75b
- Symphony No. 13 in F major, K. 112

There are also several "unnumbered" symphonies from this time period. Many of them were given numbers past 41 (but not in chronological order) in an older collection of Mozart's works (*Mozart-Werke*, 1877–1910, referred to as "GA"), but newer collections refer to them only by their entries in the Köchel catalogue. Many of these can not be completely established as being written by Mozart (see here).

- Symphony in F major, K. 75 (GA 42)
 - Symphony in F major, K. 76/42a (GA 43: doubtful)
 - Symphony in D major, K. 81/73l (GA 44: doubtful)
 - Symphony in D major, K. 95/73n (GA 45)
 - Symphony in C major, K. 96/111b (GA 46)
 - Symphony in D major, K. 97/73m (GA 47)
 - Symphony in F major, K. 98/Anh.C 11.04 (GA 48/56: doubtful)
 - Symphony in B-flat major, K. Anh. 214/45b (GA 55: doubtful)
 - Symphony in B-flat major, K. Anh. 216/74g/Anh.C 11.03 (GA 54: doubtful)
 - Symphony in G major, "Old Lambach", K. Anh. 221/45a
 - Symphony in F major, K. Anh. 223/19a
 - Symphony in A minor, "Odense", K. Anh. 220/16a (doubtful)
-

Salzburg-era symphonies (1771–1777)

These symphonies are sometimes subcategorized as "Early" (1771–1773) and "Late" (1773–1777), and sometimes subcategorized as "Germanic" (with minuet) or "Italian" (without minuet). None of these were printed during Mozart's lifetime.

Although not counted as "symphonies" the three Divertimenti K. 136–138, in 3-movement Italian overture style, are sometimes indicated as "Salzburg Symphonies" too.

- Symphony No. 14 in A major, K. 114 (1771)
- Symphony No. 15 in G major, K. 124 (1772)
- Symphony No. 16 in C major, K. 128 (1772)
- Symphony No. 17 in G major, K. 129 (1772)
- Symphony No. 18 in F major, K. 130 (1772)
- Symphony No. 19 in E-flat major, K. 132 (1772)
- Symphony No. 20 in D major, K. 133 (1772)
- Symphony No. 21 in A major, K. 134 (1772)
- Symphony No. 22 in C major, K. 162 (1773)
- Symphony No. 23 in D major, K. 181/162b (1773)
- Symphony No. 24 in B-flat major, K. 182/173dA (1773)
- Symphony No. 25 in G minor, K. 183/173dB (1773)
- Symphony No. 26 in E-flat major, K. 184/161a (1773)
- Symphony No. 27 in G major, K. 199/161b (1773)
- Symphony No. 28 in C major, K. 200/189k (1774)
- Symphony No. 29 in A major, K. 201/186a (1774)
- Symphony No. 30 in D major, K. 202/186b (1774)

There are also several "unnumbered" symphonies from this time period that make use of music from Mozart's operas from the same time period. They are also given numbers past 41.

- Symphony in D major, K. 111+(120/111a) ("No. 48")
- Symphony in D major, K. (126+(161/163))/141a ("No. 50")
- Symphony in D major, K. 196+(121/207a) ("No. 51")
- Symphony in C major, K. 208+(102/213c) ("No. 52")
- Symphony in D major, K. 135+61h

There are also three symphonies from this time period that are based on three of Mozart's serenades:

- Symphony in D major, K. 204 (based on the Serenade No. 5)
- Symphony in D major, K. 250 (based on the "Haffner" serenade)
- Symphony in D major, K. 320 (based on the "Posthorn" serenade)

Late symphonies (1778–1791)

- Symphony No. 31 in D major, "Paris", K. 297/300a (1778)
- Symphony No. 32 in G major, "Overture in the Italian style", K. 318 (1779)
- Symphony No. 33 in B-flat major, K. 319 (1779)
- Symphony No. 34 in C major, K. 338 (1780)
- Symphony No. 35 in D major, "Haffner", K. 385 (1782)
- Symphony No. 36 in C major, "Linz", K. 425 (1783)
- Symphony No. 37 in G major, K. 444 (1783)

For years this was categorized as a Mozart symphony, but later scholarship determined that it was actually composed by Michael Haydn (Symphony No. 25), and Mozart wrote only the slow introduction for it.

- Symphony No. 38 in D major, "Prague", K. 504 (1786)

The three final symphonies (Nos. 39–41) were completed in about three months in 1788. It is quite likely that he hoped to publish these three works together as a single opus, although actually they remained unpublished until after his death. One or two of them might have been played in public in Leipzig in 1789.

- Symphony No. 39 in E-flat major, K. 543 (1788)
- Symphony No. 40 in G minor, K. 550 (1788)
- Symphony No. 41 in C major, "Jupiter", K. 551 (1788)

Concertos

Piano concertos

Main article: Mozart piano concertos

Mozart's concertos for piano and orchestra are numbered from 1 to 27. The first four numbered concertos are early works. The movements of these concertos are arrangements of keyboard sonatas by various contemporary composers (Raupach, Honauer, Schobert, Eckart, C. P. E. Bach). There are also three unnumbered concertos, K. 107, which are adapted from piano sonatas by J. C. Bach. Concertos 7 and 10 are compositions for three and two pianos respectively. The remaining twenty-one are original compositions for solo piano and orchestra. Among them, fifteen were written in the years from 1782 to 1786, while in the last five years Mozart wrote just two more piano concertos.

- Piano Concerto No. 1 in F major, K. 37
 - Piano Concerto No. 2 in B-flat major, K. 39
 - Piano Concerto No. 3 in D major, K. 40
 - Piano Concerto No. 4 in G major, K. 41
 - Three Piano Concertos in D major, G major and E-flat major, K. 107
 - Piano Concerto No. 5 in D major, K. 175
 - Piano Concerto No. 6 in B-flat major, K. 238
 - Piano Concerto No. 7 in F major for Three Pianos, K. 242
 - Piano Concerto No. 8 in C major, "Lützow", K. 246
 - Piano Concerto No. 9 in E-flat major, "Jeunehomme", K. 271
 - Piano Concerto No. 10 in E-flat major for Two Pianos, K. 365
 - Piano Concerto No. 11 in F major, K. 413/387a
 - Piano Concerto No. 12 in A major, K. 414/385p
 - Piano Concerto No. 13 in C major, K. 415/387b
 - Piano Concerto No. 14 in E-flat major, K. 449
 - Piano Concerto No. 15 in B-flat major, K. 450
 - Piano Concerto No. 16 in D major, K. 451
 - Piano Concerto No. 17 in G major, K. 453
 - Piano Concerto No. 18 in B-flat major, K. 456
 - Piano Concerto No. 19 in F major, K. 459
 - Piano Concerto No. 20 in D minor, K. 466
 - Piano Concerto No. 21 in C major, K. 467
 - Piano Concerto No. 22 in E-flat major, K. 482
 - Piano Concerto No. 23 in A major, K. 488
 - Piano Concerto No. 24 in C minor, K. 491
 - Piano Concerto No. 25 in C major, K. 503
 - Piano Concerto No. 26 in D major, "Coronation", K. 537
 - Piano Concerto No. 27 in B-flat major, K. 595
-

- Rondo for piano and orchestra in D major, K. 382
- Rondo for piano and orchestra in A major, K. 386

Violin concertos

Mozart's five violin concertos were written in Salzburg around 1775. They are notable for the beauty of their melodies and the skillful use of the expressive and technical characteristics of the instrument, though Mozart probably never went through all the violin possibilities that others (e.g. Beethoven and Brahms) did after him. (Alfred Einstein notes that the violin concerto-like sections in the serenades are more virtuosic than in the works titled Violin Concertos.)

- Violin Concerto No. 1 in B-flat major, K. 207 (1775)
- Violin Concerto No. 2 in D major, K. 211 (1775)
- Violin Concerto No. 3 in G major, K. 216 (1775)
- Violin Concerto No. 4 in D major, K. 218 (1775)
- Violin Concerto No. 5 in A major, K. 219 (1775)

Mozart also wrote a concertone, an adagio and two stand-alone rondos for violin and orchestra.

- Concertone in C major, for Two Violins and Orchestra, K. 190/186E (1774)
- Adagio for violin and orchestra in E major, K. 261 (1776)
- Rondo for violin and orchestra in B-flat major, K. 269/261a (between 1775 and 1777)
- Rondo for violin and orchestra in C major, K. 373 (1781)

In addition, there are three works that are spuriously attributed to Mozart.

- Violin Concerto in E-flat major, K. 268/365a/Anh.C 14.04 ("No. 6") (1780) (attributed to Johann Friedrich Eck)
- Violin Concerto in D major, "Kolb", K. 271a/271i ("No. 7") (1777)
- Violin Concerto in D major, "Adélaïde", K. Anh. 294a/Anh.C 14.05 (actually written by Marius Casadesus)

Horn concertos

Main article: Horn Concertos (Mozart)

Arguably the most widely played concertos for horn, the four Horn Concertos are a major part of most professional horn players' repertoire. They were written for Mozart's lifelong friend Joseph Leutgeb. The concertos (especially the fourth) were written as virtuoso vehicles that allow the soloist to show a variety of abilities on the valveless horns of Mozart's day.

The Horn Concertos are characterized by an elegant and humorous dialogue between the soloist and the orchestra. Many of the autographs contain jokes aimed at the dedicatee.

- Horn Concerto No. 1 in D major, K. 412 (1791)
- Horn Concerto No. 2 in E-flat major, K. 417 (1783)
- Horn Concerto No. 3 in E-flat major, K. 447 (c. 1784–7)
- Horn Concerto No. 4 in E-flat major, K. 495 (1786)

There are some other unfinished Mozart works for horn:

- Horn Concerto, K. 370b+371 in E-flat major (1781)
 - Horn Concerto, K. 494a in E major (c. 1785–6)
-

Woodwind concertos

	K. 299 (3rd movement, Rondeau allegro) Concerto for Flute, Harp, and Orchestra
<i>Problems playing this file? See media help.</i>	

- Bassoon Concerto in B-flat major, K. 191 (1774)
- Concerto for Flute, Harp, and Orchestra in C major, K. 299 (1778)
- Oboe Concerto in C major, K. 314 (has come down to us as the second flute concerto, but was almost certainly an oboe concerto) (1777–78)
- Concerto for Clarinet and Orchestra in A major, K. 622 (1791)
- Flute Concerto No. 1 in G major, K. 313 (1778)
- Flute Concerto No. 2 in D major, K. 314 (1778) (an arrangement of the above Oboe Concerto)
- Andante for flute and orchestra in C major, K. 315/285e (1778)

Concertante symphonies

	K. 364 (3rd movement, Presto) Sinfonia Concertante for Violin, Viola and Orchestra
<i>Problems playing this file? See media help.</i>	

- Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major, K. 364 (1779)
- Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra in E-flat major, K. 297b (Anh. 9 and later Anh. C 14.01) (probably spurious arrangement of lost Sinfonia Concertante for Flute, Oboe, Horn, Bassoon, and Orchestra from 1778)

These were not Mozart's only attempts at the genre; a few other fragmentary works were also composed around the same time, though not completed.

- Sinfonia Concertante for Violin, Viola, Cello and Orchestra in A major, K. 320e (Anh. 104) (c. 1779, fragment)
- Sinfonia Concertante for Piano, Violin and Orchestra in D major, K. 315f (Anh. 56) (1778, fragment)

Other

- Concerto for Trumpet, K. 47c (lost)
- Cello Concerto, K. 206a (1775, lost)

Piano music

Mozart's earliest composition attempts begin with piano sonatas and other piano pieces, as this is the instrument on which his musical education took place. Almost everything that he wrote for piano was intended to be played by himself (or by his sister, also a proficient piano player). Examples of his earliest works are those found in *Nannerl's Music Book*. Between 1782 and 1786 he wrote 20 works for piano solo (including sonatas, variations, fantasias, suites, fugues, rondo) and works for piano four hands and two pianos.

Solo piano works

Main article: List of solo piano compositions by Wolfgang Amadeus Mozart

Dual piano/performer works

Piano four-hands

- Sonata for Keyboard Four-hands in C major, K. 19d (London, May 1765)
- Sonata for Keyboard Four-hands in D major, K. 381/123a
- Sonata for Keyboard Four-hands in B-flat major, K. 358/186c
- Sonata for Keyboard Four-hands in F major, K. 497
- Sonata for Keyboard Four-hands in C major, K. 521
- Sonata for Keyboard Four-hands in G major, K. 357 (incomplete)
- Fugue in G minor, K. 401
- Andante and Variations in G major, K. 501
- Adagio and Allegro (Fantasia) in F minor, K. 594
- Fantasia in F minor, K. 608 (organ, composer's transcription)

Two pianos

- Sonata for Two Pianos in D major, K. 448/375a
- Fugue in C minor for Two Keyboards, K. 426 (transcribed in 1788 for strings as K. 546)

Chamber music

Violin music

He also wrote for piano and violin. Note the order of the two instruments, for the most part, these are keyboard-centric sonatas where the violin plays a more accompanying role. In later years, the role of the violin grew to not just a support to the other solo instrument, but to build a dialogue with it.

Childhood violin sonatas (1763–66)

- Violin Sonatas, KV 6–9
 - Violin Sonata No. 1 in C for Keyboard and Violin, K. 6
 - Violin Sonata No. 2 in D for Keyboard and Violin, K. 7
 - Violin Sonata No. 3 in B-flat for Keyboard and Violin, K. 8
 - Violin Sonata No. 4 in G for Keyboard and Violin, K. 9
 - Violin Sonatas, KV 10–15
 - Violin Sonata No. 5 in B-flat for Keyboard and Violin (or Flute), K. 10
 - Violin Sonata No. 6 in G for Keyboard and Violin (or Flute), K. 11
 - Violin Sonata No. 7 in A for Keyboard and Violin (or Flute), K. 12
 - Violin Sonata No. 8 in F for Keyboard and Violin (or Flute), K. 13
 - Violin Sonata No. 9 in C for Keyboard and Violin (or Flute), K. 14
 - Violin Sonata No. 10 in B-flat for Keyboard and Violin (or Flute), K. 15
 - Violin Sonatas, KV 26–31
 - Violin Sonata No. 11 in E-flat for Keyboard and Violin, K. 26
 - Violin Sonata No. 12 in G for Keyboard and Violin, K. 27
 - Violin Sonata No. 13 in C for Keyboard and Violin, K. 28
 - Violin Sonata No. 14 in D for Keyboard and Violin, K. 29
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- Violin Sonata No. 15 in F for Keyboard and Violin, K. 30
- Violin Sonata No. 16 in B-flat for Keyboard and Violin, K. 31

Mature violin sonatas (1778–88)

- Violin Sonata No. 17 in C major, K. 296
- Violin Sonata No. 18 in G major, K. 301
- Violin Sonata No. 19 in E-flat major, K. 302
- Violin Sonata No. 20 in C major, K. 303
- Violin Sonata No. 21 in E minor, K. 304
- Violin Sonata No. 22 in A major, K. 305
- Violin Sonata No. 23 in D major, K. 306
- Violin Sonata No. 24 in F major, K. 376
- Violin Sonata No. 25 in F major, K. 377
- Violin Sonata No. 26 in B-flat major, K. 378
- Violin Sonata No. 27 in G major, K. 379
- Violin Sonata No. 28 in E-flat major, K. 380
- Violin Sonata No. 29 in A major, K. 402 (fragment, completed by M. Stadler)
- Violin Sonata No. 30 in C major, K. 403 (fragment, completed by M. Stadler)
- Violin Sonata No. 31 in C major, K. 404 (fragment)
- Violin Sonata No. 32 in B-flat major, K. 454
- Violin Sonata No. 33 in E-flat major, K. 481
- Violin Sonata No. 35 in A major, K. 526
- Violin Sonata No. 36 in F major, K. 547

Variations for violin and piano

- Variations in G major, "La bergère Célimène", K. 359
- 6 Variations in G minor on "Hélas, j'ai perdu mon amant", K. 360

String duos and trios

- Trio for 2 Violins and Cello in B-flat major, K. 266
- Preludes and Fugues for Violin, Viola and Cello, K. 404a
- Duo for Violin and Viola in G major, K. 423 (1783)
- Duo for Violin and Viola in B-flat major, K. 424 (1783)
- Trio for Violin, Viola and Cello in E-flat major, K. 563 (1788)
- Trio for Violin, Viola and Cello in G major, K. 562e (1788; fragment)^[1]

String quartets

- String Quartet No. 1 in G major, "Lodi", K. 80/73f (1770)
- *Milanese Quartets*, K. 155–160 (1772–1773)

This cycle, in three movements, is interesting as far as these works can be considered precursors of the later—more complete—string quartets.

- String Quartet No. 2 in D major, K. 155/134a (1772)
 - String Quartet No. 3 in G major, K. 156/134b (1772)
 - String Quartet No. 4 in C major, K. 157 (1772–73)
 - String Quartet No. 5 in F major, K. 158 (1772–73)
 - String Quartet No. 6 in B-flat major, K. 159 (1773)
 - String Quartet No. 7 in E-flat major, K. 160/159a (1773)
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- *Viennese Quartets*, K. 168–173 (1773)

Much more stylistically developed. In Vienna Mozart is believed to have heard the op. 17 and op. 20 quartets of Joseph Haydn, and had received from them a deep impression.

- String Quartet No. 8 in F major, K. 168 (1773)
- String Quartet No. 9 in A major, K. 169 (1773)
- String Quartet No. 10 in C major, K. 170 (1773)
- String Quartet No. 11 in E-flat major, K. 171 (1773)
- String Quartet No. 12 in B-flat major, K. 172 (1773)
- String Quartet No. 13 in D minor, K. 173 (1773)
- *Haydn Quartets*, K. 387, 421, 428, 458, 464, 465, Op. 10 (1782–1785)

Mozart returned to the quartet in the early 1780s after he had moved to Vienna, met Haydn in person, and developed a friendship with the older composer. Haydn had just published his set of six quartets, Op. 33, which are thought to have been a stimulus to Mozart in returning to the genre. These quartets are often regarded as among the pinnacles of the genre.

- String Quartet No. 14 in G major, "Spring", K. 387 (1782)
- String Quartet No. 15 in D minor, K. 421/417b (1783)
- String Quartet No. 16 in E-flat major, K. 428/421b (1783)
- String Quartet No. 17 in B-flat major, "Hunt", K. 458 (1784)
- String Quartet No. 18 in A major, K. 464 (1785)
- String Quartet No. 19 in C major, "Dissonance", K. 465 (1785)
- String Quartet No. 20 in D major, "Hoffmeister", K. 499 (1786)

This work was published by (dedicated to?) Franz Anton Hoffmeister, as well as the *Prussian Quartets*. Mozart's last three quartets, dedicated to the King of Prussia Friedrich Wilhelm II, are noted for the *cantabile* character of the parts for cello (the instrument played by the king himself), the sweetness of sounds and the equilibrium among the different instruments.

- *Prussian Quartets*, K. 575, 589, 590 (1789–1790)
- String Quartet No. 21 in D major, K. 575 (1789)
- String Quartet No. 22 in B-flat major, K. 589 (1790)
- String Quartet No. 23 in F major, K. 590 (1790)

String quintets

The string quintets (K. 174, 406, 515, 516, 593, 614), for two violins, two violas and cello. Charles Rosen wrote that "by general consent, Mozart's greatest achievement in chamber music is the group of string quintets with two violas."

- String Quintet No. 1 in B-flat major, K. 174
- String Quintet No. 2 in C minor, K. 406 (516b) – This is a transcription for string quintet of the earlier Serenade for wind octet in C minor, K. 388.
- String Quintet No. 3 in C major, K. 515
- String Quintet No. 4 in G minor, K. 516
- String Quintet No. 5 in D major, K. 593
- String Quintet No. 6 in E-flat major, K. 614

Piano trios

- Piano Trio No. 1 - Divertimento à 3 in B-flat major for Piano, Violin and Violoncello, K. 254 (1776)
- Piano Trio No. 2 - Trio (Sonata) in G major for Piano, Violin and Violoncello, K. 496 (1786)
- Piano Trio No. 3 - Trio in B-flat major for Piano, Violin and Violoncello, K. 502 (1786)
- Piano Trio No. 4 - Trio in E major for Piano, Violin and Violoncello, K. 542 (1788)
- Piano Trio No. 5 - Trio in C major for Piano, Violin and Violoncello, K. 548 (1788)
- Piano Trio No. 6 - Trio in G major for Piano, Violin and Violoncello, K. 564 (1788)

Other

- Piano Trio in D minor for Piano, Violin and Violoncello, K. 442 (1785–87?) (incomplete)

Other chamber music

	K. 452 (3rd movement, Allegretto) Quintet for Piano and Winds
<i>Problems playing this file? See media help.</i>	

- Flute Quartets (flute, violin, viola, cello), K. 285, K. 285a, K. 285b, K. 298 (1777–1778)
- Sonata for Bassoon and Violoncello in B-flat major, K. 292
- Oboe Quartet (oboe, violin, viola, cello) in F major, K. 370 (1781)
- Horn Quintet In E-flat, K. 407
- Quintet for Piano and Winds (oboe, clarinet, horn, bassoon), K. 452 (1784)
- Piano Quartet No. 1 in G minor, K. 478 (1785)
- 12 Duets – For Two Horns, K. 487 (incorrectly published as being for basset horns)
- Piano Quartet No. 2 in E-flat major, K. 493 (1786)
- Trio for Clarinet, Viola and Piano in E-flat major, "Kegelstatt", K. 498 (1786)
- Adagio and Fugue in C minor, K. 546 (1788) (a transcription from Fugue in C minor for Two Keyboards, K. 426)
- Clarinet Quintet in A major, K. 581 (1789)
- Adagio and Rondo for Glass Harmonica, Flute, Oboe, Viola and Cello, K⁶. 617 (1791)
- Adagio in C for Glass Harmonica, K⁶. 617a (1791)

Serenades, divertimenti, and other instrumental works

The production for instrumental ensembles includes several divertimenti, cassations, nocturni, serenades, marches, and dances, a quodlibet, besides, of course, his symphonies. Mozart's production for orchestra is written for string ensembles (like the early Divertimenti K. 136–138), as well as for wind instruments ensembles and the varied combinations of string and wind.

Serenades

- Cassation in D major (Serenade No. 1), K. 100/62a (1769)
- 4 Contredanses in F major (Serenade No. 2), K. 101/250a (1776)
- Serenade No. 3 in D major, "Antretter", K. 185/167a (1773)
- Serenade No. 4 in D major, "Colloredo", K. 203/189b (1774)
- Serenade No. 5 in D major, K. 204/213a (1775)
- Serenade No. 6 in D major, "Serenata Notturna", K. 239 (1776)

- Serenade No. 7 in D major, "Haffner", K. 250/248b (1776)
- Notturmo in D for Four Orchestras (Serenade No. 8), K. 286 (1776–77) (each of the four "orchestras" composed of 2 French horns in D, 2 violins, viola and cello)
- Serenade No. 9 in D major, "Posthorn", K. 320 (1779)
- Serenade No. 10 for twelve winds and double bass in B-flat major, "Gran Partita", K. 361/370a (1781)
- Serenade No. 11 for winds in E-flat major, K. 375 (1781–82)
- Serenade No. 12 for winds in C minor, K. 388/384a (1782)
- Serenade No. 13 for string quartet and bass in G major, "Eine kleine Nachtmusik", K. 525 (1787)

Others

- Cassation in G major, K. 63 (1769)
- Cassation in B-flat major, K. 99 (1769)

Quodlibets

- *Galimathias Musicum*, in D major, K. 32 (1766)

Divertimenti

- Divertimento No. 1 in E-flat major, K. 113 (1771)
- Divertimento No. 2 in D major, K. 131 (1772)
- Divertimento for string quartet or string orchestra in D major, K. 136/125a ("Salzburg Symphony No. 1") (1772)
- Divertimento for string quartet or string orchestra in B-flat major, K. 137/125b ("Salzburg Symphony No. 2") (1772)
- Divertimento for string quartet or string orchestra in F major, K. 138/125c ("Salzburg Symphony No. 3") (1772)
- Divertimento No. 3 in E-flat major, K. 166/159d (1773)
- Divertimento No. 4 in B-flat major, K. 186/159b (1773)
- Divertimento No. 5 in C major, K. 187 (Anh. C 17.12) (spurious, composer unknown)
- Divertimento No. 6 in C major, K. 188/240b (1773)
- Divertimento No. 7 in D major, K. 205/167A (1773)
- Divertimento No. 8 in F major, K. 213 (1775)
- Divertimento No. 9 in B-flat major, K. 240 (1776)
- Divertimento No. 10 in F major, K. 247, "Lodron No. 1" ("Lodronische Nachtmusik") (1776)
- Divertimento No. 11 in D major, K. 251 (1776)
- Divertimento No. 12 in E-flat major, K. 252/240a (1776)
- Divertimento No. 13 in F major, K. 253 (1776)
- Divertimento for piano, violin and violoncello in B-flat major, K. 254 ("Piano Trio No. 1") (1776)
- Divertimento No. 14 in B-flat major, K. 270 (1777)
- Divertimento No. 15 in B-flat major, K. 287/271h "Lodron No. 2" ("Lodronische Nachtmusik") (1777)
- Divertimento No. 16 in E-flat major, K. 289/271g (1777)
- Divertimento No. 17 in D major, K. 334/320b (1779–80)
- Five Divertimentos (25 pieces) for three basset horns in B-flat major, K. 439b (Anh. 229) (1783)
- Divertimento for two horns and strings in F major, "A Musical Joke" ("Ein Musikalischer Spaß"), K. 522 (1785–87?)
- Divertimento for string trio in E-flat major, K. 563 (1788)

Others

- March and Divertimento in C major; the music title when the two marches of K. 214 are played before and after the three movements of Symphony in C major, K. 208+(102/213c) ("Il re pastore") (1772, 1775)

Three *Milanese* Quartets called "Divertimento":

- String Quartet No. 2 in D major, K. 155/134a ("Divertimento") (1772)
- String Quartet No. 5 in F major, K. 158 ("Divertimento") (1772–73)
- String Quartet No. 6 in B-flat major, K. 159 ("Divertimento") (1773)

Incomplete

- Divertimento in F major, K. 288/246c (unknown date) (incomplete)
- Divertimento in D major, K. 320B (1772–73) (incomplete)

Marches

- March in D major, K. 62 (Introduction to K. 100 Serenade, also used in *Mitridate, re di Ponto*) (1769)
- March in D major, K. 189 (probably to open/close K. 185 Serenade) (1773)
- March in C major, K. 214 (two marches opening and closing the divertimento—three movements of Symphony in C major, K. 208+(102/213c)—*Il re pastore*) (1775)
- March in D major, K. 215/213b (to open and/or close Serenade, K. 204) (1775)
- March in D major, K. 237/189c (to open and/or close Serenade, K. 203) (1774)
- March in F major, K. 248 (for use with Divertimento No. 10, K. 247) (1776)
- March in D major, K. 249 (to open and/or close Serenade, "Haffner", K. 250) (1776)
- March in D major, K. 290 (for use with Divertimento No. 7, K. 205/167A) (1772)
- March in D major, K. 335/320a, No. 1 (probably to open Serenade, "Posthorn", K. 320) (1779)
- March in D major, K. 335/320a, No. 2 (probably to close Serenade, "Posthorn", K. 320) (1779)
- March in C major, K. 408/883e, No. 1 (1782)
- March in D major, K. 408/385a, No. 2 (1782)
- March in C major, K. 408/383F, No. 3 (1782)
- March in D major, K. 445/320c (for use with Divertimento No. 17, K. 334) (1780)

Others

- Cassation in G major, K. 63, first movement march (1769)
- Divertimento No. 11 in D major, K. 251, sixth movement (1776)
- Act I: March; Act II: March; and Act III: March, *Idomeneo*, K. 366 (1781)
- *Kleiner Trauermarsch* ("Little Funeral March") in C minor, K. 453a (1784)
- Act III: March, *Le nozze di Figaro*, K. 492 (1786)

Incomplete

- March in B-flat major, K. 384b (1782?) (incomplete)

Dances

See also: Mozart and dance

Mozart left a huge production of dances for orchestra in different genres, including more than 100 minuets, two quadrilles, over 30 contra dances, over 50 allemandes (*Teitsch*, *Ländler*, or German Dances), a gavotte (French folk dance) and a ballet intermezzo.

In his production of minuets, Mozart generally followed Haydn's example, preferring the slow character of the dance. Allemandes written between 1787 and 1791 were mainly for public balls in Vienna. In the Contredanse production, also written mainly in Vienna, some examples of program music are found, like *Il Temporale*, K. 534, *La Bataille*, K. 535, *Canary*, K. 600/5, etc.

Minuet

- 7 Menuets, K. 61a*/61b (1769)
(* not to be confused with Missa brevis #2 in D minor, K. 65/61a)
- 2 Menuets, K. 61g (1769–70)

- 6 Menuets, K. 61h (including No. 3 Symphony in D major, K. 135+61h) (1769?)
- Menuet in D major, K. 94/73h (1769–70)
- 19 Menuets, K. 103/61d (1776)
- 6 Menuets, K. 104/61e (1770–71)
- 6 Menuets, K. 105/61f (spurious, by Michael Haydn)
- Menuet in E-flat major, K. 122/73t (1770)
- 6 Menuets, K. 164/130a (1772)
- 16 Menuets, K. 176 (1773)
- 8 Menuets, K. 315a/315g (1779)
- 3 Menuets, K. 363 (1783?)
- Symphonic Minuet in C major, K. 409/383f (1782)
- 5 Menuets, K. 461/448a (1784)
- 12 Menuets, K. 568 (1788)
- 12 Menuets, K. 585 (1789)
- 6 Menuets, K. 599 (1791)
- 4 Menuets, K. 601 (1791)
- 2 Menuets, K. 604 (1791)

Quadrille

- 2 Quadrilles in F major and B-flat major, K. 463/448c (1784)

Contra dance

- 4 Contredanses, K. 101/250a (alternative title: Serenade No. 2) (1776)
- Overture and 3 Contredanses, K. 106/588a (doubtful) (1790)
- Contredanse in B-flat major, K. 123/73g (1770)
- 4 Contredanses, K. 267/271c (1777)
- 4 Contredanses for Count Johann Rudolf Czernin, K. 269b (1777)
- 6 Contredanses, K. 462/448b (1784)
- Contredanse in D major, "Das Donnerwetter" (The Thunderstorm), K. 534 (1788)
- Contredanse in C major, "La Bataille", K. 535 (1788)
- 3 Contredanses, K. 535a (doubtful) (1788)
- Contredanse in C major, "Der Sieg vom Helden Koburg" (Coburg's Victory), K. 587 (1789)
- 2 Contredanses, K. 603 (1791)
- Contredanse in E-flat major, "Il Trionfo delle Donne", K. 607/605a (1791)
- 5 Contredanses, K. 609 (includes No. 1 "Non più andrai") (1787)
- Contredanse in G major, "Les filles malicieuses", K. 610 (1791)

Allemande

- 6 German Dances, K. 509 (1778)
- 6 German Dances, K. 536 (1788)
- 6 German Dances, K. 567 (1788)
- 6 German Dances, K. 571 (1789)
- 12 German Dances, K. 586 (1789)
- 6 German Dances, K. 600 (includes No. 5 Trio: "Der Kanarienvogel" The Canary) (1791)
- 4 German Dances, K. 602 (includes No. 3 "Die Leirer") (1791)
- 3 German Dances, K. 605 (includes No. 3 "Die Schlittenfahrt" Sleigh Ride) (1791)
- 6 Ländler in B-flat major, "Ländlerische Tänze", K. 606 (1791)
- German Dance in C major, K. 611 "Die Leirer" (1791)

Other

- Sketches for a ballet intermezzo, "Bagatelles Ballet Pantomime", K. 299c (1778)
- *La Chasse* (The Hunt) in A major, K Anh. 103/299d (320f), (1778)
- Gavotte in B-flat major, K. 300 (1778)

Sacred music

Mozart's sacred music is mainly vocal, though also instrumental examples exist, like the *Sonate da Chiesa* for 2 violins, double bass and organ, composed between 1767 and 1780. Wikipedia:Please clarify His sacred music presents a rich stylistic mosaic: Gregorian choral elements meet rigorous counterpoint, and even operatic elements can sometimes emerge. Stylistic unity and consistency is present over all his sacred music work.

Masses

Main article: List of masses by Wolfgang Amadeus Mozart

- Missa brevis in G major, K. 49
- Missa brevis in D minor, K. 65
- Missa solemnis in C major, *Dominicusmesse*, K. 66
- Missa solemnis in C minor, *Waisenhausmesse*, K. 139
- Missa brevis in G major, K. 140
- Missa brevis in F major, K. 192
- Missa in honorem Sanctissimae Trinitatis, K. 167
- Missa brevis in D major, K. 194
- Sparrow Mass in C major, *Spatzenmesse*, K. 220
- Credo Mass in C major, *Credo Mass*, K. 257
- Missa brevis in C major, *Piccolomesse*, K. 258
- Missa brevis in C major, *Organ Solo*, K. 259
- Missa longa in C major, K. 262
- Missa brevis in B-flat major, K. 275
- Coronation Mass, K. 317
- Missa solemnis, *Missa aulica*, K. 337
- Great Mass in C minor, K. 427
- Requiem Mass in D minor, K. 626 (compl. Franz Xaver Süssmayr after Mozart's death)

Liturgical works

Kyrie

- Kyrie in F major, K. 33 (1766)
- Kyrie in D minor for soprano, alto, tenor, bass, K. 90 (doubtful) (1771–72)
- Kyrie in D minor, K. 341/368a (1787–91)
- Kyrie in E-flat major, K. 322/296a, (fragment; completed by M. Stadler) (1787)
- Kyrie in C major, K. Anh. 15/323 (fragment; completed by M. Stadler) (1779?)

Gradual

- Sancta Maria, mater Dei in F major, K. 273 (1777)

Offertory

- *Scande Coeli Limina* in C major, K. 34 (1767)
- *Inter natos mulierum* in G major, K. 72/74f (1774)
- *Benedictus sit Deus* in C major, K. 117; 66a/47b (1768)
- *Sub tuum praesidium* in F major, K. 198/Anh C 03.08 (doubtful) (1775)

- *Misericordias Domini* in D Minor, K. 222/205a (1775)
- *Venite populi* in D major, K. 260/248a (1775)
- *Alma Dei creatoris* in F major, K. 277/272a (1777)

Vespers

- *Vesperae solennes de Dominica* in C major, K. 321 (1779)
- *Vesperae solennes de confessore* in C major, K. 339 (1780)

Magnificat

- *Dixit Dominus* and *Magnificat* in C major, K. 193/186g (1774)

Antiphon

- *Cibavit eos* in A Minor, K. 44/73u (1770)
- *Quaerite primum regnum Dei* in D Minor, K. 86/73v (1770)

Three settings of the Marian antiphon *Regina coeli*:

- *Regina Coeli* for soprano, chorus and orchestra in C major, K. 108/74d (1771)
- *Regina Coeli* for soprano, chorus and orchestra in B-flat major, K. 127 (1772)
- *Regina Coeli* for soloists, chorus and orchestra in C major, K. 276/321b (1779)

Miserere

- *Miserere* in A minor, K. 85/72s (1770)

Te Deum

- *Te Deum* in C major, K. 141/66b (1769)

Litany

- *Litaniae Lauretanae* in B-flat major, K. 109/74e (1771)
- *Litaniae Lauretanae* in D major, K. 195/186d (1774)
- *Litaniae de venerabili altaris sacramento* in B-flat major, K. 125 (1772)
- *Litaniae de venerabili altaris sacramento* in E-flat major, K. 243 (1776)

Sacred works

Motet

- *God is Our Refuge* in G minor, K. 20 (1765)
- *Veni Sancte Spiritus* in C major, K. 47 (1768)
- *Ergo interest* ("*Quaere superna*") for Soprano in G major, K. 143/73s (1773)
- *Exsultate, jubilate* for Soprano in F major, K. 165/158a (1773)
- *Ave verum corpus* in D major, K. 618 (1791)

Hymns and aria

- *Tantum Ergo* in D major, K. 197/Anh. C 3.05 (doubtful) (1775)
 - "Zwei deutsche Kirchenlieder" (Two German Hymns), *O Gotteslamm, Als aus Ägypten Israel*, K. 343/336c (c. 1787)
 - Aria for Soprano in B-flat, "Kommet her, ihr frechen Sünder", K. 146/317b (1779)
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Masonic music

Main article: Mozart and Freemasonry

The following are compositions written for the Masonic Lodge:

- Lied (song) "Gesellenreise," K. 468, "for use at installation of new journeymen" (1785)
- Cantata for tenor and male chorus *Die Maurerfreude* ("The Mason's Joy"), K. 471 (1785)
- The Masonic Funeral Music (*Maurerische Trauermusik*), K. 477/479a (1785)
- Two songs, K. 483 and K. 484, to celebrate the opening of "Zur Neugekrönten Hoffnung" (1786)
- Cantata for tenor and piano, *Die ihr die unermesslichen Weltalls Schöpfer ehrt*, K. 619 (1791)
- The Little Masonic Cantata (*Kleine Freimaurer-Kantate*) entitled *Laut verkünde unsre Freude*, for soloists, male chorus, and orchestra, K. 623 (1791)

Church sonatas

Main article: Church Sonatas (Mozart)

- Church Sonata No. 1 in E-flat, K. 67/41h (1772)
- Church Sonata No. 2 in B-flat, K. 68/41i (1772)
- Church Sonata No. 3 in D, K. 69/41k (1772)
- Church Sonata No. 4 in D, K. 144/124a (1772)
- Church Sonata No. 5 in F, K. 145/124b (1772)
- Church Sonata No. 6 in B-flat, K. 212 (1775)
- Church Sonata No. 7 in F, K. 224/241a (1776)
- Church Sonata No. 8 in A, K. 225/241b (1776)
- Church Sonata No. 9 in G, K. 241 (1776)
- Church Sonata No. 10 in F, K. 244 (1776)
- Church Sonata No. 11 in D, K. 245 (1776)
- Church Sonata No. 12 in C, K. 263 (1776)
- Church Sonata No. 13 in G, K. 274/271d (1777)
- Church Sonata No. 14 in C, K. 278/271e (1777)
- Church Sonata No. 15 in C, K. 328/317c (1779)
- Church Sonata No. 16 in C, K. 329/317a (1779)
- Church Sonata No. 17 in C, K. 336/336d (1780)

Organ music

- Fugue in E-flat major, K. 153 (375f)
 - Fugue in G minor, K. 154 (385k)
 - Overture in C major, K. 399 (385i)
 - Fugue in G minor, K. 401 (375e)
 - *Eine kleine Gigue*, K. 574
 - Adagio and Allegro in F minor for a Mechanical Organ, K. 594 (1790)
 - Fantasia in F minor for a Mechanical Organ, K. 608 (1791)
 - Andante in F for a Small Mechanical Organ, K. 616 (1791)
-

Operas

Main article: List of operas by Mozart

- *Die Schuldigkeit des ersten Gebots*, K. 35 (1767)
- *Apollo et Hyacinthus*, K. 38 (1767)
- *Bastien und Bastienne*, K. 50/46b (1768)
- *La finta semplice*, K. 51 (1768)
- *Mitridate, re di Ponto*, K. 87 (1770)
- *Ascanio in Alba*, K. 111 (1771)
- *Betulia liberata*, an oratorio, K. 118/74c (1771)
- *Il sogno di Scipione*, K. 126 (1772)
- *Lucio Silla*, K. 135 (1772)
- *Thamos, König in Ägypten*, K. 345/336a (1773, 1775)
- *La finta giardiniera*, K. 196 (1774–75)
- *Il re pastore*, K. 208 (1775)
- *Zaide*, K. 344 (1779)
- *Idomeneo*, K. 366 (1781)
- *Die Entführung aus dem Serail*, K. 384 (1782)
- *L'oca del Cairo*, K. 422 (1783)
- *Lo sposo deluso*, K. 430
- *Der Schauspieldirektor*, K. 486 (1786)
- *Le nozze di Figaro*, K. 492 (1786)
- *Don Giovanni*, K. 527 (1787)
- *Così fan tutte*, K. 588 (1789)
- *Die Zauberflöte*, K. 620 (1791)
- *La clemenza di Tito*, K. 621 (1791)

Concert arias, songs and canons

Main article: List of concert arias, songs and canons by Wolfgang Amadeus Mozart

References

- [1] Henle-Urtext ISMN M-2018-9625-0 (http://www.henle.de/de/detail/index.html?Titel=Divertimento+KV+563+Â·+Fragment+KV+Anh.+66_9625)

External links

- Publications of music and writings by Mozart (http://www.gutenberg.org/catalog/world/authrec?fk_authors=1368) from Project Gutenberg
- Free typeset sheet music of Mozart's works (<http://www.mutopiaproject.org/cgi-bin/make-table.cgi?Composer=MozartWA>) from the Mutopia Project
- Digital Mozart Edition (http://dme.mozarteum.at/DME/nma/nmapub_srch.php), *Neue Mozart-Ausgabe* (NMA) Online (New Mozart Edition), 127 volumes
- A comprehensive list of Mozart's work (<http://www.classical.net/music/composer/works/mozart/index.html>) from classical.net

Piano works

This is a list of solo piano pieces by Wolfgang Amadeus Mozart.^[1]

Pieces

Sonatas

- Piano Sonata No. 1 in C major, K. 279 (Munich, Summer 1774)
- Piano Sonata No. 2 in F major, K. 280 (Munich, Summer 1774)
- Piano Sonata No. 3 in B-flat major, K. 281 (Munich, Summer 1774)
- Piano Sonata No. 4 in E-flat major, K. 282 (Munich, Summer 1774)
- Piano Sonata No. 5 in G major, K. 283 (Munich, Summer 1774)
- Piano Sonata No. 6 in D major, K. 284 (Munich, February–March 1775)
- Piano Sonata No. 7 in C major, K. 309 (Mannheim, Nov. 8, 1777)
- Piano Sonata No. 8 in A minor, K. 310 (Paris, Summer 1778)
- Piano Sonata No. 9 in D major, K. 311 (Mannheim, Nov. 1777)
- Piano Sonata No. 10 in C major, K. 330 (1783)
- Piano Sonata No. 11 "Turkish Rondo" in A major, K. 331 (1783)
- Piano Sonata No. 12 in F major, K. 332 (1783)
- Piano Sonata No. 13 in B-flat major, K. 333 (1783)
- Piano Sonata No. 14 in C minor, K. 457 (Vienna, Oct. 14, 1784)
- Piano Sonata No. 15 in F major, K. 533/494 (Vienna, Jan. 3, 1788)
- Piano Sonata No. 16 in C major, K. 545 (so-called *facile* or *semplice* sonata; Vienna, Jun. 26, 1788)
- Piano Sonata No. 17 in B-flat major, K. 570 (Vienna, February, 1789)
- Piano Sonata No. 18 in D major, K. 576 (Vienna, July 1789)

Miscellaneous pieces

- *Nannerl's Music Book*
 1. *Andante in C*, K. 1a
 2. *Allegro in C*, K. 1b
 3. *Allegro in F*, K. 1c
 4. *Minuet in F*, K. 1d
 5. *Minuet in G*, K. 1e
 6. *Minuet in C*, K. 1f
 7. *Minuet in F*, K. 2
 8. *Allegro in B-flat*, K. 3
 9. *Minuet in F*, K. 4
 10. *Minuet in F*, K. 5
 11. *Allegro in C*, K. 5a
 12. *Andante in B-flat*, K. 5b
 - *Klavierstück in F*, K. 33b (Zurich, 30 September 1766)
 - *Fantasy No. 1 with Fugue* in C major, K. 394 (Vienna, 1782)
 - *Fantasy No. 2* in C minor, K. 396 (Vienna, 1782)
 - *Fantasy No. 3* in D minor, K. 397 (Vienna, 1782)
 - *Fantasy No. 4* in C minor, K. 475 (Vienna, May 20, 1785)
 - *Rondo No. 1* in D major, K. 485
-

- *Rondo No. 2* in F major, K. 494 (finale to K. 533 above initially published alone)
- *Rondo No. 3* in A minor, K. 511
- *Adagio for Piano* in B minor, K. 540 (Vienna, 1788)
- *Piano Sonata* in F major, K. 547a (Vienna, Summer 1788) (adapted from K. 547 and K. 545)

Variations

- 8 Variations in G major on the Dutch song "Laat ons Juichen, Batavieren!" by Christian Ernst Graaf, K. 24
- 7 Variations in D major on the Dutch song "Willem van Nassau", K. 25
- 6 Variations in F major, K. 54 (Anh. 138a)
- 12 Variations in C major on a Menuet by Johann Christian Fischer, K. 179
- 6 Variations in G major on "Mio car Adone" from the opera "La fiera di Venezia" by Antonio Salieri, K. 180
- 9 Variations in C major on the arietta "Lison dormait" from the opera "Julie" by Nicolas Dezède, K. 264
- 12 Variations in C major on the French song "Ah, vous dirai-je, Maman", K. 265
- 8 Variations in F major on the choir "Dieu d'amour" from the opera "Les mariages samnites" by André Grétry, K. 352
- 12 Variations in E-flat major on the French song "La belle Françoise", K. 353
- 12 Variations in E-flat major on the Romance "Je suis Lindor" from "Le Barbier de Seville" by Pierre Beaumarchais, music by Antoine-Laurent Baudron, K. 354
- 6 Variations in F major on the aria "Salve tu, Domine" from the opera "I filosofi immaginari" by Giovanni Paisiello, K. 398
- 10 Variations in G major on the aria "Unser dummer Pöbel meint" from "La rencontre imprévue" by Christoph Willibald Gluck, K. 455
- 8 Variations in A major on "Come un agnello" from "Fra i due litiganti il terzo gode" by Giuseppe Sarti, K. 460
- 12 Variations on an Allegretto in B major, K. 500
- 9 Variations in D major on a Menuet by Jean-Pierre Duport, K. 573
- 8 Variations in F major on the song "Ein Weib ist das herrlichste Ding" from the Singspiel "Der dumme Gartner" by Benedikt Schack, K. 613

Other keyboard pieces

- The London Sketchbook, K. 15a–ss
 - Allegro of a Sonata in G minor, K. 312 (unverified)
 - Minuet in D, K. 355
 - Capriccio in C, K. 395
 - Suite in C (Overture, Allemande, Courante and incomplete Sarabande), K. 399
 - Allegro in B-flat (incomplete; completed by M. Stadler), K. 400
 - Fugue in G minor (incomplete), K. 401
 - Funeral March in C minor, K. 453a
 - Piano Sonata in B-flat major, K. 498a (unverified)
 - Eine Kleine Gigue in G for Keyboard, K. 574
 - Andante in F for a Small Mechanical Organ, K. 616 (1791)
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References

[1] Köchel's Catalogue of Mozart's Works (<http://www.classical.net/music/composer/works/mozart/>)

Concert arias, songs, canons

This is a list of concert arias, songs and canons by Wolfgang Amadeus Mozart.

Arias, canzonettas, cavatinas

Soprano

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
02323		"Conservati fedele" (Score ^[1] /Crit. report ^[2]) Aria for soprano and orchestra	Metastasio, <i>Artaserse</i> I, 1	1765-10October 1765
07070	61c	"A Berenice ... Sol nascente" (Score ^[3] /Crit. report ^[4]) Recitative and aria (Licenza) for soprano and orchestra	unknown	1767-02-2828 February 1767 or 1769
07777	73e	"Misero me! ... Misero pargoletto" (Score ^[5] /Crit. report ^[6]) Recitative and aria for soprano and orchestra	Metastasio, <i>Demofonte</i> III, 4&5	1770-03March 1770
07878	73b	"Per pietà, bell'idol mio" (Score ^[7] /Crit. report ^[8]) Aria for soprano and orchestra	Metastasio, <i>Artaserse</i> I, 5	1766--1766
07979	73d	"O temerario Arbace! ... Per quel paterno amplesso" (Score ^[9] /Crit. report ^[10]) Recitative and aria for soprano and orchestra	Metastasio, <i>Artaserse</i> II, 11	1766--1766
901deest		"Cara, se le mie pene" (Score ^[11] /Crit. report ^[12]) Aria for soprano, 2 horns, violin, viola & bass	unknown	1769--1769
08282	73o	"Se ardere, e speranza" (Score ^[13] /Crit. report ^[14]) Aria for soprano and orchestra	Metastasio	1770-04-2525 April 1770
08383	73p	"Se tutti i mali miei" (Score ^[15] /Crit. report ^[16]) Aria for soprano and orchestra	Metastasio	1770--1770
08888	73c	"Fra cento affanni e cento" (Score ^[17] /Crit. report ^[18]) Aria for soprano and orchestra	Metastasio, <i>Artaserse</i> I, 2	1770--1770
119119	382h	"Der Liebe himmlisches Gefühl" (Score ^[19] /Crit. report ^[20]) Aria for soprano and orchestra (piano reduction) This is possibly (Kunze) the <i>aria for Gretl Marchard</i> from K. deest	unknown	1782--1782
152152	210a	"Ridente la calma" (Score ^[21] /Crit. report ^[22]) Aria (canzonetta) for voice and piano arrangement of Josef Mysliveček's aria from <i>Armida</i>	Giovanni Ambrogio Migliavacca	1773--between 1772 and 1775

178178	417e	"Ah, spiegarti, oh Dio" (Score ^[23] /Crit. report ^[24]) Aria for soprano and orchestra (piano reduction)	unknown	1783-06June 1783
217217		"Voi avete un cor fedele" (Score ^[25] /Crit. report ^[26]) Aria for soprano and orchestra	Carlo Goldoni	1775-10-2626 October 1775
272272		"Ah, lo previdi! ... Ah, t'invola ... Deh, non varcar" (Score ^[27] /Crit. report ^[28]) Recitative, aria and cavatina for soprano and orchestra	Vittorio Amedio Cigna-Santi	1777-08August 1777
294294		"Alcandro, Io confesso ... Non sò d'onde viene" (Score ^[29] /Crit. report ^[30]) Recitative and aria for soprano and orchestra	Metastasio <i>L'Olimpiade</i> III,6	1778-02-2424 February 1778
316316	300b	"Popoli di Tessaglia! ... Io non chiedo, eterni Dei" (Score ^[31] /Crit. report ^[32]) Recitative and aria for soprano and orchestra	Ranieri de' Calzabigi	1779-01-088 January 1779
368368		"Ma che vi fece, o stelle ... Sperai vicino il lido" (Score ^[33] /Crit. report ^[34]) Recitative and aria for soprano and orchestra	Metastasio	1781-01January 1781
369369		"Misera, dove son! ... Ah! non son io che parlo" (Score ^[35] /Crit. report ^[36]) Recitative and aria for soprano and orchestra	Metastasio	1781-03-088 March 1781
374374		"A questo seno deh vieni ... Or che il cielo a me ti rende" (Score ^[37] /Crit. report ^[38]) Recitative and aria for soprano and orchestra	Giovanni de Gamerra	1781-04April 1781
383383		"Nehmt meinen Dank, ihr holden Gönner!" (Score ^[39] /Crit. report ^[40]) Aria for soprano and orchestra	unknown	1782-04-1010 April 1782
416416		"Mia speranza adorata! ... Ah, non sai qual pena" (Score ^[41] /Crit. report ^[42]) Recitativo and aria (rondo) for soprano and orchestra	Gaetano Sertor	1783-01-088 January 1783
418418		"Vorrei spiegarvi, oh Dio!" (Score ^[43] /Crit. report ^[44]) Aria for soprano and orchestra	unknown	1783-06-2020 June 1783
419419		"No, che non sei capace" (Score ^[45] /Crit. report ^[46]) Aria for soprano and orchestra	unknown	1783-06June 1783
440440	383h	"In te spero, oh sposo amato" (Score ^[47] /Crit. report ^[48]) Aria for soprano and orchestra (sketch)	Metastasio	1782-02February 1782
486486a	295a	"Basta, vinci ... Ah, non lasciarmi, no" (Score ^[49] /Crit. report ^[50]) Recitative and aria for soprano and orchestra	Metastasio	1778-02-2828 February 1778
505505		"Ch'io mi scordi di te? ... Non temer, amato bene" (Score ^[51] /Crit. report ^[52]) Recitative and aria (rondo) for soprano, piano obbligato and orchestra	unknown	1786-12-2626 December 1786

528528		"Bella mia fiamma, addio! ... Resta, oh cara!" (Score ^[53] /Crit. report ^[54])	D. Michele Sarcone	1787-11-033 November 1787
538538		"Ah se in ciel, benigne stelle" Aria for soprano and orchestra	Metastasio	1788-03-044 March 1788
569569		"Ohne Zwang aus eignem Triebe" (lost) Aria for soprano	Michel-Jean Sedaine, <i>Le roi et le fermier</i> , tr. Johann Heinrich Faber ^[55]	1789-01January 1789
577577		"Al desio di chi t'adora" (Score ^[56]) Replacement aria for soprano and orchestra in <i>The Marriage of Figaro</i>	Lorenzo Da Ponte	17891789
578578		"Alma grande e nobil core" (Score ^[57] /Crit. report ^[58]) Aria for soprano and orchestra	Giuseppe Palomba	1789-08August 1789
579579		"Un moto di gioia mi sento" (Score ^[59]) Replacement aria for soprano and orchestra in <i>The Marriage of Figaro</i>	Lorenzo Da Ponte	17891789
580580		"Schon lacht der holde Frühling" (Score ^[60] /Crit. report ^[61]) Aria for soprano and orchestra	unknown	1789-09-1717 September 1789
582582		"Chi sà, chi sà, qual sia" (Score ^[62] /Crit. report ^[63]) Aria for soprano and orchestra	Lorenzo Da Ponte	1789-10October 1789
583583		"Vado, ma dove? oh Dei!" (Score ^[64] /Crit. report ^[65]) Aria for soprano and orchestra	Lorenzo Da Ponte	1789-10October 1789
74b	74b	"Non curo l'affetto" (Score ^[66] /Crit. report ^[67]) Aria for soprano and orchestra	Metastasio, <i>Demofonte</i> I,7	1771-03early 1771

Contralto

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
255255		"Ombra felice! ... Io ti lascio" (Score ^[68] /Crit. report ^[69]) Recitative for contralto and orchestra	Giovanni de Gamerra	1776-09September 1776

Tenor

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
02121	19c	"Va, dal furor portata" (Score ^[70] /Crit. report ^[71]) Aria for tenor and orchestra	Metastasio	1765--1765
03636	33i	"Or che il dover – Tali e cotanti sono" (Score ^[72] /Crit. report ^[73]) Recitative and aria for tenor and orchestra	unknown	1766-12December 1766
07171		"Ah, più tremar non voglio" (Score ^[74] /Crit. report ^[75]) Aria for tenor and orchestra (fragment)	Metastasio	1769--1769 or 1770
209209		"Si mostra la sorte" (Score ^[76] /Crit. report ^[77]) Aria for tenor and orchestra	unknown	1775-05-1919 May 1775
210210		"Con ossequio, con rispetto" (Score ^[78] /Crit. report ^[79]) Aria for tenor and orchestra	unknown	1775-05May 1775
256256		"Clarice cara mia sposa" (Score ^[80] /Crit. report ^[81]) Aria for tenor and orchestra	unknown	1776-09September 1776
295295		"Se al labbro mio non credi" (Score ^[82] /Crit. report ^[83]) Aria for tenor and orchestra	Antonio Salvi	1778-02-2828 February 1778
420420		"Per pietà, non ricercate" (Score ^[84] /Crit. report ^[85]) Aria (rondo) for tenor and orchestra	unknown	1783-06-2121 June 1783
431431	425b	"Misero! O sogno ... Aura, che intorno spiri" (Score ^[86] /Crit. report ^[87]) Recitative and aria for tenor and orchestra	unknown	1783-12December 1783
435435	416b	"Müßt' ich auch durch tausend Drachen" (Score ^[88] /Crit. report ^[89]) Aria for tenor and orchestra	unknown	1783--1783

Bass

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
209a	209a	"Un dente guasto e gelato" (Score ^[90] /Crit. report ^[91]) Aria for bass and orchestra	unknown	1775--1775
432432	421a	"Così dunque tradisci ... Aspri rimorsi atroci" (Score ^[92] /Crit. report ^[93]) Aria and recitative for bass and orchestra	Metastasio	1783--1783
433433	416c	"Männer suchen stets zu naschen" (Score ^[94] /Crit. report ^[48]) Aria for bass and orchestra (sketch)	unknown	1783--1783
512512		"Alcandro, Io confesso ... Non sò d'onde viene" (Score ^[95] /Crit. report ^[96]) Recitative and aria for bass and orchestra	Metastasio <i>Olimpiade</i> III,6	1787-03-1818 or 19 March 1787
513513		"Mentre ti lascio, oh figlia" (Score ^[97] /Crit. report ^[98]) Aria for bass and orchestra	Duca Sant' Angioli-Morbili	1787-03-2323 March 1787
539539		"Ich möchte wohl der Kaiser sein" (Score ^[99] /Crit. report ^[100]) A German war song for bass and orchestra	Johann Wilhelm Ludwig Gleim	1788-03-055 March 1788

541541		"Un bacio di mano" (Score ^[101] /Crit. report ^[102]) Arietta for bass and orchestra	Lorenzo Da Ponte	1788-06June 1788
612612		"Per questa bella mano" (Score ^[103] /Crit. report ^[104]) Aria for bass, contrabass obbligato, and orchestra	unknown	1791-03-088 March 1791
Anh245Anh. 245	621a	"Io ti lascio, oh cara, addio" (Score ^[105] /Crit. report ^[106]) Aria for bass and orchestra	unknown	1791--1791

Group

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
2020		"God is our refuge" (Score ^[107]) Choral for soprano, contralto, tenor, bass	Psalms 46:1	1765-07July 1765
Anh024aAnh. 024a	43a	"Ach, was müssen wir erfahren!" (Score ^[108]) Duet for two sopranos (fragment)	unknown	1767-10-1515 October 1767
346346	439a	"Luci care, luci belle" (Score ^[109]) Notturmo (terzet) for two sopranos and bass	Angelo Lungi, <i>La Pupilla</i>	1783--possibly 1783
436436		"Ecco quel fiero istante" (Score ^[110]) Notturmo (terzet) for two sopranos and bass	Metastasio (from <i>La partenza</i>)	1783--possibly 1783
437437		"Mi lagnerò tacendo" (Score ^[111]) Notturmo (terzet) for two sopranos and bass	Metastasio (from <i>Siroe</i> , II, 1)	1783--possibly 1783
438438		"Se lontan, ben mio, tu sei" (Score ^[112]) Notturmo (terzet) for two sopranos and bass	Metastasio (<i>Strofe per musica</i>)	1783--possibly 1783
439439		"Due pupille amabili" (Score ^[113]) Notturmo (terzet) for two sopranos and bass	Giuseppe Petrosellini, <i>L'incognita perseguitata</i>	1783--possibly 1783
441441		"Liebes Mandel, wo ist's Bandel?" (Score ^[114]) Terzet for soprano, tenor and bass	Vienna dialect	1783--possibly 1783
479479		"Dite almeno, in che mancai" (Score ^[115] /Crit. report ^[116]) Aria for soprano, tenor, 2 basses	unknown	1785-11-055 November 1785
480480		"Mandina amabile" (Score ^[117] /Crit. report ^[118]) Aria for soprano, tenor, bass, and orchestra	unknown	1785-11-2121 November 1785
483483		"Zerfließet heut', geliebte Brüder" (Score ^[119]) Song with 3-part male choir	Augustin Veith Edler von Schittlersberg	1785-12December 1785
484484		"Ihr unsre neuen Leiter" (Score ^[120]) Song with 3-part male choir	Augustin Veith Edler von Schittlersberg	1785-12December 1785
434434	480b	"Del gran regno delle amazzone" (Score ^[121] /Crit. report ^[122]) Aria for tenor, 2 basses, and orchestra	Giuseppe Petrosellini	1785-99end of 1785
532532		"Grazie agl'inganni tuoi" (Score ^[123]) Untexted sketch for a terzet for soprano, tenor and Bass	Metastasio	1787--possibly 1787

549549		"Più non si trovano" (Score ^[124]) Canzonetta (terzet) for two sopranos and bass	Metastasio (from <i>Olimpiade</i> , I, 7)	1788-07-1616 July 1788
Anh005Anh. 5	571a	"Caro mio Druck und Schluck" (Score ^[125]) Quartet for soprano, two tenors and bass	Wolfgang Amadeus Mozart	1789-03beginning of 1789

Songs

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
05353	47e	"An die Freude" (Score ^[126] /Crit. report ^[127]) <i>Freude, Königin der Weisen</i> Possibly (Einstein) the <i>aria for the daughter of Joseph Wolf</i> from K. deest	Johann Peter Uz (1720–1796)	1768-11November 1768
147147	125g	"Wie unglücklich bin ich nit" (Score ^[128] /Crit. report ^[129])	unknown	1772--1772
148148	125h	"Lobgesang auf die feierliche Johannisloge" (Score ^[128] /Crit. report ^[130]) <i>O heiliges Band der Freundschaft treuer Brüder</i>	Ludwig Friedrich Lenz (1717–1780)	1772--1772
307307	284d	"Oiseaux, si tous les ans" (Score ^[131] /Crit. report ^[132])	Antoine Houdart Ferrand (1678–1719)	1777-10-3030 October 1777
308308	295b	"Dans un bois solitaire" (Score ^[133] /Crit. report ^[134])	Antoine Houdart de la Motte (1672–1731)	1777-99-99between 30 October 1777 and 13/14 March 1778
343343	336c	"Zwei deutsche Kirchenlieder" (Score ^[135] /Crit. report ^[136]) <i>O Gotteslamm, Als aus Ägypten Israel</i>	unknown	1787-04Spring 1787
349349	367a	"Die Zufriedenheit" (Score ^[137] /Crit. report ^[138]) <i>Was frag' ich viel nach Geld und Gut</i>	Johann Martin Miller (1750–1814)	1780-99-99between 8 November 1780 and mid-March 1781
351351	367b	"Komm, liebe Zither, komm" (Score ^[139] /Crit. report ^[140])	unknown	1780-99-99between 8 November 1780 and mid-March 1781
390390	340c	"Ich würd' auf meinem Pfad" (Score ^[141] /Crit. report ^[142])	Johann Timotheus Hermes (1738–1821)	1781-99-99between August 1781 and Mai 1782
391391	340b	"Sei du mein Trost" (Score ^[143] /Crit. report ^[144])	Johann Timotheus Hermes (1738–1821)	1781-99-99between August 1781 and Mai 1782
392392	340a	"Verdankt sei es dem Glanz der Großen" (Score ^[145] /Crit. report ^[146])	Johann Timotheus Hermes (1738–1821)	1781-99-99between August 1781 and Mai 1782
Anh025Anh. 25	386d	"Bardengesang auf Gibraltar" (Score ^[147] /Crit. report ^[148]) <i>O Calpe! Dir donnert's am Fusse</i> (sketch)	Michael Denis (1729–1800)	1782-12-99end of December 1782
468468		"Lied zur Gesellenreise" (Score ^[149] /Crit. report ^[150]) <i>Die ihr einem neuen Grad</i>	Joseph Franz von Ratschky (1757–1810)	1785-03-2626 March 1785
472472		"Der Zauberer" (Score ^[151] /Crit. report ^[152]) <i>Ihr Mädchen, flieht Damöten</i> [Damoetas] <i>ja!</i>	Christian Felix Weiße (1726–1804)	1785-05-077 May 1785

473473		"Die Zufriedenheit" (Score ^[153] /Crit. report ^[154]) <i>Wie sanft, wie ruhig</i>	Christian Felix Weiße (1726–1804)	1785-05-077 May 1785
474474		"Die betrogene Welt" (Score ^[155] /Crit. report ^[156]) <i>Der reiche Tor</i>	Christian Felix Weiße (1726–1804)	1785-05-077 May 1785
476476		"Das Veilchen" (Score ^[157] /Crit. report ^[158]) <i>Ein Veilchen auf der Wiese stand</i>	Johann Wolfgang von Goethe	1785-06-088 June 1785
506506		"Lied der Freiheit" (Score ^[159] /Crit. report ^[160]) <i>Wer unter eines Mädchens Hand</i>	Aloys Blumauer (1755–1798)	1785-99end of 1785
Anh026Anh. 26	475a	"Einsam bin ich, meine Liebe" (Score ^[147] /Crit. report ^[161]) fragment	Johann Martin Miller (1750–1814)	1785--possibly 1785
517517		"Die Alte" (Score ^[162] /Crit. report ^[163]) <i>Ein bißchen aus der Nase</i>	Friedrich von Hagedorn (1708–1754)	1787-05-1718 May 1787
518518		"Die Verschweigung" (Score ^[164] /Crit. report ^[165]) <i>Sobald Damötas Chloen sieht</i>	Christian Felix Weiße (1726–1804)	1787-05-2020 May 1787
519519		"Das Lied der Trennung" (Score ^[166] /Crit. report ^[167]) <i>Die Engel Gottes weinen</i>	Klamer Eberhard Karl Schmidt (1746–1824)	1787-05-2323 May 1787
520520		"Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte" (Score ^[168] /Crit. report ^[169]) <i>Erzeugt von heißer Phantasie</i>	Gabriele von Baumberg (1766–1839)	1787-05-2626 May 1787
523523		"Abendempfindung an Laura" (Score ^[170] /Crit. report ^[171]) <i>Abend ist's, die Sonne ist verschwunden</i>	unknown	1787-06-2424 June 1787
524524		"An Chloe" (Score ^[172] /Crit. report ^[173]) <i>Wenn die Lieb' aus deinen blauen, hellen, offenen Augen sieht</i>	Johann Georg Jacobi (1740–1814)	1787-06-2424 June 1787
529529		"Des kleinen Friedrichs Geburtstag" (Score ^[174] /Crit. report ^[175]) <i>Es war einmal, ihr Leute</i>	Johann Eberhard Friedrich Schall (1742–1790), last verse by Joachim Heinrich Campe (1746–1818)	1787-11-066 November 1787
530530		"Das Traumbild" (Score ^[176] /Crit. report ^[177]) <i>Wo bist du, Bild</i>	Ludwig Christoph Heinrich Hölty (1748–1776)	1787-11-066 November 1787
531531		"Die kleine Spinnerin" (Score ^[178] /Crit. report ^[179]) <i>Was spinnst du?</i>	unknown	1787-12-1111 December 1787
552552		"Lied beim Auszug in in das Feld" (Score ^[180] /Crit. report ^[181]) <i>Dem hohen Kaiserworte treu</i>	unknown	1788-08-1111 August 1788
596596		"Sehnsucht nach dem Frühling" (Score ^[182] /Crit. report ^[183]) <i>Komm, lieber Mai, und mache</i>	Christian Adolph Overbeck (1755–1821)	1791-01-1414 January 1791

597597		"Der Frühling" (Score ^[184] /Crit. report ^[185]) <i>Erwacht zum neuen Leben</i>	Christoph Christian Sturm (1740–1786)	1791-01-1414 January 1791
598598		"Das Kinderspiel" (Score ^[186] /Crit. report ^[187]) <i>Wir Kinder, wir schmecken der Freuden recht viel!</i>	Christian Adolph Overbeck (1755–1821)	1791-01-1414 January 1791

Canons

K ¹	K ⁶	Composition, score and critical report (NMA)	Librettist	Date
8989	73k	"Kyrie in G" (Score ^[188]) Kyrie a cinque con diversi canoni	liturgical text	1770-05May 1770
089a89a II	73r	"Four Riddle Canons" (Score ^[189]) Sit trium series una: <i>Incipe Menalios</i> for 3 voices; Ter ternis canite vocibus: <i>Cantate Domino</i> for 9 voices; Canon ad duodecimam: <i>Confitebor tibi Domine</i> for 3 voices; Canon. Ter voce ciemus: <i>Thebana bella</i> for 6 voices	unknown	1770-07Summer 1770
089a89a	73i	"Canon for 4 instruments" (Score ^[190])	—	1770-04April 1770
228228	515b	"Ach! zu kurz" (Score ^[191]) Double canon for 4 voices	unknown	1787-04-24before 24 June 1787
229229	382a	"Sie ist dahin" (Score ^[192]) Canon for 3 voices	Ludwig Heinrich Christoph Hölty (1748–1776)	1782--1782
230230	382b	"Selig, selig" (Score ^[193]) Canon for 2 voices	Ludwig Heinrich Christoph Hölty (1748–1776)	1782--1782
231231	382c	"Leck mich im Arsch" / "Lasst uns froh sein") (Score ^[194]) Canon for 6 voices	probably WA Mozart himself	1782--1782
232232	509a	"Lieber Freistädter, lieber Gaulimaui" (Score ^[195]) Canon for 4 voices	probably WA Mozart himself	1787-07-04after 4 June 1787
233233	382d	"Leck mir den Arsch fein recht schön sauber" (Score ^[196]) / "Nichts labt mich mehr als Wein" – Canon for 3 voices	probably WA Mozart himself	1782--1782
234234	382e	"Bei der Hitz im Sommer eß ich" (Score ^[197]) / "Essen, Trinken" – Canon for 3 voices	probably WA Mozart himself	1782--1782
347347	382f	"Wo der perlende Wein im Glase blinkt" (Score ^[198]) Canon for 6 voices	unknown	1782--1782
348348	382g	"V'amo di core" (Score ^[199]) Quadruple canon for 12 voices (3 choirs)	unknown	1782--1782
deest01deest		1. "Canon for 6" (sketch) (Score ^[200])	—	1782--1781/82 or later
deest02deest		2. "Canon for 4" (sketch) (Score ^[200])	—	1782--1781/82 or later

deest03deest		3. "Canon for 4" (sketch) (Score ^[201])	—	1782--1781/82 or later
deest04deest		4. "Canon for 4" (sketch) (Score ^[201])	—	1785-99end of 1785/1786
507507		"Heiterkeit und leichtes Blut" (Score ^[202]) Canon for 3 voices		1786-06-03after 3 June 1786
508508		"Auf das Wohl aller Freunde" (Score ^[203]) Canon for 3 voices (sopranos)	unknown	1786-06-03after 3 June 1786
508a	508a	2 canons for 3 sopranos / 14 Interval canons (Score ^[204]) Canons for various voices (sketches)	—	1786-06-03after 3 June 1786
deest06deest		6. "Canon for 3" (sketch) (Score ^[205])	—	1786-06-03after 3 June 1786
deest07deest		7. "Canon for 2" (sketch) (Score ^[205])	—	1786-06-03after 3 June 1786
deest00deest		"Canon for 4" (Score ^[206])	—	1786-07Summer 1786
553553		"Alleluia" (Score ^[207]) Canon for 4 voices	liturgical text	1788-09-022 September 1788
554554		"Ave Maria" (Score ^[208]) Canon for 3 voices	liturgical text	1788-09-022 September 1788
555555		"Lacrimoso son'io" (Score ^[209]) Canon for 4 voices	liturgical text	1788-09-022 September 1788
556556		"Grechtelt's enk" (Score ^[210]) Canon for 4 voices	unknown	1788-09-022 September 1788
557557		"Nascoso è il mio sol" (Score ^[211]) Canon for 4 voices	unknown	1788-09-022 September 1788
558558		"Gehn wir im Prater, gehn wir in d'Hetz" (Score ^[212]) Canon for 4 voices	unknown	1788-09-022 September 1788
559559		"Difficile lectu mihi mars" (Score ^[213]) Canon for 3 voices	probably WA Mozart himself	1788-09-022 September 1788
560a560a	559a	"O du eselhafter Peierl" (Score ^[214]) Canon for 3 voices	probably WA Mozart himself	1786--between 1785 and 1787
560b560b	560	"O du eselhafter Martin (Jakob)" (Score ^[215]) Canon for 4 voices	probably WA Mozart himself	1788-09-022 September 1788
deest09deest		9. "Canon for 4" (sketch) (Score ^[216])	—	1787--1787 or 1788
deest10deest		10. "Canon for 4" (sketch) (Score ^[217])	—	1787--1787 or 1788
deest11deest		11. "Canon for 4" (sketch) (Score ^[217])	—	1787--1787 or 1788
561561		"Bona nox! bist a rechta Ox" (Score ^[218]) Canon for 4 voices	WA Mozart	1788-09-022 September 1788
562562		"Caro bell' idol mio" (Score ^[219]) Canon for 4 voices	unknown	1788-09-022 September 1788
562a	562a	"Canon for 4" (Score ^[220])	—	1788--unknown

562c	562c	"Canon for 4 Instruments" (Score ^[221]) Canon for 2 violins, viola, bass	—	1788--unknown
616b	616b	"Canonical Study for 4" (Score ^[216])	—	1787-07Summer 1787

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Masses

Wolfgang Amadeus Mozart (1756–1791), composed over 600 works, many acknowledged as pinnacles of operatic, symphonic, concertante and chamber music. He also composed several masses, most of them as a church musician in Salzburg. Some of them are termed *Missa brevis* (short mass), rendering the prescribed text in short time, others are termed *Missa solemnis* (solemn or festive mass). Some are termed "*Missa brevis et solemnis*", because they are short but use festive instruments such as trumpets. All nicknames such as *Sparrow Mass* were added later.

Mozart composed the *Great Mass in C minor*, in Vienna between 1782 and 1783, but left it uncompleted. It is formally a *Missa solemnis* because *Gloria* and *Credo* are divided in several movements. Mozart did not name it but began with the heading "Kyrie" on the first page. In 1791, he composed a Requiem mass which was unfinished when he died and was completed by his pupil Franz Xaver Süssmayr.



First page of the autograph of Mozart's *Great Mass in C minor*

Masses

Setting	Year of composition	Köchel no.	Title	Key	Notes
No. 1	1768	K. 49 (47d)	Missa brevis	G major	
No. 2	1769	K. 65 (61a)	Missa brevis	D minor	
No. 3	1769	K. 66	Missa solemnis "Dominicus"	C major	
No. 4	1768	K. 139 (47a)	Missa solemnis "Waisenhausmesse" ("Orphanage Mass")	C minor	
No. 5	1773	K. 140 (235d, Anh. C 1.12)	Missa brevis ^[1]	G major	
No. 6	1774	K. 192 (186f)	Missa brevis	F major	
No. 7	1773	K. 167	Missa solemnis Missa in honorem Sanctissimae Trinitatis	C major	
No. 9	1774	K. 194 (186h)	Missa brevis	D major	
No. 10	1775–1776	K. 220 (196b)	Missa brevis "Spatzenmesse" (Sparrow Mass)	C major	also: Missa brevis et solemnis
No. 11	1776	K. 257	"Credo Mass"	C major	Missa brevis et solemnis
No. 12	1775	K. 258	Missa brevis "Piccolomini"	C major	formerly misidentified as "Spaur" ^[2]
No. 13	1775 or 1776	K. 259	Missa brevis "Orgelsolomesse" ("Organ Solo Mass")	C major	
No. 14	1776	K. 262 (246a)	Missa longa	C major	
No. 15	1777	K. 275 (272b)	Missa brevis	B-flat major	

No. 16	1779	K. 317	Missa brevis "Krönungsmesse" (Coronation Mass)	C major	
No. 17	1780	K. 337	Missa solemnis	C major	
No. 18	1782–1783	K. 427 (417a)	Great Mass in C minor	C minor	incomplete Missa solemnis
No. 19	1791	K. 626	Requiem	D minor	completed by Franz Xaver Süssmayr

Note: Additionally, Mozart wrote a Kyrie in F major, K. 33, in Paris on June 12, 1766; and a Kyrie in D minor, K. 341 (368a) from November 1780 to March 1781, possibly in Munich.

References

- [1] D. Humphreys, "Sacred Music: Masses" in *The Mozart Compendium* ed. H. C. R. L. Thames & Hudson Ltd. pp. 312–314
- [2] Hildegard Herrmann-Schneider: "Rätsel der internationalen Mozart-Forschung gelöst" (<http://www.musikland-tirol.at/downloads/pressemedieninfo.pdf>) (June 2007)

External links

- Köchel's Catalog of Mozart's Works (<http://www.classical.net/music/composer/works/mozart/>)
- Neue Mozart-Ausgabe website (<http://www.nma.at/default-english.htm>)
- New Mozart Edition on-line (<http://dme.mozarteum.at>) (Masses are in "Serie I: Geistliche Gesangswerke")

Operas

Wolfgang Amadeus Mozart's operas comprise 22 musical dramas in a variety of genres. They range from the small-scale, derivative works of his youth to the full-fledged operas of his maturity. Three of the works were abandoned before completion and were not performed until many years after the composer's death. His mature works are all considered classics and have never been out of the repertory of the world's opera houses.^[1]

From a very young age Mozart had, according to opera analyst David Cairns, "an extraordinary capacity [...] for seizing on and assimilating whatever in a newly encountered style (was) most useful to him".^[2] In a letter to his father, dated 7 February 1778, Mozart wrote, "As you know, I can more or less adopt or imitate any kind and style of composition".^[3] He used this gift to break new ground, becoming simultaneously "assimilator, perfector and innovator". Thus, his early works follow the traditional forms of the Italian opera seria and opera buffa as well as the German Singspiel. In his maturity, according to music writer Nicholas Kenyon, he "enhanced all of these forms with the richness of his innovation", and, in *Don Giovanni*, he achieved a synthesis of the two Italian styles, including a *seria* character in Donna Anna, *buffa* characters in Leporello and Zerlina, and a mixed *seria-buffa* character in Donna Elvira.

Ideas and characterisations introduced in the early works were subsequently developed and refined. For example, Mozart's later operas feature a series of memorable, strongly drawn female characters, in particular the so-called



Playbill for the opening performance of Die Zauberflöte, 30 September 1791

"Viennese soubrettes" who, in opera writer Charles Osborne's phrase, "contrive to combine not true instinct".^[4] Music writer and analyst Gottfried Kraus has remarked that all these women were present, as prototypes, in the earlier operas; Bastienne (1768), and Sandrina (*La finta giardiniera*, 1774) are precedents for the later Constanze and Pamina, while Sandrina's foil Serpetta is the forerunner of Blonde, Susanna, Zerlina and Despina.^[5]

Mozart's texts came from a variety of sources, and the early operas were often adaptations of existing works.^[6] The first librettist chosen by Mozart himself appears to have been Giambattista Varesco, for *Idomeneo* in 1781.^[7] Five years later, he began his most enduring collaboration, with Lorenzo Da Ponte, his "true phoenix".^[8] The once widely held theory that Da Ponte was the librettist for the discarded *Lo sposo deluso* of 1783 has now been generally rejected.^[9] Mozart felt that, as the composer, he should have considerable input into the content of the libretto, so that it would best serve the music. Musicologist Charles Rosen writes, "it is possible that Da Ponte understood the dramatic necessities of Mozart's style without prompting; but before his association with da Ponte, Mozart had already bullied several librettists into giving him the dramatically shaped ensembles he loved."^{[10][11]}

Compiling the list

Basis for inclusion

The list includes all the theatrical works generally accepted as composed by Wolfgang Amadeus Mozart. In this context "theatrical" means performed on a stage, by vocalists singing in character, in accordance with stage directions. Some sources have adopted more specific criteria, leading them to exclude the early "Sacred Singspiel" *Die Schuldigkeit des ersten Gebots*,^[12] which they classify as an oratorio.^[13] However, as Osborne makes clear, the libretto contains stage directions which suggest that the work was acted, not merely sung, and it is formally described as a "geistliches Singspiel" (sacred play with music), not as an oratorio.^[14]



Mozart circa 1780, by Johann
Nepomuk della Croce

Sequence

In general, the list follows the sequence in which the operas were written. There is uncertainty about whether *La finta semplice* was written before or after *Bastien und Bastienne*, and in some listings the former is given priority.^[15] *Thamos* was written in two segments, the earlier in 1774, but is listed in accordance with its completion in 1779–80. *Die Zauberflöte* and *La clemenza di Tito* were written concurrently. *Die Zauberflöte* was started earlier and put aside for the *Tito* commission,^[16] which was completed and performed first and is usually listed as the earlier work despite having a higher Köchel catalogue number.

List of works

Note: *Eng* refers to English translation of title

Köchel No. ^[17]	Year composed	Title	Language	Type of opera ^[18]	Librettist ^[19]	Voice parts ^[20]	First performance details ^[21]
K.35	1767	<i>Die Schuldigkeit des ersten Gebots</i> Part I ^[22] Eng: The Obligation of the first and foremost Commandment Score ^[23]	German	Sacred Singspiel	Ignaz von Weiser ^[24]	3 soprano, 2 tenor	Archbishop's Palace, Salzburg, 12 March 1767
K.38	1767	<i>Apollo et Hyacinthus</i> Eng: Apollo and Hyacinth Score ^[25]	Latin	Musical setting of a Latin text ^[26]	Rufinus Widl, after Ovid's <i>Metamorphoses</i>	2 soprano, 2 alto, 1 tenor, 2 bass, chorus ^[27]	Great Hall, University of Salzburg, 13 May 1767
K.50 ^[28]	1768	<i>Bastien und Bastienne</i> Eng: Bastien and Bastienne Score ^[29]	German	Singspiel in one act	F. W. Weiskern and J. H. Müller ^[30]	1 soprano, 1 tenor, 1 bass	First confirmed performance: Architektenhaus, Berlin, 2 October 1890. Unconfirmed performance: Vienna, October 1768, in the garden of Dr Franz Mesmer. ^[31]
K.51 ^[32]	1768	<i>La finta semplice</i> Eng: The Feigned Simpleton Score ^[33]	Italian	Opera buffa in three acts	Marco Coltellini, after Carlo Goldoni	2 soprano, 1 contralto (or mezzo-soprano), 2 tenor, 2 bass ^[34]	Archbishop's Palace, Salzburg, 1 May 1769
K.87 ^[35]	1770	<i>Mitridate, re di Ponto</i> Eng: Mithridates, King of Pontus Score ^[36]	Italian	Opera seria in three acts	Vittorio Amedeo Cigna-Santi, after an Italian translation of Jean Racine's <i>Mithridate</i> by Giuseppe Parini	4 soprano, 1 alto, 2 tenor ^[37]	Teatro Regio Ducal, Milan, 26 December 1770
K.111	1771	<i>Ascanio in Alba</i> Eng: Ascanius in Alba Score ^[38]	Italian	Festspiel ^[39] in two acts	Giuseppe Parini	4 soprano, 1 tenor, chorus ^[40]	Teatro Regio Ducal, Milan, 17 October 1771
K.126	1772	<i>Il sogno di Scipione</i> Eng: Scipio's Dream Score ^[41]	Italian	Azione teatrale, or Serenata drammatica, in one act	Metastasio, after Cicero	3 soprano, 3 tenor, chorus	Archbishop's residence, Salzburg, probably 1 May 1772 ^[42]
K.135	1772	<i>Lucio Silla</i> Eng: Lucius Sulla Score ^[43]	Italian	Dramma per musica in three acts	Giovanni de Gamerra, revised by Metastasio	4 soprano, 2 tenor, chorus ^[44]	Teatro Regio Ducal, Milan, 26 December 1772
K.196	1774	<i>La finta giardiniera</i> Eng: The Pretend Garden-Maid Score ^[45]	Italian	Dramma giocoso in three acts ^[46]	Probably Giuseppe Petrosellini (it) ^[47]	4 soprano, 2 tenor, 1 bass, chorus ^[48]	Redoutensaal, Munich, 13 January 1775

K.208	1775	<i>Il re pastore</i> Eng: The Shepherd King Score [49]	Italian	Serenata in two acts	Metastasio, amended by Giambattista Varesco [50]	3 soprano, 2 tenor [51]	Archbishop's Palace, Salzburg, 23 April 1775
K.345 [52]	1773 and 1779	<i>Thamos, König in Ägypten</i> Eng: Thamos, King of Egypt Score [53]	German	Choruses and entr'actes for a heroic drama	Tobias Philipp von Gebler	Chorus and soloists: soprano, alto, tenor, bass	Kärntnertor Theatre, Vienna 4 April 1774 (two choruses); first complete performance Salzburg, 1779–80
K.344 [54]	1779	<i>Zaide</i> Eng: Zaide Score [55]	German	Singspiel (incomplete)	Johann Andreas Schachtner, after Voltaire	1 soprano, 2 tenor, 2 bass, ensemble (mini-chorus) of 4 tenors, 1 speaking role	Frankfurt (location unrecorded), 27 January 1866. Not performed during Mozart's lifetime.
K.366	1780–81	<i>Idomeneo, re di Creta</i> Eng: Idomeneo, King of Crete Score [56]	Italian	Dramma per musica in three acts	Giambattista Varesco, after Antoine Danchet	3 soprano, 1 mezzo-soprano, 4 tenor, 1 baritone, 2 bass, chorus [57]	Court Theatre (now Cuvillies Theatre), Munich, 29 January 1781
K.384	1782	<i>Die Entführung aus dem Serail</i> Eng: The Abduction from the Seraglio Score [58]	German	Singspiel in three acts	Gottlieb Stephanie, based on text by Christoph Friedrich Bretzner	2 soprano, 2 tenor, 1 bass, 2 speaking roles [59]	Burgtheater, Vienna, 16 July 1782
K.422	1784	<i>L'oca del Cairo</i> Eng: The Goose of Cairo Score [60]	Italian	Dramma per musica (incomplete) in three acts	Giambattista Varesco	(Provisional) 4 soprano, 2 tenor, 2 bass, chorus	Theatre du Fantaisies-Parisiennes, Paris, 6 June 1867. Not performed in Mozart's lifetime.
K.430 [61]	1784	<i>Lo sposo deluso</i> Eng: The Deluded Bridegroom Score [62]	Italian	Opera buffa (incomplete) in two acts	Unknown. The libretto was once attributed to Lorenzo Da Ponte [63] but possibly may have been by Giuseppe Petrosellini. [64]	(Provisional) 3 soprano, 2 tenor, 2 bass	Theatre du Fantaisies-Parisiennes, Paris, 6 June 1867. [65] Not performed in Mozart's lifetime.
K.486	1786	<i>Der Schauspieldirektor</i> Eng: The Impresario Score [66]	German	Comedy with music in one act	Gottlieb Stephanie	2 soprano, 1 tenor, 1 bass, 6 speaking roles	Schönbrunn Palace, Vienna, 7 February 1786
K.492	1786	<i>Le nozze di Figaro</i> Eng: The Marriage of Figaro Score [67]	Italian	Opera buffa in four acts	Lorenzo da Ponte, after Pierre Beaumarchais	3 soprano, 2 mezzo-soprano, 2 tenor, 1 baritone, 3 bass, chorus [68]	Burgtheater, Vienna, 1 May 1786
K.527	1787	<i>Don Giovanni</i> [69] Eng: Don Giovanni or Don Juan Score [70]	Italian	Dramma giocoso in two acts	Lorenzo Da Ponte after Tirso de Molina	3 soprano, 1 tenor, 1 baritone, 3 bass, chorus	Estates Theatre, Prague (also known as Nationaltheater and Tyl theatre), 29 October 1787 [71]

K.588	1790	<i>Così fan tutte</i> Eng: Women are like that <i>or</i> All women do that ^[72] Score ^[73]	Italian	Dramma giocoso in two acts	Lorenzo Da Ponte	3 soprano, 1 tenor, 1 baritone, 1 bass, chorus	Burgtheater, Vienna, 26 January 1790
K.592a	1790	<i>Der Stein der Weisen</i> Eng: The Philosopher's Stone Note: Pasticcio, co-composed with Johann Baptist Henneberg, Franz Xaver Gerl, Benedikt Schack and Emmanuel Schikaneder	German	Singspiel in two acts	Emanuel Schikaneder	3 soprano, 2 tenor, 2 baritone, 1 bass, 1 speaking role	Theater auf der Wieden, Vienna, 11 September 1790
K.621	1791	<i>La clemenza di Tito</i> Eng: The Clemency of Titus Score ^[74]	Italian	Opera seria in two acts	Metastasio, revised by Caterino Mazzolà	2 soprano, 2 mezzo-soprano, 1 tenor, 1 bass, chorus ^[75]	Estates Theatre, Prague, 6 September 1791
K.620	1791	<i>Die Zauberflöte</i> Eng: The Magic Flute Score ^[76]	German	Singspiel in two acts	Emanuel Schikaneder	6 soprano, 2 mezzo-soprano, 1 alto, 4 tenor, 1 baritone, 4 bass, chorus	Theater auf der Wieden, Vienna, 30 September 1791

References

Notes

- [1] Kenyon, pp. 283–85
- [2] Cairns, p. 11
- [3] Cairns, p. 17
- [4] Osborne, pp. 191–92
- [5] Kenyon, p. 302
- [6] For example, Metastasio's text for *Il re pastore* had been written in 1751 and had been set to music before. Kenyon, p. 303
- [7] Kenyon, p. 308
- [8] From a letter to his father, circa 1774, quoted in Holden, p. xv
- [9] According to some recent scholarship, the unknown Italian poet responsible for the text is more likely to have been Giuseppe Petrosellini, who initially prepared it for Domenico Cimarosa's opera *Le donne rivali*, 1780. Dell'Antonio, pp. 404–405 and 415
- [10] Rosen 1997, p. 155
- [11] For two instances in which Mozart coaxed his librettists into reshaping their work, see *Die Entführung aus dem Serail* (which quotes Mozart's correspondence on this point) and Giambattista Varesco.
- [12] "Gebotes" or "Gebottes" are archaic spelling variants of the modern "Gebots" which is regularly used in the title.
- [13] Kenyon begins his guide to the operas with *Apollo et Hyacinthus* (p. 287); Cairns more or less dismisses *Die Schuldigkeit* (p. 24), seemingly following the view of Edward J. Dent, quoted by Osborne, p. 27. Grove, also, does not list *Die Schuldigkeit* as an opera.
- [14] Osborne, p. 26
- [15] Both were written in 1768. The first performance of *La finta semplice* was delayed until May 1779, whereas *Bastien und Bastienne* may have been performed in October 1768. It is entirely possible, however, that *La finta semplice* was written first. See Osborne, pp. 37–38 and 45
- [16] Osborne, p. 300
- [17] Köchel numbers refer to the Köchel Catalogue of Mozart's work, prepared by Ludwig von Köchel and first published in 1862. The catalogue has been revised several times, most recently in 1964.
- [18] Unless indicated otherwise, these descriptions are taken from the title pages of Neue Mozart-Ausgabe. In instances where the English meaning is unclear, an English equivalent is given
- [19] Unless noted otherwise, librettist details are as given by Osborne: *The Complete Operas of Mozart*
- [20] Voice part summaries are as given by Osborne. Additional notes indicate roles originally sung by castrati

- [21] Unless noted otherwise, details of first performances are as given by Osborne.
- [22] Part II is by Michael Haydn, Part III by Anton Cajetan Adlgasser. Osborne, p. 16
- [23] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=22&gen=edition&l=1&p1=1
- [24] Weiser is the most likely of several possible authors of the text. See Osborne, pp. 24–25
- [25] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=30&gen=edition&l=1&p1=1
- [26] Kenyon's description, p. 288, is "Music for a Latin drama"
- [27] Premiered with an all-male cast, the soprano and alto parts being sung by boy choristers. Osborne, p. 32
- [28] 1964 revised to K. 46b.
- [29] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=35&gen=edition&l=1&p1=1
- [30] The text was derived from a French parody, *Les amours de Bastien et Bastienne*, a work by Jean-Jacques Rousseau: *Le Devin du Village*, 1752. Kenyon, p. 291
- [31] Dr Franz Anton Mesmer was the founder of the form of hypnotherapy known as "mesmerism". Batta, p. 343
- [32] 1964 revised to K. 46a.
- [33] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=301&gen=edition&l=1&p1=1
- [34] The contralto or mezzo role was created by Maria Anna Braunhofer, who had sung a soprano role in the first performance of *Die Schuldigkeit*. Osborne, pp. 13 & 35
- [35] 1964 revised to K. 74a.
- [36] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=37&gen=edition&l=1&p1=1
- [37] The soprano roles of Sifare and Arbate, and the alto role of Farnace, were written for castrati. Osborne, p. 59
- [38] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=39&gen=edition&l=1&p1=1
- [39] In Italian this translates to *fiesta teatrale* (Kenyon, p. 294). Osborne, p. 63, calls it a "pastoral opera".
- [40] The soprano roles of Ascanio and Fauno were written for castrati. Osborne, p. 69
- [41] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=41&gen=edition&l=1&p1=1
- [42] Details of first performance are obscure. Osborne gives dates "29 April or 1 May", Kenyon, p. 296 says: "There is no record it was actually performed in 1772"
- [43] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=302&gen=edition&l=1&p1=1
- [44] The soprano role of Cecilio was written for a castrato. Osborne, p. 86
- [45] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=303&gen=edition&l=1&p1=1
- [46] Mozart prepared a Singspiel version, *Die verstellte Gärtnerin*, produced in Augsburg on 1 May 1780. The German version, now known as *Die Gärtnerin aus Liebe*, has remained popular. Kenyon, pp. 300–01, Osborne, p. 97
- [47] The libretto was formerly credited to Raniero de'Calzabigi, revised by Marco Coltellini, but is now credited to Petrosellini. Kenyon, p. 300
- [48] The soprano role of Ramiro was written for a castrato.
- [49] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=49&gen=edition&l=1&p1=1
- [50] Kenyon, p. 303
- [51] The soprano role of Aminta was written for castrato. Osborne, p. 105
- [52] 1964 revised to K. 336a.
- [53] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=77&gen=edition&l=1&p1=1
- [54] 1964 revised to K. 336b.
- [55] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=51&gen=edition&l=1&p1=1
- [56] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=304&gen=edition&l=1&p1=1
- [57] The role of Idamante, originally written for castrato, was rewritten by Mozart as a tenor role in 1786. (Osborne, p. 155) Also, the role of Arbace is sometimes sung by a tenor
- [58] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=56&gen=edition&l=1&p1=1
- [59] One speaking role, that of a sailor, is absent from most modern productions
- [60] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=58&gen=edition&l=1&p1=1
- [61] 1964 revised to K. 424a.
- [62] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=61&gen=edition&l=1&p1=1
- [63] Osborne, pp. 208–09
- [64] Sadie, p. 415
- [65] According to Osborne, p. 207
- [66] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=63&gen=edition&l=1&p1=1
- [67] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=305&gen=edition&l=1&p1=1
- [68] The soprano mezzo singers include the two servant-girls, either two sopranos or one soprano and one mezzo, who sing the duet "Amanti, costanti" in the Act III Finale. Osborne, p. 251
- [69] The full name of the opera is *Il dissoluto punito, ossia Il Don Giovanni*, but as Kenyon (p. 326) states: "It is fruitless to argue against the habits of opera houses around the world".
- [70] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=68&gen=edition&l=1&p1=1
- [71] For the Vienna premiere, six months later, certain changes were introduced, mainly to accommodate the ranges of a different group of singers. Modern performances generally conflate the Prague and Vienna productions. Osborne, p. 268

- [72] This is an approximate translation from the Italian. Cairns (p. 177) gives: "That is what all women do". The subtitle, *La scola degli amanti*, is more easily translatable as "The School for lovers". Cairns, p. 176, Osborne, p. 281
- [73] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=306&gen=edition&l=1&p1=1
- [74] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=75&gen=edition&l=1&p1=1
- [75] One mezzo-soprano role, depicting the male character Annio, was originally a castrato and is now done by mezzos. The role of Sesto (Sextus) was originally written by Mozart for a tenor before he found out it had been assigned to a mezzo castrato.
- [76] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=73&gen=edition&l=1&p1=1

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Further reading

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Symphonies of doubtful authenticity

This list of **Mozart symphonies of spurious or doubtful authenticity** contains 39 symphonic works where an initial attribution to Wolfgang Amadeus Mozart has subsequently been proved spurious, or is the subject of continuing doubt. The number of symphonies actually written by Mozart is imprecisely known; of the 41 formally numbered, three (Nos 2, 3 and 37) are established as by other composers and another, No. 11, is considered by scholars to be of uncertain authorship. Outside the accepted sequence 1–41, however, there are around twenty other genuine Mozart symphonies,^[1] and beyond these, a larger number of problematic works which have not been authenticated as Mozart's. Some of these may be genuine; dubious works are often treated as authentic by the compilers of collected editions—eight are in the 1991 *Neue Mozart-Ausgabe* (NMA: English *New Mozart Edition*). Some, however, have long been accepted as the works of other composers, who in many instances have been positively identified.



Mozart, pictured in 1770 aged 13

Many of the authentication difficulties arise from early Mozart symphonies, where original autograph scores are missing. In some instances the main body of the work has been entirely lost, its identity being preserved only through an incipit (record of the opening few bars) cataloged by Breitkopf & Härtel, who published the *Alte Mozart-Ausgabe* (AMA) in 1883. The informal 18th century methods of publishing and distributing musical works caused additional confusion. Cataloging errors based on inadequate information, and an occasional over-eagerness to attribute new discoveries to Mozart has added to the problem. However, the "spurious and doubtful" list of symphonies is not fixed, as new evidence can sometimes lead to authentication; it can also throw doubt upon, or disqualify, symphonies once generally accepted as genuine Mozart.

Reasons for misattribution

There are numerous reasons why symphonic works have been misattributed to Mozart. For example:

- A habit of the youthful Mozart was to copy parts of the music of other composers, for his own study purposes. The later discoveries of music scores, or fragments, in Mozart's hand, sometimes led to the belief that the work was his. In particular this factor has led to confusion between the early symphonies of Wolfgang and those of his father Leopold, and also those of other composers in the Mozart circle such as Michael Haydn.^[2]
- Mozart, when a mature composer and performer, would sometimes include the work of another—usually young and struggling—composer in one of his regular symphony concerts. Although he would present the true composer to the audience, the work's tenuous association with Mozart would sometimes lead to a continuing belief that he was the composer.^[3]
- Musical publishing and distribution methods were very lax in 18th century Europe, with manuscript versions of music being freely circulated. This could easily lead to confusion about authorship, and frequent misattribution.^[4]



Leopold Mozart, whose symphonies were often attributed in error to his son Wolfgang

- Early inaccuracies in identifying Mozart's works, for example by the Hamburg music dealer Johann Christoph Westphal, were carried forward into the later formal cataloguing by Breitkopf and Härtel and Köchel, and had a tendency to persist.^[5]
- An unknown number of Mozart's works are lost. Occasional "finds" of late 18th century music, particularly in places which have association with Mozart through personal visits or concert performances, have sometimes been rather hastily attributed to him, only to be disqualified on the discovery of contrary evidence.^[6]

Köchel catalogue: explanation

The Köchel catalogue, generally accepted as the definitive listing of Mozart's works, was published by Ludwig von Köchel in 1862, and has been revised and updated on several subsequent occasions. The original catalogue, known as K¹, listed incomplete or lost works in an appendix or "Anhang", without regard to chronological order. These works were identified by an "Anh.", not a "K" number. In the last major revision of the catalogue (1964, K⁶), the Anhang was extended to include doubtful and spurious works. On the basis of the most recent research and discoveries, some of the old K¹ Anhangs were promoted to "K" status, while others were relegated from the main catalogue into the K⁶ Anhang. However, as Zaslaw points out,^[7] the Köchel catalogue allocations between main listing and Anhang are not reliable indicators of authenticity or otherwise. Zaslaw deems some of the divisions "arbitrary", and calls for "clearer, more honest categories" for the problematic works.

"Deest" is used to identify works that have not been included in any of the Köchel catalogue versions, but which have at some stage in the past been thought of as Mozart compositions.

List of Mozart's symphonies of spurious or doubtful authenticity

No.	K ¹ number	K ⁶ number	Year (if known)	Title	Movements	Comments	References
1	K. 15a–ss	K. 15a–ss	1764	Keyboard sketches in E Flat major ("Symphony No. 0")	4	Mozart's London notebook contains 43 music sketches, catalogued K. 15a to K. 15ss. From four of these, Mozart scholar Neal Zaslaw has hypothesized a possible lost "London" symphony in four movements. The chief basis for this conjecture is his interpretation of remarks by Nannerl Mozart, quoted in Zaslaw, p. 17, but there is no independent evidence of the work's existence.	[8][9]
2	K. 16b	Anh. C11.01	1765	Symphony in C major	–	This work from the London period exists only in sketch form, and is generally thought to be by Leopold Mozart.	[10][11]
3	K. 17	Anh. C11.02	1765?	Symphony in B flat major "No. 2"	4	Attributed to Mozart in K ¹ on the basis of a 19th-century copy, and labelled his second symphony, the provenance of this work has since been questioned, chiefly on the grounds of low quality (Dearling calls it "rustic and rather awkward.") Current assumption is that it is not Wolfgang's, but could be a Leopold Mozart symphony.	[12][13]
4	K. 18	Anh. A51	1764?	Symphony in E flat major "No. 3"	3	Included in K ¹ as Mozart's third symphony, this has been identified as Symphony No. 6 by Carl Friedrich Abel, copied and possibly re-orchestrated by Mozart in London, as an exercise.	[14][15]

5	Anh. 220	K. 16a	Unknown	Symphony in A minor ("Odense")	3	The orchestral parts for this work were found in Odense, Denmark, in 1983 and were hailed as the discovery of a lost A minor symphony. The first performance took place on 9 December 1984. Since then, examination of the manuscript and analysis of the lost work's history have led to the conclusion that the work is probably one of a number of spurious symphonies handled by Hamburg music dealer J.C. Westphal. (d. 1797)	[16][17]
6	Anh. 222	K. 19b	1765?	Symphony in C major	—	A three-bar Allegro opening, all that exists of this work, was identified by musicologist Alfred Einstein as part of a lost C major symphony from Mozart's London period. Doubts have subsequently been cast on its origins, and its attribution is now uncertain.	[18]
7	K. 76	K. 42a	1767?	Symphony in F major "No. 43" (In NMA, Section 46)	4	Until recently its attribution to Mozart was accepted, but is now uncertain. Possibly by Leopold Mozart (Zaslaw), but this is disputed by Leopold expert Cliff Eisen, who thinks it the work of neither Leopold nor Wolfgang.	[19][20]
8	Anh. 214	K. 45b	1767?	Symphony in B flat major "No. 55" (In NMA, Section 46)	4	Symphony was lost until a copy was found in Berlin, 1943. The origins of the symphony are disputed (1767, Salzburg per Zaslaw, 1768, Vienna per NMA). Attribution to Mozart cannot be confirmed, but it is frequently treated as genuine.	[21][22] [23]
9	Anh. 215	K. 66c	1768?	Symphony in D major	—	One of a group of three lost symphonies (see 66d and 66e) known only by incipits in the Breitkopf & Härtel catalogue. Dearling speculates they may have been written later, in preparation for the family's 1769 Italian trip, but there is no direct evidence that they are Mozart's work.	[24][25]
10	Anh. 217	K. 66d	1768?	Symphony in B flat major	—	See note on K. 66c	
11	Anh. 218	K. 66e	Unknown	Symphony in B flat major	—	See note on K. 66c	
12	Anh. 216	Anh. C11.03 (K ³ : 74g)	1770?	Symphony in B flat major "No. 54"	4	Until 1910 this was known only by an incipit. A copy, since lost, was then discovered in the Berlin library, and the work was assumed to be authentic, on the basis of "style" rather than substantiation. Modern opinion, in the absence of direct evidence, is that its authorship remains uncertain.	[26][27]
13	K. 98	Anh. C11.04	1770?	Symphony in F major "No. 56" ^[28]	4	Originally taken as authentic Mozart by, among others, Köchel, the symphony has since come to be regarded as the work of an unidentified composer with no connection to the Mozart circle. However, there are two copies both attributed to Mozart.	[29][30][31]
14	—	Anh. C11.05	Unknown	Symphony in B flat major	2	Published in Paris around 1806, lost and rediscovered in 1937, this was then thought to be a second "Paris symphony". However, its low quality ("a third rate imitation of a French operetta overture" – Zaslaw) indicated that it was more likely a forgery by an unknown hand.	[32]
15	Anh. 219	Anh. C11.06	Unknown	Symphony in D major	—	Listed in the Breitkopf & Härtel catalogue as a Mozart work obtained from Hamburg music dealer Johann Christoph Westphal, this is a symphony by Leopold Mozart.	[33]
16	—	Anh. C11.07	Unknown	Symphony in D major	—	Known only by 2-bar incipit in the Breitkopf & Härtel Manuscript Catalogue. Attribution to Mozart uncertain.	[34]
17	—	Anh. C11.08	Unknown	Symphony in F major	—	Known only by 4-bar incipit in the Breitkopf & Härtel Manuscript Catalogue. Attribution to Mozart uncertain.	

18	K. 81	K. 73l	1770	Symphony in D major "No. 44" (In NMA, Section 47)	3	Opinion is divided on the authorship, between Leopold and Wolfgang Mozart. Originally listed in the Breitkopf catalogue as Leopold's, later conjecture has proposed the work as Wolfgang's, but there is no certainty either way.	[35][36] [37]
19	K. 97	K. 73m	1770	Symphony in D major "No. 47" (In NMA, Section 47)	4	Only the lack of an autograph score has created uncertainty in this symphony's attribution. It is frequently accepted as authentic Mozart. Dearling expresses no doubt as to its authenticity.	[38][39]
20	K. 95	K. 73n	1770?	Symphony in D major "No. 45" (In NMA, Section 47)	4	Zaslaw describes this as a symphony whose authenticity has "never been seriously enough questioned". Apart from the lack of an autograph score, the grounds for its assignment to 1770 and Rome in K ¹ and K ⁶ are unstated. The work has Mozartian characteristics, and may be genuine but from an earlier period, but this cannot be verified.	[40]
21	K. 84	K. 73q	1770	Symphony in D major "No. 11" (In NME, Section 47)	3	Copies of the score from Vienna, Berlin, and Prague attribute the work respectively to Wolfgang, Leopold, and Carl Dittersdorf. Stylistic analysis indicates that, of the three, Wolfgang is the most likely composer, and Dittersdorf the least.	[41][42]
22	K. 75	K. 75	1771	Symphony in F major "No. 42" (In NMA, Section 47)	4	Although its authenticity is uncertain, its attribution to Mozart has not been generally questioned, despite what Zaslaw calls a "mysterious provenance". Also, the Minuet and Trio is atypically the second rather than the third movement.	[43]
23	K. 96	K. 111b	1771?	Symphony in C major "No. 46" (In NMA, Section 47)	4	Certain stylistic features challenge the work's assumed dating; the work may be of later provenance. In the absence of an autograph score or other direct evidence it cannot be attributed to Mozart with certainty. However, it is usually treated as authentic.	[44]
24	Anh. 293	Anh. C11.09	1775	Symphony in G major	4	Widely accepted as a symphony by Leopold Mozart, it has in the past been attributed to Wolfgang.	[45]
25	K. 291	Anh. A52	1781?	Symphony in D major	3	This symphony, Perger No. 43 by Michael Haydn, was wrongly attributed to Mozart on the basis of a fragment of manuscript which Mozart copied, apparently to help him study the fugue form of the final movement.	[46]
26	—	Anh. A59	1783?	Four incipits in D, G, and D and C major	—	Three of these incipits have been identified with symphonies by Joseph Haydn: Nos 47, 62 and 75. The fourth is unidentified, and is possibly a fragment of a lost Mozart symphony.	[47]
27	—	Anh. C11.10	Unknown	Symphony in F major	?	A symphony, wrongly attributed to Mozart, by Ignace Pleyel (1757–1831), an Austrian composer and Kapellmeister at Strasbourg in 1789. He wrote many symphonies and other orchestral pieces, but his greatest fame was as a piano manufacturer.	[48][49]
28	—	Anh. C11.11	1783	Symphony in C major	?	A symphony by the Bohemian composer Adelbert Gyrowetz (1763–1850). This was performed in 1785 at a concert given by Mozart in Vienna, and assumed to be Mozart's own work.	[50]
29	K. 444	Anh. A53	1784?	Symphony in G major "No. 37"	3	A symphony by Michael Haydn, Perger No. 16, for which Mozart wrote a 20-bar slow introduction. It was premiered in Linz at the same concert as Mozart's 36th ("Linz") symphony. Until 1907 the entire work was thought to be Mozart's, and it was frequently performed as his 37th.	[51][52]

30	–	Anh. C11.12	Unknown	Symphony in F major	–	Zaslaw identifies this work, from the K. ⁶ Anhang as a symphony of Carl Dittersdorf, mistakenly attributed to Mozart.	[53]
31	Anh. 294	Anh. C11.13	Unknown	Symphony in G major	–	Zaslaw identifies this work, from the K. ⁶ Anhang as a symphony by Leopold Mozart.	[54]
32	–	Anh. C11.14	Unknown	Symphony in C major	?	Discovered in Milan in 1944, and announced as a lost Mozart symphony, this was found to be the work of Anton (also known as Franz Josef) Eberl (1765–1807), a near-contemporary of Mozart's, whose compositions sometimes appeared under Mozart's name.	[55]
33	–	Anh. C11.15	Unknown	Symphony in C major	4	Symphony by an unknown composer, manuscript held by the Národní Muzeum, Prague. The name "Mozart" appears on the cover, but, according to Zaslaw: "There are no compelling source or musical reasons to suppose that (this) came from the pen of Wolfgang Mozart".	[56]
34	–	Anh. C11.16	Unknown	Symphony in G or C major	–	A symphony by an unknown composer, identified by Zaslaw as at some time attributed to Mozart, but no details of its provenance are given.	
35	–	K. deest	1767	Symphony in G major ("Neue Lambach")	4	Discovered at the Lambach monastery which the Mozart family visited in 1769, this is generally accepted as by Leopold Mozart than Wolfgang. Dearling notes a "remarkable" resemblance to Dittersdorf's Symphony No. 1.	[57][58]
36	–	K. deest	1760	"Sinfonia"	1	A work by Johann Georg Wassmuth (d. 1766), court composer and Kapellmeister at Würzburg. A manuscript in the Thurn und Taxis library, Regensburg, wrongly attributes it to Mozart.	[59][60]
37	–	K. deest	1785	Symphony in C minor	4	A symphony by Joseph Martin Kraus (1766–1792), mistakenly categorised by Bibliothèque nationale, Paris 1971, as a work by Mozart, probably based on misreading of the manuscript signature.	[61]
38	–	K. deest	1730	Symphony in D major	2	A work, <i>Artaserse</i> , by Johann Adolph Hasse, mistakenly attributed to Mozart by the later addition of his name on the original manuscript in Thurn und Taxis library, Regensburg.	[62]
39	–	K. deest	1761	Symphony	?	A symphony of Joseph Haydn, mentioned by Zaslaw as having a spurious attribution to Mozart, identified only as "Hob. I:6."	[63]

Notes and references

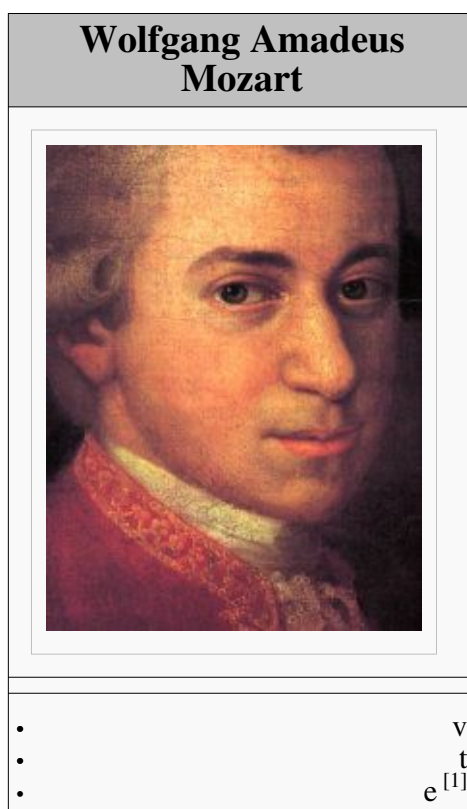
- [1] This includes symphonies derived from opera overtures and from orchestral serenades. The Köchel numbers of these works are 19a; 35; 38; 45a; 46a; 46b; 62a; 62c; 74c; 74a; 111a; 135; 141a; 167a; 189b; 207a; 213a; 248b; 320; 383f. See Sadie, pp. 613–621
- [2] See Zaslaw, pp. 41–42, pp. 399–401 and p. 384
- [3] Zaslaw, pp. 392–93
- [4] Zaslaw, p. 14
- [5] Zaslaw, pp. 269–74
- [6] See, for example, Kenyon pp. 153–54
- [7] *A Brief History of the Köchel Catalogue*, Zaslaw, pp. 558–61
- [8] Zaslaw, pp. 17–20
- [9] Sadie (*Mozart biography*) p. 558
- [10] Dearling, p. 62, p. 209
- [11] Zaslaw, pp. 41–42, p. 123
- [12] Zaslaw, pp. 36–39
- [13] Dearling, p. 60

- [14] Dearling, pp. 57–60
- [15] Zaslaw, p. 28, p. 42
- [16] Zaslaw, pp. 265–81
- [17] Kenyon, pp. 153–154
- [18] Zaslaw, p. 29–31
- [19] Zaslaw, pp. 102–09
- [20] Kenyon, p. 153
- [21] Zaslaw, pp. 93–95, p. 560
- [22] Kenyon, p. 154
- [23] Dearling, p. 66–67
- [24] Zaslaw, pp. 12–25
- [25] Dearling, p. 68 & p. 36
- [26] Zaslaw, pp. 151–55
- [27] Dearling, pp. 22–23
- [28] Sometimes known as "No. 48", but that creates confusion with the K. 111+120 "overture-symphony", also numbered as "48".
- [29] Zaslaw, pp. 398–401
- [30] Dearling, p. 73
- [31] K098 MozartForum: Making a Case for the Symphony in F K.Anh C11.04. Article by Dennis Pajot. (<http://www.mozartforum.com/Lore/article.php?id=159>)
- [32] Zaslaw, pp. 331–32
- [33] Zaslaw, p. 273 and p. 560
- [34] Zaslaw, p. 124–25
- [35] Zaslaw, p. 169–70
- [36] Dearling, p. 71
- [37] Kenyon, p. 81
- [38] Zaslaw, pp. 95–97, p. 547
- [39] Dearling, p.69
- [40] Zaslaw, pp. 95–98
- [41] Zaslaw, pp. 175–76
- [42] Kenyon, p. 155
- [43] Zaslaw, pp. 208–09
- [44] Zaslaw, pp. 186–88
- [45] Zaslaw, pp. 170–71
- [46] Zaslaw, pp.397–98
- [47] Zaslaw, pp. 395–97
- [48] New Oxford Companion, Vol II pp. 1458–59
- [49] Zaslaw, p. 546, p. 549
- [50] New Grove, Vol. 7 pp. 870–71
- [51] Zaslaw, pp. 391–92
- [52] Dearling, p. 45, p. 143
- [53] Zaslaw, p. 546 and p. 549
- [54] Zaslaw, p. 546 and p.549
- [55] New Grove Vol. 5, p. 812
- [56] Zaslaw: pp. 303–05, p. 546, p.549
- [57] Zaslaw, pp. 128–38
- [58] Dearling, pp. 68–69
- [59] Zaslaw, p. 237, p. 546
- [60] New Oxford Companion, Vol II p. 1968
- [61] Zaslaw, pp. 193–94, p. 546 and p. 549
- [62] Zaslaw, p. 124, p. 546 and p. 549
- [63] Zaslaw, p. 546

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Die Schuldigkeit des ersten Gebots (1767)



Die Schuldigkeit des ersten Gebots (complete title in historical spelling: *Die Schuldigkeit Des ersten und fürnehmsten Gebottes*; English: The Obligation of the First and Foremost Commandment), K. 35, is a sacred musical play (*geistliches Singspiel*) composed by Wolfgang Amadeus Mozart in 1767 when he was 11 years old. It is Mozart's first opera or, more specifically, *sacred drama*, as is suggested by the name. The libretto is now attributed to Ignaz Anton von Weiser, although Johann Adam Wieland or Jakob Anton Marianus Wimmer had been suggested earlier. (The title page of the libretto ascribes it only to "J.A.W.".)^[2]

Only the first part of the opera was composed by Mozart; the second and third parts were contributed by Michael Haydn and Anton Cajetan Adlgasser respectively. However, these other two parts have not survived.^[3]

Part I of the opera was first performed on March 12, 1767 in the Knight's Hall of the Palace of the Archbishop, Salzburg. Part II was performed on March 19, and Part III on March 26.

Roles

Role	Voice type	Premiere Cast, March 12, 1767 (Conductor: -)
Gerechtigkeit, <i>divine justice</i>	soprano	Maria Anna Braunhofer
Christgeist, <i>spirit of Christianity</i>	tenor	Anton Franz Spitzeder
Barmherzigkeit, <i>divine mercy</i>	soprano	Maria Magdalena Lipp
Ein lauer und hinnach eifriger Christ, <i>a half-hearted but later zealous Christian</i>	tenor	Joseph Meissner
Weltgeist, <i>worldliness</i>	soprano	Maria Anna Fesemayer

References

Notes

- [1] http://en.wikipedia.org/w/index.php?title=Template:Mozart_operas&action=edit
- [2] OperaGlass summary at stanford.edu (<http://opera.stanford.edu/Mozart/Schuldigkeit/main.html>), accessed on October 6, 2007
- [3] WienMozart2006 page on *Die Schuldigkeit des ersten Gebots* (http://www.wienmozart2006.at/jart/projects/mozart2006-web-v1/main.jart?rel=en&reserve-mode=&content-id=1134902024850&ds=gen_konz&prjid=1130933616086), accessed on October 6, 2007

External links

- *Die Schuldigkeit des ersten Gebots*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=22&gen=edition&l=1&p1=1) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=23&l=1&p1=-99) (German) in the *Neue Mozart-Ausgabe*
- (German) Libretto (<http://www.opera-guide.ch/libretto.php?id=233&uilang=de&lang=de>)

Apollo et Hyacinthus (1767)

Wolfgang Amadeus Mozart



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Apollo et Hyacinthus is an opera, K. 38, written in 1767 by Wolfgang Amadeus Mozart, who was 11 years old at the time. It is Mozart's first true opera (when one considers that *Die Schuldigkeit des ersten Gebotes* is simply a sacred drama). It is in three acts. As is suggested by the name, the opera is based upon Greek mythology as told by Roman poet Ovid in his masterwork *Metamorphoses*. Interpreting this work, Rufinus Widl wrote the libretto in Latin.

The opera was first performed on 13 May 1767 at the Great Hall, Salzburg University. The myth follows that Hyacinth died accidentally from being struck on the head by a discus thrown by Apollo. However, another myth tells that it was the wind god Zephyrus who was actually responsible for Hyacinth's death because Zephyrus, out of jealousy, blew the discus off course in order to injure and kill Hyacinth. When he died, Apollo made the hyacinth flower spring out from his spilled blood.

The librettist and priest, Rufinus Widl, modified Ovid's story (in which Apollo, Zephyrus, and Hyacinth clearly constituted a homosexual love triangle) to make it conform to the ethic, by changing the sexually desired character from Ovid's Hyacinth to Melia, his sister.

Roles



The Death of Hyacinth by Giovanni Battista Tiepolo.

Role	Voice type	Premiere cast 13 May 1767 (Conductor: -)
Oebalus, <i>King of Lacedaemonia</i>	tenor	Mathias Stadler
Melia, <i>daughter of Oebalus</i>	soprano	Felix Fuchs
Hyacinthus, <i>son of Oebalus</i>	soprano	Christian Enzinger
Apollo	alto	Johann Ernst
Zephyrus, <i>friend of Hyacinthus</i>	alto	Joseph Vonterthon
First priest of Apollo	bass	Joseph Bründl
Second priest of Apollo	bass	Jakob Moser

Synopsis

King Oebalus of Lacedaemonia and his son, Hyacinthus are preparing a sacrifice to Apollo when their altar is struck by a bolt of lightning. Apollo himself arrives to offer his friendship to young Hyacinthus and love to his sister, Melia. Melia's euphoria over the prospect of marrying a deity is shattered, however, when Zephyrus runs in to report that Apollo had killed Hyacinthus with a discus. But just as Zephyrus is finishing his story, Apollo himself blows in and sends the liar off with a blast of the west wind. The distraught Melia doesn't know what to believe and shuns the god as she leaves to find her brother.

As it turns out, Hyacinthus manages to identify Zephyrus as his killer to his father as he expires. Oebalus and Melia sing a duet of grief that so touches Apollo that he turns the boy's body into the flower hyacinthus (with its signature marking), and reaffirms his love for Melia who praises the power of Numen.

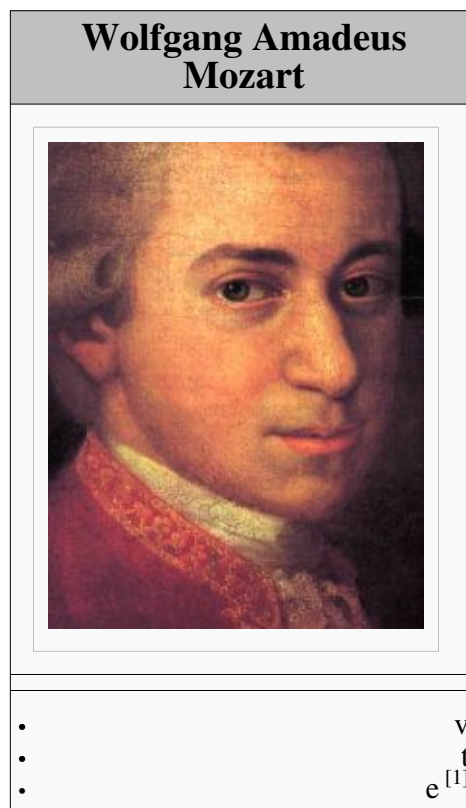
References

Notes

External links

- *Apollo et Hyacinthus*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=30&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=31&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- *Apollo et Hyacinthus*: Libretto (http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/apollo_et_hyacinthus.pdf)

Bastien und Bastienne (1768)



Bastien und Bastienne (*Bastien and Bastienne*), K. 50 (revised in 1964 to K. 46b) is a one-act singspiel, a comic opera, by Wolfgang Amadeus Mozart.

Bastien und Bastienne was one of Mozart's earliest operas, written in 1768 when he was only twelve years old. It was allegedly commissioned by Viennese physician and 'magnetist' Dr. Franz Mesmer (who himself would later be parodied in *Così fan tutte*) as a satire of the 'pastoral' genre then prevalent, and specifically as a parody of the opera *Le devin du village* by Jean-Jacques Rousseau. The German libretto is by Friedrich Wilhelm Weiskern, Johann Heinrich Müller and Johann Andreas Schachtner, based on "Les Amours de Bastien et Bastienne" by Justine Favart and Harny de Guerville (fr). After its supposed premiere in Mesmer's garden theater (that is only corroborated by an unverified account of Nissen), it was not revived again until 1890. It is not clear whether this piece was performed in Mozart's lifetime. The first known performance was on 2 October 1890 at Architektenhaus in Berlin.^[1]

The opera is written in both French and German manners. Many of the melodies are French in manner, but the Bastienne's first aria is true German lied. This melody is also used in Mozart's Trio in G for Piano, Violin and

Violoncello, K. 564. Another purely German lied is Bastienne's aria "I feel certain of his heart". Mozart utilizes the orchestra sparingly, with the exception of the reconciliation scene.

Mozart's overture uses the same opening theme as Beethoven's Symphony No. 3, the *Eroica*. It is doubtful that Beethoven was familiar with this then unpublished piece. A likely explanation is that both composers took the theme from another unknown source.

Although he was very young, Mozart already had excellent vocal writing skills and a knack for parody and whimsy which would reach full flower in his later works. *Bastien und Bastienne* is possibly the easiest to perform of Mozart's juvenile works.

Roles

Role	Voice type	Premiere cast, 2 October 1890 (Conductor: –)
Bastienne, <i>a shepherdess</i>	soprano	
Bastien, <i>her lover</i>	tenor	
Colas, <i>a quack magician</i>	bass	

Synopsis

Place: A pastoral village

Time: Indeterminate

Bastienne, a shepherdess, fears that her "dearest friend", Bastien, has forsaken her for another pretty face, and decides to go into the pasture to be comforted by her flock of lambs.

Before she can leave, however, she runs into Colas, the village soothsayer. Bastienne requests the help of his magical powers to help win back her Bastien. Colas (being a soothsayer) knows all about the problem, and comforts her with the knowledge that Bastien has not abandoned her, rather, he's merely been distracted lately by 'the lady of the manor'. His advice is to act coldly towards Bastien, which will make him come running back.

Bastien is heard approaching, so Bastienne hides herself. Bastien swaggers in, proclaiming how much he loves Bastienne. Colas informs him that Bastienne has a new lover. Bastien is shocked and asks the magician for help.

Colas opens his book of spells and recites a nonsense aria filled with random syllables and Latin quotations. Colas declares the spell a success and that Bastienne is in love with Bastien once more. Bastienne, however, decides to keep up the game a bit longer and spurns Bastien with great vehemence. Bastien threatens suicide, which Bastienne merely shrugs off.

Finally, the two decide that they have gone far enough and agree to reconcile. Colas joins them as they all sing a final trio in praise of the magician.



Libbye Hellier and Douglas Park in The New Opera Theatre's *Bastien und Bastienne*, 1989

Noted arias

- "Mein liebster Freund hat mich verlassen" – Bastienne
- "Ich geh' jetzt auf die Weide" – Bastienne
- "Befraget mich ein zartes Kind" – Colas
- "Wenn mein Bastien einst im Scherze" – Bastienne
- "Würd' ich auch, wie manche Buhlerinnen" – Bastienne
- "Grossen Dank dir abzustatten" – Bastien
- "Geh'! du sagst mir eine Fabel" – Bastien
- "Diggi, daggi, shurry, murry" – Colas
- "Meiner Liebsten schöne Wangen" – Bastien
- "Er war mir sonst treu und ergeben" – Bastienne

Recordings

Year	Cast (Bastien, Bastienne, Colas)	Conductor Orchestra	Label Catalogue number
circa 1940	Paul Derenne Martha Angelici André Monde	Gustave Cloëz Orchestre du Conservatoire de Paris	78rpm set: L'Anthologie Sonore Cat: FA 801-806
1952	Waldemar Kmentt Ilse Hollweg Walter Berry	Sir John Pritchard Wiener Symphoniker	LP: Philips Cat: ABL 3010
1956	Richard Holm Rita Streich Toni Blankenheim	Christoph Stepp Münchner Kammerorchester	CD: Deutsche Grammophon Cat: 474 738 2
1957	Three soloists of Wiener Sängerknaben	Edouard Lindenberg Wiener Kammerorchester	LP: Philips
1965	Peter Schreier Adele Stolte Theo Adam	Helmut Koch Kammerorchester Berlin	CD: Berlin Classics Cat: 0091292 BC
1969	Thomas Lehrberger Ileana Cotrubaș Peter van der Bilt	Leopold Hager Mozarteum Orchester Salzburg	CD: ORFEO Cat: C 705061 B
1976	Claes H. Ahnsjö Edith Mathis Walter Berry	Leopold Hager Mozarteum Orchester Salzburg	LP: Deutsche Grammophon Cat: 2537 038
1976	Adolf Dallapozza Brigitte Lindner Kurt Moll	Eberhard Schoener Bayerisches Staatsorchester	LP: EMI Electrola Cat: 1C 065 30231
1986	Three soloists of Wiener Sängerknaben: Dominik Orieschnig Georg Nigl David Busch	Uwe Christian Harrer Wiener Symphoniker	CD: Philips Cat: 422 527-2
1989	Vinson Cole Edita Gruberová László Polgár	Raymond Leppard Franz Liszt Chamber Orchestra	CD: Sony Classical Cat: 45855
1990	Ralph Eschrig Dagmar Schellenberger René Pape	Max Pommer Rundfunk-Sinfonie-Orchester Leipzig	CD: Berlin Classics Cat: 0010102BC
1991	Dongkyu Choy Eva Kirchner Thomas Müller De Vries	René Clemencic Alpe Adria Ensemble	CD: Nuova Era Cat: 7344

2006	Bernhard Berchtold Evmorfia Metaxaki Radu Cojocariu	Elisabeth Fuchs Junge Philharmonie Salzburg	DVD: Deutsche Grammophon Cat: 000440 073 4244 2
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Notes

[1] History of the opera (<http://opera.stanford.edu/Mozart/Bastien/history.html>) from opera.stanford.edu

Sources

- Amadeus Almanac (1890 performance), accessed 24 June 2008 (<http://www.amadeusonline.net/almanacco.php?Start=0&Giorno=2&Mese=10&Anno=1890&Giornata=&Testo=&Parola=Stringa>)

External links

- Bastien und Bastienne*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=35&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=36&l=1&p1=-99) (German) in the *Neue Mozart-Ausgabe*
- Bastien und Bastienne*: Libretto (vocal parts only) (<http://opera.stanford.edu/Mozart/Bastien/libretto.html>)
- Full Score from IMSLP ([http://imslp.org/wiki/Bastien_und_Bastienne,_K.50_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Bastien_und_Bastienne,_K.50_(Mozart,_Wolfgang_Amadeus)))
- Bastien und Bastienne*: Complete libretto (http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/bastien_und_bastienne.pdf) (requires iCloud account for Windows or Apple)

La finta semplice (1769)

Wolfgang Amadeus Mozart	
	
	v t e ^[1]

La finta semplice (*The Pretended Simpleton*), K. 51 (46a) is an opera buffa in three acts for soloists and orchestra, composed in 1769 by then 12-year-old Wolfgang Amadeus Mozart to an Italian libretto by the court poet Marco Coltellini based on an early work by Carlo Goldoni. It was performed at the court of Palace of the Archbishop, Salzburg, 1 May 1769.

Mozart composed the music using the model of comedy started by Philippe Destouches with *La fausse Agnès, ou le Poète campagnard* (1734). The form of libretto includes the introduction, a duet and three finals.

In 2013 the opera will be performed by Bampton Classical Opera, in a new English translation called *Pride and Pretence*.

Composition history

The opera was something of a temporary career setback for Mozart, amid a childhood otherwise characterized by universal success and stardom. The instigation of the work was a suggestion made by Emperor Joseph II to Mozart's father Leopold during a visit made to Imperial capital of Vienna by the Mozart family (1767–1768) to promote the exceptional talent of young Mozart.

The Emperor suggested to Leopold that Wolfgang write an opera for performance in Vienna to show his remarkable skills to the Viennese public as he had already done all over Europe. Some writers claim that, when the opera was finished, "the performers apparently disliked it"^[1]The "fiasco" or "failure" of LA FINTA SEMPLICE in Vienna, which went through rehearsals, but didn't reach full performance, has been the object of similar hazy and cursory descriptions. This is a description that does not exactly correspond to the facts.

Hermann Abert (1871-1927) describes the problems in more detail in his monumental book "W.A. MOZART" (1919, transl. 2007), which was to be the 5th edition of the famous book of the same title by Otto Jahn (1856-9), the first scholarly biography of Mozart, done with rigorous scientific conscientiousness (*Deutsche Gründlichkeit*) by a professional archeologist who had become a scholarly expert of ancient Greek vase paintings . Cliff Eisen, who edited the translation of Hermann Abert's big book in 2007 for Yale Un. Press, does not dispute Abert's historical facts and reasonings, presented in chapter 5, "First operas in Vienna", p. 82-95.

The first act completed, "Mozart sent it off to the singers, who, according to Leopold, expressed their total satisfaction." Then, Coltellini started making alterations, on the request of Mozart and the singers, and took so long that Easter of 1768, the projected date of the first performance, went by. "Mozart refused to be troubled by this, but continued to work on the opera, eagerly and enthusiastically, writing new arias whenever he was asked to do so", soon completing a score in 3 acts, with 26 numbers, covering 558 manuscript pages. Young Mozart thus ended up composing a substantial major opera, lasting (in Leopold Hager's complete recording of Jan. 1983) 2h 45'.

It was, above all, the jealousy of other composers, who started circulating the story that the opera had not been written by a 12-year old, but by his father, Leopold. Gluck was in town supervising the production of his new opera *Alceste*, and Leopold wondered whether he was also part of the intrigue against young Mozart.

The impresario, Giuseppe Affligio, an independent contractor, alone in charge of the theater and all opera performances, and bearing all the costs and the risks, made the final decisions about all details of retaining the singers, organizing the rehearsals, and staging the final production. He became influenced by the systematic gossip and started worrying about a negative outcome. He began to have doubts, fearing that the appeal of an opera by a 12-year old prodigy would fade under the suspicions of fraudulent authorship. He found successive reasons to delay the performance. Things dragged on, and the artists started worrying in turn about the bad feedback on their own reputations if the opera was a flop.

Abert gave a musical analysis of the opera, and underlined the high quality of many arias written by Mozart, such as:

- - No.5 Aria: "Guarda la donna in viso" (Fracasso);
- - No.6 Aria: "Colla bocca, e non col core" (Rosina)
- - No.9 Aria: "Senti l'eco, ove t'aggiri" (Rosina)

- - No.13 Aria: "Con certe persone Vuol essere bastone" (Simone)
- - No.15 Aria: "Amoretti, che ascosi qui siete" (Rosina)
- - No.16 Aria: "Ubriaco non son io" (Cassandro)
- - No.17 Aria: "Sposa cara, sposa bella" (Polidoro)
- - No.19 Duetto: "Cospetton, cospettonaccio!" (Cassandro, Fracasso)
- - No.22 Aria: "Vieni, vieni, oh mia Ninetta" (Simone)
- - No.24 Aria: "Che scompiglio, che flagello" (Giacinta)
- - No.25 Aria: "Nelle guerre d'amore Non val sempre il valore" (Fracasso)

and the 3 ensembles of the finales of each act, where young Mozart displays his remarkable ease in synchronizing the voices of 7 singers:

- - No.11 Finale: "Dove avete la creanza?" (Rosina, Fracasso, Etc.)
- - No.21 Finale: "T'ho, detto, buffone" (Cassandro, Polidoro, Etc.)
- - No.26 Finale: "Se le pupille io giro" (Polidoro, Rosina, Etc.).

It is not credible that the singers could have shown displeasure at such charming arias. Here Leopold's account must be trusted against other commenters of the time.

In fact, the turmoil put everybody's reputation at stake, including that of the Salzburg archbishop, whose employees the Mozarts were, representing him in Vienna. "Leopold had to do everything in his power to justify his son and, hence, their prince in Salzburg in the eyes of [the Viennese]." Leopold wrote to Hagenauer that artists from the court of the Archbishop, "employed and recommended by him" should not be considered as "liars, charlatans, and impostors who venture forth, with his gracious permission, to throw dust in people's eyes like common conjurors."

Affligio got so worked up that he even threatened, if the work got to first night, to make sure the opening would be a fiasco. "He would ensure that it was a fiasco and that it was booed off the stage." Leopold "was left with no alternative but to abandon the production." He finally gave up, and withdrew from the rehearsals rather than face an engineered disaster. Leopold could not take the risk for himself and to thus endanger the unblemished reputation of his son, and withdrew from the rehearsals.

The whole affair had "dragged on for 9 months." And, in order "to salvage his reputation", Leopold wrote "an indignant petition to the emperor on Sept. 21, 1768 complaining of a conspiracy on the part of the theatre director Giuseppe Affligio, who apparently claimed that Wolfgang's music was ghost-written by his father, and proving Mozart's output by including a list of his compositions to that time." (See also Eisen/Sadie, *Grove Online*, also Cliff Eisen, *Cambridge Mozart Encyclopedia*).

Leopold was also requesting the payment of the 100 ducats promised on delivery of the score in the initial Affligio contract plus the reimbursement of his expenses. The petition failed. The letter is reprinted in English translation in Deutsch (1965, pp. 80–83). The Emperor ordered an inquiry, but its result was that the opera was not to be produced.^[2]

The Mozarts left Vienna with *La finta semplice* still unperformed. It was later produced in their home town of Salzburg, on May 1, 1769, at the request of Leopold's employer, Prince-Archbishop Schrattenbach.

Alienating Empress Maria Theresa & Significant Consequences

This affair's unfortunate outcome may also have further soured and alienated Joseph II's mother, the Empress Maria Theresa. The Empress had 16 children, including 5 sons ("Archdukes"), and she was an important relative of a fair number of monarchs and aristocrats who might have been in a position to give Wolfgang a permanent job.

She was an austere personage who was already offended by the lack of dignity in the Mozarts' European peddlings. During the Mozarts' Vienna visit, she may have developed an even more hostile view of the Mozart family.

The failure in 1768 cost young Mozart his chance of establishing his reputation as a first-class opera composer in Vienna, which would have been a jumping board for obtaining a permanent position in another European court. And, later, Mozart was also unsuccessful in Milan in spite of his well-received performances of *Mitridate*, *Ascanio in*

Alba, and *Lucio Silla*. When her 17-year-old son Ferdinand, Imperial Governor of Milan, hinted at employing Mozart in his Milan court, Maria Theresa, in her famous letter of Dec. 12, 1771, advised her son against it.

You ask me to take the young Salzburger into your service. I do not know why, not believing that you have need of a composer or of useless people. If however it would give you pleasure, I have no wish to hinder you. What I say is intended only to prevent your burdening yourself with useless people and giving titles to people of that sort. If they are in your service it degrades that service when these people go about the world like beggars. Besides, he has a large family.^[3]

Elsewhere in Italy, Mozart received a very cool reception from another Ferdinand, the King of Naples; Melograni conjectures that he had received the Empress's bad recommendation from his wife, her daughter Maria Carolina.

Instead of a court-appointed opera composer, with a stable income and an easy family life, Mozart remained a free-lance opera writer. The 1768 fiasco in Vienna proved as important, if not more, for Mozart's future as what happened later in Milan in 1773. In both cases he was able to compose brilliant operas, and in both cases he was unable to gain the kind of recognition that would have resulted in a nomination by a court to a permanent position as opera composer. His life, and the world's legacy of Mozart operas, would have been totally different, if the fates had smiled on him, and the Habsburgs had been more understanding and supportive of the unique genius of boy Mozart.

Roles

Role	Voice type	Premiere Cast, May 1, 1769 (Conductor: –)	Intended Cast, 1768 (Vienna)
Fracasso, <i>a Hungarian captain lodging with Cassandro</i>	tenor	Joseph Meissner	Filippo Laschi
Rosina, <i>his sister, a baroness</i>	soprano	Maria Magdalena Haydn	
Cassandro, <i>a tyrannical misogynist</i>	bass	Joseph Hornung	Francesco Carattoli
Polidoro, <i>his timid brother</i>	tenor	Anton Franz Spitzeder	
Giacinta, <i>their sister, evidently no longer young</i>	mezzo-soprano	Maria Anna Braunhofer	
Simone, <i>Fracasso's orderly, in love with Ninetta</i>	bass	Felix Winter	
Ninetta, <i>Giacinta's maid</i>	soprano	Maria Anna Fesemayer	Antonia Bernasconi

Synopsis

Place: Cassandro's estate near Cremona

Time: mid-18th century

Act 1

Captain Fracasso and his Hungarian troops are stationed near Cremona. He lodges in the home of Don Cassandro. Captain Fracasso falls in love with Giacinta, and Simone with Ninetta. Fracasso and Giacinta want to marry, as do Simone and Ninetta. But they can't do it without the consent of Cassandro and Polidoro. The two brothers are comfortable with their status quo – they don't want to marry, or to part with their sister. A plan is devised to outwit the brothers, with the help of Rosina. She poses as a naïve simpleton and makes both brothers fall in love with her until they agree to the marriages. Polidoro falls in love with Rosina first and proposes marriage immediately. At first Cassandro is indifferent, but eventually his defences are completely disarmed through Rosina's naïve innocence. So far, the plan is working.

Act 2

Polidoro still believes Rosina plans to marry him. Rosina coaches him for a confrontation with his brother. Polidoro demands half of his inheritance from Cassandro. Giacinta fears a quarrel between the brothers, but the others look forward to their fight. Rosina and Fracasso congratulate each other for their successful plan to outdo Cassandro. They continue to engineer the rest of the plot. Simone takes Giacinta into hiding. Fracasso tells the brothers that Giacinta absconded with the family inheritance and ran away. The plan is so successful that Ninetta follows. Simone announces that Ninetta has stolen whatever she could get and also fled. The brothers promise to marry both girls to whoever can bring them back. Fracasso and Simone volunteer.

Act 3

Simone catches up with Ninetta and they get married. Giacinta is afraid her brother will not agree to her marrying Fracasso, but he assures her Rosina has taken care of everything. Fracasso and Giacinta pair off. Finally Rosina rejects Polidoro and marries Cassandro. All ends well for everybody except Polidoro.

Noted arias

Act 1

- "Chi mi vuol bene" – Ninetta
- "Colla bocca e non col core" – Rosina
- "Cosa ha mai la donna indosso" – Polidoro
- "Ella vuole ed io torrei" – Cassandro
- "Guarda la donna in viso" – Fracasso
- "Non c'è al mondo" – Cassandro
- "Marito io vorrei" – Giacinta
- "Senti l'eco ove t'aggiri" – Rosina
- "Troppa briga a prender moglie" – Simone
- "Ho sentito a dir di tutte" – Rosina
- "In voi belle è leggiadria" – Fracasso
- "Sposa cara" – Polidoro
- "Ubriaco non son io" – Cassandro
- "Un marito, donne care" – Ninetta
- "Se a maritarmi arrivo" – Giacinta
- "Amoretti che ascosi" – Rosina

Act 2

- "Con certe persone" – Simone

Act 3

- "Che scompiglio" – Giacinta
- "Nelle guerre d'amore" – Fracasso
- "Sono in amore" – Ninetta
- "Vieni, vieni, o mia Ninetta" – Simone

Recordings

- W.A. Mozart: *La Finta Semplice*, Orfeo, 85843
- W.A. Mozart: *La Finta Semplice*, Brilliant alias Joan Records, BC 99726 (on 5 CDs)
- W.A. Mozart: *La Finta Semplice*, Philips, 422528-2
- W.A. Mozart: *La Finta Semplice*, DGG, 073 4251 (DVD video)

References

Notes

- [1] This is the view taken by Solomon (1995, p. ?).
- [2] Melograni (2007, p. 28)
- [3] Quoted in Melograni, p. 56)

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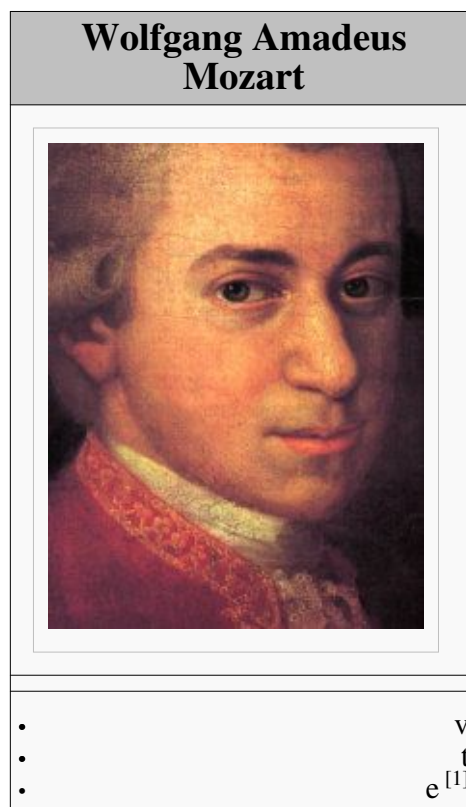
- Deutsch, Otto Erich, *Mozart: A Documentary Biography*. Stanford, CA: Stanford University Press, 1965
- Melograni, Pietro, (Trans. Lydia G. Cochrane), *Wolfgang Amadeus Mozart: a Biography*. Chicago: University of Chicago Press, 2007 ISBN 0-226-51956-2, ISBN 978-0-226-51956-2
- Solomon, Maynard, *Mozart: A Life*, 2005

External links

- *La finta semplice*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=301&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=34&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- An opera buffa in three acts (http://www.mozartproject.org/compositions/k__51__.html)
- The Pretended Simpleton (<http://opera.stanford.edu/Mozart/FintaSemplice/>)
- Libretto of *La finta semplice* (<http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/la-finta-semplice.pdf>)
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Mitridate, re di Ponto (1770)

"Mitridates" redirects here. For Alessandro Scarlatti's 1707 opera on the same subject, see *Mitridate Eupatore*. For other uses, see *Mithridates*.



Mitridate, re di Ponto (*Mithridates, King of Pontus*), K. 87 (74a), is an early opera seria in three acts by Wolfgang Amadeus Mozart. The libretto is by Vittorio Amedeo Cigna-Santi after Giuseppe Parini's Italian translation of Jean Racine's play *Mithridate*.

Mozart wrote *Mitridate* while touring Italy in 1770. The musicologist Daniel E. Freeman has recently demonstrated that it was composed with close reference to the opera *La Nitteti* by Josef Mysliveček.^[1] The latter was the opera being prepared for production in Bologna when Mozart met Mysliveček for the first time with his father in March 1770. Mysliveček visited the Mozarts frequently in Bologna during the summer of 1770 while Wolfgang was

working on *Mitridate*. Mozart gained expertise in composition from his older friend and also incorporated some of his musical motives into his own operatic setting. The opera was first performed at the Teatro Regio Ducal, Milan, on 26 December 1770 (at the Milan Carnival). It was a success, having been performed twenty-one times despite doubts because of Mozart's extreme youth – he was 14 at the time. No revival took place until the 20th century. This opera features virtuoso arias for the principal roles, but only two ensemble numbers: the act 2 ending duet between Aspasia and Sifare ("Se viver non degg'io"), and the brief quintet that ends the opera, very characteristic of standard baroque opera seria where the opera ends with a short *coro* or *tutti* number.

Roles

Role	Voice type	Premiere cast, 26 December 1770 (Conductor: Wolfgang Amadeus Mozart)
Arbate, <i>Governor of Nymphæa</i>	soprano castrato	Pietro Muschietti
Sifare or Xiphares, <i>Mitridate's son</i>	soprano castrato	Pietro Benedetti (Sartorino)
Aspasia, <i>the Queen, pledged in marriage to Mitridate</i>	soprano	Antonia Bernasconi
Farnace or Pharnaces, <i>Mitridate's eldest son</i>	alto castrato	Giuseppe Cicognani
Marzio or Marcius, <i>Roman legionary officer</i>	tenor	Gasparo Bassano
Mitridate, <i>King of Pontus</i>	tenor	Guglielmo d'Ettore
Ismene, <i>Parthian Princess</i>	soprano	Anna Francesca Varese

Synopsis

Place: around the Crimean port of Nymphæum

Time: 63BC during the conflict between Rome and Pontus

Prologue

Mitridate, having suffered a heavy defeat at a battle, is presumed dead. This false news is passed by Arbate, the Governor, to his fiancée Aspasia and his sons, Farnace and Sifare.

Act 1

Scene 1

Arbate, the governor of Nymphæum, welcomes Sifare. We learn that Sifare resents his brother, Farnace, because of his brother's strong ties with their enemies, the Romans. Arbate pledges his loyalty to Sifare. Aspasia pleads for Sifare to help her against advances by Farnace. He accepts her plea and reveals his love for her.

Scene 2

Farnace makes his advances on Aspasia. Aspasia refuses with support from Sifare who protects her from his forceful brother. News arrives that Mitridate is alive and is approaching the city. Arbate urges brothers to conceal their differences and greet their father. Brothers agree to hide their feelings for Aspasia. Farnace conspires with Marzio, Roman legionary officer, against Mitridate.

Scene 3

Mitridate arrives on the shores of Nymphæum with princess Ismene, daughter of his ally the King of Parthia. Mitridate wants Farnace to marry Ismene, his promised bride. Ismene is in love with Farnace but senses problems and is worried about her future. Arbate tells Mitridate that Farnace is pursuing Aspasia not mentioning Sifare. Jealous Mitridate swears revenge on Farnace.

Act 2

Scene 1

Farnace scorns and threatens Ismene. She tells Mitridate who suggests that she should marry Sifare. Mitridate asks Aspasia for immediate marriage but she hesitates proving to him she is unfaithful. Aspasia confesses love to Sifare but they both agree to part to save their honour. Sifare plans to leave and Aspasia is troubled with the conflict between love and duty.

Scene 2

Mitridate is aware of Farnace's plot against him with the Romans and plans his revenge despite Marzio's offer of peace. He arrests Farnace to execute him. Ismene rescues the prince who admits treachery but implicates Sifare. Mitridate tricks Aspasia into admitting her love for Sifare and swears revenge. Aspasia and Sifare wish to die together in fear of Mitridate's threats.

Act 3

Scene 1

Ismene, still in love with Farnace, tries to convince Mitridate to forgive Aspasia. Romans attack and Mitridate leaves for battle. Aspasia contemplates suicide by poison. Sifare also wants to die and joins his father in the battle.

Scene 2

Marzio liberates Farnace and promises the rule of Nymphæum to him. Farnace changes his mind deciding to side with Mitridate.

Scene 3

Mitridate commits suicide avoiding defeat. Before he dies he gives his blessing to Sifare and Aspasia and forgives Farnace who now agrees to marry Ismene. All four pledge to free the world from Rome.

Noted arias

Act 1

- "Nel sen mi palpita" – Aspasia
- "Parto : nel gran cimento" – Sifare
- "Quel ribelle" – Mitridate
- "Se di lauri" – Mitridate
- "In faccia all'oggetto" – Ismene
- "L'odio nel cor" – Arbate
- "Al destin che la minaccia" – Aspasia
- "Soffre il mio cor" – Sifare
- "Venga pur, minacci" – Farnace

Act 2

- "Già di pietà mi spoglio" – Mitridate
- "Lungi da te" – Sifare

- "Nel grave tormento" – Aspasia
- "So quanto a te" – Ismene
- "Son reo; l'error confesso" – Farnace
- "Tu che fedel" – Mitridate
- "Va, l'error mio palesa" – Farnace

Act 3

- "Ah ben ne fui presaga... Pallid' ombre" – Aspasia
- "Già dagli occhi" – Farnace
- "Se di regnar" – Marzio
- "Se il rigor d'ingrata sorte" – Sifare
- "Tu sai per che m'accese" – Ismene
- "Vado incontro" – Mitridate

In 1901, Charles Malherbe located previously uncatalogued works of Mozart, including a soprano aria from the opera *Mitridate, re di Ponto*, written at age 14. It was performed that year in Paris by Camille Fourier.

Recordings

- 1986: Jean-Pierre Ponnelle 1986 film, Nikolaus Harnoncourt/Gösta Winbergh, Yvonne Kenny, Ann Murray (DVD)
- 1993: Royal Opera House, Paul Daniel/Bruce Ford, Jochen Kowalski, Ann Murray, Luba Orgonášová (DVD)
- 1997 Salzburg Mozart Week, Roger Norrington/Bruce Ford, Vesselina Kasarova, Cyndia Sieden, Christiane Oelze (CD)
- 1999: Christophe Rousset/Giuseppe Sabbatini, Brian Asawa, Cecilia Bartoli, Natalie Dessay (CD)
- 2006: Salzburg Festival, Marc Minkowski/Richard Croft, Bejun Mehta, Miah Persson (DVD)

References

Notes

[1] See especially Daniel E. Freeman, *Josef Mysliveček, "Il Boemo"* (Sterling Heights, Michigan: Harmonie Park Press, 2009), pp. 229–35.

Sources

- Bourne, Joyce, "*Mitridate, re di Ponto*", *Who's Who in Opera*. Oxford University Press, 1998.
- Latham, Alison, "*Mitridate, re di Ponto*", *The Oxford Companion to Music*. London: Oxford University Press, 2002 ISBN 0-19-866212-2
- Warrack, John and Ewan West, "*Mitridate, re di Ponto*", *The Concise Oxford Dictionary of Opera*. Oxford University Press, 1996.

External links

- *Mitridate, re di Ponto*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=37&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=38&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- Opera on DVD: *Mitridate* (<http://ionarts.blogspot.com/2006/08/opera-on-dvd-mitridate.html>) by Charles T. Downey (Ionarts, 22 August 2006)
- Mozart-Tower mp3 clips from this opera (<http://213.188.106.66/serie29.htm>)
- Libretto (<http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/mitridate-re-di-ponto.pdf>)
- *Mitridate, re di Ponto* (<http://www.imdb.com/find?q=Mitridate,+re+di+Ponto&s=tt>) at the Internet Movie Database

Ascanio in Alba (1771)

Wolfgang Amadeus Mozart



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Ascanio in Alba, K. 111, is a pastoral opera in two parts (*Festa teatrale in due atti*) by Wolfgang Amadeus Mozart to an Italian libretto by Giuseppe Parini. It was commissioned by the Empress Maria Theresa.

Performance history

It was first performed at the Teatro Regio Ducal in Milan, on 17 October 1771.

Roles

Role	Voice type	Premiere Cast, October 17, 1771 (Conductor: -)
Venere (Venus)	soprano	Geltrude Falcini
Ascanio, <i>her son, son of Aeneas</i>	alto castrato or mezzo-soprano	Giovanni Manz(u)oli
Silvia, <i>a nymph descended from Hercules</i>	soprano	A. Maria Girelli
Aceste, <i>a priest of Venus</i>	tenor	Giuseppe Tibaldi
Fauno, <i>a shepherd</i>	soprano castrato	Adamo Solzi
<i>Genii, Shepherds & Shepherdesses (chorus)</i>		

Synopsis

Place: the site of the future city of Alba Longa, near Rome

Time: mythical times.

Act 1

The opening scene introduces Venus and Ascanio, the son she had by Aeneas. (In most classical sources, Venus/Aphrodite is the mother of *Aeneas*.) The goddess vaunts the charms of Alba and invites her son to go and rule there. She urges him not to reveal his identity to Silvia, a nymph to whom he is betrothed, but to introduce himself to her under a false identity to test her virtue. While shepherds summon their promised ruler, Fauno reveals that the smiling face of Aceste, a priest, is a sign that the day will be a day of supreme happiness. Obeying the goddess, Ascanio pretends to be a foreigner attracted by the beauties of the place. Aceste tells the shepherds that their valley will be the site of a fine city and that they will have a sovereign, Ascanio, before the day is out. He also informs Silvia that she will be Ascanio's bride, but she replies that she is in love with a young man she has seen in a dream. The priest reassures her, saying the young man in her dream can be none other than Ascanio. Venus then appears to Ascanio and asks him to test the girl a little longer before revealing his true identity.

Act 2

Ascanio spots Silvia among the shepherds and tries to talk to her. The girl immediately recognizes the young man from her dreams. Fauno intervenes and suggests to "the foreigner" (Ascanio) that he should go off and announce the building of Alba in foreign parts. Thus convinced that the foreigner is not Ascanio, Silvia is deeply saddened. She finally decides to accept her fate but declares she never will love anyone else than Ascanio.

Aceste consoles Silvia, saying that her tribulations are about to come to an end. Venus is invoked by a magnificent chorus. Silvia and Ascanio add their voices to the chorus and the goddess descends on her chariot surrounded by clouds. Venus unites the two lovers and explains how she had intended her son to discover the virtue of his fiancée. Aceste pronounces an oath of fidelity and loyalty to Venus, who then retires. It only remains for Ascanio to perpetuate the race of Aeneas and guide the city of Alba to prosperity.

Noted arias

Act 1

- No. 3 "L'ombra de rami tuoi", Venus
- No. 5 "Cara, lontano ancora", Ascanio
- No. 8 "Se il labbro più non dice", Fauno
- No. 12 "Per la gioia in questo seno", Aceste
- No. 13 "Sì, ma d'un altro amore", Silvia
- No. 14 "Come è felice stato", Silvia
- No. 16 "Ah di sì nobil alma", Ascanio
- No. 17 "Al chiaror di que' bei rai", Venus

Act 2

- No. 19 "Spiega il desio", Silvia
- No. 21 "Dal tuo gentil sembiante", Fauno
- No. 22 "Al mio ben mi veggio avanti", Ascanio
- No. 23 "Infelici affetti miei", Silvia
- No. 25 "Torna mio bene, ascolta", Ascanio
- No. 27 "Sento, che il cor mi dice", Aceste

List of numbers

- Overture
- No.1 Ballet: Andante grazioso
- No.2 Coro di geni e grazie: Di te più amabile, ne Dea maggiore
- Recitativo Venere: geni, grazie, ed Amori, fermate il piè
- No.3 Aria Venere: L'ombra de' rami tuoi
- Recitativo Ascanio & Venere: Ma la ninfa gentil
- No.4 Coro di geni e grazie: Di te più amabile, nè Dea maggiore
- Rectativo accompagnato Ascanio: Perchè tacer degg'io?
- No.5 Aria Ascanio: Cara, lontano ancora
- No.6 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Ascanio & Fauno: Ma qual canto risona?
- No.7 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Fauno & Ascanio: Ma tu, chi sei, che ignoto qui t'aggiri fra noi?
- No.8 Aria Fauno: Se il labbro più non dice
- Recitativo Ascanio & Fauno: Quanto soavi al core de la tua stirpe
- No.9 Coro di pastori e pastorelle: Hai di Diana il core
- Recitativo Aceste: Oh, generosa Diva
- No.10 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Aceste: Di propria man la Dea a voi la donera
- No.11 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Aceste: Oh mia gloria, oh mia cura
- No.12 Aria Aceste: Per la gioia in questo seno
- Recitativo Silvia & Aceste: Misera! Che farò
- No.13 Cavatina: Sì, sì, ma d'un altro amore
- Recitativo Aceste & Silvia: Ah no, Silvia t'inganni
- No.14 Aria Silvia: Come è felice stato
- Recitativo Aceste: Silvia, mira, che il sole omai s'avanza
- No.15 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Ascanio & Venere: Cielo! Che vidi mai?
- No.16 Aria Ascanio: Ah di sì nobil alma
- Recitativo Venere & Ascanio: Un'altra prova a te mirar conviene
- No.17 Aria Venere: Al chiaror di que' bei rai
- No.18 Coro di geni e grazie: Di te più amabile, nè Dea maggiore
- Recitativo Silvia: Star lontana non so
- No.19 Aria Silvia: Spiega il desio
- No.20 Coro di pastorelle: Già l'ore sen volano
- Recitativo Ascanio: Cerco di loco in loco
- Recitativo Silvia & Ascanio: Oh ciel! che miro?
- Recitativo Silvia, Ascanio & Fauno: Silvia, ove sei?
- No.21 Aria Fauno: Dal tuo gentil semblante
- Recitativo Ascanio & Silvia: Ahimè! Che veggio mai?
- No.22 Aria Ascanio: Al mio ben mi veggio avanti
- Recitativo accompagnato Silvia: Ferma, aspetta, ove vai?
- No.23 Aria Silvia: Infelici affetti miei
- Recitativo Ascanio & Silvia: Anima grande
- No.24 Coro di pastorelle: Che strano evento
- Recitativo Ascanio: Ahi la crudel
- No.25 Aria Ascanio: Torna mio bene, ascolta
- No.26 Coro di pastori: Venga, de' sommi Eroi
- Recitativo Aceste: Che strana meraviglia
- No.27 Aria Aceste : Sento, che il cor mi dice
- Recitativo Silvia: Sì, Padre, alfin mi taccia
- No.28 Coro di pastori e ninfe e pastorelle: Scendi, celeste Venere
- Recitativo Silvia, Aceste & Ascanio: Ma s'allontani almen
- No.29 Coro di pastori e pastorelle: No, non possiamo vivere
- Recitativo Aceste: Ecco ingombran l'altare
- No.30 Coro: Scendi, celeste Venere
- Recitativo Aceste, Silvia, Ascanio, Venere: Invoca, o figlia
- No.31 Terzetto Silvia, Ascanio, Aceste: Ah caro sposo, oh Dio!
- Recitativo Venere: Eccovi al fin di vostre pene
- No.32 Piccola parte del terzetto precedente Silvia, Ascanio, Aceste: Che bel piacer io sento
- Recitativo Silvia, Ascanio, Aceste, Venere: Ah chi nodi più forti
- No.33 Coro ultimo di geni, grazie, pastori e ninfe: Alma Dea, tutto il mondo governa

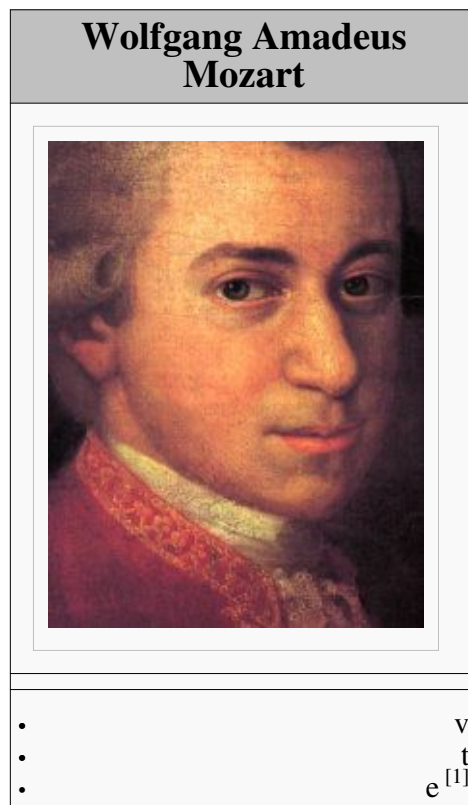
External links

- *Ascanio in Alba*: Score ^[1] and critical report ^[2] (**German**) in the *Neue Mozart-Ausgabe*
- Historical background and review by Jan-Willem Besuijen ^[3]
- Discussion of the article above ^[4]
- MP3s of the Opera at the Mozart-Tower website ^[5]
- *Ascanio in Alba* : Libretto ^[6]

References

- [1] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=39&gen=edition&l=1&p1=-99
- [2] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=40&l=1&p1=-99
- [3] <http://web.archive.org/web/20070926231256/http://www.mozartforum.com/Lore/article.php?id=252>
- [4] http://www.mozartforum.com/VB_forum/showthread.php?t=1160
- [5] <http://www.mozart-weltweit.eu/mozart-archiv/serie30.htm>
- [6] http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/ascanio_in_alba.pdf

Il sogno di Scipione (1772)



Il sogno di Scipione, K. 126, is a *dramatic serenade* in one act (*azione teatrale*) composed by Wolfgang Amadeus Mozart to a libretto by Pietro Metastasio, which is based on the book *Somnium Scipionis* by Cicero. Mozart had originally composed the work at the age of 15 for his patron, Prince-Archbishop Sigismund von Schrattenbach. After the bishop's death before it could be performed, Mozart dedicated it to Schrattenbach's successor, Count Colloredo. It was given a private performance in the Archbishop's Palace in Salzburg on 1 May 1772, although not in its entirety. Only one aria, the final chorus and the recitative dedicating it to the new Prince-Archbishop were performed. It is highly unlikely that it was ever performed in its entirety in Mozart's lifetime.^[1]

Performance history

In 1979, *Il sogno di Scipione* was exhumed for Mozart Week in Salzburg, and given a complete performance. The participants in this performance - Peter Schreier (Scipio), Lucia Popp (Costanza), Edita Gruberova (Fortuna), Claes H. Ahnsjo (Publio), Thomas Moser (Emilio) and Edith Mathis (Licenza) with the Salzburger Kammerchor and Mozarteum-Orchester Salzburg under Leopold Hager - on 16-19 January of that year, then made the work's first recording, issued originally on LP as Deutsche Grammophon 2740 218/2709 098 and reissued on CD in 1991 in the Philips Complete Mozart Edition as 422 531-2 PME2.

In 2001, Gotham Chamber Opera presented the U.S. stage premiere of *Il sogno di Scipione* at the Abrons Arts Center in New York City and presented a revival of the work in April 2012 at the Gerald W. Lynch Theater in New York City as part of their Tenth Anniversary program.^{[2][3]}

Judith Weir's 1991 chamber opera, *Scipio's Dream*, is based on *Il sogno di Scipione* with an adaptation of the original Metastasio libretto and a re-composition of the score.^[4]

Roles

Role	Voice type	Premiere Cast, 1 May 1772 (Conductor: —)
Scipione, <i>Scipio Africanus the Younger</i>	tenor	
Costanza (Constancy)	soprano	
Fortuna (Fortune)	soprano	
Publio, <i>Scipio Africanus the Elder, Scipio's uncle and adoptive father</i>	tenor	
Emilio (Æmilius), <i>Scipio's father</i>	tenor	
La Licenza	soprano	
Chorus: <i>Heroes</i>		

Synopsis

Place: North Africa, during the reign of Massinissa, King of Eastern Numidia

Time: 200 B.C.^[5]

Fortuna and Constanza approach the sleeping Scipio and offer to accompany him through life. However, first he has to choose between Fortuna, the provider of the world's good things, and the reliable, trustworthy Constanza.

Scipio asks for time to think. Neither in his heart nor mind can he take in what has happened, nor can he choose.

Fortuna and Constanza permit him to ask questions: he wants to know where he is. He fell asleep in the kingdom of Massinissa, but now has no idea of where he is. Fortuna tells him that he is in the Temple of Heaven. The magnificent lights are the stars against the blue background of the universe. He can hear the music of the harmony of the spheres.

Scipio asks who creates this harmony. Constanza replies that the power behind it moves the spheres like strings on a zither, finely tuned by hand and ear. Scipio responds by asking why this sound is inaudible to mortals on earth. Constanza explains that this is due to the inadequacy of their senses; looking at the sun, they see only the glare, whilst hearing a waterfall, they know nothing of its destructive power. Scipio then asks who dwells in this eternal world. Fortuna indicates an approaching cortege — heroes, his forefathers, Rome's greatest sons. Scipio sees the dead Publius and asks if dead heroes live here. Publius assures him that the light of immortality resurrects the body,

freeing it from the burden of mortality. He who has thought of, felt for and devoted himself to others will live forever; those who have lived only for themselves are not deserving of immortality. Scipio goes to seek his father. He is delighted to find him, but surprised when it appears that this joy is not mutual. His father Emilio tells him that joy in heaven is complete, because it is not accompanied by suffering; he points to the Earth, small and miserable and covered in cloud, the home of mad misguided people, indifferent to other's pain.

Aghast at the sight of the Earth, Scipio begs his father to be allowed to remain in the eternal land. However, he is told by Publius that he has a great mission to complete on Earth — to destroy an enemy, after making his choice between Constanza and Fortuna.

Scipio asks Fortuna what kind of help she can offer him in completing his task. She tells him of her power to destroy and create, to corrupt innocence and empower evil. Who can resist her? Constanza says that only she can bestow the power of loyalty. Fortuna cannot go beyond the limits dictated by Constanza. Virtue can only occasionally be defeated by violence, while evil deeds, unlike good ones, are transient. Fortuna can manage rare strikes, but cannot deprive heroes of hope and faith. Thus Scipio chooses Constanza, braving Fortuna's anger unafraid, because the eternal kingdom is dearer to his heart.

Fortuna, furious, calls plagues down as vengeance on Scipio. He however keeps his courage through a foul storm. He reawakes in the kingdom of Massinissa, feeling the presence of Constanza beside him. The moral behind his dream was a hymn of praise to the eternal virtues offered by heaven, a model for all those who believe in God. In the final scene Licenza praises Scipio's choice and explains that the real protagonist of the play is not Scipio, but the dedicatee — Prince-Archbishop Hieronymus (Girolamo) Graf von Colloredo.

Musical numbers

- Overtura
- Recitativo Fortuna, Costanza, Scipione: Vieni e segui i miei passi
- No. 1 Aria Scipione: Risolver non osa
- Recitativo Costanza, Fortuna: Giusta è la tua richiesta
- No. 2 Aria Fortuna: Lieve sono al par del vento
- Recitativo Scipione, Costanza, Fortuna: Dunque ove son?
- No. 3 Aria Costanza: Ciglio che al sol si gira
- Recitativo Scipione, Fortuna, Costanza: E quali abitanti
- No. 4 Coro: Germe di cento eroi
- Recitativo Scipione, Publio: Numi, è vero o m'inganno?
- No. 5 Aria Publio: Se vuoi che te raccolgano
- Recitativo Scipione, Fortuna, Costanza, Publio, Emilio: Se qui vivon gli eroi
- No. 6 Aria Emilio: Voi colaggiù ridete
- Recitativo Scipione, Fortuna, Costanza, Publio, Emilio: Publio, padre, ah lasciate
- No. 7 Aria Publio: Quercia annosa su l'erte pendici
- Recitativo Scipione, Costanza, Fortuna, Publio, Emilio: Giacché al voler de' fati
- No. 8 Aria Fortuna: A chi serena io miro
- Recitativo Scipione, Costanza: E a sì enorme possanza
- No. 9 Aria Costanza: Biancheggia in mar lo scoglio
- Recitativo Scipione, Fortuna: Non più, bella Costanza
- No. 10 Aria Scipione: Di' che sei l'arbitra del mondo intero
- Recitativo accompagnato Fortuna, Scipione: E v'è mortal che ardisca
- Recitativo La Licenza: Non è Scipio
- No. 11a Aria La Licenza: Ah, perché cercar degg'io
- No. 12 Coro: Cento volte con lieto sembiante

References

Notes

- [1] Piero Melograni, *Wolfgang Amadeus Mozart: A Biography*, translated by Lydia G. Cochrane, University of Chicago Press, 2006, pp. 56–57
- [2] Gurewitsch, Matthew (January 17, 2010). "A Space Opera in a Proper Galaxy" (<http://www.nytimes.com/2010/01/17/arts/music/17mondo.html?pagewanted=print>). *New York Times*
- [3] Gotham Chamber Opera. *Il sogno di Scipione* (<http://www.gothamchamberopera.org/index.php/site/sogno2>)
- [4] Michael Kennedy and Joyce Bourne, 'Weir, Judith' (<http://www.highbeam.com/doc/1O76-WeirJudith.html>) in *The Concise Oxford Dictionary of Music*, Oxford University Press, 1996. Retrieved via subscription 7 June 2008.
- [5] Plot summary from Mozart: The Early Operas - Il Sogno Di Scipione (Brilliant Classics CD 92346)

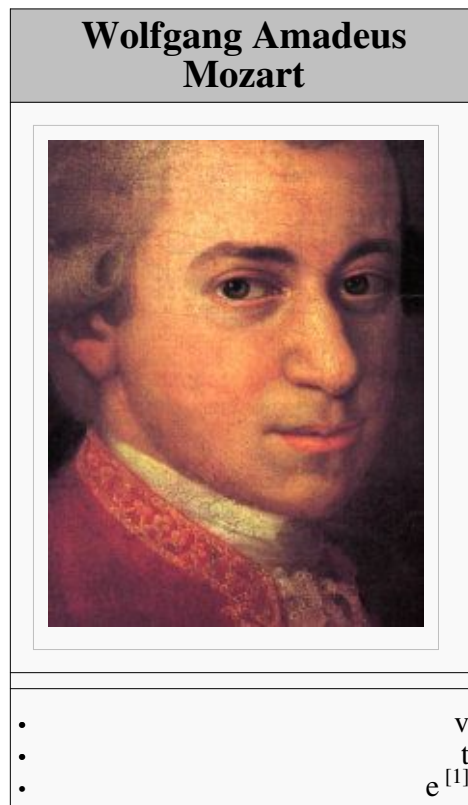
Sources

- Casaglia, Gherardo (2005). "Il sogno di Scipione, 1 May 1772" (<http://www.amadeusonline.eu/almanacco.php?Giorno=01&Mese=05&Anno=1772&Testo=Il+sogno+di+Scipione&Parola=Stringa>). Almanacco Amadeus (**Italian**).
- *Il sogno di Scipione*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=41&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=42&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*

External links

- *Il sogno di Scipione*: Libretto (http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/il_sogno_di_scipione.pdf)

Lucio Silla (1772)



Lucio Silla (pronounced /ˈluːtʃoʊ hɛlp: IPA for English#Key'sˈsɪlə/, Italian pronunciation: [ˈluːtʃo ˈsiːlla]), K. 135, is an Italian opera in three acts composed by Wolfgang Amadeus Mozart. The libretto was written by Giovanni de

Gamerra.

It was first performed on 26 December 1772 at the Teatro Regio Ducal in Milan and was regarded as "a moderate success".^[1]

Handel's opera *Silla* (1713) covered the same subject. Other operas with the same title were also composed by Pasquale Anfossi (1774), and Johann Christian Bach (1776).

Performance history

The opera was given its first performance in the UK on 7 March 1967 at Camden Town Hall in London. Its US premiere followed in 1969 with a performance in Baltimore on 19 January. *Lucio Silla* is not often performed today, although it was given by the Santa Fe Opera in 2005^[2] and in Warsaw in June 2011. It was performed by the Classical Opera Company in London on 8 March 2012, conducted by Ian Page.^[3] It is set to be performed in Gran Teatre del Liceu in Barcelona on June 21-28, and July 1-7 2013.^[4] In 2013 it was also performed at the Mozartwoche Salzburg in January and the Salzburg Festival in summer.

Roles

Role	Voice type	Premiere cast, 26 December 1772 (Conductor: Wolfgang Amadeus Mozart)
Lucio Silla (Lucius Cornelius Sulla), <i>dictator of Rome</i>	tenor	Bassano Morgnoni
Celia, <i>sister of Lucio Silla</i>	soprano	Daniella Mienci
Giunia (Junia), <i>betrothed to Cecilio</i>	soprano	Anna de Amicis-Buonsolazzi
Cecilio (Cecilius), <i>Roman senator in exile</i>	soprano castrato	Venanzio Rauzzini
Lucio (Lucius) Cinna, <i>friend of Cecilio</i>	soprano	Felicità Suardi
Aufidio (Aufidius), <i>tribune and friend of Lucio Silla</i>	tenor	Giuseppe Onofrio
<i>Guards, nobles, senators, people (chorus)</i>		

Synopsis

The story concerns the Roman dictator Lucio Silla (Lucius Sulla) who lusts after Giunia, the daughter of his enemy Caius Marius. Giunia, on the other hand, loves the exiled senator Cecilio.

Act 1

Scene 1: A secluded spot on the banks of the Tiber'

The exiled Senator Cecilio meets his friend Cinna who tells him his betrothed Giunia mourns his death, a lie by the dictator Silla so that he can win her for himself. Cinna advises Cecilio to meet Giunia by the tomb of her father (murdered hero Gaius Marius). Cecilio is filled with joy at the idea and Cinna shares his joy and predicts the freedom of Rome **aria: Vieni ov' amor t' inita.*

Scene 2

Cecilio excited at the prospect of meeting his betrothed sings of his love: *Aria: il tenero momento.*

Scene 3: Giunia's apartments

Silla seeks the advice of his sister Celia on his approach with Giunia and she advises subtlety and kindness. *Aria: se lusinghiera speme.*

Scene 4

On Silla's approach, Giunia declares her love for Cecilio and her hate for Silla, her father's enemy. Aria: *Dalla sponda tenebrosa*.

Scene 5

Alone, Silla, insulted, decides to behave as a tyrant: Aria: *il desio di vendetta, e di morte*.

Scene 6

Cecilio waits by the tomb for Giunia

Scene 7

Giunia arrives: Chorus and ariosa: *Fuor di queste urne dolente*.

Act 2

An archway decorated with military trophies

Silla is joined by Celia to whom he tells of his plans to wed Giunia and for Celia to wed her beloved Cinna on this day.

Scene 3 [??]

Cinna restrains Cecilio who has his sword drawn trying to follow Silla, believing he has been instructed by the spirit of Gaius Marius to seek revenge. Cinna tells him to consider Giunia and his rage is controlled: Aria: *Quest' improvviso trèmito*.

Scene 4[??]

Giunia consults with Cinna who suggests she accepts Silla's proposal and then murder him in their wedding bed. Giunia refuses, stating that vengeance is for Heaven alone to consider. She asks Cinna to make sure that Cecilio stays hidden from danger: Aria: *Ah se il crudel periglio*.

Scene 5

Cinna resolves to kill Silla himself: Aria: *Nel fortunato istante*.

Scene 6, Hanging gardens

Silla's love for Giunia starts to bring out his compassion.

Scene 7

Giunia's hateful face angers him again and he threatens her with death but not to die alone: Aria: *D' ogni pietà mi spoglio*.

Scene 8

With Cecilio, Giunia worries about Silla's words and they part.

Scene 9

Celia asks Giunia to accept Silla's proposal for the sake of happiness saying she is also to be married to Cinna: Aria: *Quando sugl' arsi campi*.

Sc 10

Giunia ponders her wretchedness.

Scene 11, the Capitol

Silla asks the Senate and the people of Rome to reward him as a hero of Rome with the marriage to Giunia.

Scene 12

When Cecilio appears, there is confrontation: Trio: *Quell' orgoglioso sdegno*.

Act 3

Sc 1 entrance to the dungeons;

Cecilio has been imprisoned. Cinna and Celia has gained access and Cinna asks Celia to convince Cecilio to repent and forget his love. Cinna promises to marry Celia if she is successful, for which she is hopeful **aria: Strider sento la procella.*

Sc 2

Whilst Cecilio accepts his fate Cinna tells him not to worry, Silla's heart over his head will bring about his own downfall **aria: De' più superbi il core.*

Sc 3

Silla has allowed Giunia one last visit to Cecilio and they say their farewells **aria: pupille amate.*

Sc 4

Giunia alone with her thoughts of Cecilio's impending death thinks of her own **aria: Frà I pensier più funesti di morte.*

Sc 5, the audience chamber

Before the Senators and the people of Rome, Silla, to everybody's surprise, declares that he wishes Cecilio to live and marry Giunia. When questioned on his silence, Cinna declares his hatred of Silla and his intention of killing him. Silla issues his 'punishment' to Cinna that he should marry his beloved Celia. He further declares that he will step down as dictator and restore liberty to Rome. He explains that he has seen proof that innocence and a virtuous heart is triumphant over power and glory. The people of Rome celebrate liberty and the greatness of Silla.

Noted arias

Act 1

- "Dalla sponda tenebrosa" – Giunia
- "Il desio di vendetta" – Silla
- "Il tenero momento" – Cecilio
- "Se lusinghiera speme" – Celia
- "Vieni ov'amor t'invita" – Lucio Cinna

Act 2

- "Guerrier che d'un acciaio" – Aufidio
- "Nel fortunato istante" – Lucio Cinna
- "Parto, m'affretto" – Giunia
- "Ah se a morir" – Cecilio
- "Ah se il crudel periglio" – Giunia
- "D'ogni pietà mi spoglio" – Silla
- "Quando sugl'arsi campi" – Celia
- "Quest' improvviso tremito" – Cecilio
- "Se il labbro timido" – Celia

Act 3

- "De più superbi il core" – Lucio Cinna
- "Fra i pensier" – Giunia
- "Pupille amate" – Cecilio
- "Strider sento la procella" – Celia

Recordings

- 1962: Carlo Felice Cillario with Fiorenza Cossotto, Dora Gatta, Rena Gary Falachi, Ferrando Ferrari, Luigi Pontiggia, Anna Maria Rota. Orchestra da camera dell'Angelicum di Milano. (Sarx Records, Cat: SXAM 2019-2)
- 1985: Sylvain Cambreling with Anthony Rolfe Johnson, Lelia Cuberli, Anne Murray, Christine Barbaux, Arulan, van Baasbank, Chorus and Orchestra of the Théâtre Royal de la Monnaie, Brussels
- 1991 (recorded Jan. 1975): Hager with Arleen Augér, Helen Donath, Edith Mathis, Julia Varady, Werner Krenn and Peter Schreier, Salzburg Mozarteum Orchestra (Originally issued on LP by DG; reissued on Philips 422 532-2 PME3, 3 CD; reissue for 1991 Philips Complete Mozart Edition vol. 32, with libretto; and 2000-2006 Philips Complete Compact Mozart Edition box 13 "Early Italian Operas", including five operas, without libretto, but with booklet). It lasts 211' and is considered the complete reference recording.
- 1991 (recorded June 1989 on period instruments): Nikolaus Harnoncourt with Peter Schreier, Edita Gruberova, Cecilia Bartoli, Dawn Upshaw and Yvonne Kenny, Vienna Concentus Musicus (Teldec 2292-44928-2, 2 CD). Score is considerably cut, omits arias No. 8 (Aufidio), No. 10 (Celia), No. 14 (Cecilio), No. 16 (Giunia), and drops the marginal role of Aufidio. This version is about one hour shorter than the complete Philips/Hager recording.
- 2006/7: Netolpil with Roberto Saccà, Annick Massis, Monica Bacelli, Veronica Cangemi, Julia Kleiter, Stefano Ferrari, Chorus and Orchestra of Teatro la Fenice
- 2008: Fisher with Simone Nold, Jakob Naeslund Madsen, Kristina Hammarström, Susanne Elmark, Henriette Bonde-Hansen, Danish Radio Sinfonietta, Lothar Odinius & Ars Nova

References

Notes

- [1] Holden, pp. 600-601
- [2] Santa Fe opera's performance database (<http://www.santafeopera.org/thecompany/overview/operaarchives.aspx?id=406>)
- [3] Operabase.com list of performances (<http://operabase.com/oplist.cgi?id=none&lang=en&is=Lucio+Silla&by=&loc=&stype=abs&sd=1&sm=1&sy=2010&etype=abs&ed=&em=&ey=>)
- [4] Gran Teatre del Liceu (<http://www.liceubarcelona.cat/en/event-detail/obra/lucio-silla.html>)

Sources

- Holden, Amanda (Ed.), *The New Penguin Opera Guide*, New York: Penguin Putnam, 2001. ISBN 0-14-029312-4

External links

- *Lucio Silla*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=302&gen=edition&l=1&p1=3) in the *Neue Mozart-Ausgabe*
- *Lucio Silla*: Free scores at the International Music Score Library Project
- Libretto (http://www.impresario.ch/libretto/libmozluc_e.htm) (in English translation)
- Libretto (Italian) - opera.stanford.edu (<http://opera.stanford.edu/iu/libretti/lucio.htm>)

La finta giardiniera (1775)

Wolfgang Amadeus Mozart



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La finta giardiniera ("The Pretend Garden-Girl"), K. 196, is an Italian opera by Wolfgang Amadeus Mozart. Mozart wrote it in Munich in January 1775 when he was 18 years old and it received its first performance on January 13 at the Salvatortheater in Munich. There is debate over the authorship of the libretto; the current belief is that it was written by Giuseppe Petrosellini.

In 1780 Mozart converted the opera into a German Singspiel called *Die Gärtnerin aus Liebe* (also *Die verstellte Gärtnerin*), which involved rewriting some of the music. Until a copy of the complete Italian version was found in the 1970s, the German translation was the only known complete score.

Roles

Role	Voice type	Premiere Cast, January 13, 1775 (Conductor: Johann Nepomuk Cröner)
Don Anchise, the Podestà (Mayor) of Lagonero, in love with Sandrina	tenor	Augustin Sutor
Marchioness Violante Onesti (Sandrina), disguised as a gardener	soprano	Rosa Manservisi
Arminda, niece of Don Anchise, engaged to Belfiore, formerly in love with Ramiro	soprano	Sutor
Contino Belfiore, engaged to Arminda	tenor	Giovanni Valesi
Cavalier Ramiro, Arminda's rejected suitor	mezzo-soprano castrato	Tommaso Consoli
Serpetta, the Podestà's servant, in love with the Podestà	soprano	Teresina Manservisi

Roberto (Nardo), <i>Violante's servant, disguised as a gardener</i>	bass	Giovanni Rossi
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Synopsis

Time: the 18th century

Place: the Podestà's estate in Lagonero

Summary: The story follows Count Belfiore and the Marchioness Violante Onesti, who were lovers before Belfiore stabbed Violante in a fit of rage. The story begins with the revived Violante and her servant Roberto disguised as "Sandrina" and "Nardo," and quietly working in the mansion of the town Podestà. Violante discovers that Belfiore has become engaged to Arminda, the niece of the Podestà, and when Belfiore confesses his lingering love for Violante, Arminda jealously conspires to abduct the other woman. When Violante is found, she and Belfiore lose their minds and believe themselves to be Greek gods. When they regain their senses Violante forgives the Count and they fly to each other's arms. Arminda returns to Cavalier Ramiro, her spurned suitor, and Roberto finds love with Serpetta, another servant of the Podestà.

Act I

A garden with a wide staircase leading to the mansion of the Podestà.

The Podestà, Cavalier Ramiro and Serpetta descend the staircase as Sandrina and Nardo work in the garden. Together they praise the lovely day, but their happiness is feigned ("Che lieto giorno"). Sandrina is wretched because Don Anchise, the Podestà, is in love with her. Nardo is frustrated by Serpetta, who teases him but refuses to respond to his affections. Ramiro is bitter after being tossed aside by Arminda, and, because she has set her own cap at the Podestà, Serpetta is angry at Sandrina. The Podestà attempts to console Ramiro, but Ramiro can think of none but Arminda ("Se l'augellin sen fugge"). When they are left alone, Don Anchise professes love to Sandrina ("Dentro il mio petto"). Sandrina refuses his advances as politely as possible and, when Serpetta rudely interrupts, makes her escape.

Arminda's betrothed, Count Belfiore, arrives and is swept off his feet by her beauty ("Che beltà"). Arminda is quick to let him know that she is someone to be reckoned with ("Si promette facilmente"), but the Count is not deterred. The Count then boasts of his deeds and ancestry to the Podestà, tracing his family tree to Scipio, Cato and Marcus Aurelius ("Da Scirocco"). Don Anchise responds with a mixture of awe and skepticism, not caring who this buffoon of a Count is as long as he marries his niece.

In the garden, Arminda sees Sandrina and casually mentions her engagement to Belfiore. Stunned, Sandrina faints. When the Count arrives, Arminda leaves him to watch over Sandrina and rushes off to fetch her smelling salts. Belfiore is shocked to find that the gardener's girl is none other than his lost Violante (Finale: "Nomi! Che incanto è questo?"). Arminda returns and is surprised to come face to face with Ramiro. Sandrina awakens and finds herself looking directly into the eyes of Belfiore. The Podestà enters and demands an explanation, but no one knows quite what to say. Sandrina wavers but decides not to reveal herself as Violante, while Arminda suspects that she's being deceived. The Podestà blames everything on Serpetta, who in turn blames Sandrina, and Ramiro is only certain of the fact that Arminda still does not love him.

Act 2

A hall in the mansion of the Podestà.

Ramiro discovers Arminda and upbraids her for her inconstancy. When she refuses to listen, he departs, but not before promising revenge upon his rival. Belfiore enters in some distress, muttering that he has had no peace since he found Sandrina. Arminda overhears and confronts him, then leaves ("Vorrei punirti indegno"). Sandrina encounters Belfiore, and nearly betrays herself as Violante when she asks why he stabbed and deserted her. Belfiore is surprised by this outburst and once again sure that he has found his love, but Sandrina quickly reconstructs her disguise. She explains that she is not Violante, but that those were the Marchioness's dying words. Belfiore is nonetheless entranced, since "Sandrina" has the face of Violante, and he begins to serenade her ("Care pupille"). The Podestà interrupts them, and after mistakenly taking the Podestà's hand instead of Sandrina's, Belfiore retreats in embarrassment.

Alone with Sandrina, the Podestà again attempts to woo her. Ramiro interrupts, arriving from Milan with the news that Count Belfiore is wanted for the murder of Marchioness Violante Onesti. Don Anchise summons Belfiore for questioning and the Count, thoroughly baffled, implicates himself. Sandrina says she is Violante and the proceedings break up in confusion. The Count approaches Sandrina but she again denies him. She claims to have pretended to be the Marchioness to save him, and exits. Serpetta arrives moments later to tell the Podestà, Nardo and Ramiro that Sandrina has run away, when she has in fact been abducted by Arminda and Serpetta. The Podestà immediately organizes a search party.

A deserted, mountainous spot.

Abandoned in the wilderness, Sandrina is nearly frightened out of her wits (Crudeli, fermate!). Small search parties composed of the Count and Nardo, Arminda, Serpetta, and the Podestà soon arrive (Finale: "Fra quest'ombra"). In the darkness the Podestà mistakes Arminda for Sandrina and she him for the Count, while the Count thinks Serpetta is Sandrina and she takes him for the Podestà. Nardo manages to find Sandrina by following her voice, and Ramiro then appears with footmen and torches. As the embarrassed and mismatched pairs separate, Belfiore and Sandrina find each other and lose their senses. They see themselves as the Greek gods Medusa and Alcides, and the astonished onlookers as forest nymphs. Oblivious of their surroundings, the two begin to dance.

Act 3

The courtyard.

Still believing they are gods from classical Greece, Sandrina and Belfiore pursue Nardo until he distracts them by pointing at the sky ("Mirate che contrasto"). They are entranced, and Nardo is able to make his escape. Sandrina and Belfiore leave, and Arminda and Ramiro enter with a harried Don Anchise. Arminda begs her uncle for permission to marry the Count, and Ramiro demands that the Podestà order Arminda to marry him. Don Anchise becomes confused and tells them to both do what they want, as long as they leave him alone ("Mio Padrone, io dir volevo"). After scorning Ramiro's affections yet again, Arminda leaves. Alone, Ramiro furiously swears he will never love another and that he'll die in misery, far from Arminda ("Va pure ad altri in braccio").

A garden.

No longer delusional, the Count and Sandrina awaken after having slept a discreet distance from one another ("Dove mai son?"). Belfiore makes a final appeal, to which Sandrina admits she is Violante but claims that she loves him no more. The Count is saddened but agrees to leave her. They begin to part, but falter in a matter of minutes and fall into each other's arms ("Tu mi lasci?"). Arminda returns to Ramiro, and Serpetta gives way to Nardo's suit. Left alone, the Podestà accepts his fate philosophically. Perhaps, he says, he will find another Sandrina (Finale: "Viva pur la giardiniera").

Anfossi's 'Giardiniera'

Another opera by the same name was composed in 1774 by Pasquale Anfossi. It precedes Mozart's work and the significant influence Anfossi's version had on that of Mozart is not fully recognised.

Noted arias

Act 1

- "A forza di martelli" - Roberto (Nardo)
- "Appena mi vedon" - Serpetta
- "Che beltà, che leggiadria" - Count Belfiore
- "Dentro il mio petto" - Don Anchise
- "Geme la tortorella" - Marchioness Violante Onesti (Sandrina)
- "Noi donne poverine" - Marchioness Violante Onesti (Sandrina)
- "Se l'augellin sen fugge" - Ramiro
- "Se promette facilmente" - Arminda
- "Da sirocco a tramontana" - Count Belfiore
- "Un marito, o dio, vorresti" - Roberto (Nardo)

Act 2

- "Una damina, una nipote" - Don Anchise
- "Una voce sento al core" - Marchioness Violante Onesti (Sandrina)
- "Vorrei punirti indegno" - Arminda
- "Ah dal pianto" - Marchioness Violante Onesti (Sandrina)
- "Ah non partir...Già divento freddo" - Count Belfiore
- "Care pupille" - Count Belfiore
- "Chi vuol godere il mondo" - Serpetta
- "Con un vizzo all'Italiana" - Roberto (Nardo)
- "Crudeli, fermate" - Marchioness Violante Onesti (Sandrina)
- "Dolce d'amor compagna" - Ramiro

Act 3

- "Mio padrone, io dir volevo" - Don Anchise
- "Mirate che constrasto" - Roberto (Nardo)
- "Va pure ad altri in braccio" - Ramiro

Recordings

Of the original *La finta giardiniera* in Italian

1980 - Leopold Hager conducting the Salzburg Mozarteum Orchestra, with Julia Conwell (Sandrina), Ezio di Cesare (Podesta), Brigitte Fassbaender (Don Ramiro), Jutta-Renate Ihloff (Serpetta), Barry McDaniel (Nardo), Thomas Moser (Il Contino Belfiore) and Lilian Sukis (Arminda). Originally issued in 4 LP set as DG 2740 234, reissued on 3 CD in Philips Complete Mozart Edition in 1991 as 422 533-2 PME3

1991 - Nikolaus Harnoncourt conducting Concentus Musicus Wien, with Monica Bacelli (Don Ramiro), Edita Gruberova (Sandrina), Uwe Heilmann (Il Contino Belfiore), Charlotte Margiono (Arminda), Thomas Moser (Podesta), Anton Scharinger (Nardo) and Dawn Upshaw (Serpetta). Teldec 9031-72309-2 (3 CD)

Of *Die Gärtnerin aus Liebe* in German

1972 - Hans Schmidt-Isserstedt conducting the North German Radio Symphony Orchestra, with Ileana Cotrubas (Serpetta), Helen Donath (Sandrina), Werner Hollweg (Graf Belfiore), Jessye Norman (Arminda), Hermann Prey (Nardo), Tatiana Troyanos (Don Ramiro) and Gerhard Unger (Podesta). Originally issued in 3 LP set as Philips 6703 039, reissued on 3 CD in Philips Complete Mozart Edition in 1991 as 422 534-2 PME3

References

- Amadeus Almanac, accessed 24 June 2008 ^[1]

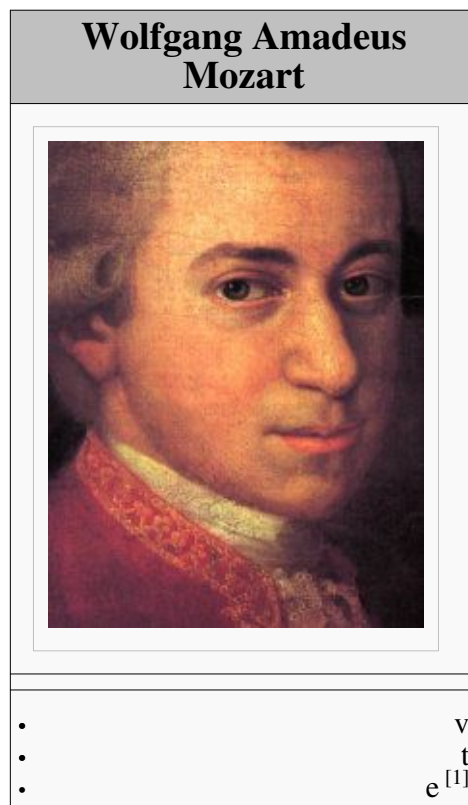
External links

- *La finta giardiniera*: Score ^[2] and critical report ^[3] (German) in the *Neue Mozart-Ausgabe*
- The Mozart Project Page: *La finta giardiniera* ^[4], on the mozartproject.org ^[5] website
- *Garden of delights – An early Mozart opera gets a classy, intelligent staging* ^[6], *Stage Review*, by Frank Kuznik, The Prague Post, November 5th, 2008
- *Shared Madness: Mozart's 'La Finta Giardiniera'* ^[7] *NPR: World of Opera*, by Bruce Scott, June 24, 2011

References

- [1] <http://www.amadeusonline.net/almanacco.php?Start=0&Giorno=13&Mese=01&Anno=1775&Giornata=&Testo=&Parola=Stringa>
- [2] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=303&gen=edition&l=1&p1=-99
- [3] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=48&l=1&p1=-99
- [4] http://web.archive.org/web/20110717002743/http://www.mozartproject.org/compositions/k_196__.html
- [5] <http://www.mozartproject.org>
- [6] <http://www.praguepost.com/archivescontent/7220-garden-of-delights.html>
- [7] <http://www.npr.org/2011/06/24/137380560/shared-madness-mozarts-la-finta-giardiniera>

Il re pastore (1775)



Il re pastore (*The Shepherd King*) is an opera, K. 208, written by Wolfgang Amadeus Mozart to an Italian libretto by Metastasio, edited by Gianbattista Varesco. It is an opera seria. The opera was first performed on April 23, 1775 in Salzburg, at the Palace of the Archbishop Count Hieronymus von Colloredo.

In 1775 the opera was commissioned for a visit by the Archduke Maximilian Francis of Austria, the youngest son of Empress Maria Theresa, to Salzburg. Mozart spent six weeks working on the opera. It consists of two acts and runs for approximately 107 minutes.

Metastasio wrote the libretto in 1751, basing it on a work by Torquato Tasso called *Aminta*. The libretto was picked up when Mozart (just 19 at the time) and his father saw a performance of it set to music composed by Felice Giardini – Mozart's version, however was two acts rather than Giardini's three, and has a few substantial changes. Each act lasts for around an hour in performance. The Salzburg court chaplain Varesco was largely responsible for this editing of Metastasio's libretto.

It is often referred to not as an opera, but as a serenata, a type of dramatic cantata. The appearance of a quartet of lovers (Aminta and Elisa, Agenore and Tamiri) of somewhat dubious fidelity automatically puts a modern audience in mind of *Così fan tutte*. The principal psychological theme of the opera is, however, the demands of love against the demands of Kingship, as Aminta, the Shepherd-king, tussles with his conscience, and in this *Il re pastore* is closer in theme to *Idomeneo* than any other of Mozart's operas. Indeed, *Idomeneo* was the next completed opera that Mozart wrote after *Il re pastore*, after his six-year-long break from the stage. Furthermore, the theme of qualities for Kingship appears in another opera, *La Clemenza Di Tito*, his last one.

Roles

Role	Voice type	Premiere Cast, April 23, 1775 (Conductor: Wolfgang Amadeus Mozart)
Aminta, a shepherd, rightful heir to Sidon	soprano castrato	Tommaso Consoli
Elisa, Phoenician shepherdess	soprano	Maria Anna Fesemayr
Tamiri, daughter of the deposed tyrant, Stratone	soprano	Maria Magdalena Lipp ^[1] /Maria Anna Braunhofer
Agenore, Sidonian aristocrat	tenor	Felix Hofstätter
Alessandro, King of Macedonia	tenor	Franz Anton Spitzeder

[1] Maria Magdalena Lipp was married to Michael Haydn. She had also created the role of *Barmherzigkeit* (Divine Mercy) in Mozart's first musical play, *Die Schuldigkeit des ersten Gebots* to which her husband had contributed the second part (now lost).

Synopsis

The king of Macedonia, Alessandro, has overthrown Stratone, the tyrant of Sidon, but aims to find the rightful king.

Act 1

In a meadow. The city of Sidon can be seen from a distance.

Elisa is with her lover Aminta, the shepherd. She assures him that the war between King Alessandro and Stratone, the tyrant of Sidon, will not affect their love for each other. Having deposed Stratone, Alessandro searches for the rightful heir to Sidon. He thinks that Aminta is the rightful heir. He comes to Aminta in disguise and offers him to take him to Alessandro. Aminta wants to remain a shepherd. Meantime, Agenore encounters his beloved Tamiri, daughter of Stratone. Tamiri is comforted to learn that Agenore still loves her.

Elisa gets permission from her father to marry Aminta. Agenore tells Aminta that he is the rightful heir to the throne and that his father was driven out by Stratone when he was a baby. Aminta promises to return to Elisa after claiming his throne. Aminta loves Elisa but Alessandro suggests that when Aminta is hailed king, royal duties take precedence over love. Alessandro suggests that Tamiri marry Aminta in order to ascend her father's throne. Aminta disagrees.

Act 2

Macedonian Camp.

Elisa is prevented by Agenore from seeing Aminta. He also discourages Aminta from pursuing her. Alessandro tells Aminta to dress like a king so he can be presented to his subjects. He also decides that Tamiri marry Aminta. Aminta is distraught. Agenore is upset. He breaks the news to Elisa. Tamiri does not want to marry Aminta. Agenore, too, is tormented by the planned marriage. Tamiri tells Alessandro that she and Agenore are in love. The women throw themselves onto Alessandro's mercy. Elisa begs him to give her back Aminta who declares his love for Elisa ("L'amerò, sarò costante"). Realizing the potential injustice he was about to inflict, Alessandro tells Aminta to marry Elisa and Tamiri to marry Agenore. Aminta is crowned king of Sidon.

Noted arias

Act 1

- "Intendo, amico mio" – Aminta
- "Alla selva, al prato" – Elisa
- "Aer tranquillo e di sereni" – Aminta
- "Si spande al sole in faccia" – Alessandro
- "Per me rispondete" – Agenore
- "Di tante sue procelle" – Tamiri

Act 2

- "Barbaro! oh Dio mi vedi" – Elisa
- "Se vincendo vi rendo felici" – Alessandro
- "L'amerò, sarò costante" – Aminta
- "Se tu di me fai dono" – Tamiri
- "Sol può dir come si trova" – Agenore
- "Voi che fausti ognor donati" – Alessandro

Recordings

- 1967 – Reri Grist (Aminta), Lucia Popp (Elisa), Arlene Saunders (Tamiri), Nicola Monti (Agenore), Luigi Alva (Alessandro) – The Orchestra of Naples, Denis Vaughan – 2 CDs RCA
- 2001 – Johanna Zomer (Aminta), Francine van der Heijden (Elisa), Claudia Patacca (Tamiri), Marcel Reijans (Agenore), Alexei Grigoriev (Alessandro) – Musica ad Rhenum, Jed Wentz – 2 CDs Brilliant Classics

References

Notes

Sources

- Amadeus Almanac (23 April 1775), accessed 12 December 2008 (<http://www.amadeusonline.net/almanacco.php?Start=0&Giorno=23&Mese=04&Anno=1775&Giornata=&Testo=&Parola=Stringa>)

External links

- *Il re pastore*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=49&gen=edition&l=1&p1=1) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=50&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- *Il re pastore*, introduction and synopsis at The Mozart Project (http://www.mozartproject.org/compositions/k_208_.html)
- Complete recording (<http://www.mozart-weltweit.de/serie35.htm>) at Mozart Archiv (<http://213.188.106.66/mozart00.htm>)
- "L'amerò, sarò costante" (<http://www.mozart-weltweit.de/35b06.wma>) at Mozart Archiv
- "L'amerò, sarò costante" (https://www.youtube.com/watch?v=7N_OGYJfpiE) on YouTube, audio recording by Lucia Popp
- *Il Re pastore*: Libretto (http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/il_re_pastore.pdf)

- *Il re pastore* discography (<http://www.operadis-opera-discography.org.uk/CLMOREPA.HTM>) (seven recordings) on [operadis-opera-discography.org.uk](http://www.operadis-opera-discography.org.uk)

Thamos, King of Egypt (1779)

Wolfgang Amadeus Mozart



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Thamos, King of Egypt (or *King Thamos*; in German, *Thamos, König in Ägypten*) is a play by Tobias Philipp, baron von Gebler, for which, between 1773 and 1780, Wolfgang Amadeus Mozart wrote incidental music, K. 345/336a, of an operatic character.

Early performances

It is not known for certain whether the music that Mozart composed was performed with the play during his lifetime. The play's première took place at the Kärntnertortheater in Vienna, probably on 4 April 1774, by which time two choruses had been written. Performances in Salzburg in 1776 and 1779-80 may have incorporated the orchestral interludes and the three choruses in their final form, respectively. The music was re-used in 1783 in a different play (set in India, not Egypt), *Lanassa*, by Karl Martin Plümicke.

Roles

The only named role in Mozart's music is that of Sethos, the high priest (baritone). There are parts for four other soloists (soprano, alto, tenor and bass) and for a chorus of priests and priestesses.

Synopsis

Thamos has succeeded his father, Ramesses, as king of Egypt, but Ramesses had usurped the throne from the rightful king, Menes, who is now disguised as the high priest, Sethos. Thamos loves Sais, a priestess, but she is really Menes's daughter Tharsis, for whom the high priestess Mirza is plotting marriage to Pheron, a treacherous general. When Menes reveals his true identity, Pheron is struck by lightning and Mirza kills herself. Menes cedes his crown to Thamos and Tharsis as all ends happily.

Musical numbers

Act 1

- Chorus: "Schon weichet dir, Sonne" (Maestoso)
- Interlude (Maestoso-Allegro)

Act 2

- Interlude (Andante)

Act 3

- Interlude (Allegro)

Act 4

- Interlude (Allegro Vivace Assai)

Act 5

- Chorus and soloists: "Gottheit, über alle mächtig!" (Allegro Moderato)
- Chorus with solo for Sethos: "Ihr Kinder des Staubes, erzittert"

Recordings

- Theo Adam, Eberhard Buchner, Karin Eickstaedt, Dietrich Knothe, Gisela Pohl, Hermann-Christian Polster, Staatskapelle Berlin, Rundfunk-Solistenvereinigung Berlin, conductor Bernhard Klee. Philips CD, 422 525.
- Alastair Miles, Angela Kazimierczuk, Paul Tindall, Julian Clarkson, English Baroque Soloists, Monteverdi Choir, conductor: John Eliot Gardiner. Polygram CD, EAN: 0028943755627. Also contains an appendix with Mozart's earlier versions of nos. 1, 6 and 7.
- Diego Fasolis, Coro Della Radio Svizzera, I Barocchisti. RTSI MultiMedia.

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- Warrack, John and West, Ewan, *The Oxford Dictionary of Opera* New York: OUP: 1992 ISBN 0-19-869164-5

External links

- *Thamos, King of Egypt*: Score ^[1] and critical report ^[2] (German) in the *Neue Mozart-Ausgabe*

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[2] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=78&l=1&p1=-99

Zaide (1780)

For the opera by Joseph-Nicolas-Pancrace Royer, see Zaïde, reine de Grenade.

Wolfgang Amadeus Mozart



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Zaide (originally, *Das Serail*) is an unfinished opera, K. 344, written by Wolfgang Amadeus Mozart in 1780. Emperor Joseph II, in 1778, was in the process of setting up an opera company for the purpose of performing German opera. One condition required of the composer to join this company was that he should write a comic opera. At Salzburg in 1779 Mozart began work on a new opera, *Zaide*. It contains spoken dialogue, which also classifies it as a *Singspiel* (literally, "singing play"). Only the arias and ensembles from the first two acts were composed. Missing are an overture and third act.

It was popular at the time for operas to depict the rescue of enslaved Westerners from Muslim courts, since Muslim pirates were preying on Mediterranean shipping, particularly to obtain slaves for various purposes. This story portrays *Zaide's* effort to save her beloved, Gomatz.

Mozart was composing for a German libretto by Johann Andreas Schachtner, set in Turkey, which was the scene of his next, completed rescue Singspiel (*Die Entführung aus dem Serail*). He soon abandoned *Zaide*, to work on *Idomeneo*, and never returned to the project. The work was lost until after his death, when Constanze Mozart, his wife, found it in his scattered manuscripts in 1799. The fragments wouldn't be published until 1838, and its first performance was held in Frankfurt on January 27, 1866, the 110th anniversary of Mozart's birth. *Zaide* has since been said to be the foundations of a masterpiece, and received critical acclaim. The tender soprano air, "Ruhe sanft, mein holdes Leben" is the only number that might be called moderately familiar.

Modern companion pieces to *Zaide* have been written by both Luciano Berio and Chaya Czernowin.

In modern performances, Mozart's Symphony No. 32, K. 318, which was composed around the same time as *Zaide* and later used as an overture to Francesco Bianchi's *La villanella rapita* (1784), is often given as an overture to *Zaide*. Completions of the opera may use a pastiche of Mozart's concert arias or, more popularly, music from *Thamos, King of Egypt*, also from the same period of Mozart's career.

Style

Zaide can neither be described as opera buffa or opera seria; it contained elements of both forms, and parallels may be drawn to both genre in Mozart's work. *Zaide* is also notable as being one of only two dramatic pieces by Mozart to contain melodrama (the other being *Thamos, King of Egypt*). Most of the spoken dialogue to *Zaide* has been lost, though there have been various attempts in modern times to write new dialogue to substitute for Schachtner's lost words.

Performance history

In 1995, le Théâtre Royal de la Monnaie in Brussels presented *Zaide* in a production helmed by modern choreographer Lucinda Childs in her directing debut. In honor of the 250th anniversary of Mozart's birth, a production of *Zaide* directed by Peter Sellars debuted at the Wiener Festwochen in 2006; it was later presented at the Mostly Mozart Festival in New York and the Barbican Centre in London. Sellars took the remaining fragments of *Zaide* and added excerpts from the composer's incidental music to the play *Thamos, King of Egypt*, which, like *Zaide*, was written when Mozart was 23. Taking off from the opera's theme of slavery, he set it in a contemporary sweatshop and cast it with African-American and Asian singers. The production featured the Concerto Köln under the direction of Louis Langrée, sets by George Tsypin, lighting by James F. Ingalls, and costumes by Gabriel Berry. A revival, with the Camerata Salzburg in the pit, was presented at the Aix-en-Provence Festival in 2008.

Roles

Role	Voice type	Premiere cast, January 27, 1866 (Conductor: –)
Zaide	soprano	
Gomatz	tenor	
Allazim	bass	
Sultan Soliman	tenor	
Osmin	bass	
Zaram, <i>captain of the Guard</i>	speaking role	
Four slaves	tenor	

Synopsis

Zaide falls in love with Gomatz, a slave, which strikes up jealousy and rage in the Sultan, who happens to also admire her. After capture she chooses a free life with Gomatz rather than a good life with the Sultan. Allazim encourages the sultan to consider Gomatz as a man, not as a slave. The final surviving quartet suggests Zaide and Gomatz are sentenced to punishment or execution. This is where Mozart's manuscript breaks off.

There are similarities with Voltaire's play *Zaïre* (*Zara*) in which Zaïre, a Christian slave who had been captured as a baby falls in love with Osman, the Sultan of Jerusalem. Osman wrongly believes Zaïre and another Christian slave Nerestan (Gomatz in Mozart's opera) are lovers and kills Zaïre in a jealous rage and then kills himself. The elderly Lusignan, a prisoner of the Sultan (paralleled in the character Allazim) recognizes Zara and Nerestan as his children as she escorts him to safety. From the surviving arias we can deduce a few differences between Voltaire's play and Mozart's opera. By Act II of the opera *Zaide*, Gomatz, and possibly Allazim actually escape, only to be captured once more. In the opera there is no evidence that Mozart intended to cast *Zaide*, Gomatz and Allazim as a reunited family. Indeed, the original ending of Voltaire's play may have been too serious for contemporary tastes and may

have been a reason for Mozart's leaving the project incomplete.

Noted arias

Act 1

- "Herr und Freund, wie dank ich dir!" – Gomatz
- "Nur mutig, mein Herze" – Allazim
- "Rase, Schicksal" – Gomatz
- "Ruhe sanft, mein holdes Leben" – Zaide

Act 2

- "Der stolze Löw' lässt sich zwar zähmen" – Sultan Soliman
- "Ich bin so böß als gut" – Sultan Soliman
- "Ihr Mächtigen seht ungerührt" – Allazim
- "Tiger! Wetze nur die Klauen" – Zaide
- "Trostlos schluchzet Philomele" – Zaide
- "Wer hungrig bei der Tafel sitzt" – Osmin

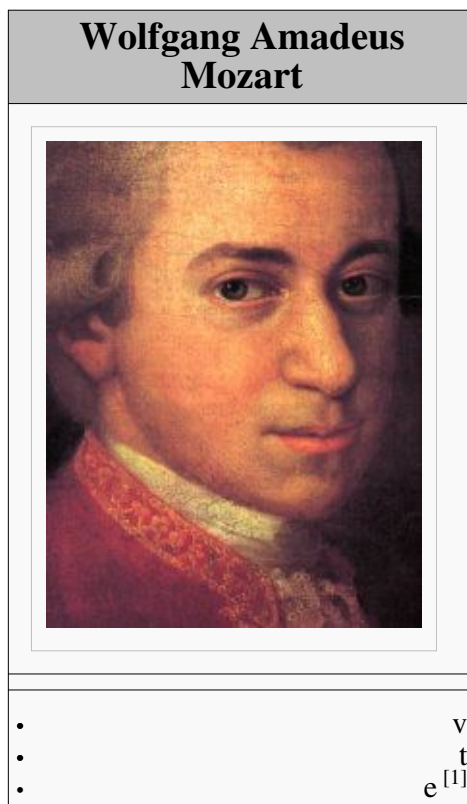
External links

- *Zaide*: Score ^[1] and critical report ^[2] (**German**) in the *Neue Mozart-Ausgabe*
- *Zaide*: Free scores at the International Music Score Library Project
- Libretto ^[3]
- Article on the background behind *Zaide* ^[4] by Ian Page
- Articles on *Zaide* ^[5]
- Evans, Rian (29 June 2004). "*Zaide* – 3 stars Aldeburgh" ^[6]. *The Guardian*. Retrieved 12 March 2008.
- Fragments of the libretto ^[7]
- "Zaide": Libretto ^[8]

References

- [1] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=51&gen=edition&l=1&p1=-99
- [2] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=52&l=1&p1=-99
- [3] <http://opereffa.stanford.edu/Mozart/Zaide/libretto.html>
- [4] <http://www.classicalopera.co.uk/Zaide.html>
- [5] <http://sfr.ee.teiath.gr/htmlSELIDES/Mozart/Zaide.htm>
- [6] <http://arts.guardian.co.uk/print/0,,4958900-110430,00.html>
- [7] <http://www.impresario.ch/libretto/libmozzai.htm>
- [8] <http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/zaide.pdf>

Idomeneo (1781)



Idomeneo, re di Creta ossia Ilia e Idamante (Italian for *Idomeneo, King of Crete, or, Ilia and Idamante*; usually referred to simply as *Idomeneo*, K. 366) is an Italian language opera seria by Wolfgang Amadeus Mozart. The libretto was adapted by Giambattista Varesco from a French text by Antoine Danchet, which had been set to music by André Campra as *Idoménée* in 1712. Mozart and Varesco were commissioned in 1780 by Karl Theodor, Elector of Bavaria for a court carnival. He probably chose the subject, though it might have been Mozart.^[1]

Composition

The libretto clearly draws inspiration from Metastasio in its overall layout, the type of character development, and the highly poetic language used in the various numbers and the *secco* and *stromentato* recitatives. The style of the choruses, marches, and ballets is very French, and the shipwreck scene towards the end of act I is almost identical to the structure and dramatic working-out of a similar scene in Gluck's *Iphigénie en Tauride*. The sacrifice and oracle scenes are similar to Gluck's *Iphigénie en Aulide* and *Alceste*.

Kurt Kramer^[2] has suggested that Varesco was familiar with Calzabigi and therefore the work of Gluck, especially the latter's *Alceste*; much of what we see in Varesco's most dramatic passages is the latest French style, mediated by Calzabigi. It is thanks to Mozart, though, that this mixture of French styles (apart from a few choruses) moves away from Gluck and France and returns to its more Italian (*opera seria*) roots; the singers were all trained in the classical Italian style, after all, and the recitatives are all classically Italian.



Mozart's original score for KV366, showing cancellations

Performance history

It was first performed at the Cuvilliés Theatre of the Munich Residenz on 29 January 1781, under the musical direction of its 25-year-old composer. The opera apparently owed much of its success at its first performance to the set designs: a notice in the Munich press did not mention Mozart by name but said (translation) : "The author, composer and translator are all natives of Salzburg; the decors, among which the view of the port and Neptune's temple were outstanding, were masterpieces by our renowned theatre designer, court Councillor Lorenzo Quaglio, and everyone admired them tremendously." *Idomeneo* was Mozart's first mature opera. With it he demonstrated a mastery of orchestral color, accompanied recitatives, and melodic line. Mozart fought with the librettist, the court chaplain Varesco, making large cuts and changes, even down to specific words and vowels disliked by the singers (too many "i"s in "rinvigorir", which in Italian is pronounced as in *bee*).^[3] *Idomeneo* was performed three times in Munich. Later in 1781 Mozart considered (but did not put into effect) revisions that would have brought the work closer into line with Gluck's style; this would have meant a bass *Idomeneo* and a tenor *Idamante*.



Front page of the 1781 playbill

A concert performance was given in 1786 at the Palais Auersperg in Vienna. For this, Mozart wrote some new music, made some cuts, and changed *Idamante* from a castrato to a tenor.

The British premiere was given by the amateur Glasgow Grand Opera Society in 1934.

Today *Idomeneo* is part of the standard operatic repertoire. There are several recordings of it (see below), and it is regularly performed.

In 2006 there was a controversy over the cancelling of a 2003 production directed by Hans Neuenfels at the Deutsche Oper Berlin (see 2006 *Idomeneo* controversy).

Richard Strauss version

The approach of the 150th anniversary of *Idomeneo*'s premiere placed some major European opera houses in a quandary: commemorative performances of so magnificent and historically important a score seemed obligatory, but, at the same time, how dared they mount an opera that 1930/31 audiences were bound to reject as hopelessly unstageworthy? The solution hit on in Munich and Vienna was to have *Idomeneo* adapted for modern tastes, but to show due reverence to Mozart's genius by entrusting the adaptations to famous twentieth-century opera composers with impeccable credentials as Mozartians. Thus Munich commissioned an *Idomeneo* revision from Ermanno Wolf-Ferrari, performed in 1931, and the same year the Vienna State Opera presented a distinctively interventionist version of the score by Richard Strauss.

For his adaptation of *Idomeneo*, Strauss employed a German libretto by Lothar Wallerstein (de) that was partially a translation of the original Italian libretto, but with some changes to reflect the rearranging of the music. Strauss replaced about 1/3 of Mozart's score with some of his own music (even introducing the "Fall of Troy" motif from his own 1928 opera *Die ägyptische Helena*), and rearranged much of the music left behind. For example, Ilia's opening aria "Padre, germani, addio!" is mostly intact with a few changes to the long introductory recitative, but when *Idamante* (specifically written to be sung by a tenor in this version) enters, he sings Mozart's "Non temer amato bene", K. 490, (which was added to Mozart's original revision of *Idomeneo*) instead of "Non ho colpa". A few major changes to the plot were made as well, such as changing princess Elettra to priestess Ismene. Critics have noted that Strauss's additions contain an interesting blend of the classical style of composition and Strauss's own characteristic sound. In 1984, New York's Mostly Mozart Festival presented Strauss's version with Jerry Hadley in the title role, Delores Ziegler as *Idamante*, and Alessandra Marc as *Ismene*.^[4]

Roles



Anton Raaff as Idomeneo in Munich

Role	Voice type	Premiere cast, 29 January 1781 (Conductor: W. A. Mozart)
<i>Ilia, daughter of King Priam of Troy</i>	soprano	Dorothea Wendling
Idomeneo (Idomeneus), <i>King of Crete</i>	tenor	Anton Raaff
Idamante (Idamantes), <i>son of Idomeneo</i>	soprano castrato, later rewritten as tenor	Vincenzo dal Prato
Elettra (Electra), <i>Princess of Argos</i>	soprano	Elisabeth Wendling
Arbace (Arbaces), <i>Idomeneo's confidant</i>	tenor	Domenico de' Panzacchi
High priest of Neptune	tenor	Giovanni Valesi
The voice of the Oracle of Neptune	bass	
Two Cretan women	soprano and mezzo-soprano	
Two Trojans	tenor and bass	

Instrumentation

The instrumentation is:

- Woodwinds: 2 flutes, piccolo (only in the storm of act 2), 2 oboes, 2 clarinets (in A, B-flat, and B), 2 bassoons. B clarinets (an instrument that is now obsolete) are used in No. 15 (p.283ff in NMA) and No. 19 (p.352ff).
- Brass: 4 horns (in D, in C, in B-flat (alto)/in B (*hoch*), in G), 2 trumpets in D, 3 trombones (only accompanying the off-stage voice of Neptune in act 3)
- Percussion: timpani in D and in A
- Basso continuo in recitatives of harpsichord and violoncello (period performance practice often uses a fortepiano only)
- Strings

Synopsis

Act 1

Island of Crete, shortly after the Trojan War. Ilia, daughter of the defeated Trojan King Priam, was taken to Crete after the war. She loves Prince Idamante, son of Idomeneo, but she hesitates to acknowledge her love. Idamante frees the Trojan prisoners in a gesture of good will. He tells Ilia, who is rejecting his love, that it is not his fault that their fathers were enemies. Trojans and Cretans together welcome the return of peace, but Electra, daughter of the Greek King Agamemnon, is jealous of Ilia and does not approve of Idamante's clemency toward the enemy prisoners. Arbace, the king's confidant, brings news that Idomeneo has been lost at sea while returning to Crete from Troy. Electra, fearing that Ilia, a Trojan, soon will be Queen of Crete, feels the furies of Hades tormenting her.

Idomeneo is saved by Neptune (god of the sea) and is washed up on a Cretan beach. There he recalls the vow he made to Neptune: to sacrifice, if he should arrive safely on land, the first living creature he should meet. Idamante approaches him, but because the two have not seen each other for a long time, recognition is difficult. When Idomeneo finally realizes the youth that he must sacrifice for the sake of his vow is his own child, he orders Idamante never to seek him out again. Grief-stricken by his father's rejection, Idamante runs off. Cretan troops disembarking from Idomeneo's ship are met by their wives, and all praise Neptune.

Act 2

At the king's palace, Idomeneo seeks counsel from Arbace, who says another victim could be sacrificed if Idamante were sent into exile. Idomeneo orders his son to escort Electra to her home, Argos. Idomeneo's kind words to Ilia move her to declare that since she has lost everything, he will be her father and Crete her country. As she leaves, Idomeneo realizes that sending Idamante into exile has cost Ilia her happiness as well as his own. Electra welcomes the idea of going to Argos with Idamante.

At the port of Sidon (a fictional city of Crete), Idomeneo bids his son farewell and urges him to learn the art of ruling while he is away. Before the ship can sail, however, a storm breaks out, and a sea serpent appears. Recognizing it as a messenger from Neptune, the king offers himself as atonement for having violated his vow to the god.

Act 3

In the royal garden, Ilia asks the breezes to carry her love to Idamante, who appears, explaining that he must go to fight the serpent. When he says he would rather die than suffer the torments of his rejected love, Ilia confesses her love. They are surprised by Electra and Idomeneo. When Idamante asks his father why he sends him away, Idomeneo can only reply that the youth must leave. Ilia asks for consolation from Electra, who is preoccupied with revenge. Arbace comes with news that the people, led by the High Priest of Neptune, are clamoring for Idomeneo. The High Priest tells the king of the destruction caused by Neptune's monster, urging Idomeneo to reveal the name of the person whose sacrifice is demanded by the god. When the king confesses that his own son is the victim, the populace is horrified.

Outside the temple, the king and High Priest join Neptune's priests in prayer that the god may be appeased. Arbace brings news that Idamante has killed the monster. As Idomeneo fears new reprisals from Neptune, Idamante enters in sacrificial robes, saying he understands his father's torment and is ready to die. After an agonizing farewell, Idomeneo is about to sacrifice his son when Ilia intervenes, offering her own life instead. The Voice of Neptune is heard. Idomeneo must yield the throne to Ilia and Idamante. Everyone is relieved except Electra, who longs for her own death. Idomeneo presents Idamante and his bride as the new rulers. The people call upon the god of love and marriage to bless the royal pair and bring peace.

Noted arias

Act 1

- "Padre, germani, addio" ("Father, brothers, farewell"), Ilia
- "Non ho colpa" ("I am not guilty"), Idamantes
- "Tutte nel cor vi sento furie del cupo averno" ("I can feel you all in my heart, furies of the dark hell"), Electra
- "Vedrommi intorno" ("I shall see around me"), Idomeneo
- "Il padre adorato" ("My beloved father"), Idamantes

Act 2

- "Se il tuo duol" ("If your pain"), Arbaces
- "Se il padre perdei" ("If I lost my father"), Ilia
- "Fuor del mar" ("Outside the sea"), Idomeneo
- "Idol mio" ("My sweetheart"), Electra

Act 3

- "Zeffiretti lusinghieri" ("Pleasant Zephyrus"), Ilia
- "Se colà ne' fati è scritto" ("If it is written in the destiny"), Arbaces
- "No, la morte io non pavento" ("No, I am not afraid of dying", Idamantes
- "D'Oreste, d'Ajace ho in seno i tormenti" ("I feel Orestes's and Ajax's torments in my heart"), Electra
- "Torna la pace" ("Peace comes again"), Idomeneo

Recordings

Audio

Year	Cast: (Ilia, Elettra, Idamante, Idomeneo, Arbace)	Opera house and orchestra, conductor	Label ^[5]
1950	Gertraud Hopf, Gertrude Grob-Prandl, Greta Menzel, Horst Taubmann, Herbert Handt	Meinhard von Zallinger Vienna Symphony Vienna State Opera Chorus	CD: Vox Cat: ??
1951	Sena Jurinac, Birgit Nilsson, Léopold Simoneau, Richard Lewis, Alfred Poell	Fritz Busch Glyndebourne Festival Chorus and Orchestra	CD: Urania Records (live recording), Cat: ??
1956	Sena Jurinac, Lucille Udovich, Léopold Simoneau, Richard Lewis, James Milligan	John Pritchard Glyndebourne Festival Chorus and Orchestra	CD: EMI, Cat: ??
1956	Rudolf Schock, Hildegard Hillebrecht, Christel Goltz, Waldemar Kmentt, Eberhard Wächter, Kurt Böhme	Karl Böhm Vienna Philharmonic Vienna State Opera Chorus	CD: Walhall Eternity Series, Cat: ??

1960	Janine Micheau, Berthe Monmart, Jacqueline Sellier, Rémy Corazza, Camille Maurane	Gustave Cloëz Orchestre Lyrique de l'O.R.T.F Chorale Lyrique de l'O.R.T.F	CD reissue: Gala, Cat: ??
1964	Gundula Janowitz, Enriqueta Tarrés, Luciano Pavarotti, Richard Lewis, Neilson Taylor, Kurt Böhme	John Pritchard London Philharmonic Orchestra Glyndebourne Festival Opera	CD: Glyndebourne, Cat: ??
1968	Margherita Rinaldi, Pauline Tinsley, Ryland Davies, George Shirley, Robert Tear	Colin Davis BBC Symphony Orchestra BBC Symphony Chorus	CD: Philips, Cat: ??
1971	Anneliese Rothenberger, Edda Moser, Adolf Dallapozza, Nicolai Gedda, Peter Schreier	Hans Schmidt-Isserstedt Sächsische Staatskapelle Dresden Leipzig Radio Choir	CD: EMI, Cat: ??
1979	Wiesław Ochman, Peter Schreier, Edith Mathis, Júlia Várady, Hermann Winkler	Karl Böhm Sächsische Staatskapelle Dresden Leipzig Radio Choir	CD: Deutsche Grammophon, Cat: ??
1981	Rachel Yakar, Felicity Palmer, Trudeliese Schmidt, Werner Hollweg, Kurt Equiluz	Nikolaus Harnoncourt Chorus & Zurich Opera House Mozart Orchestra	CD: Teldec, Cat: ??
1983	Lucia Popp, Edita Gruberová, Agnes Baltsa, Luciano Pavarotti, Leo Nucci	John Pritchard Vienna Philharmonic Vienna State Opera Chorus	CD: Decca, Cat: ??
1990	Sylvia McNair, Hillevi Martinpelto, Anne Sofie von Otter, Anthony Rolfe Johnson, Nigel Robson	John Eliot Gardiner English Baroque Soloists Monteverdi Choir	CD: Deutsche Grammophon, Cat: ??
1991	Barbara Hendricks, Roberta Alexander, Susanne Mentzer, Francisco Araiza, Uwe Heilmann	Colin Davis Bavarian Radio Symphony Orchestra and Chorus	CD: Philips, Cat: ??
1994	Heidi Grant Murphy, Carol Vaness, Cecilia Bartoli, Plácido Domingo, Thomas Hampson	James Levine Metropolitan Opera Orchestra and Chorus	CD: Deutsche Grammophon, Cat: ??

2001	Lisa Milne, Barbara Frittoli, Lorraine Hunt Lieberson, Ian Bostridge, Anthony Rolfe Johnson	Charles Mackerras Edinburgh Festival Chorus Scottish Chamber Orchestra	CD: EMI, Cat: ??
2009	Sunhae Im, Alexandrina Pendatchanska, Bernarda Fink, Richard Croft, Kenneth Tarver	René Jacobs Freiburger Barockorchester RIAS Kammerchor Recorded at the Immanuelkirche, Wuppertal	CD: Harmonia Mundi, Cat: ??

Video

- James Levine (1982). Deutsche Grammophon. Luciano Pavarotti sings the title role, with James Levine conducting. This was the Metropolitan Opera's first production of the work.
- Bernard Haitink (1983). NVC Arts. Staged by Trevor Nunn. Starring: Philip Langridge, Jerry Hadley (singing the tenor version of Idamante), Yvonne Kenny, Carol Vaness. Filmed in Glyndebourne, studio condition.
- Marco Guidarini (fr) (2004). Dynamic. Staged by Pier Luigi Pizzi. Starring: Kurt Streit; Sonia Ganassi; Angeles Blancas Gulin; Iano Tamar; Jörg Schneider; Dario Magnabosco; Deyan Vatchkov; Antonietta Bellon; Lucia Gaeta; Carmine Durante, Carmine Mennella. Orchestra and Chorus of Naples's Teatro di San Carlo.
- Daniel Harding (2005). RAI Trade. Camilla Tilling, Emma Bell, Monica Bacelli, Steve Davislim, Francesco Meli. Staged by Luc Bondy. Live from La Scala.
- Sir Roger Norrington (2006). Decca. Part of the M22 Project from the Salzburg Festival. Staged by Ursel and Karl-Ernt Herrmann at *House for Mozart*. Starring: Ramón Vargas, Magdalena Kožená, Anja Harteros, Ekaterina Siurina, Jeffrey Francis.
- Kent Nagano (2008). Medici Arts. Staged by Dieter Dorn. Starring: John Mark Ainsley, Pavol Breslik (singing the tenor version of Idamante), Juliane Banse, Annette Dasch, Rainer Trost, Guy de Mey, Steven Humes. Live from the Bavarian State Opera.
- Nikolaus Harnoncourt (2009). styriarte Festival Edition. Staged by Nikolaus and Philipp Harnoncourt. Starring: Saimir Pirgu; Julia Kleiter; Marie-Claude Chappuis; Eva Mei; Arnold Schoenberg Choir; Concentus Musicus Wien. Includes all original ballet scenes.

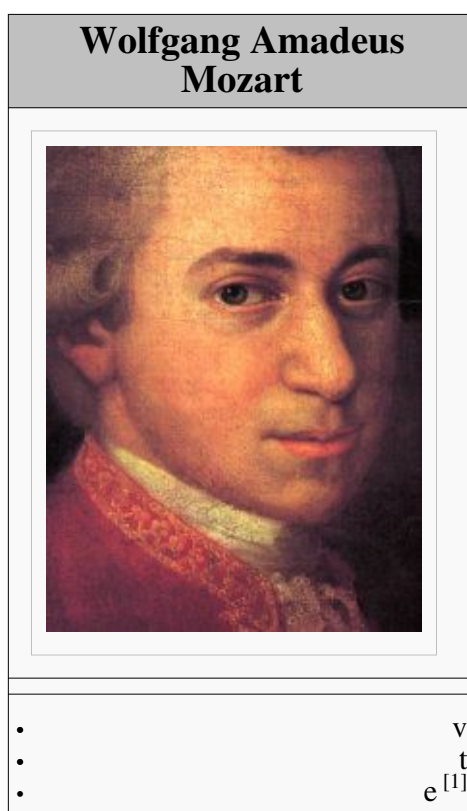
References

- [1] David Cairns, *Mozart and his Operas*, 2006, p. 36. University of California Press. ISBN 978-0-520-22898-6
- [2] Kurt Kramer, "Antike und christliches Mittelalter in Varescos *Idomeneo*, dem Libretto zu Mozarts gleichnamiger Oper" in *Mitteilungen der Internationalen Stiftung Mozarteum*, xxviii/1–2 (1980), 6.20
- [3] Cairns, p. 45
- [4] "Music: Strauss's Setting of Mozart's *Idomeneo*" (<http://query.nytimes.com/gst/fullpage.html?res=9E07E7DC1238F93AA2575BC0A962948260>), *The New York Times*
- [5] Source of recordings: operadis-opera-discography.org.uk (<http://operadis-opera-discography.org.uk/CLMOIDOM.HTM>) Retrieved 21 February 2013

External links

- *Idomeneo*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=304&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=55&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe* (Daniel Heartz, Bruce Alan Brown)
- *Idomeneo*: Free scores at the International Music Score Library Project
- Synopsis (<http://www.operainfo.org/broadcast/operaSynopsis.cgi?id=52>), Metropolitan Opera
- San Diego OperaTalk! with Nick Reveles: Mozart's *Idomeneo* (<http://www.uctv.tv/search-details.asp?showID=5049>)
- Libretto (http://web.me.com/adalberht/Mozart/libretti-delle-opere-di-wol/idomeneo_re_di_creta.pdf)

Die Entführung aus dem Serail (1782)



Die Entführung aus dem Serail (K. 384; *The Abduction from the Seraglio*; also known as *Il Seraglio*) is an opera Singspiel in three acts by Wolfgang Amadeus Mozart. The German libretto is by Christoph Friedrich Bretzner with adaptations by Gottlieb Stephanie. The plot concerns the attempt of the hero Belmonte, assisted by his servant Pedrillo, to rescue his beloved Konstanze from the seraglio of the Pasha Selim.

Origins

The company that first sponsored the opera was the *Nationalsingspiel* ("national Singspiel"), a pet project (1778–1783) of the Austrian emperor Joseph II. The Emperor had set up the company to perform works in the German language (Italian opera was already popular in Vienna). This project was ultimately given up as a failure, but along the way it produced a number of successes, mostly a series of translated works. Mozart's opera emerged as its outstanding original success.^[1]

The inspector of the *Nationalsingspiel* was Gottlieb Stephanie.^[2] When the 25-year-old Mozart arrived in Vienna in 1781, seeking professional opportunity, one of the first tasks to which he addressed himself was to become acquainted with Stephanie and lobby him for an opera commission. To this end, he brought a copy of his earlier opera *Zaide* and showed it to Stephanie, who was duly impressed. Mozart also made a strong impression on the manager of the theater, Count Franz Xaver Orsini-Rosenberg, when in the home of Mozart's friend and patroness Maria Wilhelmine Thun the Count heard him play excerpts from his opera *Idomeneo*, premiered with great success the previous year in Munich. With this backing, it was agreed that Stephanie would find appropriate material and prepare a libretto for Mozart. Stephanie complied by first pirating and then altering *Belmont und Constanze, oder Die Entführung aus dem Serail*, an earlier work by Bretzner, who later complained loudly and publicly about the theft.^[3]

Composition

Mozart received the libretto from Stephanie on 29 July 1781. He had few opportunities to compose professionally during the summer and he set to work on the libretto at a very rapid pace, finishing three major numbers in just two days. A letter to his father Leopold indicates he was very excited about the prospect of having his opera performed in Vienna, and worked enthusiastically on his project.

At first Mozart thought he needed to finish his opera in only two months, because tentative plans were made to perform it at the September visit of the Russian Grand Duke Paul (son of Catherine the Great and heir to the Russian throne). However, it was ultimately decided to perform operas by Gluck instead, giving Mozart more time.^[4]

It was around this time that Mozart articulated his views about the role of the composer and the librettist in the preparation of an opera. He wrote to his father (13 October 1781):

I would say that in an opera the poetry must be altogether the obedient daughter of the music. Why are Italian comic operas popular everywhere – in spite of the miserable libretti? ... Because the music reigns supreme, and when one listens to it all else is forgotten. An opera is sure of success when the plot is well worked out, the words written solely for the music and not shoved in here and there to suit some miserable rhyme ... The best thing of all is when a good composer, who understands the stage and is talented enough to make sound suggestions, meets an able poet, that true phoenix; in that case, no fears need be entertained as to the applause – even of the ignorant.^[5]

It would seem that something along these lines did happen—that is, Mozart decided to play a major role in the shaping of the libretto, insisting that Stephanie make changes for dramatic and musical effect. On 26 September Mozart wrote:

Now comes the rub! The first act was finished more than three weeks ago, as was also one aria in act 2 and the drunken duet ["Vivat Bacchus", act 2] ... But I cannot compose any more, because the whole story is being altered – and, to tell the truth, at my own request. At the beginning of act 3 there is a charming quintet or rather finale, but I would prefer to have it at the end of act 2. In order to make this practicable, great changes must be made, in fact an entirely new plot must be introduced – and Stephanie is up to his neck in other work. So we must have a little patience.^[6]

Mozart was evidently quite pleased to have in Stephanie a librettist who would listen to him. The September 26 letter also says:

Everyone abuses Stephanie. It may be the case he is only friendly to my face. But after all he is preparing the libretto for me – and, what is more, exactly as I want it – and by Heaven, I don't ask anything more of him.^[7]

With the delays for rewriting, the composition took several more months. The premiere took place on 16 July 1782, at the Burgtheater in Vienna.

Character

Die Entführung aus dem Serail is in the genre of "Singspiel", meaning that much of the action is carried forward by spoken dialogue, thus the music lacks recitatives and consists entirely of set numbers.

The work is lighthearted and frequently comic, with little of the deep character exploration or darker feelings found in Mozart's later operas.^[8] Along with other contemporary works, such as Giovanni Paolo Marana's *Letters Writ by a Turkish Spy* and Montesquieu's *Persian Letters*, the opera was inspired by a contemporary interest in the perceived "exotic" culture of the Ottoman Empire, a nation which had only recently ceased to be a military threat to the Austrian Empire.^[9] Mozart's opera includes a Westernized version of Turkish music, based very loosely on the Turkish Janissary band music that he had employed in earlier work. Like most comedies of the time, it incorporates many elements of plot and characterization established by the popular Commedia dell'arte.

Certain aspects of the opera conform to an eighteenth century European view of orientalism. The Pasha's titular harem, for example, reprised themes of sexual libertinage. And the comically sinister overseer, Osmin, is a send-up of earlier stereotypes of Turkish despotism.^[10] However, the opera also defies the stereotyped expectations of a despotic Turkish culture, since its climax hinges around a selfless act of forgiveness on the part of the Pasha.^[11]

The music includes some of the composer's most spectacular and difficult arias. Osmin's act 3 aria "O, wie will ich triumphieren" includes characteristic 18th century coloratura passage work, and twice goes down to a low D (D₂), one of the lowest notes demanded of any voice in opera.^[12] Perhaps the most famous aria in the opera is the long and elaborate "Martern aller Arten" ("Tortures of all kinds") for Konstanze, an outstanding challenge for sopranos. Konstanze sings in a kind of sinfonia concertante with four solo players from the orchestra; the strikingly long orchestral introduction, without stage action, also poses problems for stage directors.^[13]

The virtuosity of these roles is perhaps attributable to the fact that when he took up the task of composing the opera, Mozart already knew the outstanding reputations of the singers for whom he was writing, and he tailored the arias to their strengths. The first Osmin was Ludwig Fischer, a bass noted for his wide range and skill in leaping over large intervals with ease. Similarly, Mozart wrote of the first Konstanze, Caterina Cavalieri, "I have sacrificed Konstanze's aria a little to the flexible throat of Mlle. Cavalieri."

Reception

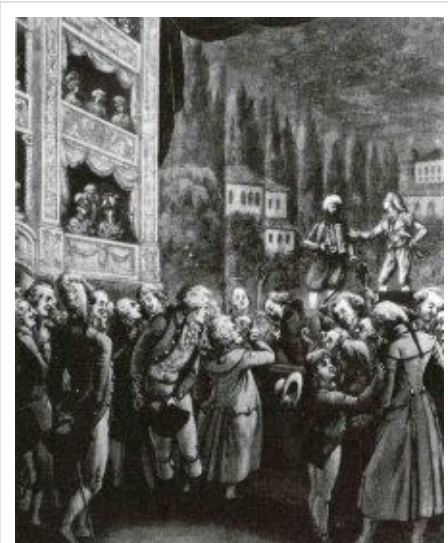
The opera was a huge success. The first two performances brought in the large sum of 1200 florins, three times what Mozart's salary had been for his old job in Salzburg.^[14] The work was repeatedly performed in Vienna during Mozart's lifetime,^[15] and throughout German-speaking Europe.^[16] In 1787, Goethe wrote (concerning his own efforts as a librettist):

All our endeavour ... to confine ourselves to what is simple and limited was lost when Mozart appeared. *Die Entführung aus dem Serail* conquered all, and our own carefully written piece has never been so much as mentioned in theater circles.^[17]

Although the opera greatly raised Mozart's standing with the public as a composer, it did not make him rich: he was paid a flat fee of 100 Imperial ducats (about 450 florins) for his work, and made no profits from the many subsequent performances.^[18]

The opera reached Paris in November 1801, when Frédéric Blasius conducted Ellmenreich's company in performances at the Théâtre de la Gaîté.^[19]

The opera continues to be frequently performed today. As of January 2012^[20], at least 52 complete recordings were in circulation: 18 videos, 17 studio audio recordings, and at least 17 live audio recordings.



Wolfgang Amadeus Mozart (center) attended a performance of his own opera *Die Entführung aus dem Serail* while visiting Berlin in 1789. Franz Frankenberg performed the role of Osmin, Friedrich Ernst Wilhelm Greibe played Pedrillo.

The "too many notes" tale

The complexity of Mozart's work, noted early on by Goethe, also plays a role in a well-known tale about the opera, which appeared in the early (1798) biography of Mozart by Franz Xaver Niemetschek. In the version of the anecdote printed in *Bartlett's Book of Anecdotes*, a reference work, the story is told like this:

The Emperor Joseph II commissioned the creation of *The Abduction from the Seraglio*, but when he heard it, he complained to Mozart, 'That is too fine for my ears – there are too many notes.' Mozart replied, 'There are just as many notes as there should be.'^[21]

The authenticity of this story is not accepted by all scholars.^[22] Moreover, the version given by the Bartlett reference (and many other places) includes a translation of the original German that is dubious. The original reads as follows:^[23]

Zu schön für unsere Ohren, und gewaltig viel Noten, lieber Mozart!"

"Too many notes" is not a plausible translation of the German phrase "gewaltig viel Noten". Mautner (1956:33), translating Niemetschek, renders this as "an extraordinary number of notes", while Branscombe (2006) translates it simply as "very many notes".^[24] The anecdote, which is often repeated, may have unfairly given the Emperor a bad reputation, concerning both his own musical abilities and his appreciation and support of Mozart. For defense of Joseph from such criticisms, see Beales (2006).^[25]

Roles



Role	Voice type	Premiere cast, 16 July 1782 (Conductor: Wolfgang Amadeus Mozart)
Belmonte, a Spanish nobleman	tenor	Valentin Adamberger
Konstanze, betrothed to Belmonte	soprano	Caterina Cavalieri
Blonde, Konstanze's English maid	soprano	Theresia Teyber
Pedrillo, Belmonte's servant	tenor	Johann Ernst Dauer
Osmin, overseer for the Pasha	bass	Ludwig Fischer
Bassa Selim, the Pasha	spoken role	Dominik Jautz
Klaas	spoken role	
Chorus of Janissaries		

Instrumentation

The singers perform with a Classical-era orchestra: pairs of flutes (2nd doubling piccolo), oboes, clarinets, bassoons, horns, trumpets, a set of two timpani, and strings. They are augmented with the instruments needed for "Turkish" music: bass drum, cymbals, triangle, and piccolo. The aria, "Traurigkeit ward mir zum Lose", is augmented by basset horn. The part now played on a piccolo was meant for a recorder pitched in G.

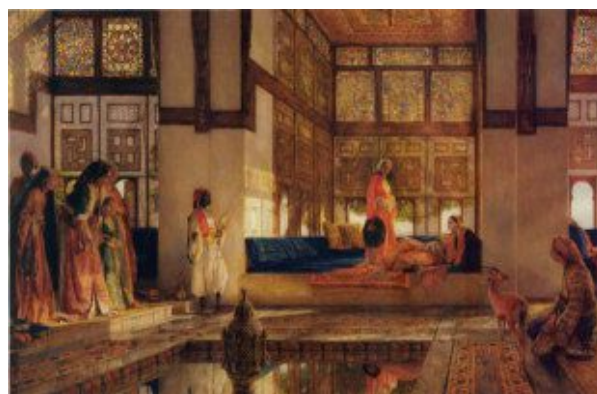
Synopsis

Place: the country house of the Pasha (German "Bassa"), in Turkey

Time: 18th century

Act 1

Belmonte enters, looking for his betrothed, Konstanze, who with her English servant Blonde has fallen into the hands of pirates and been sold to the Pasha Selim (Aria: "Hier soll ich dich denn sehen" – "Here surely I must find her").^[26] Osmin, the Pasha's bad-tempered servant, comes to pluck figs in the garden and completely ignores Belmonte's questions (Aria: "Wer ein Liebchen hat gefunden" – "You may think, you've found a maiden"). Belmonte tries to obtain news of his servant, Pedrillo, who has been captured with the women and is serving as a servant in the Pasha's palace. Osmin replies with insults and abuse (Duet: "Verwünscht seist du samt deinem Liede!" – "The devil take you and your song, sir"). Belmonte leaves in disgust. Pedrillo enters and Osmin rages at him, vowing to get him tortured and killed in many different ways (Aria: "Solche hergelaufne Laffen" – "These young men who go a-spying"). Osmin leaves and Belmonte enters and happily reunites with Pedrillo. Together they resolve to rescue Konstanze and Pedrillo's fiancée, Blonde, who is Konstanze's servant (Aria: "Konstanze, Konstanze, dich wiederzusehen ... O wie ängstlich" – "Konstanze, Konstanze, to see thee again ... Oh what trembling").



An illustration of the women's quarters in a Seraglio.

Accompanied by a chorus of Janissaries ("Singt dem großen Bassa Lieder" – "Sing to the mighty Pasha Selim") the Pasha Selim appears with Konstanze, for whose love he strives in vain (Aria of Konstanze: "Ach ich liebte" – "How I loved him"). Pedrillo tricks the Pasha into hiring Belmonte as an architect. When Belmonte and Pedrillo try to enter the palace, Osmin bars their way, but they hurry past him anyway (Terzett: "Marsch! Trollet euch fort!" – "March! March! March!").

Act 2

Blonde repulses the rough lovemaking attempts of Osmin (Aria: "Durch Zärtlichkeit und Schmeicheln" – "With smiles and kind caresses"), and threatens to scratch out his eyes. After a duet ("Ich gehe, doch rate ich dir" – "I'm going, but mark what I say"), Osmin departs. Konstanze greets Blonde in distress (Aria: "Welcher Wechsel herrscht in meiner Seele ... Traurigkeit ward mir zum Lose" – "Oh what sorrow overwhelms my spirit ... Endless grief tortures my spirit"), informing her that Selim demands her love and threatens to use force (Aria: "Martern aller Arten" – "Tortures unrelenting.")

When she has gone, Pedrillo comes to Blonde, who is his sweetheart, and informs her that Belmonte has come and is planning to rescue them. Blonde is filled with joy. (Aria: "Welche Wonne, welche Lust" – "Oh, the happy, happy day"). Pedrillo invites Osmin to drink, hoping that he will become intoxicated (Aria: "Frisch zum Kampfe" – "Now Pedrillo, now for battle!"; Duet: "Vivat Bacchus! Bacchus lebe!" – "Here's to Bacchus, long live Bacchus"). When Osmin has drunk himself into a stupor, the two couples reunite (Quartet, Belmonte, Konstanze, Pedrillo, Blonde: "Ach Belmonte! Ach, mein Leben" – "Ah, Belmonte, ah my dear one!"). Belmonte and Pedrillo both question anxiously whether their respective fiancées have remained faithful during their forced separation; to their delight the women respond with indignation and dismay. They forgive the offensive questions and the curtain falls.

Act 3

Belmonte and Pedrillo come to the garden with ladders (Aria, Belmonte: "Ich baue ganz auf deine Stärke" – "Love, only love, can now direct me"; Romanze, Pedrillo: "In Mohrenland gefangen war" – "In Moorish lands a maiden fair"). However, they and the women are caught by Osmin, who rouses the castle (Aria: "Ha, wie will ich triumphieren" – "My triumphant hour's approaching"). Belmonte pleads for their lives and tells Selim Pasha that his father is a Spanish Grandee and Governor of Oran, named Lostados, who will pay a generous ransom. Unfortunately, Pasha Selim and Lostados are long-standing enemies. The Pasha rejoices in the opportunity to kill his enemy's son. He leaves Belmonte and Konstanze to bid each other a last farewell (Duet: "Welch ein Geschick! O Qual der Seele" – "What dreadful fate conspires against us"), but when he returns, he decides he can make a better point against Lostados by releasing Belmonte and his friends. All are set at liberty – much to the dismay of Osmin, who would prefer to see them all brutally executed (Finale: "Nie werd' ich deine Huld verkennen" – "Your noble mercy passes measure").

Recordings

Main article: Die Entführung aus dem Serail discography

Adaptations

The Finnish composer Aulis Sallinen has written an opera called *The Palace* (1993); it contains characters from *Abduction* and uses the plot of Mozart's opera as the starting point of a bizarre fantasy.

Music professor, composer, and humorist Peter Schickele claims to have "discovered" P. D. Q. Bach's *The Abduction of Figaro*, a pastiche of the *Entführung* and Mozart's *The Marriage of Figaro*.

References

Notes

- [1] Manning 1982
- [2] Abert 2007, 620
- [3] Deutsch 1965
- [4] Braunbehrens 1990, 61
- [5] Quoted in Braunbehrens 1990, 61–62
- [6] Quoted in Braunbehrens 1990, 77–78
- [7] Quoted in Braunbehrens 1990, 62
- [8] See, for example, Manning 1982
- [9] Braunbehrens (1990, 74). Braunbehrens suggests that "preparations had just begun to celebrate" the centennial of lifting of the Turkish Siege of Vienna in 1683. Later in the decade, Austria was again at war with Turkey (see Austro–Turkish War (1787–1791)) but this was a war of aggression, not defense.
- [10] Osterhammel *Die Entzauberung Asiens: Europa und die asiatischen Reiche im 18. Jahrhundert*, 1998, who notes: "Neben das alte Bild des dämonisierten Feindes trat in der künstlerischen Repräsentation nun der übertölpelte Buffo-Türke, wie man ihn als Haremswächter Osmin auf Mozarts Entführung aus dem Serail (1782) kennt." (Next to the older image of the demonised enemy stood the over-the-top Turkish Buffoon in cultural representation, such as the Harem overseer Osmin from Mozart's *Abduction from the Seraglio*." p. 34
- [11] Others have suggested that the Pasha is portrayed and positively valorised for acting like a Christian (this argument is made in Matthew Head – *Orientalism, Masquerade and Mozart's Turkish Music*, and possibly implied by Mary Hunter who says that he is 'represented as European by his act of mercy' (in 'The *Alla Turca* Style' in Jonathan Bellman (ed) – *The Exotic in Western Music*)).
- [12] Learn About Opera (<http://www.manitobaopera.mb.ca/learn/trivia.html>), Manitoba Opera
- [13] For discussion, see Rosen (1997, 165) and Eisen (2006, 164–165).
- [14] Deutsch 1965, 201
- [15] For a listing see Deutsch 1965, 201
- [16] See the index entry for the opera in Deutsch 1965. The Stuttgart premiere had to wait until 19 September 1795, because the singspiel *Belmont und Constanze*, set to the same story by Christian Ludwig Dieter (1757–1822), first performed there in 1784, was so popular as to preclude any performances of Mozart's version; *Grove's Dictionary of Music and Musicians*, 5th ed, 1954, Eric Blom, ed.

- [17] Quoted from Deutsch 1965, 305. The work of his own to which Goethe refers is his *Scherz, List und Rache* which was used for an opera by Max Bruch in 1858.
- [18] Deutsch 1965, 202
- [19] Noiray, Michel. "Blasius [Blassius], (Matthieu-)Frédéric" in Stanley Sadie, ed., *The New Grove Dictionary of Opera*, 4 vols. (London: Macmillan, 1992), 1: 498
- [20] http://en.wikipedia.org/w/index.php?title=Die_Entf%C3%BChrung_aus_dem_Serail&action=edit
- [21] Bernard and Fadiman (2000, 339)
- [22] See Schmidt-Hensel, previous footnote, and references cited there.
- [23] Cited text from: "... gewaltig viele Noten, lieber Mozart!". *Die Mozart-Autographe der Staatsbibliothek zu Berlin* (<http://staatsbibliothek-berlin.de/nc/ueber-uns/presse/detail/article/2006-10-16-362.html>), Exhibition notes, Berlin 2006, by Roland Dieter Schmidt-Hensel, State Library Berlin; Stiftung Preußischer Kulturbesitz.
- [24] Branscombe (2006, 165)
- [25] Beales (2006, 238–239)
- [26] English titles from *The Abduction From the Seraglio* (<http://www.chandos.net/Details06.asp?CNumber=CHAN 3081>), Chandos Records CHAN 3081 (2002)

Sources

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External links



Wikimedia Commons has media related to *Die Entführung aus dem Serail*.

- *Die Entführung aus dem Serail*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=56&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=57&l=1&p1=-99) (German) in the *Neue Mozart-Ausgabe*
- *Die Entführung aus dem Serail*: Free scores at the International Music Score Library Project
- Score (<http://www.dlib.indiana.edu/variations/scores/baj3789/large/index.html>) at William and Gayle Cook Music Library (<http://www.music.indiana.edu/muslib.html>) at Indiana University
- Libretto (Singing parts only) (<http://opera.stanford.edu/Mozart/Entfuhrung/libretto.html>)
- Complete libretto (<http://opera.stanford.edu/iu/libretti/entfuehr.htm>)

L'oca del Cairo (1783)

Wolfgang Amadeus Mozart



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L'oca del Cairo is an opera buffa in three acts, K. 422, begun by Wolfgang Amadeus Mozart in July 1783 but abandoned in October. The complete three act libretto by Giovanni Battista Varesco remains. Mozart completed seven of the ten numbers of the first act, plus some recitative; his music amounts to about 45 minutes.

The title is usually translated as *The Goose of Cairo* but sometimes as *The Cairo Goose*. Don Pippo, a Spanish Marquess, keeps his only daughter Celidora locked up in his tower. She is betrothed to Count Lionetto, but her true love is Biondello, a wealthy gentleman. Biondello makes a bet with the Marquis that if he can rescue Celidora from the tower within a year he wins her hand in marriage. He succeeds by having himself smuggled into the tower garden inside a large mechanical goose.

Mozart's correspondence shows he was seeking a comical plot to please the Viennese, but abandoned Varesco's libretto after six months because of its silly ending, a farcical travesty of the Trojan Horse legend.

The first stage performance was on 6 June 1867 at Théâtre des Fantaisies-Parisiennes, Paris.^[1] Several versions have been prepared by adapting other music. The first performance (in concert) was in Frankfurt in April 1860 with numbers taken from *Lo sposo deluso* and some concert arias. Fragments from both these incomplete operas plus *Der Schauspieldirektor* have been combined as *Waiting for Figaro*, performed in 2002 by the Bampton Classical Opera.

There are a few recordings.

Roles

Role	Voice type	Premiere Cast, June 6, 1867 (Conductor: Charles Constantin)
Don Pippo	bass	
Donna Pantea, <i>his wife, believed to be dead</i>	soprano	
Celidora	soprano	
Biondello	tenor	
Calandrino, <i>Donna Pantea's nephew, friend of Biondello and lover of Lavina</i>	tenor	
Lavina, <i>Celidora's companion</i>	soprano	
Chichibio, <i>Don Pippo's major-domo, in love with Aretta</i>	bass	
Aretta	soprano	

Noted arias

Act 1

- "Ogni momento dicon le donne" - Chichibio, Scene 1
- "Se fosse qui nascono" - Aretta, Scene 1
- "Siano pronte alle gran nozze" - Don Pippo, Scene 3

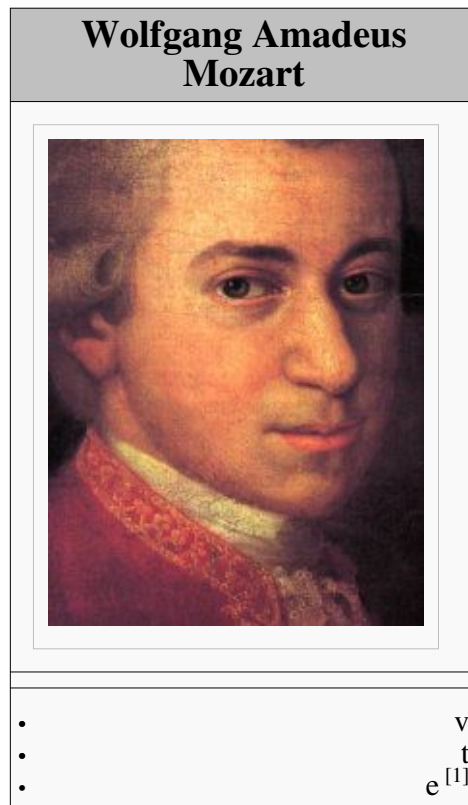
References

[1] L'Oca del Cairo: History (<http://opera.stanford.edu/Mozart/OcaDelCairo/history.html>)

External links

- *L'oca del Cairo*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=58&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=60&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- *L'oca del Cairo*, *addendum: No. 4 Siano pronte': Score* (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=59&gen=edition&l=1&p1=-99) **in the *Neue Mozart-Ausgabe***
- David Cairns, *Mozart and his Operas*, 2006
- Libretto (composed numbers only) and Dramatis Personæ at <http://opera.stanford.edu/Mozart/OcaDelCairo/>

Lo sposo deluso (1784)



Lo sposo deluso, ossia *La rivalità di tre donne per un solo amante* (*The Deluded Bridegroom*, or *The Rivalry of Three Women for One Lover*) is a two act opera buffa, K. 430, composed by Wolfgang Amadeus Mozart between 1783 and 1784.^[1] However, the opera was never completed and only a 20 minute fragment from act 1 exists.

Performance history

Mozart had originally planned to have the opera performed by a seven member Italian troupe in Vienna. Although it was once thought that Lorenzo Da Ponte might have been the author of the libretto, scholarship by Alessandra Campana has established that the libretto was written by an unknown Italian poet for Domenico Cimarosa's opera *Le donne rivali*, which he composed for the Rome carnival season of 1780.^[2] According to Neal Zaslaw, Cimarosa's librettist may have been Giuseppe Petrosellini (it), the house poet of the Teatro Valle where *Le donne rivali* premiered. (Petrosellini was also the probable librettist of Mozart's earlier opera *La finta giardiniera*).^[3] For *Lo sposo deluso*, Mozart had the characters in *Le donne rivali* expanded from five to seven, renamed the original five, and established the cast of singers for whom he would be writing.^[4] It is unclear why he abandoned the work, although Zaslaw has proposed that it was a combination of the difficulties presented by re-writing and adapting the libretto for the Viennese audience and the fact that in 1785, Da Ponte had finally come through with the libretto for *Le nozze di Figaro*.^[5]

In 1991, the 200th anniversary of Mozart's death, Opera North premièred *The Jewel Box*, a pasticcio opera devised by Paul Griffiths. This used the existing pieces from *Lo sposo deluso* and *L'oca del Cairo* as well as arias written by Mozart for insertion into operas by Anfossi, Piccini and Cimarosa, among others. (The programme was an imagined reconstruction of a 1783 pantomime in which Mozart and Aloysia Weber are said to have taken part.)

In 2006, the 250th anniversary of Mozart's birth, the fragment of *Lo sposo deluso* received several performances, including:

- Bampton Classical Opera's revival of *The Jewel Box*.
- The Salzburg Festival's double bill of *Lo sposo deluso* and *L'oca del Cairo*, and other arias written by Mozart in a programme titled *Rex tremendus*, conceived and staged by Joachim Schlöme with the Camerata Salzburg conducted by Michael Hofstetter (de). (This performance is preserved on DVD, see Recordings)

Roles

Note that the opera was unfinished and never premiered as such. The singers' names given in the table below are those for whom Mozart wrote the roles and who were to have sung in its premiere.

Role	Voice type	Premiere cast (Conductor: –)
Bocconio Papparelli, a rich but stupid man, betrothed to Eugenia	bass	Francesco Benucci
Eugenia, a young Roman noblewoman, betrothed to Papparelli but in love with Don Asdrubale	soprano	Nancy Storace
Don Asdrubale, a Tuscan army officer	tenor	Stefano Mandini
Bettina, Papparelli's vain young niece, also in love with Don Asdrubale	soprano	Katherina Cavalieri
Pulcherio, the misogynist friend of Papparelli	tenor	Francesco Bussani
Gervasio, Eugenia's tutor, in love with Metilde	bass	Signore Pugnetti
Metilde, a virtuoso singer and dancer and friend of Bettina, also in love with Don Asdrubale	soprano	Theresia Teyber

The setting is a seaside villa near Livorno.

The cast is nearly identical to that of the first *Le nozze di Figaro*. Benucci was the first Figaro. Storace the first Susanna. Mandini the first Count Almaviva, and Bussani the first Bartolo. Both Mandini and Bussani started as tenors but by this time they were a baritone and a bass respectively.

Existing pieces from the opera

- Overtura – an upbeat, presto instrumental piece which develops into a more lethargic pensive mood
- Quartetto – "Ah, ah che ridere" (Pulcherio, Papparelli, Bettina, Don Asdrubale)
- Aria (fragment) – "Nacqui all'aria trionfale" (Eugenia)
- Aria (fragment) – "Dove mai trovar quel ciglio?" (Pulcherio)
- Terzetto – "Che accidenti" (Papparelli, Don Asdrubale, Eugenia)

Recordings

- *Rex Tremendus* (*Lo Sposo Deluso*, *L'Oca del Cairo* and other fragments by W. A. Mozart) with Ann Murray, Marianne Hamre, Graham Smith, Josef Wagner, Marisa Martins, Jeremy Ovenden, Matthias Klink, Silvia Moi, Miljenko Turk, Malin Hartelius and the Camerata Salzburg conducted by Michael Hofstetter. DVD of the live performance at the 2006 Salzburg Festival (Deutsche Grammophon 0734250)
- *L'oca del Cairo / Lo sposo deluso*, a studio recording from 1991, Volume 39 of *The Complete Mozart Edition* (Philips 028942253926)

Further reading

- W. A. Mozart, *Lo sposo deluso*, K. 430 – Complete Reconstruction of the opera by Mario-Giuseppe Genesi in three volumes – I: Piano vocal, II: partitur, III:21 orchestral single instrumental parts; Piacenza, P.M. Ed., 2009, (score held by Salzburg Mozarteum and the New York Sibley Music Library).

References

Notes

- [1] Anderson (1937)
- [2] Campana (1988–89) cited in Dell Antonio (1996) pp. 404–405
- [3] Zaslav (1996) p. 415
- [4] Zaslav (1996) 415–416
- [5] Zaslav (1996)

Sources

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- Bampton Classical Opera's November 2006 performance of *Mozart – The Jewel Box* – Press reviews (<http://www.bamptonopera.org/reperatory/mozartjewelpress.htm>)
- Campana, Alessandra, "Il libretto de *Lo sposo deluso*", *Mozart-Jahrbuch* (1988–89), pp. 573–88.
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- Zaslav, Neal, "Waiting for Figaro" in Stanley Sadie, (ed.) *Wolfgang Amadé Mozart: Essays on His Life and Work*, (1996) London: Oxford University Press.

External links

- *Lo sposo deluso*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=61&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=62&l=1&p1=-99) (German) in the *Neue Mozart-Ausgabe*
 - *Lo sposo deluso*: Free scores at the International Music Score Library Project
 - Libretto (<http://opera.stanford.edu/Mozart/SposoDeluso/libretto.html>)
-

Der Schauspieldirektor (1786)

Wolfgang Amadeus Mozart



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Der Schauspieldirektor (*The Impresario*), K. 486, is a comic *singspiel* by Wolfgang Amadeus Mozart, set to a German libretto by Gottlieb Stephanie, an Austrian *Schauspieldirektor*. Originally, it was written because of "the imperial command" of the Holy Roman Emperor Joseph II who had invited 80 guests to a private luncheon.^[1] It is regarded as "a parody on the vanity of singers", who argue over status and pay.

Mozart, who describes it as "comedy with music"^[2] wrote it as his entry in a musical competition which was given a private performance hosted on 7 February 1786 by Joseph II at the Schönbrunn Palace in Vienna.^[3] This competition pitted a German *singspiel*, presented at one end of the room, against a competing Italian opera, the Italian entry being Antonio Salieri's opera buffa, *Prima la musica, poi le parole* (*First the Music, then the Words*), which was then given at the other end of the room. The premiere was followed by the first of three public performances given four days later at the Kärntnertor Theater, Vienna, on 11 February.

Composition history

The work was written during a very creative period Mozart's life, at the same time as his *Le nozze di Figaro*, which premiered later the same year, along with three piano concertos and "another dozen major works".

In addition to the overture, there are only four vocal numbers in the score, and the musical content (about 30 minutes)^[4] is surrounded by much spoken dialogue, topical in its day. One highlight, which Erik Smith describes as very funny, is where "each lady sings about the nobility of her art while trying to defeat her rival with ever higher notes". Although it has been described as a "silly farce", Mozart appears to have taken the opportunity to write serious arias^[5] and thus the "audition" of Madame Herz includes her aria "Da schlägt die Abschiedsstunde" ("There tolls the hour of departure"), while Mme Silberklang sings the elegant rondo, "Bester Jüngling" ("Dearest Youth").

Performance history

The opera was first presented in the United Kingdom on 30 May 1857 at the St James's Theatre in London and given its US premiere at the Stadt Theatre in New York on 9 November 1870.

In modern times, the text is usually completely rewritten for contemporary relevance, which was the case for the 2014 production given by The Santa Fe Opera. There it had "English dialogue by the British dramatist Ranjit Bolt and additional Mozart concert arias folded into the score" with the action taking place in Paris in the 1920s.^[6] The cast included Anthony Michaels-Moore, Brenda Ray, Meredith Arwady, and Erin Morley.^[7]

Roles

Role	Voice type	Premiere cast, 7 February 1786 (Conductor: –)
Frank, <i>an impresario</i>	spoken role	Johann Gottlieb Stephanie Jr.
Eiler, <i>a banker</i>	spoken role	Johann Franz Hieronymus Brockmann
Buff, <i>a buffo singer</i>	bass	Joseph Weidmann
Monsieur Vogelsang, <i>a singer</i>	tenor	Valentin Adamberger
Madame Herz, <i>a singer</i>	soprano	Aloysia Weber
Mademoiselle Silberklang, <i>a singer</i>	soprano	Caterina Cavalieri
Herz, <i>an actor</i>	spoken role	Joseph Lange
Madame Pfeil, <i>an actress</i>	spoken role	Anna Maria Stephanie
Madame Krone, <i>an actress</i>	spoken role	Johanna Sacco
Madame Vogelsang, <i>an actress</i>	spoken role	Maria Anna Adamberger

Synopsis

Vienna

Time: 1786

Frank, the impresario (along with the buffo singer, Buff, who assists him) audition two actresses to be part of his new theatrical company. While both are hired, they then argue over who will get the prime role and who will be paid the most. To illustrate their strengths, each sings a striking aria to back her claim (Hertz: "Da schlägt die Abschiedsstunde", Silberklang: "Bester Jüngling"). An agreement is reached when the tenor, Vogelsang, intervenes, in what Rushton describes as a hilarious trio, *Ich bin die erste Sängerin* ("I am the *prima donna*") compromise is agreed to with each receiving "large salaries and star billing". The work ended with the quartet "Jeder Künstler strebt nach Ehre" (*Every artist strives for glory*).

Recordings

Year	Cast: Madame Herz, Mlle Silberklang, Vogelsang, Buff	Conductor, Opera house and orchestra	Label ^[8]
1968	Sylvia Geszty (de), Rosemarie Rönisch, Peter Schreier, Hermann Christian Polster (de)	Helmut Koch (de), Kammerorchester Berlin (de)	CD: Berlin Classics Cat: 9136. Complete recording of 10 scenes including those spoken. Also used in Brilliant Classics' <i>Mozart – Complete Works</i> .
1986	Magda Nador, Krisztina Laki, Thomas Hampson, Harry van der Kamp	Nikolaus Harnoncourt, Royal Concertgebouw Orchestra	CD: Teldec Cat: 8 43336 (+ <i>Prima la musica, poi la parole</i>)
1990	Edita Gruberová, Kiri Te Kanawa, Uwe Heilmann, Manfred Jungwirth	John Pritchard, Vienna Philharmonic	CD: Decca, Cat: 475 7049 (+ concert arias)
2001	Cyndia Sieden, Sharon Baker, John Aler, Kevin Deas	Martin Pearlman, Boston Baroque	CD: Telarc Cat: 80573 (+ <i>Der wohlthätige Derwisch (de)</i> by Benedikt Schack)
2006	Aleksandra Zamoiska, Evmorfia Metaxaki, Bernhard Berchtold, Radu Cojocariu	Elizabeth Fuchs, Junge Philharmonie Salzburg (Video recording of a performance by the Salzburger Marionetten)	DVD: Deutsche Grammophon Cat: 073 4244 (+ <i>Bastien und Bastienne</i>)

References

Notes

- [1] Smith 2001, p. 608
- [2] in Rushton 1998, p. 214
- [3] Opera Glass (<http://opera.stanford.edu/Mozart/Schauspieldirektor/main.html>) on opera.stanford.edu
- [4] Libretto, in German (musical numbers only) (<http://opera.stanford.edu/Mozart/Schauspieldirektor/libretto.html>) on opera.stanford.edu
- [5] Rushton 1998, p. 214
- [6] Details of the 2014 production (<http://www.santafeopera.org/tickets/production.aspx?performanceNumber=6340>) on santafeopera.org
- [7] James Keller, "Songbirds at the Opera: *The Impresario* and *Le rossignol*", (http://www.santafenewmexican.com/pasatiempo/opera/songbirds-at-the-opera-the-impresario-and-le-rossignol/article_58852970-2716-524e-969b-7793e50393fe.html) *The Santa Fe New Mexican*, 18 July 2014
- [8] Recordings on operadis-opera-discography (<http://www.operadis-opera-discography.org.uk/CLMOSCHA.HTM>)

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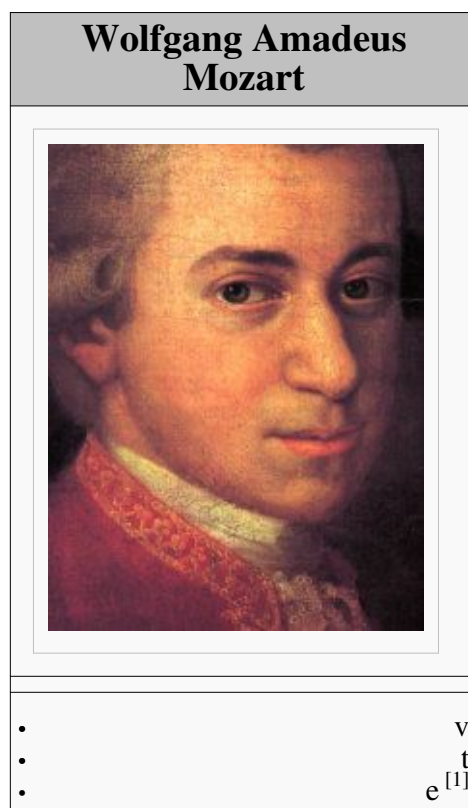
- Rushton, Julian (1998), "Der Schauspieldirektor" in Stanley Sadie, (Ed.), *The New Grove Dictionary of Opera*, Vol. Four, pp. 213—214. London: MacMillan Publishers, Inc. ISBN 0-333-73432-7 ISBN 1-56159-228-5
- Smith, Erik (2001), "Der Schauspieldirektor", in Amanda Holden (Ed.), *The New Penguin Opera Guide*, New York: Penguin Putnam. p. 608. ISBN 0-14-029312-4

External links

- *Der Schauspieldirektor*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=63&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=64&l=1&p1=-99) (**German**) in the *Neue Mozart-Ausgabe*
- Synopsis (<http://opera.stanford.edu/Mozart/Schauspieldirektor/main.html>) from Stanford University
- *Der Schauspieldirektor*: Free scores at the International Music Score Library Project
- Extensive list of recordings (1938–2006) and some audio (<http://dme.mozarteum.at/DME/nma/nmaolrecs.php?vsep=63&p1=3&idwnma=5633>), Mozarteum's digital *Neue Mozart-Ausgabe*
- "Da schlägt die Abschiedsstunde" (<https://www.youtube.com/watch?v=X9T-Srt3syc>) on YouTube, Judith Howarth; Colin Davis conducting (1991)
- "Bester Jüngling" (<https://www.youtube.com/watch?v=sPH198Nyx9M>) on YouTube, Yvonne Kenny; Colin Davis conducting (1991)
- "Ich bin die erste Sängerin" (<https://www.youtube.com/watch?v=0uBWVwAEwos>) on YouTube, Kenny, Howarth, Barry Banks; Colin Davis conducting (1991)
- "Jeder Künstler strebt nach Ehre" (finale) (<https://www.youtube.com/watch?v=r1cgz3U9t8A>) on YouTube, Kenny, Howarth, Banks, Matthew Best; Colin Davis conducting (1991)

The Marriage of Figaro (1786)

For the Beaumarchais play, see *The Marriage of Figaro* (play). For the opera by Marcos Portugal (1799), see Marcos Portugal.



The Marriage of Figaro (Italian: *Le nozze di Figaro*), K. 492, is an opera buffa (comic opera) in four acts composed in 1786 by Wolfgang Amadeus Mozart, with an Italian libretto written by Lorenzo Da Ponte based on a stage comedy by Pierre Beaumarchais, *La folle journée, ou le Mariage de Figaro* (1784).

Origin

Beaumarchais's earlier play *The Barber of Seville* had already made a successful transition to opera in a version by Paisiello. Although Beaumarchais's *Marriage of Figaro* was at first banned in Vienna because of its licentiousness,^[1] Mozart's librettist managed to get official approval for an operatic version which eventually achieved great success.

The opera was the first of three collaborations between Mozart and Da Ponte; their later collaborations were *Don Giovanni* and *Così fan tutte*. It was Mozart who originally selected Beaumarchais's play and brought it to Da Ponte, who turned it into a libretto in six weeks, rewriting it in poetic Italian and removing all of the original's political references. In particular, Da Ponte replaced Figaro's climactic speech against inherited nobility with an equally angry aria against unfaithful wives.^[2] Contrary to the popular myth, the libretto was approved by the Emperor, Joseph II, before any music was written by Mozart.^[3]

The Imperial Italian opera company paid Mozart 450 florins for the work; this was three times his (low) yearly salary when he had worked as a court musician in Salzburg. Da Ponte was paid 200 florins.

Performance history

Figaro premiered at the Burgtheater in Vienna on 1 May 1786, with a cast listed in the "Roles" section below. Mozart himself directed the first two performances, conducting seated at the keyboard, the custom of the day. Later performances were conducted by Joseph Weigl.^[4] The first production was given eight further performances, all in 1786.^[5]

Although the total of nine performances was nothing like the frequency of performance of Mozart's later success, *The Magic Flute*, which for months was performed roughly every other day, the premiere is generally judged to have been a success. The applause of the audience on the first night resulted in five numbers being encored, seven on 8 May.^[6] Joseph II, who, in addition to his empire, was in charge of the Burgtheater,^[7] was concerned by the length of the performance and directed his aide Count Rosenberg as follows:

To prevent the excessive duration of operas, without however prejudicing the fame often sought by opera singers from the repetition of vocal pieces, I deem the enclosed notice to the public (that no piece for more than a single voice is to be repeated) to be the most reasonable expedient. You will therefore cause some posters to this effect to be printed.^[8]

The requested posters were printed up and posted in the Burgtheater in time for the third performance on 24 May.

The newspaper *Wiener Realzeitung* carried a review of the opera in its issue of 11 July 1786. It alludes to interference probably produced by paid hecklers, but praises the work warmly:

Mozart's music was generally admired by connoisseurs already at the first performance, if I except only those whose self-love and conceit will not allow them to find merit in anything not written by themselves.

The *public*, however ... did not really know on the first day where it stood. It heard many a *bravo* from unbiassed connoisseurs, but obstreperous louts in the uppermost storey exerted their hired lungs with all their might to deafen singers and audience alike with their *St!* and *Pst!*; and consequently opinions were divided at the end of the piece.

Apart from that, it is true that the first performance was none of the best, owing to the difficulties of the composition.

But now, after several performances, one would be subscribing either to the *cabal* or to *tastelessness* if one were to maintain that Herr *Mozart's* music is anything but a masterpiece of art.

It contains so many beauties, and such a wealth of ideas, as can be drawn only from the source of innate genius.^[9]

The Hungarian poet Ferenc Kazinczy was in the audience for a May performance, and later remembered the powerful impression the work made on him:

[Nancy] Storace [see below], the beautiful singer, enchanted eye, ear, and soul. – Mozart directed the orchestra, playing his fortepiano; the joy which this music causes is so far removed from all sensuality that one cannot speak of it. Where could words be found that are worthy to describe such joy?^[10]

Joseph Haydn appreciated the opera greatly, writing to a friend that he heard it in his dreams.^[11] In summer 1790 Haydn attempted to produce the work with his own company at Eszterháza, but was prevented from doing so by the death of his patron, Nikolaus Esterházy.

Other early performances

The Emperor requested a special performance at his palace theater in Laxenburg, which took place in June 1786.

The opera was produced in Prague starting in December 1786 by the Pasquale Bondini company. This production was a tremendous success; the newspaper *Prager Oberpostamtszeitung* called the work "a masterpiece", and said "no piece (for everyone here asserts) has ever caused such a sensation." Local music lovers paid for Mozart to visit Prague and hear the production; he listened on 17 January 1787, and conducted it himself on the 22nd. The success of the Prague production led to the commissioning of the next Mozart/Da Ponte opera, *Don Giovanni*, premiered in Prague in 1787; see Mozart and Prague.

The work was not performed in Vienna during 1787 or 1788, but starting in 1789 there was a revival production.^[12] For this occasion Mozart replaced both arias of Susanna with new compositions, better suited to the voice of Adriana Ferrarese del Bene who took the role. For *Deh vieni* he wrote *Al desio di chi t'adora* – "[come and fly] To the desire of [the one] who adores you" (K. 577) in July 1789, and for *Venite, inginocchiatevi* he wrote *Un moto di gioia* – "A joyous emotion", (K. 579), probably in mid-1790.^[13]

Brahms's view

Johannes Brahms said "In my opinion, each number in *Figaro* is a miracle; it is totally beyond me how anyone could create anything so perfect; nothing like it was every done again, not even by Beethoven."^[14]

Contemporary reputation

The Marriage of Figaro is now regarded as a cornerstone of the standard operatic repertoire, and it appears sixth on the Operabase list of the most-performed operas worldwide.

Roles

The voice types which appear in this table are those listed in the original libretto. In modern performance practice, Cherubino is usually assigned to a mezzo-soprano (sometimes also Marcellina), Count Almaviva to a baritone, and Figaro to a bass-baritone.^[15]

Role	Voice type	Premiere cast, 1 May 1786 (Conductor: W.A. Mozart)
Count Almaviva	bass	Stefano Mandini
Countess Rosina Almaviva	soprano	Luisa Laschi
Susanna, <i>the countess's maid</i>	soprano	Nancy Storace
Figaro, <i>personal valet to the count</i>	bass	Francesco Benucci
Cherubino, <i>the Count's page</i>	soprano (en travesti)	Dorotea Bussani
Marcellina, <i>Doctor Bartolo's housekeeper</i>	soprano	Maria Mandini
Bartolo, <i>doctor from Seville, also a practising lawyer</i>	bass	Francesco Bussani
Basilio, <i>music master</i>	tenor	Michael Kelly

Don Curzio, <i>judge</i>	tenor	Michael Kelly
Barbarina, <i>Antonio's daughter</i>	soprano	Anna Gottlieb
Antonio, <i>the Count's gardener, Susanna's uncle</i>	bass	Francesco Bussani
Chorus of peasants, villagers, and servants		

Synopsis

The Marriage of Figaro continues the plot of *The Barber of Seville* several years later, and recounts a single "day of madness" (*la folle journée*) in the palace of Count Almaviva near Seville, Spain. Rosina is now the Countess; Dr. Bartolo is seeking revenge against Figaro for thwarting his plans to marry Rosina himself; and Count Almaviva has degenerated from the romantic youth of *Barber* into a scheming, bullying, skirt-chasing baritone. Having gratefully given Figaro a job as head of his servant-staff, he is now persistently trying to obtain the favors of Figaro's bride-to-be, Susanna. He keeps finding excuses to delay the civil part of the wedding of his two servants, which is arranged for this very day. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his scheming. He responds by trying to compel Figaro legally to marry a woman old enough to be his mother, but it turns out at the last minute that she really is his mother. Through Figaro's and Susanna's clever manipulations, the Count's love for his Countess is finally restored.

Place: Count Almaviva's estate, Aguas-Frescas, three leagues outside Seville, Spain.^[16]

Overture

The overture is in the key of D major; the tempo marking is *presto*; i.e. very fast. The work is well known and often played independently as a concert piece.

Act 1

A partly furnished room, with a chair in the centre.

Figaro happily measures the space where the bridal bed will fit while Susanna tries on her wedding bonnet in front of a mirror (in the present day, a more traditional French floral wreath or a modern veil are often substituted, often in combination with a bonnet, so as to accommodate what Susanna happily describes as her wedding *cappellino*). (Duet: *Cinque, dieci, venti* – "Five, ten, twenty"). Figaro is quite pleased with their new room; Susanna far less so (Duet: *Se a caso madama la notte ti chiama* – "If the Countess should call you during the night"). She is bothered by its proximity to the Count's chambers: it seems he has been making advances toward her and plans on exercising his "droit du seigneur", the purported feudal right of a lord to bed a servant girl on her wedding night before her husband can sleep with her. The Count had the right abolished when he married Rosina, but he now wants to reinstate it. Figaro is livid and plans to outwit the Count (Cavatina: *Se vuol ballare signor contino* – "If you want to dance, sir count").

Figaro departs, and Dr. Bartolo arrives with Marcellina, his old housekeeper. Marcellina has hired Bartolo as legal counsel, since Figaro had once promised to marry her if he should default on a loan she had made to him, and she intends to enforce that promise. Bartolo, still irked at Figaro for having facilitated the union of the Count and Rosina (in *The Barber of Seville*), promises, in comical lawyer-speak, to help Marcellina (aria: *La vendetta* – "Vengeance").



Act 1: Cherubino hides behind Susanna's chair as the Count arrives.

Bartolo departs, Susanna returns, and Marcellina and Susanna share an exchange of very politely delivered sarcastic insults (duet: *Via resti servita, madama brillante* – "After you, brilliant madam"). Susanna triumphs in the exchange by congratulating her rival on her impressive age. The older woman departs in a fury.

Cherubino then arrives and, after describing his emerging infatuation with all women, particularly with his "beautiful godmother" the Countess (aria: *Non so più cosa son* – "I don't know anymore what I am"), asks for Susanna's aid with the Count. It seems the Count is angry with Cherubino's amorous ways, having discovered him with the gardener's daughter, Barbarina, and plans to punish him. Cherubino wants Susanna to ask the Countess to intercede on his behalf. When the Count appears, Cherubino hides behind a chair, not wanting to be seen alone with Susanna. The Count uses the opportunity of finding Susanna alone to step up his demands for favours from her, including financial inducements to sell herself to him. As Basilio, the slimy music teacher, arrives, the Count, not wanting to be caught alone with Susanna, hides behind the chair. Cherubino leaves that hiding place just in time, and jumps onto the chair while Susanna scrambles to cover him with a dress.

When Basilio starts to gossip about Cherubino's obvious attraction to the Countess, the Count angrily leaps from his hiding place. He disparages the "absent" page's incessant flirting and describes how he caught him with Barbarina under the kitchen table. As he lifts the dress from the chair to illustrate how he lifted the tablecloth to expose Cherubino, he finds ... the self same Cherubino! The count is furious, but is reminded that the page overheard the Count's advances on Susanna, something that the Count wants to keep from the Countess. The young man is ultimately saved from punishment by the entrance of the peasants of the Count's estate, a preemptive attempt by Figaro to commit the Count to a formal gesture symbolizing his promise that Susanna would enter into the marriage unsullied. The Count evades Figaro's plan by postponing the gesture. The Count says that he forgives Cherubino, but he dispatches him to his own regiment in Seville for army duty, effective immediately. Figaro gives Cherubino mocking advice about his new, harsh, military life from which all luxury, and especially women, will be totally excluded (aria: *Non più andrai* – "No more gallivanting").^[17]

Act 2

A handsome room with an alcove, a dressing room on the left, a door in the background (leading to the servants' quarters) and a window at the side.

The Countess laments her husband's infidelity (aria: *Porgi, amor, qualche ristoro* – "Grant, love, some comfort"). Susanna comes in to prepare the Countess for the day. She responds to the Countess's questions by telling her that the Count is not trying to "seduce" her, he is merely offering her a monetary contract in return for her affection. Figaro enters and explains his plan to distract the Count with anonymous letters warning him of adulterers. He has already sent one to the Count (via Basilio) that indicates that the Countess has a rendezvous of her own that evening. They hope that the Count will be too busy looking for imaginary adulterers to interfere with Figaro's and Susanna's wedding. Figaro additionally advises the Countess to keep Cherubino around. She should dress him up as a girl and lure the Count into an illicit rendezvous where he can be caught red-handed. Figaro leaves.

Cherubino arrives, sent in by Figaro and eager to co-operate. Susanna urges him to sing the song he wrote for the Countess (aria: *Voi che sapete che cosa è amor* – "You ladies who know what love is, is it what I'm suffering from?"). After the song, the Countess, seeing Cherubino's military commission, notices that the Count was in such a hurry that he forgot to seal it with his signet ring (which would be necessary to make it an official document). They proceed to attire Cherubino in women's clothes (aria of Susanna: *Venite, inginocchiatevi* – "Come, kneel down before me"), and Susanna goes out to fetch a ribbon. While the Countess and Cherubino are waiting for Susanna to come back, they suddenly hear the Count arriving. Cherubino hides in the closet. The Count demands to be allowed into the room and the Countess reluctantly unlocks the door. The Count enters and hears a noise from the closet. He tries to open it, but it is locked. The Countess tells him it is only Susanna, trying on her wedding dress. At this moment, Susanna re-enters unobserved, quickly realises what's going on, and hides behind a couch (Trio: *Susanna, or via, sortite* – "Susanna, come out!"). The Count shouts for her to identify herself by her voice, but the Countess

orders her to be silent. Furious and suspicious, the Count leaves, with the Countess, in search of tools to force the closet door open. As they leave, he locks all the bedroom doors to prevent the intruder from escaping. Cherubino and Susanna emerge from their hiding places, and Cherubino escapes by jumping through the window into the garden. Susanna then takes his place in the closet, vowing to make the Count look foolish (duet: *Aprite, presto, aprite* – "Open the door, quickly!").

The Count and Countess return. The Countess, thinking herself trapped, desperately admits that Cherubino is hidden in the closet. The enraged Count draws his sword, promising to kill Cherubino on the spot, but when the door is opened, they both find to their astonishment only Susanna. The Count demands an explanation; the Countess tells him it is a practical joke, to test his trust in her. Shamed by his jealousy, the Count begs for forgiveness. When the Count presses about the anonymous letter, Susanna and the Countess reveal that the letter was written by Figaro, and then delivered through Basilio. Figaro then arrives and tries to start the wedding festivities, but the Count berates him with questions about the anonymous note. Just as the Count is starting to run out of questions, Antonio the gardener arrives, complaining that a man has jumped out of the window and broken his flowerpots of carnations. The Count immediately realizes that the jumping fugitive was Cherubino, but Figaro claims it was he himself who jumped out the window, and fakes a foot injury. The three attempt to discredit Antonio as a chronic drunkard whose constant inebriation makes him unreliable and prone to fantasy, but Antonio brings forward a paper which, he says, was dropped by the escaping man. The Count orders Figaro to prove he was the jumper by identifying the paper (which is, in fact, Cherubino's appointment to the army), of which he should know nothing, but Susanna and the Countess manage to signal the correct answers, and Figaro identifies the document. His victory is, however, short-lived: Marcellina, Bartolo, and Basilio enter, bringing charges against Figaro and demanding that he honor his contract to marry Marcellina. The Count happily postpones the wedding in order to investigate the charge.

Act 3

A rich hall, with two thrones, prepared for the wedding ceremony.

The Count mulls over the confusing situation. At the urging of the Countess, Susanna enters and gives a false promise to meet the Count later that night in the garden (duet: *Crudel! perchè finora* – "Cruel girl, why did you make me wait so long"). As Susanna leaves, the Count overhears her telling Figaro that he has already won the case. Realizing that he is being tricked (recitative and aria: *Hai già vinta la causa! ... Vedrò, mentr'io sospiro* – "You've already won the case!" ... "Shall I, while sighing, see"), he resolves to make Figaro pay by forcing him to marry Marcellina.

Figaro's hearing follows, and the judgment is that Figaro must marry Marcellina. Figaro argues that he cannot get married without his parents' permission, and that he does not know who his parents are, because he was stolen from them when he was a baby. The ensuing discussion reveals that Figaro is Rafaello, the long-lost illegitimate son of Bartolo and Marcellina. A touching scene of reconciliation occurs. During the celebrations, Susanna enters with a payment to release Figaro from his debt to Marcellina. Seeing Figaro and Marcellina in celebration together, Susanna mistakenly believes that Figaro now prefers Marcellina over her. She has a tantrum and slaps Figaro's face. Marcellina explains, and Susanna, realizing her mistake, joins the celebration. Bartolo, overcome with emotion, agrees to marry Marcellina that evening in a double wedding (sextet: *Riconosci in questo amplesso* – "Recognize in this embrace").

All leave, and the Countess, alone, ponders the loss of her happiness (aria: *Dove sono i bei momenti* – "Where are they, the beautiful moments"). Susanna enters and updates her regarding the plan to trap the Count. The Countess dictates a love letter for Susanna to give to the Count, which suggests that he meet her (Susanna) that night, "under the pines". The letter instructs the Count to return the pin which fastens the letter (duet: *Sull'aria...che soave zeffiretto* – "On the breeze... What a gentle little Zephyr").

A chorus of young peasants, among them Cherubino disguised as a girl, arrives to serenade the Countess. The Count arrives with Antonio and, discovering the page, is enraged. His anger is quickly dispelled by Barbarina (a peasant

girl, Antonio's daughter), who publicly recalls that he had once offered to give her anything she wants, and asks for Cherubino's hand in marriage. Thoroughly embarrassed, the Count allows Cherubino to stay.

The act closes with the double wedding, during the course of which Susanna delivers her letter to the Count. Figaro watches the Count prick his finger on the pin, and laughs, unaware that the love-note is from Susanna herself. As the curtain drops, the two newlywed couples rejoice.

Act 4

The garden, with two pavilions. Night.

Following the directions in the letter, the Count has sent the pin back to Susanna, giving it to Barbarina. Unfortunately, Barbarina has lost it (aria: *L'ho perduta, me meschina* – "I have lost it, poor me"). Figaro and Marcellina see Barbarina, and Figaro asks her what she is doing. When he hears the pin is Susanna's, he is overcome with jealousy, especially as he recognises the pin to be the one that fastened the letter to the Count. Thinking that Susanna is meeting the Count behind his back, Figaro complains to his mother, and swears to be avenged on the Count and Susanna, and on all unfaithful wives. Marcellina urges caution, but Figaro will not listen. Figaro rushes off, and Marcellina resolves to inform Susanna of Figaro's intentions. Marcellina sings of how the wild beasts get along with each other, but rational humans can't (aria: *Il capro e la capretta* – "The billy-goat and the she-goat"). (This aria and Basilio's ensuing aria are usually omitted from performances due to their relative unimportance, both musically and dramatically; however, some recordings include them.)

Actuated by jealousy, Figaro tells Bartolo and Basilio to come to his aid when he gives the signal. Basilio comments on Figaro's foolishness and claims he was once as frivolous as Figaro was. He tells a tale of how he was given common sense by "Donna Flemma" ("Dame Prudence") and ever since he has been aware of the wiles of women (aria: *In quegli anni* – "In those years"). They exit, leaving Figaro alone. Figaro muses on the inconstancy of women (recitative and aria: *Tutto è disposto ... Aprite un po' quegli occhi* – "Everything is ready ... Open your eyes"). Susanna and the Countess arrive, each dressed in the other's clothes. Marcellina is with them, having informed Susanna of Figaro's suspicions and plans. After they discuss the plan, Marcellina and the Countess leave, and Susanna teases Figaro by singing a love song to her beloved within Figaro's hearing (aria: *Deh vieni, non tardar* – "Oh come, don't delay"). Figaro is hiding behind a bush and, thinking the song is for the Count, becomes increasingly jealous.

The Countess arrives in Susanna's dress. Cherubino shows up and starts teasing "Susanna" (really the Countess), endangering the plan. Fortunately, the Count gets rid of him by striking out in the dark. His punch actually ends up hitting Figaro, but the point is made and Cherubino runs off.

The Count now begins making earnest love to "Susanna" (really the Countess), and gives her a jewelled ring. They go offstage together, where the Countess dodges him, hiding in the dark. Onstage, meanwhile, the real Susanna enters, wearing the Countess' clothes. Figaro mistakes her for the Countess, and starts to tell her of the Count's intentions, but he suddenly recognizes his bride in disguise. He plays along with the joke by pretending to be in love with "my lady", and inviting her to make love right then and there. Susanna, fooled, loses her temper and slaps him many times. Figaro finally lets on that he has recognized Susanna's voice, and they make peace, resolving to conclude the comedy together (*Pace, pace, mio dolce tesoro*).

The Count, unable to find "Susanna", enters frustrated. Figaro gets his attention by loudly declaring his love for "the Countess" (really Susanna). The enraged Count calls for his people and for weapons: his servant is seducing his wife. Bartolo, Basilio and Antonio enter with torches as, one by one, the Count drags out Cherubino, Barbarina, Marcellina and the "Countess" from behind the pavilion.

All beg him to forgive Figaro and the "Countess", but he loudly refuses, repeating "no" at the top of his voice, until finally the real Countess re-enters and reveals her true identity. The Count, seeing the ring he had given her, realizes that the supposed Susanna he was trying to seduce was actually his wife. Ashamed and remorseful, he kneels and pleads for forgiveness himself (*Contessa perdono!* – "Countess, forgive me!"). The Countess, more kind than he

(*Più docile io sono* – "I am more mild"), forgives her husband and all are contented. The opera ends in a night-long celebration.

Instrumentation

The Marriage of Figaro is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings; the recitativi are accompanied by a keyboard instrument, usually a fortepiano or a harpsichord, often joined by a cello. The instrumentation of the recitativi is not given in the score, so it is up to the conductor and the performers. A typical performance usually lasts around 3 hours.

Frequently omitted numbers

Two arias from act 4 are usually omitted: one in which Marcellina regrets that people (unlike animals) abuse their mates (*Il capro e la capretta*), and one in which Don Basilio tells how he saved himself from several dangers in his youth, by using the skin of an ass for shelter and camouflage (*In quegli anni*).

Musical style

- In spite of all the sorrow, anxiety, and anger the characters experience, only one number is in a minor key: Barbarina's brief aria *L'ho perduta* at the beginning of act 4, where she mourns the loss of the pin and worries about what her master will say when she fails to deliver it, is written in F minor. Other than this, the entire opera is set in major keys except the opening few bars of the duet between Susanna and the Count at the beginning of act 3 ("Crudel! perchè finora") which are in the key of A minor; the duet then quickly modulates via C major to A major.
- Mozart uses the sound of two horns playing together to represent cuckoldry, in the act 4 aria "Aprite un po' quegli occhi". Verdi later used the same device in Ford's aria in *Falstaff*.

Critical discussion

Lorenzo Da Ponte wrote a preface to the first published version of the libretto, in which he boldly claimed that he and Mozart had created a new form of music drama:

In spite ... of every effort ... to be brief, the opera will not be one of the shortest to have appeared on our stage, for which we hope sufficient excuse will be found in the variety of threads from which the action of this play [*i.e. Beaumarchais's*] is woven, the vastness and grandeur of the same, the multiplicity of the musical numbers that had to be made in order not to leave the actors too long unemployed, to diminish the vexation and monotony of long recitatives, and to express with varied colours the various emotions that occur, but above all in our desire to offer as it were a new kind of spectacle to a public of so refined a taste and understanding.^[18]

Charles Rosen (in *The Classical Style*) proposes to take Da Ponte's words quite seriously, noting the "richness of the ensemble writing",^[19] which carries forward the action in a far more dramatic way than recitatives would. Rosen also suggests that the musical language of the classical style was adapted by Mozart to convey the drama: many sections of the opera musically resemble sonata form; by movement through a sequence of keys, they build up and resolve musical tension, providing a natural musical reflection of the drama. As Rosen writes:



Libretto 1786

The synthesis of accelerating complexity and symmetrical resolution which was at the heart of Mozart's style enabled him to find a musical equivalent for the great stage works which were his dramatic models. *The Marriage of Figaro* in Mozart's version is the dramatic equal, and in many respects the superior, of Beaumarchais's work.^[20]

This is demonstrated in the closing numbers of all four acts: as the drama escalates, Mozart eschews *recitativi* altogether and opts for increasingly sophisticated writing, bringing his characters on stage, revelling in a complex weave of solo and ensemble singing in multiple combinations, and climaxing in seven- and eight-voice tutti for acts 2 and 4.

Other uses of the melodies

	Overture
	Courtesy of Musopen
	No. 11 Cavatina "Porgi, amor"
Problems playing these files? See media help.	

A phrase from *The Marriage of Figaro*, with the words *Così fan tutte le belle*, was later reused in the overture to *Così fan tutte*. Figaro's aria *Non più andrai* is quoted in the second act of Mozart's opera *Don Giovanni*, and is also used as a military march. Mozart "recycled" the music of the *Agnus Dei* of his *Krönungsmesse* (*Coronation Mass*) for the Countess' *Dove sono*, in C major instead of the original F major. The same motif was used in his early bassoon concerto. Franz Liszt quoted the opera in his *Fantasy on Themes from Mozart's Marriage of Figaro and Don Giovanni*.

In 1819, Henry R. Bishop wrote an adaptation of the opera in English, translating from Beaumarchais's play and re-using some of Mozart's music, while adding some of his own.^[21]

In his 1991 opera, *The Ghosts of Versailles*, which includes elements of Beaumarchais's third *Figaro* play (*La Mère coupable*) and in which the main characters of *The Marriage of Figaro* also appear, John Corigliano quotes Mozart's opera, especially the overture, several times.

Recordings

Main article: The Marriage of Figaro discography

References

Notes

[1] Contrary to a persistent myth in modern Mozart literature, there is no evidence whatsoever that the play was banned by the Emperor Joseph II for its political and social satire. The librettist Lorenzo Da Ponte in his memoirs asserted clearly that the play was banned only for its sexual references (which are indeed unremitting). See the *Memoirs of Lorenzo Da Ponte*, trans. Elisabeth Abbott (New York: Da Capo Press, 1988), 150.

[2] While the political content was suppressed, the opera enhanced the emotional content. According to Stendhal, Mozart "transformed into real passions the superficial attachments that amuse Beaumarchais's easy-going inhabitants of [Count Almaviva's castle] Aguas Frescas". Stendhal's French text is in:

[3] Nathan Broder. Essay on the Opera in the Schirmer edition

[4] Deutsch says Mozart played a harpsichord; for conflicting testimony, see below.

[5] These were: 3, 8, 24 May; 4 July, 28 August, 22 (perhaps 23) of September, 15 November, 18 December

[6] Deutsch (1965), p.272

[7] Rice (1999:331)

[8] 9 May 1786, quoted from

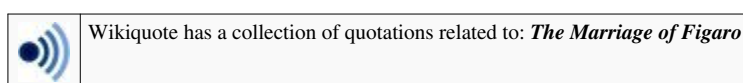
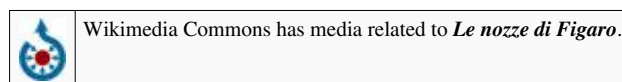
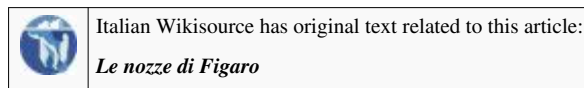
- [9] Quoted in Deutsch (1965), p. 278
- [10] From Kazinczy's 1828 autobiography; quoted in Deutsch (1965)
- [11] The letter, to Marianne von Genzinger, is printed in
- [12] Performance dates: 29 and 31 August; 2, 11, 19 September; 3, 9, 24 October; 5, 13, 27 November; 8 January 1790; 1 February; 1, 7, 9, 19, 30 May; 22 June; 24, 26 July; 22 August; 3, 25 September; 11 October; 4, 20 January 1791; 9 February; from
- [13] Dexter Edge, "Mozart's Viennese Copyists" (PhD diss., University of Southern California, 2001), 1718–34.
- [14] Harris, Robert, *What to listen for in Mozart*, 2002, ISBN=0743244044, p. 141; in a different translation, Peter Gay, *Mozart: A Life*, Penguin, New York, 1999, p. 131.
- [15] See Robinson (1986) p. 173; Chanan (1999) p. 63; and Singher and Singher (2003) p. 150. Mozart (and his contemporaries) never used the terms "mezzo-soprano" or "baritone". Women's roles were listed as either "soprano" or "contralto", while men's roles were listed as either "tenor" or "bass". Many of Mozart's baritone and bass-baritone roles derive from the *basso buffo* tradition, where no clear distinction was drawn between bass and baritone, a practice that continued well into the 19th century. Similarly, mezzo-soprano as a distinct voice type was a 19th century development (Jander, Steane, Forbes, Harris, and Waldman 2001). Modern re-classifications of the voice types for Mozartian roles have been based on analysis of contemporary descriptions of the singers who created those roles and their other repertoire, and on the role's tessitura in the score.
- [16] Synopsis based on Melitz (1921).
- [17] This piece became so popular that Mozart himself, in the final act of his next opera *Don Giovanni*, transformed the aria into table music played by a woodwind ensemble, and alluded to by Leporello as "rather well-known sounds".
- [18] English translation taken from Deutsch 1965, 273–274
- [19] Rosen 1997, 182
- [20] Rosen 1997, 183
- [21] Full text online.

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External links



- *Le nozze di Figaro*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=305&gen=edition&l=1&p1=1) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=67&l=1&p1=21) (German) in the *Neue Mozart-Ausgabe*
- Complete libretto (<http://opera.stanford.edu/iu/libretti/figaro.htm>)
- Full orchestral score (German/Italian) (<http://purl.dlib.indiana.edu/iudl/variations/score/abw8806/>)
- English Translation (<http://www.opera-guide.ch/libretto.php?id=250&uilang=de&lang=en>)
- Italian/English side by side translation (<http://www.aria-database.com/translations/figaro.txt>)
- *The Marriage of Figaro*: Free scores at the International Music Score Library Project
- Complete recording (<http://www.mozart-weltweit.eu/mozart-archiv/serie40.htm>) at Mozart Archiv (<http://www.mozart-archiv.de/>)
- Teaching material & analysis (<http://www.operainfo.org/broadcast/operaTeaching.cgi?id=47&language=1&mid=234>) from the Metropolitan Opera
- Mozart's house in Vienna (<http://www.your-friend.info/vienna/sightseeing.html#Figaro-House>) where he composed *The Marriage of Figaro* (+ video)
- Photos of 21st century productions of *The Marriage of Figaro* (<http://www.kultur-fibel.de/oper-die-hochzeit-des-figaro-mozart.htm>) in Germany and Switzerland (German)

Don Giovanni (1787)

For the legendary fictional character, see Don Juan. For the opera by Giuseppe Gazzaniga, see Don Giovanni Tenorio. For the album by Lucio Battisti, see Don Giovanni (album).
"Zerlina" redirects here. For the asteroid, see 531 Zerlina.

Wolfgang Amadeus Mozart



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Don Giovanni (K. 527; complete title: *Il dissoluto punito, ossia il Don Giovanni*, literally *The Rake Punished, or Don Giovanni*) is an opera in two acts with music by Wolfgang Amadeus Mozart and Italian libretto by Lorenzo Da Ponte. It is based on the legends of Don Juan, a fictional libertine and seducer. It was premiered by the Prague Italian opera at the Teatro di Praga (now called the Estates Theatre) on October 29, 1787.^[1] Da Ponte's libretto was billed, like many of its time, as *dramma giocoso*, a term that denotes a mixing of serious and comic action. Mozart entered the work into his catalogue as an *opera buffa*. Although sometimes classified as comic, it blends comedy, melodrama and supernatural elements.

A staple of the standard operatic repertoire, *Don Giovanni* is currently tenth on the Operabase list of the most-performed operas worldwide. It has also proved a fruitful subject for writers and philosophers.

Composition and premieres



Original playbill for the Vienna premiere of *Don Giovanni*

The opera was commissioned as a result of the overwhelming success of Mozart's trip to Prague in January and February of 1787.^[2] The subject matter may have been chosen in consideration of the long history of Don Juan operas in Prague; indeed, the genre of eighteenth-century Don Juan opera originated in Prague.^[3]

Don Giovanni was originally to have been performed on 15 October 1787 for a visit to Prague of the Archduchess Maria Theresa of Austria, niece of the Emperor Joseph II, and her new husband, Prince Anthony of Saxony; however, the production could not be prepared in time and *Le nozze di Figaro* was substituted instead on the order of the emperor himself. The score was completed on 28 October 1787 after

Da Ponte was recalled to Vienna to work on another opera. Reports about the last-minute completion of the overture conflict; some say it was completed the day before the premiere, some on the very day. More likely it was completed the day before, in light of the fact that Mozart recorded the completion of the opera on 28 October. Wikipedia:Citation needed

The score calls for double woodwinds, two horns, two trumpets, three trombones (alto, tenor, bass), timpani, basso continuo for the recitatives, and the usual string section. The composer also specified occasional special musical effects. For the ballroom scene at the end of the first act, Mozart calls for two onstage ensembles to play separate dance music in synchronization with the pit orchestra, each of the three groups playing in its own meter (a 3/4 minuet, a 2/4 contradanse and a fast 3/8 peasant dance), accompanying the dancing of the principal characters. In act 2, Giovanni is seen to play the mandolin, accompanied by pizzicato strings. In the same act, two of the Commendatore's interventions ("Di rider finirai pria dell'aurora" and "Rinaldo, audace, lascia a' morti la pace") are sustained by trombones and bassoons, albeit this moment occurs during a *recitativo secco*.

The opera was first performed on 29 October 1787 in Prague under its full title of *Il Dissoluto Punito ossia il Don Giovanni – Dramma giocoso in due atti* (The Rake punished, or Don Giovanni, a *dramma giocoso* in two acts). The work was rapturously received, as was often true of Mozart's work in Prague, (See *Mozart and Prague*). The Prager Oberpostamtzeitung reported, "Connoisseurs and musicians say that Prague has never heard the like," and "the opera ... is extremely difficult to perform."^[4] Provincialnachrichten of Vienna reported, "Herr Mozart conducted in person and was welcomed joyously and jubilantly by the numerous gathering."^[5]

Mozart also supervised the Vienna premiere of the work, which took place on 7 May 1788. For this production, he wrote two new arias with corresponding recitatives – Don Ottavio's aria "Dalla sua pace" (K. 540a, composed on April 24 for the tenor Francesco Morella), Elvira's aria "In quali eccessi ... Mi tradì quell'alma ingrata" (K. 540c, composed on April 30 for the soprano Caterina Cavalieri)^[6] – and the duet between Leporello and Zerlina "Per queste tue manine" (K. 540b, composed on 28 April).

Performance practices

The opera's final ensemble was generally omitted until the early-20th century, and does not appear in the Viennese libretto of 1788. Mozart also made a shortened version of the operatic score. Nonetheless, the final ensemble is almost invariably performed in full today.

Another modern approach occasionally encountered is to cut Don Ottavio's most celebrated aria, "Il mio tesoro", in favour of the less demanding "Dalla sua pace", which replaced it in the Viennese premiere in order to suit the tenor Francesco Morella. Most modern productions find a place for both tenor arias, however. In addition, the duet, "Per queste tue manine" and the whole accompanying scene involving Zerlina and Leporello, composed specifically for the Viennese premiere, is usually cut from 21st century productions of the opera, although the other Viennese

addition, Elvira's "In quali eccessi, o Numi... Mi tradi per l'alma ingrata" is usually retained.

In modern-day productions, Masetto and the Commendatore are typically played by different singers (unless limited by such things as finance or rehearsal time and space), although the same singer played both roles in both the Prague and Vienna premieres, and the final scene's chorus of demons after the Commendatore's exit gives the singer time for a costume change before entering as Masetto for the sextet.

Roles

Role	Voice type	Premiere cast, 29 October 1787 ^[7] Conductor: Wolfgang Amadeus Mozart	Vienna premiere cast, 7 May 1788 ^[8] Conductor: Wolfgang Amadeus Mozart
Don Giovanni, <i>a young, extremely licentious nobleman</i>	baritone	Luigi Bassi	Francesco Albertarelli
Leporello, <i>Don Giovanni's servant</i>	bass	Felice Ponziani	Francesco Benucci ^[9]
Il Commendatore (Don Pedro)	bass	Giuseppe Lolli	Francesco Bussani
Donna Anna, <i>his daughter, betrothed to Don Ottavio</i>	soprano	Teresa Saporiti	Aloysia Weber ^[10]
Don Ottavio	tenor	Antonio Baglioni	Francesco Morella
Donna Elvira, <i>a lady of Burgos abandoned by Don Giovanni</i>	soprano	Katherina Micelli	Caterina Cavalieri ^[11]
Masetto, <i>a peasant</i>	bass ^[12]	Giuseppe Lolli	Francesco Bussani
Zerlina, <i>Masetto's fiancée</i>	soprano	Caterina Bondini ^[13]	Luisa Mombelli
<i>Chorus: peasants, servants, young ladies, musicians, demons</i>			

Instrumentation

The instrumentation is:

- Woodwinds: 2 flutes, 2 oboes, 2 clarinets and 2 bassoons
- Brass: 2 horns, 2 trumpets, 3 trombones
- Percussion: timpani
- Strings: first violins, second violins, violas, cellos and double basses

Synopsis

Don Giovanni, a young, arrogant, and sexually promiscuous nobleman, abuses and outrages everyone else in the cast, until he encounters something he cannot kill, beat up, dodge, or outwit.

Act 1

	Overture to <i>Don Giovanni</i> (6:49) Fulda Symphonic Orchestra
	Problems playing this file? See media help.

The overture begins in D minor, before a light-hearted D major allegro.

Scene 1 – *The garden of the Commendatore*

Leporello, Don Giovanni's servant, complains of his lot ("Notte e giorno faticar" – "Night and day I slave away"). He is keeping watch while Don Giovanni has entered the Commendatore's house in an attempt to seduce the Commendatore's daughter, Donna Anna. Don Giovanni enters, pursued by Donna Anna. Giovanni is masked and Donna Anna insists on knowing his true identity (Trio: "Non sperar, se non m'uccidi, Ch'io ti lasci fuggir mai!" – "Do not hope, unless you kill me, that I shall ever let you run away!"); before he can break free from her grasp she cries for help. The Commendatore appears and forces Giovanni to fight a duel. Donna Anna flees to seek help. Giovanni kills the Commendatore with his sword and escapes with Leporello. Anna, returning with her fiancé, Don Ottavio, is horrified to see her father lying dead in a pool of his own blood. She makes Ottavio swear vengeance against the unknown murderer. (Duet: "Ah, vendicar, se il puoi, giura quel sangue ognor!" – "Ah, swear to avenge that blood if you can!").

Scene 2 – *A public square outside Don Giovanni's palace*

Giovanni and Leporello arrive and hear a woman (Donna Elvira) singing of having been abandoned by her lover, on whom she is seeking revenge ("Ah, chi mi dice mai" – "Ah, who could ever tell me"). Giovanni starts to flirt with her, but he is the wretch she is seeking. He shoves Leporello forward, ordering him to tell Elvira the truth, and then hurries away.

Leporello tells Elvira that Don Giovanni is not worth her feelings for him. His conquests include 640 women and girls in Italy, 231 in Germany, 100 in France, 91 in Turkey, but in Spain, 1,003 ("Madamina, il catalogo è questo" – "My dear lady, this is the catalogue"). In a frequently cut recitative, Elvira vows vengeance.

They leave, and a marriage procession with Masetto and Zerlina enters. Don Giovanni and Leporello arrive soon after. Giovanni is immediately attracted to Zerlina, and he attempts to remove the jealous Masetto by offering to host a wedding celebration at his castle. On realizing that Giovanni means to remain behind with Zerlina, Masetto becomes angry ("Ho capito! Signor, sì" – "I understand! Yes, my lord!"). Don Giovanni and Zerlina are soon alone and he immediately begins his seductive arts (Duet: "Là ci darem la mano" – "There we will entwine our hands").

Elvira arrives and thwarts the seduction ("Ah, fuggi il traditor" – "Flee from the traitor!"). She leaves with Zerlina. Ottavio and Anna enter, plotting vengeance on the still unknown murderer of Anna's father. Anna, unaware that she is speaking to the attacker, pleads for Giovanni's help. Giovanni, relieved that he is unrecognised, readily promises it, and asks who has disturbed her peace. Before she can answer, Elvira returns and tells Anna and Ottavio that Giovanni is a false-hearted seducer. Giovanni tries to convince Ottavio and Anna that Elvira is insane (Quartet: "Non ti fidar, o misera" – "Don't trust him, oh sad one"). As Giovanni leaves, Anna suddenly recognizes him as her father's murderer and tells Ottavio the story of his intrusion, claiming to have at first been deceived because Anna was expecting a night visit from Ottavio himself, but managed to fight Giovanni off after discovering the imposture, leading to the events we have already witnessed (long recitative exchange between Anna and Ottavio, leading to Anna's aria: "Or sai chi l'onore Rapire a me volse" – "Now you know who wanted to rob me of my honour"). Ottavio, not yet convinced (Anna having only recognised Giovanni's voice, not seen his face), resolves to keep an eye on his friend ("Dalla sua pace la mia dipende" – "On her peace my peace depends").

Leporello informs Giovanni that all the guests of the peasant wedding are in Giovanni's house and that he distracted Masetto from his jealousy, but that Zerlina, returning with Elvira, made a scene and spoiled everything. However, Don Giovanni remains cheerful and tells Leporello to organize a party and invite every girl he can find. (Giovanni's "Champagne Aria": "Fin ch'han dal vino calda la testa" – "Till they are tipsy"). They hasten to his palace.

	"Batti, batti, o bel Masetto" Sung by Adelina Patti
<i>Problems playing this file? See media help.</i>	

Zerlina follows the jealous Masetto and tries to pacify him ("Batti, batti o bel Masetto" – "Beat, O beat me, handsome Masetto"), but just as she manages to persuade him of her innocence, Don Giovanni's voice from offstage startles and frightens her. Masetto hides, resolving to see for himself what Zerlina will do when Giovanni arrives. Zerlina tries to hide from Don Giovanni, but he finds her and attempts to continue the seduction, until he stumbles upon Masetto's hiding place. Confused but quickly recovering, Giovanni reproaches Masetto for leaving Zerlina alone, and returns her temporarily to him. Giovanni then leads both to his ballroom, which has been lavishly decorated. Leporello invites three masked guests to the party: the disguised Ottavio, Anna, and Elvira. Ottavio and Anna pray for protection, Elvira for vengeance (Trio: "Protegga il giusto cielo" – "May the just heavens protect us").

Scene 3 – Finale: *Ballroom*

As the merriment, featuring three separate chamber orchestras on stage, proceeds, Leporello distracts Masetto by dancing with him, while Don Giovanni leads Zerlina offstage to a private room. When Zerlina screams for help, Don Giovanni tries to fool the onlookers by dragging Leporello into the room and threatening to kill him for assaulting Zerlina. But Ottavio produces a pistol, and the three guests unmask and declare that they know all. But despite being denounced on all sides, Don Giovanni escapes – for the moment.

Act 2

Scene 1 – *Outside Elvira's house*

Leporello threatens to leave Giovanni, but his master calms him with a peace offering of money (Duet: "Eh via buffone" – "Go on, fool"). Wanting to seduce Elvira's maid, Giovanni persuades Leporello to exchange cloak and hat with him. Elvira comes to her window (Trio: "Ah taci, ingiusto core" – "Ah, be quiet unjust heart"). Seeing an opportunity for a game, Giovanni hides and sends Leporello out in the open dressed as Giovanni. From his hiding place Giovanni sings a promise of repentance, expressing a desire to return to her and threatening to kill himself if she does not take him back, while Leporello poses as Giovanni and tries to keep from laughing. Elvira is convinced and descends to the street. Leporello, continuing to pose as Giovanni, leads her away to keep her occupied while Giovanni serenades her maid with his mandolin. ("Deh vieni alla finestra" – "Ah, come to the window").



Before Giovanni can complete his seduction of the maid, Masetto and his friends arrive, searching for Giovanni with the intent of killing him. Giovanni (dressed as Leporello) convinces the posse that he also hates Giovanni, and joins the hunt. After cunningly dispersing Masetto's friends (Giovanni aria: "Metà di voi qua vadano" – "Half of you go this way"), Giovanni takes Masetto's weapons away, beats him up, and runs off, laughing. Zerlina arrives and consoles the bruised and battered Masetto ("Vedrai carino" – "You'll see, dear one").

Scene 2 – *A dark courtyard*

Leporello abandons Elvira. (Sextet: "Sola, sola in buio loco" – "All alone in this dark place"). As he tries to escape, Ottavio arrives with Anna, consoling her in her grief. Just as Leporello is about to slip through the door, which he has difficulty finding, Zerlina and Masetto open it and, seeing him dressed as Giovanni, catch him before he can

escape. When Anna and Ottavio notice what is going on, all move to surround Leporello, threatening him with death. Elvira tries to protect the man who she thinks is Giovanni, claiming that he is her husband and begging for pity. The other four are resolved to punish the traitor, but Leporello removes his cloak to reveal his true identity. He begs everyone's forgiveness and, seeing an opportunity, runs off (Leporello aria: "Ah pietà signori miei" – "Ah, have mercy, my lords"). Given the circumstances, Ottavio is now convinced that Giovanni was the murderer of Donna Anna's father (the deceased Commendatore) and swears vengeance ("Il mio tesoro" – "My treasure" – though in the Vienna version this was cut).^[14] Elvira is still furious at Giovanni for betraying her, but she also feels sorry for him. ("Mi tradì quell'alma ingrata" – "That ungrateful wretch betrayed me").^[15]

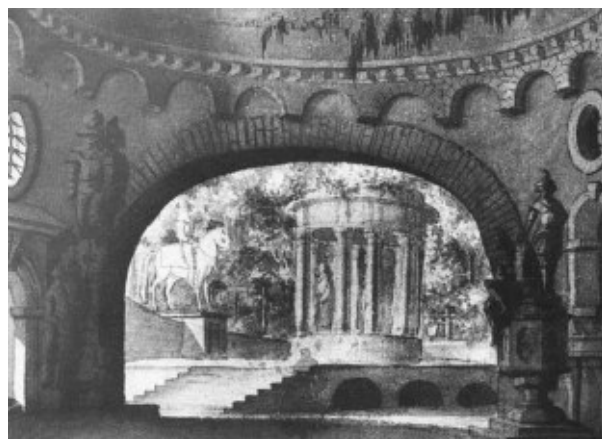
Scene 3 – *A graveyard with the statue of the Commendatore.*

Leporello tells Don Giovanni of his brush with danger, and Giovanni taunts him, saying that he took advantage of his disguise as Leporello by trying to seduce one of Leporello's girlfriends. But the servant is not amused, suggesting it could have been his wife, and Don Giovanni laughs aloud at his servant's protests. The voice of the statue warns Giovanni that his laughter will not last beyond sunrise. At the command of his master, Leporello reads the inscription upon the statue's base: "Here am I waiting for revenge against the scoundrel who killed me" (*Dell'empio che mi trasse al passo estremo qui attendo la vendetta*).

The servant trembles, but the unabashed Giovanni orders him to invite the statue to dinner, threatening to kill him if he does not. Leporello makes several attempts to invite the statue to dinner but for fear cannot complete the task (Duet: "O, statua gentilissima" – "Oh most noble statue"). It falls upon Don Giovanni himself to complete the invitation, thereby sealing his own doom. Much to his surprise, the statue nods its head and responds affirmatively.

Scene 4 – *Donna Anna's room.*

Ottavio pressures Anna to marry him, but she thinks it inappropriate so soon after her father's death. He accuses her of being cruel, and she assures him that she loves him, and is faithful ("Non mi dir" – "Tell me not").



Graveyard scene of act 2 (Prague, probably 1790s), the earliest known set design for the opera

Scene 5 – *Don Giovanni's chambers*

Giovanni revels in the luxury of a great meal, served by Leporello, and musical entertainment during which the orchestra plays then-contemporary late-18th-century operatic music: "O quanto in sì bel giubilo" from Vicente Martín y Soler's *Una cosa rara* (1786), "Come un agnello" from Giuseppe Sarti's *Fra i due litiganti il terzo gode* (1782) and finally, "Non più andrai" from Mozart's own *The Marriage of Figaro* (1786).^[16] (Finale "Già la mensa preparata" – "Already the table is prepared"). Elvira appears, saying that she no longer feels resentment for Giovanni, only pity. ("L'ultima prova dell'amor mio" – "The final proof of my love"). Surprised by her lack of hatred, Giovanni asks what it is that she wants, and she begs him to change his life. Giovanni taunts her and then turns away, praising wine and women as the "support and glory of humankind" (*sostegno e gloria d'umanità*). Hurt and angry, Elvira gives up and leaves. A moment later, her scream is heard from outside the walls of the palace, and she returns only to flee through another door. Giovanni orders Leporello to see what has upset her; upon peering outside, the servant also cries out, and runs back into the room, stammering that the statue has appeared as promised. An ominous knocking sounds at the door. Leporello, paralyzed by fear, cannot answer it, so Giovanni opens it himself, revealing the statue of the Commendatore. With the D minor music from the overture now accompanying the bass voice ("Don Giovanni! A cenar teco m'invitasti" – "Don Giovanni! You invited me to dine with you"), the Commendatore offers a last chance to repent, but Giovanni adamantly refuses. The statue sinks into the earth and drags Giovanni down with him. Hellfire, and a chorus of demons, surround Don Giovanni as he is carried below.



Don Giovanni confronts the stone guest in a painting by Alexandre-Évariste Fragonard, ca 1830–35 (Musée des Beaux-Arts de Strasbourg)

Donna Anna, Don Ottavio, Donna Elvira, Zerlina, and Masetto arrive, searching for the villain. They find instead Leporello hiding under the table, shaken by the supernatural horror he has witnessed. Giovanni is dead. Anna and Ottavio will marry when Anna's year of mourning is over; Elvira will spend the rest of her life in a convent; Zerlina and Masetto will finally go home for dinner; and Leporello will go to the tavern to find a better master.

The concluding ensemble delivers the moral of the opera – "Such is the end of the evildoer: the death of a sinner always reflects his life" ("Questo è il fin di chi fa mal, e de' perfidi la morte alla vita è sempre ugal"). In the past, the final ensemble was sometimes omitted by conductors (such as Gustav Mahler) who claimed that the opera should end when the title character dies. However, this approach has not survived, and today's conductors almost always include the finale in its entirety. The return to D major and the innocent simplicity of the last few bars conclude the opera.

Recordings

Main article: Don Giovanni discography

A screen adaptation of the opera was made under the title *Don Giovanni* in 1979 directed by Joseph Losey.^[17]

Cultural influence

The Danish philosopher Søren Kierkegaard wrote a long essay in his book *Enten – Eller* in which he argues, writing under the pseudonym of his character "A" and quoting Charles Gounod, that Mozart's *Don Giovanni* is "a work without blemish, of uninterrupted perfection." The finale, in which Don Giovanni refuses to repent, has been a captivating philosophical and artistic topic for many writers including George Bernard Shaw, who in *Man and Superman* parodied the opera (with explicit mention of the Mozart score for the finale scene between the

Commendatore and Don Giovanni). Gustave Flaubert called *Don Giovanni*, along with *Hamlet* and the sea, "the three finest things God ever made." E. T. A. Hoffmann also wrote a short story derived from the opera, "Don Juan," in which the narrator meets Donna Anna and describes Don Juan as an aesthetic hero rebelling against God and society.

In Nordic and Germanic languages, Leporello's "Catalogue Aria" provided the name "Leporello List" for fan-folded printed matter, as used for brochures, photo albums, computer printouts and other continuous stationery.

***Don Giovanni* and other composers**

The sustained popularity of *Don Giovanni* has resulted in extensive borrowings and arrangements of the original. The most famous and probably the most musically substantial is the operatic fantasy, *Réminiscences de Don Juan* by Franz Liszt. The minuet from the finale of act 1 makes an incongruous appearance in the manuscript of Liszt's Fantasy on Themes from Mozart's *Marriage of Figaro* and *Don Giovanni*, and Sigismond Thalberg uses the same minuet, along with "Deh, vieni alla finestra", in his *Grand Fantaisie sur la sérénade et le Minuet de Don Juan*, Op. 42. "Deh, vieni alla finestra" also makes an appearance in the Klavierübung of Ferruccio Busoni, under the title *Variations-Studie nach Mozart* (Variation study after Mozart). Chopin wrote Variations on "Là ci darem la mano" (the duet between Don Giovanni and Zerlina) for piano and orchestra. Beethoven and Danzi also wrote variations on the same theme. And Beethoven, in his Diabelli Variations, cites Leporello's aria "Notte e giorno faticar" in variation 22.

Pyotr Ilyich Tchaikovsky always held *Don Giovanni* in the greatest awe, and regarded Mozart as his musical god. In 1855, Mozart's original manuscript had been purchased in London by the mezzo-soprano Pauline Viardot, who was the teacher of Tchaikovsky's one-time unofficial fiancée Désirée Artôt (whom Viardot may have persuaded not to go through with her plan to marry the composer). Viardot kept the manuscript in a shrine in her Paris home, where it was visited by many people. Tchaikovsky visited her when he was in Paris in June 1886,^[18] and said that when looking at the manuscript, he was "in the presence of divinity".^[19] So it is not surprising that the centenary of the opera in 1887 would inspire him to write something honouring Mozart. Instead of taking any themes from *Don Giovanni*, however, he took four lesser known works by Mozart and arranged them into his fourth orchestral suite, which he called *Mozartiana*. The baritone who sang the title role in the centenary performance of *Don Giovanni* in Prague that year was Mariano Padilla y Ramos, the man Désirée Artôt married instead of Tchaikovsky.

In addition to instrumental works, allusions to *Don Giovanni* also appear in a number of operas: Nicklausse of Offenbach's *The Tales of Hoffmann* sings a snatch of Leporello's "Notte e giorno", and Rossini alludes to the Commendatore's music for Selim's entrance in *Il turco in Italia*.

Jean Françaix's *Mozart new-look, Petite fantaisie pour contrebasse et instruments à vent sur la Sérénade de "Don Giovanni"* (Mozart new-look: Little fantasy for double bass and wind instruments on the serenade from *Don Giovanni*), written in 1981, is based on the aria "Deh, vieni alla finestra".

References

Notes

- [1] The theatre is referred to as the Teatro di Praga in the libretto for the 1787 premiere (Deutsch 1965, 302–303); for the current name of the theatre see "The Estates Theatre" (<http://www.narodni-divadlo.cz/Default.aspx?jz=en&dk=text.aspx&it=40&sb=0>) at the Prague National Theatre website.
- [2] The background of the production is summarized in Freeman (2013), 104-130.
- [3] The first eighteenth-century Don Juan opera produced in Europe was *La pravità castigata* (Prague, 1730), and the second one was *Il convitato di pietra* (Prague, 1776).
- [4] Deutsch 1965, 303
- [5] Deutsch 1965, 304
- [6] OperaGlass at Opera.Stanford.Edu (<http://opera.stanford.edu/iu/shortlib/mozaria1.html>)
- [7] Premiere cast from Casaglia (2005)
- [8] Deutsch 1965, 313

- [9] Benucci was the first Figaro in *Le nozze di Figaro*.
- [10] Weber, Mozart's sister-in-law, frequently sang in his works.
- [11] Cavalieri was the first Konstanze in *Die Entführung aus dem Serail*.
- [12] The role is often sung by baritones
- [13] Abert, Spencer, Eisen: *W. A. Mozart* (http://books.google.com.au/books?id=l6l6BwTMJ3sC&pg=RA1-PA1021&lpg=RA1-PA1021&dq=teresa+bondini+aporiti&source=bl&ots=POjCNN4FJG&sig=Dnm3GUSWZ0_qq1BgIkNfVAem6OQ&hl=en&ei=4-AQSpzZGKbs6gP05fXvDQ&sa=X&oi=book_result&ct=result&resnum=1)
- [14] It is at this point in the Vienna production of the opera that Zerlina manages to recapture a protesting Leporello, dragging him by the hair, calling for Masetto. Threatening him with a razor, she ties him to a stool as he attempts to sweet-talk her out of hurting him. (Duet: "Per queste tue manine" – "For these hands of yours"). Zerlina runs to find Masetto and the others, and, once more, Leporello manages to escape just before she returns. This scene, marked by low comedy, is rarely performed.
- [15] This scene was added at the same time as the preceding Zerlina / Leporello duet, but is generally retained and sung directly after "Il mio tesoro".
- [16] Freeman (2013), 222-24, points out that the purpose of excerpting music from other composer's operas is an assertion of superiority – and a highly effective one. The impact of Mozart's music after hearing insipid examples by other composers' work is striking indeed. The dialogue that accompanies this vignette does not appear in the libretto published for the first performance, thus the idea was almost certainly Mozart's, and he must have written the lines of text himself.
- [17] Citron, Marcia J. (2000). *Opera on Screen* (<http://books.google.co.uk/books?id=nkWcsSY3pxQC&pg=PA203>), p. 203. Yale University Press. ISBN 0300081588
- [18] Alexander Poznansky, *Tchaikovsky: The Quest for the Inner Man*, p. 460
- [19] Abstract: 19th Century Music, Mark Everist (<http://caliber.ucpress.net/doi/abs/10.1525/nem.2001.25.2-3.165>)

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Così fan tutte (1790)

For the movie loosely based on the opera, see Così fan tutte (film).

Wolfgang Amadeus Mozart



v
t
e^[1]

Così fan tutte, ossia *La scuola degli amanti* (*Thus Do They All, or The School for Lovers*) K. 588, is an Italian-language opera buffa in two acts by Wolfgang Amadeus Mozart first performed in 1790. The libretto was written by Lorenzo Da Ponte, who also wrote *Le nozze di Figaro* and *Don Giovanni*.

Although it is commonly held that *Così fan tutte* was written and composed at the suggestion of the Emperor Joseph II, recent research does not support this idea.^[1] There is evidence that Mozart's contemporary Antonio Salieri tried to set the libretto but left it unfinished. In 1994 John Rice uncovered two *terzetti* by Salieri in the Austrian National Library.^[2]

The title, *Così fan tutte*, literally means "Thus do all [women]" and is popularly used to mean "Women are like that". The words are sung by the three men in act 2, scene 13, just before the finale. Da Ponte had used the line "Così fan tutte le belle" earlier in *Le nozze di Figaro* (in act 1, scene 7).

Performance history

The first performance of Mozart's setting took place at the Burgtheater in Vienna on January 26, 1790. It was given only five times before the run was stopped by the death of the Emperor Joseph II and the resulting period of court mourning. It was performed twice in June 1790, with the composer conducting the second performance, and again in July (twice) and August (once). After that it was not played in Vienna during Mozart's lifetime.^[3] The first British performance was in May 1811, at the King's Theatre, London.^{[4][5]} *Così fan tutte* was not performed in the U.S. until 1922, when it was given at the Metropolitan Opera

According to William Mann,^[6] Mozart disliked prima donna Adriana Ferrarese del Bene, da Ponte's arrogant mistress for whom the role of Fiordiligi had been created. Knowing her idiosyncratic tendency to drop her chin on low notes and throw back her head on high ones, Mozart filled her showpiece aria *Come scoglio* with constant leaps

from low to high and high to low in order to make Ferrarese's head "bob like a chicken" onstage.^[7]

The subject-matter (see synopsis below) did not offend Viennese sensibilities of the time, but throughout the 19th and early 20th centuries it was considered risqué. The opera was rarely performed, and when it did appear it was presented in one of several bowdlerised forms.

After World War II it regained its place in the standard operatic repertoire. It is frequently performed and appears 14th on the Operabase list of the most-performed operas worldwide.

Roles



Role	Voice type	Premiere cast, January 26, 1790 (Conductor: Wolfgang Amadeus Mozart)
Fiordiligi, <i>Lady from Ferrara and sister to Dorabella, living in Naples</i>	soprano	Adriana Ferrarese
Dorabella, <i>Lady from Ferrara and sister to Fiordiligi, living in Naples</i>	soprano	Louise (Luisa) Villeneuve
Guglielmo, <i>Lover of Fiordiligi, a Soldier</i>	bass	Francesco Benucci
Ferrando, <i>Lover of Dorabella, a Soldier</i>	tenor	Vincenzo Calvesi
Despina, <i>a maid</i>	soprano	Dorotea Bussani
Don Alfonso, <i>an old philosopher</i>	bass	Francesco Bussani
<i>Chorus: soldiers, servants, sailors</i>		

While the use of modern fach titles and voice categories for these roles has become customary, Mozart was far more general in his own descriptions of the voice types: Fiordiligi (soprano), Dorabella (soprano), Guglielmo (bass), Ferrando (tenor), Despina (soprano), and Don Alfonso (bass).^[8] Occasionally these modern voice types are varied in performance practice. Don Alfonso is frequently performed by baritones such as Thomas Allen and Bo Skovhus and Dorabella is almost always performed by a mezzo-soprano. In the ensembles, Guglielmo's music lies lower than Alfonso's, and accordingly has been performed by basses such as James Morris and Wladimiro Ganzarolli, and Despina is occasionally (though far less often than the other three instances cited here) performed by a mezzo, such as Cecilia Bartoli, Frederica von Stade, Agnes Baltsa and Ann Murray. Ferrando and Fiordiligi, however, can only be sung by a tenor and a soprano due to the taxing high tessitura of their roles.

Instrumentation

The instrumentation as follows:

- Woodwinds: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons. Fiordiligi's aria "Per pietà, ben mio, perdona", act 2, contains a rare instance of clarinets in B-natural (key is E major, explaining the use of B clarinets). Score ^[9]. In most modern editions this is made into a part for A clarinets. The NMA keeps the notation for the (now obsolete) B clarinet. There is evidence that some of the clarinet writing was intended for basset clarinet due to its low range.
- Brass: 2 horns, 2 trumpets
- Percussion: 2 timpani (in G and C) – an additional military drum is used on stage
- Strings: first violins, second violins, violas, violoncellos, double basses

Synopsis

Mozart and Da Ponte use the theme of "fiancée swapping", which dates back to the 13th century; notable earlier versions are found in Boccaccio's *Decameron* and Shakespeare's play *Cymbeline*. Elements from Shakespeare's *The Taming of the Shrew* are also present. Furthermore, it incorporates elements of the myth of Procris as found in Ovid's *Metamorphoses*, vii.^[10]

Place: Naples

Time: the 18th century

Act 1

Scene 1: A coffeehouse

In a cafe, Ferrando and Guglielmo (two officers) express certainty that their fiancées (Dorabella and Fiordiligi, respectively) will be eternally faithful. Don Alfonso joins the discussion and lays a wager with the two officers, claiming he can prove in a day's time that those two, like all women, are fickle. The wager is accepted: the two officers will pretend to have been called off to war; soon thereafter they will return in disguise and each attempt to seduce the other's lover. The scene shifts to the two women, who are praising their men (duet: *Ah guarda sorella*—"Ah tell me sister"). Alfonso arrives to announce the bad news: the officers have been called off to war. Ferrando and Guglielmo arrive, brokenhearted, and bid farewell (quintet: *Sento, o Dio, che questo piede è restio*—"I feel, oh God, that my foot is reluctant"). As the boat with the men sails off to sea, Alfonso and the sisters wish them safe travel (trio: *Soave sia il vento*—"May the wind be gentle"). Alfonso, left alone, gloatingly predicts that the women (like all women) will prove unfaithful (arioso: *Oh, poverini, per femmina giocare cento zecchini?*—"Oh, poor little ones, to wager 100 sequins on a woman").



Costume design by Eugène Berman

Scene 2: A room in the sisters' home

Despina, the maid, arrives and asks what is wrong. Dorabella bemoans the torment of having been left alone (aria: *Smanie implacabili*—"Torments implacable"). Despina mocks the sisters, advising them to take new lovers while their betrotheds are away (aria: *In uomini, in soldati, sperare fedeltà?*—"In men, in soldiers, you hope for faithfulness?"). After they leave, Alfonso arrives. He fears Despina will recognize the men through their disguises, so he bribes her into helping him to win the bet. The two men then arrive, dressed as mustachioed Albanians (sextet: *Alla bella Despinetta*—"Meet the pretty Despinetta"). The sisters enter and are alarmed by the presence of strange men in their home. The "Albanians" tell the sisters that they were led by love to them (the sisters). However, the sisters refuse to give in. Fiordiligi asks the "Albanians" to leave and pledges to remain faithful (aria: *Come*

scoglio—"Like a rock"). The "Albanians" continue the attempt to win over the sisters' hearts, Guglielmo going so far as to point out all of his manly attributes (aria: *Non siate ritrosi*—"Don't be shy"), but to no avail. Ferrando, left alone and sensing victory, praises his love (aria: *Un'aura amorosa*—"A loving breath").

Scene 3: A garden

The sisters are still pining. Despina has asked Don Alfonso to let her take over the seduction plan. Suddenly, the "Albanians" burst in the scene and threaten to poison themselves if they are not allowed the chance to woo the sisters. As Alfonso tries to calm them, they drink the "poison" and pretend to pass out. Soon thereafter, a doctor (Despina in disguise) arrives on the scene and, using magnet therapy, is able to revive the "Albanians". The men, pretending to hallucinate, demand a kiss from the goddesses who stand before them. The sisters refuse, even as Alfonso and the doctor (Despina) urge them to acquiesce.

Act 2

Scene 1: The sisters' bedroom

Despina urges them to succumb to the "Albanians'" overtures (aria: *Una donna a quindici anni*—"A fifteen year old woman"). After she leaves, Dorabella confesses to Fiordiligi that she is tempted, and the two agree that a mere flirtation will do no harm and will help them pass the time while they wait for their lovers to return (duet: *Prenderò quel brunettino*—"I will take the dark one").

Scene 2: The garden

Dorabella and the disguised Guglielmo pair off, as do the other two. The conversation is haltingly uncomfortable, and Ferrando departs with Fiordiligi. Now alone, Guglielmo attempts to woo Dorabella. She does not resist strongly, and soon she has given him a medallion (with Ferrando's portrait inside) in exchange for a heart-shaped locket (duet: *Il core vi dono*—"I give you my heart"). Ferrando is less successful with Fiordiligi (Ferrando's aria: *Ah, lo veggio*—"Ah, I see it," and Fiordiligi's aria: *Per pietà, ben mio, perdona*—"Please, my beloved, forgive"), so he is enraged when he later finds out from Guglielmo that the medallion with his portrait has been so quickly given away to a new lover. Guglielmo at first sympathises with Ferrando (aria: *Donne mie, la fate a tanti*—"My ladies, you do it to so many"), but then gloats, because his betrothed is faithful.

Scene 3: The sisters' room

Dorabella admits her indiscretion to Fiordiligi (*È amore un ladroncello*—"Love is a little thief"). Fiordiligi, upset by this development, decides to go to the army and find her betrothed. Before she can leave, though, Ferrando arrives and continues his attempted seduction. Fiordiligi finally succumbs and falls into his arms (duet: *Fra gli amplessi*—"In the embraces"). Guglielmo is distraught while Ferrando turns Guglielmo's earlier gloating back on him. Alfonso, winner of the wager, tells the men to forgive their fiancées. After all: *Così fan tutte*—"All women are like that."

Scene 4:

The scene begins as a double wedding for the sisters and their "Albanian" grooms. Despina, in disguise as a notary, presents the marriage contract, which all sign. Directly thereafter, military music is heard in the distance, indicating the return of the officers. Alfonso confirms the sisters' fears: Ferrando and Guglielmo are on their way to the house. The "Albanians" hurry off to hide (actually, to change out of their disguises). They return as the officers, professing their love. Alfonso drops the marriage contract in front of the officers, and, when they read it, they become enraged. They then depart and return moments later, half in Albanian disguise, half as officers. Despina has been revealed to be the notary, and the sisters realize they have been duped. All is ultimately forgiven, as the entire group praises the ability to accept life's unavoidable good times and bad times.

Recordings

Main article: Così fan tutte discography

References

Notes

- [1] Brown, p. 10
- [2] Collins, Michael, *Notes, Second Series*, Vol. 53, No. 4 (June 1997), pp. 1142–1144. Music Library Association.
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- [4] Holden, p. 253
- [5] "King's Theatre," *The Times*, 7 May 1811, p. 4;
- [6] Mann, p. ??
- [7] As quoted by Robert Greenberg, *Great Masters – Mozart: His Life and Work*, Lecture 8: "The Last Years" (Chantilly, VA: The Great Courses, 2000)
- [8] As evidenced by Bärenreiter's critical editions of the opera and corresponding articles in *The New Grove Dictionary of Opera*
- [9] http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=306&gen=edition&l=1&p1=400
- [10] Synopsis taken from Leo Melitz, *The Opera Goer's Complete Guide*, 1921 version.

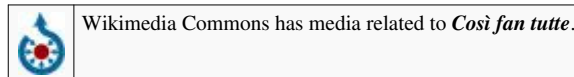
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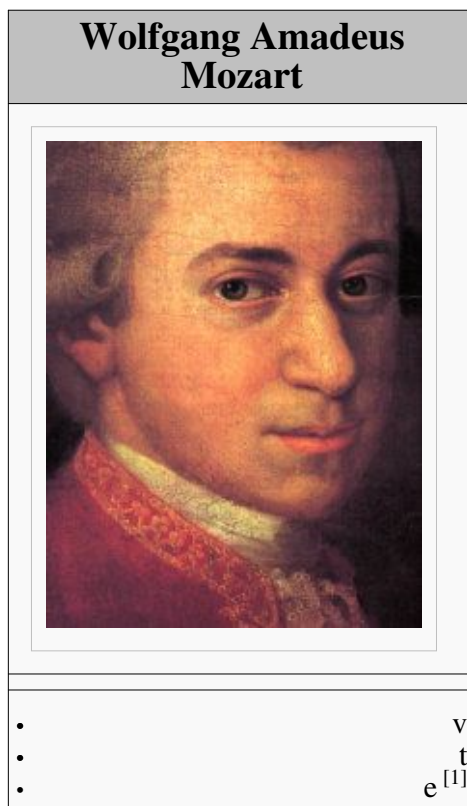
External links



- *Così fan tutte*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=306&gen=edition&l=1&p1=1) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=72&l=1&p1=9) (German) in the *Neue Mozart-Ausgabe*
- *Così fan tutte*: Free scores at the International Music Score Library Project
- Synopsis of *Così fan tutte* (<http://englishtouringopera.org.uk/about-eto/opera-synopses/mozart-cosi-fan-tutte/>) from the English Touring Opera
- Complete libretto, scores (<http://www.opera-guide.ch/opera.php?id=252&uilang=en>)
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- "Mozart at the Met" (<http://www.time.com/time/magazine/article/0,9171,815788,00.html>), *Time*, 7 January 1952
- San Diego OperaTalk! with Nick Reveles: *Così fan tutte* (<http://www.uctv.tv/search-details.asp?showID=4009>)
- MP3 Recording - Creative Commons License (<http://www.classicistranieri.com/wolfgang-amadeus-mozart-cosi-fan-tutte-1935.html>) - 1935 - Glyndebourne Festival Orchestra, Fritz Busch.

La clemenza di Tito (1791)

For the opera by Josef Mysliveček, see *La clemenza di Tito* (Mysliveček).



La clemenza di Tito (English: *The Clemency of Titus*), K. 621, is an *opera seria* in two acts composed by Wolfgang Amadeus Mozart to an Italian libretto by Caterino Mazzolà, after Metastasio. It was started after the bulk of *The Magic Flute*, the last opera that Mozart worked on, was already written (Mozart completed *The Magic Flute* after the Prague premiere of *Tito* on 6 September 1791).

Background

In July 1791, the last year of his life, Mozart was already well advanced in writing *The Magic Flute* when he was asked to compose an *opera seria*. The commission came from the impresario Domenico Guardasoni, who lived in Prague and who had been charged by the Estates of Bohemia with providing a new work to celebrate the coronation of Leopold II, Holy Roman Emperor, as King of Bohemia. The coronation had been planned by the Estates in order to ratify a political agreement between Leopold and the nobility of Bohemia that rescinded efforts of Leopold's brother Joseph II to initiate a program to free the serfs of Bohemia and increase the tax burden of aristocratic landholders. Leopold desired to pacify the Bohemian nobility in order to forestall revolt and strengthen his empire in the face of political challenges engendered by the French Revolution. The ceremony was to take place on 6 September; Guardasoni had been approached about the opera in June. No opera of Mozart was more clearly pressed into the service of a political agenda than *La clemenza di Tito*, in this case to promote the reactionary political and social policies of an aristocratic elite. No evidence exists to evaluate Mozart's attitude toward this, or even whether he was aware of the internal political conflicts raging in the kingdom of Bohemia in 1791.^[1]

In a contract dated 8 July, Guardasoni promised that he would engage a castrato "of leading quality" (this seems to have mattered more than who wrote the opera); that he would "have the libretto caused to be written...and to be set to music by a distinguished maestro". The time was tight and Guardasoni had a get-out clause: if he failed to secure a new text, he would resort to *La clemenza di Tito*, a libretto written more than half a century earlier by Pietro

Metastasio (1698–1782).

Metastasio's libretto had already been set by nearly 40 composers; the story is based on the life of Roman Emperor Titus, from some brief hints in *The Lives of the Caesars* by the Roman writer Suetonius, and was elaborated by Metastasio in 1734 for the Italian composer Antonio Caldara. Among later settings were Gluck's in 1752 and Josef Mysliveček's version in 1774; there would be three further settings after 1791. Mozart was not Guardasoni's first choice. Instead, he approached Antonio Salieri, the most distinguished composer of Italian opera in Vienna and head of the music establishment at the imperial court. But Salieri was too busy, and he declined the commission, although he did attend the coronation.

The libretto was edited into a more useful state by the court poet Caterino Mazzolà, whom, unusually, Mozart credited for his revision in his own catalogue of his compositions. Mazzolà added more ensemble numbers and a concerted act 1 finale to Metastasio's original layout of recitatives and arias. Guardasoni's experience of Mozart's work on *Don Giovanni* convinced him that the younger composer was more than capable of working on the tightest deadline. Mozart readily accepted the commission given his fee would be twice the price of a similar opera commissioned in Vienna. Mozart's earliest biographer Niemetschek alleged that the opera was completed in just 18 days, and in such haste that the *secco* recitatives were supplied by another composer, probably Franz Xaver Süssmayr, believed to have been Mozart's pupil, although no other documentation exists to confirm Süssmayr's participation. Some Mozart scholars have suggested in the past that Mozart had been working on the opera much longer, perhaps since 1789, however all such theories have now been thoroughly refuted in the English-language musicological literature.^[2] The opera may not have been written in just 18 days, but it certainly ranks with Rossini's *L'italiana in Algeri*, *Il barbiere di Siviglia* and *La Cenerentola* as one of the operas written in the shortest amount of time that is still frequently performed today.

It is not known what Leopold thought of the opera written in his honor. Reports that his wife Maria Luisa of Spain dismissed it as *una porcheria tedesca* (literally in Italian "German swinishness," but most idiomatically translated "A German mess") do not pre-date 1871, in a collection of literary vignettes by Alfred Meissner about the history of Prague purportedly based on recollections of the author's grandfather, who was present for the coronation ceremonies.^[3]

Performance history

The premiere took place a few hours after Leopold's coronation. The role of Sesto was taken by castrato soprano, Domenico Bedini. The opera was first performed publicly on 6 September 1791 at the Estates Theatre in Prague.

The opera remained popular for many years after Mozart's death.^[4] It was the first Mozart opera to reach London, receiving its première there at His Majesty's Theatre on 27 March 1806. The cast included John Braham whose long-time companion Nancy Storace, had been the first Susanna in *The Marriage of Figaro* in Vienna. However as it was only played once it does not appear to have attracted much interest. As far as can be gathered it was not staged in London again until at the St Pancras Festival in 1957. The first performance at La Scala in Milan was on 26 December 1818. The North American premiere was staged on 4 August 1952 at the Berkshire Music Center in Tanglewood. But for a long time, Mozart scholars regarded *Tito* as an inferior effort of the composer. Alfred Einstein in 1945 wrote that it was "customary to speak disparagingly of *La clemenza di Tito* and to dismiss it as the product of haste and fatigue," and he continues the disparagement to some extent by condemning the characters as puppets – e.g., "Tito is nothing but a mere puppet representing magnanimity" – and claiming that the *opera seria* was already a moribund form.^[5] However, in recent years the opera has undergone something of a reappraisal. Stanley Sadie considered it to show Mozart "responding with music of restraint, nobility and warmth to a new kind of stimulus".^[6]

The opera continues to be popular: Operabase lists 89 performances of 17 productions in 16 different cities for 2011 and 2012.

Roles

Role	Voice type ^[7]	Premiere cast 6 September 1791 (Conductor: Wolfgang Amadeus Mozart)
Tito, Roman Emperor	tenor	Antonio Baglioni
Vitellia, daughter of the deposed Emperor Vitellio	soprano	Maria Marchetti-Fantozzi
Sesto, a young patrician, friend of Tito, in love with Vitellia	soprano castrato	Domenico Bedini
Annio, a young patrician, friend of Sesto, in love with Servilia	soprano	Carolina Perini
Servilia, sister of Sesto, in love with Annio	soprano	Antonina Campi, née Miklaszewicz (also called Signora Antonini) ^[8]
Publio, Praetorian prefect, commander of the Praetorian Guard	bass	Gaetano Campi

Instrumentation

The opera is scored for 2 flutes, 2 oboes, 2 clarinets, (I also basset clarinet and basset horn), 2 bassoons, 2 French horns, 2 trumpets, timpani and strings. Basso continuo in *recitativi secchi* is made of cembalo and violoncello. Period performance practice often uses a fortepiano.

Synopsis

Place and time: Rome, in the year 79.

Act 1

Vitellia, daughter of deposed emperor Vitellio, wants revenge against Tito and stirs up Tito's vacillating friend Sesto, who is in love with her, to act against him (duet *Come ti piace, imponi*). But when she hears word that Tito has sent Berenice of Cilicia, of whom she was jealous, back to Jerusalem, Vitellia tells Sesto to delay carrying out her wishes, hoping Tito will choose her (Vitellia) as his empress (aria *Deh, se piacer mi vuoi*).

Tito, however, decides to choose Sesto's sister Servilia to be his empress, and orders Annio (Sesto's friend) to bear the message to Servilia (aria *Del più sublime soglio*). Since Annio and Servilia, unbeknownst to Tito, are in love, this news is very unwelcome to both (duet *Ah, perdona al primo affetto*). Servilia decides to tell Tito the truth but also says that if Tito still insists on marrying her, she will obey. Tito thanks the gods for Servilia's truthfulness and immediately forswears the idea of coming between her and Annio (aria *Ah, se fosse intorno al trono*).

In the meantime, however, Vitellia has heard the news about Tito's interest in Servilia and is again boiling with jealousy. She urges Sesto to assassinate Tito. He agrees, singing one of the opera's most famous arias (*Parto, parto, ma tu, ben mio* with basset clarinet obbligato). Almost as soon as he leaves, Annio and the guard Publio arrive to escort Vitellia to Tito, who has now chosen her as his empress. She is torn with feelings of guilt and worry over what she has sent Sesto to do.

Sesto, meanwhile, is at the Capitol wrestling with his conscience (recitativo *Oh Dei, che smania è questa*), as he and his accomplices go about to burn it down. The other characters (except Tito) enter severally and react with horror to the burning Capitol. Sesto reenters and announces that he saw Tito slain, but Vitellia stops him from incriminating himself as the assassin. The others lament Tito in a slow, mournful conclusion to act 1.

Act 2

The act begins with Annio telling Sesto that Emperor Tito is in fact alive and has just been seen; in the smoke and chaos, Sesto mistook another for Tito. Sesto wants to leave Rome, but Annio persuades him not to (aria *Torna di Tito a lato*). Soon Publio arrives to arrest Sesto, bearing the news that it was one of Sesto's co-conspirators who dressed himself in Tito's robes and was stabbed, though not mortally, by Sesto. The Senate tries Sesto as Tito waits impatiently, sure that his friend will be exonerated; Publio expresses his doubts (aria *Tardi s'avvede d'un tradimento*) and leaves for the Senate. Annio begs Tito to show clemency towards his friend (aria *Tu fosti tradito*). Publio returns and announces that Sesto has been found guilty and an anguished Tito must sign Sesto's death sentence.

He decides to send for Sesto first, attempting to obtain further details about the plot. Sesto takes all the guilt on himself and says he deserves death (rondo *Deh, per questo istante solo*), so Tito tells him he shall have it and sends him away. But after an extended internal struggle, Tito tears up the execution warrant for Sesto and determines that, if the world wishes to accuse him (Tito) of anything, it can charge him with showing too much mercy rather than with having a vengeful heart (aria *Se all'impero*).

Vitellia at this time is torn by guilt, but Servilia warns her that tears alone will not save Sesto (aria *S'altro che lagrime*). Vitellia finally decides to confess all to Tito, giving up her hopes of empire (rondo *Non più di fiori* with basset horn obbligato). In the amphitheatre, the condemned (including Sesto) are waiting to be thrown to the wild beasts. Tito is about to show mercy when Vitellia offers her confession as the instigator of Sesto's plot. Though shocked, the emperor includes her in the general clemency he offers (recitativo accompagnato *Ma che giorno è mai questo?*). The opera concludes with all the subjects praising the extreme generosity of Tito, while he himself asks that the gods cut short his days when he ceases to care for the good of Rome.

Recordings

Many recordings have been made, including among others the following:

Year	Cast (Tito, Vitellia, Sesto, Annio, Servilia, Publio)	Conductor Orchestra, Chorus	Label Catalogue number
1967	Werner Krenn, Maria Casula, Teresa Berganza, Brigitte Fassbaender, Lucia Popp, Tugomir Franc	István Kertész Vienna State Opera Orchestra and Chorus; produced by Erik Smith	CD: Decca Cat: 000289 475 7030 1
1976	Stuart Burrows, Janet Baker, Yvonne Minton, Frederica von Stade, Lucia Popp, Robert Lloyd	Colin Davis Orchestra and Chorus of the Royal Opera House, Covent Garden	CD: Philips Classics Cat: 000289 422 5442 8
1978	Peter Schreier, Júlia Varady, Teresa Berganza, Marga Schiml, Edith Mathis, Theo Adam	Karl Böhm Sächsische Staatskapelle Dresden, Leipzig Radio Chorus	CD: Deutsche Grammophon Cat: 000289 429 8782 1

1988	Gösta Winbergh, Carol Vaness, Delores Ziegler, Martha Senn, Christine Barbaux, László Polgár	Riccardo Muti Vienna Philharmonic Orchestra, Chorus of the Vienna State Opera	CD: EMI Cat: CDS 5 55489-2
1990	Anthony Rolfe Johnson, Júlia Varady, Anne Sofie von Otter, Catherine Robbin, Sylvia McNair, Cornelius Hauptmann	John Eliot Gardiner English Baroque Soloists, Monteverdi Choir	CD: Deutsche Grammophon "Archiv" Cat: 000289 431 8062 7
1991	Philip Langridge, Ashley Putnam, Diana Montague, Martine Mahé, Elzbieta Szymtka, Peter Rose	Andrew Davis London Philharmonic Orchestra, Glyndebourne Chorus	DVD Video: ArtHaus Musik Cat: 100 407
1992	Uwe Heilmann, Della Jones, Cecilia Bartoli, Diana Montague, Barbara Bonney, Gilles Cachemaille	Christopher Hogwood Academy of Ancient Music Orchestra and Chorus	CD: Decca "L'Oiseau-Lyre" Cat: 000289 444 1312 0
1993	Philip Langridge, Lucia Popp, Ann Murray, Delores Ziegler, Ruth Ziesak, László Polgár	Nikolaus Harnoncourt Zurich Opera Orchestra and Chorus	CD: Warner Classics "Teldec" Cat: 2564-68830-8
2005	Rainer Trost, Hillevi Martinpelto, Magdalena Kožená, Christine Rice, Lisa Milne, John Relyea	Charles Mackerras Scottish Chamber Orchestra, Scottish Baroque Chorus	CD: Deutsche Grammophon Cat: 000289 477 5792 4
2005	Mark Padmore, Alexandrina Pendatchanska, Bernarda Fink, Marie-Claude Chappuis, Sunhae Im, Sergio Foresti	René Jacobs Freiburg Baroque Orchestra, Berlin RIAS Chamber Chorus	CD: Harmonia Mundi Cat: HMC901923.24
2005	Christoph Prégardien, Catherine Neglestad, Susan Graham, Ekaterina Siurina, Hannah Esther Minutillo, Roland Bracht	Sylvain Cambreling Orchestra and Chorus of Paris National Opera	DVD Video / BD: Opus Arte Cat: OA 0942 / OA BD7086D

Trivia

The opera was the inspiration for the 2006 film *Daratt*, by Chadian director Mahamat Saleh Haroun.

References

Notes

- [1] The political and social conditions surrounding the performance of *La clemenza di Tito* in Prague in 1791 are carefully documented in Freeman, *Mozart in Prague*, esp. 148-177.
- [2] See Freeman, *Mozart in Prague*, esp. the notes on pp. 300-301, for an evaluation of the relevant literature.
- [3] Meissner, A. *Rococo-Bilder* Prague, 1871. The passage from Meissner's collection of stories that contains the remark is translated in Freeman, *Mozart in Prague*, 173-74. As further evidence to cast doubt on the authenticity of the remark, Freeman points out that members of the imperial court of Austria always spoke to each other in French, not Italian or German.
- [4] Stivender, D. ed. and trans., *La clemenza di Tito* (libretto), in *The Metropolitan Opera Book of Mozart Operas*, NY: HarperCollins, 1991, p. 502
- [5] Einstein, A. *Mozart: His Character, His Work*, NY: Oxford University Press, 1945, pp. 408-11
- [6] Sadie, S. *The New Grove Mozart*, NY: Norton, 1983, p. 164. Freeman, *Mozart in Prague*, 227-237, offers a mixed appraisal of its musical and dramatic worth.
- [7] According to Julian Rushton and *Dizionario dell'opera*.
- [8] Brauneis, Walther, *Wer war Mozarts "Sig[no]ra Antonini" in der Prager Uraufführung von 'La Clemenza di Tito' KV 621? Zur Identifizierung der Antonina Miklaszewicz als Interpretin der Servilia in der Krönungsoper am 6. September 1791*, in Angermüller, Rudolph and Fornari, Giacomo (editors), *Mozart : le arie da concerto, Mozart e la musica massonica dei suoi tempi / die Konzertarien, Mozart und die Freimaurermusik seiner Zeit. Atti del convegno internazionale di studi, Rovereto, 26-27 settembre 1998 / Bericht des internationalen Kongresses, Rovereto, 26.-27. September 1998*, Bad Honnef: Bock, 2001, pp. 69-79. ISBN 9783870668259.

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- *Clemenza di Tito, La* (<http://www.myword.it/opera/dictionary/234>) in *Dizionario dell'opera* at [myword.it](http://www.myword.it). Retrieved 15 February 2014

Score and libretto

- *La clemenza di Tito*: Score (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=75&gen=edition&l=1&p1=-99) and critical report (http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=76&l=1&p1=-99) (German) in the *Neue Mozart-Ausgabe*
- Libretto (http://www.murashev.com/opera/La_clemenza_di_Tito_libretto_Italian_English) (Italian, English)

The Magic Flute (1791)

For other uses, see The Magic Flute (disambiguation).

Wolfgang Amadeus Mozart



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The Magic Flute (German: *Die Zauberflöte*), K. 620, is an opera in two acts by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder. The work is in the form of a *Singspiel*, a popular form that included both singing and spoken dialogue.^[1] The work premiered in 1791 at Schikaneder's theatre, the Freihaus-Theater auf der Wieden in Vienna.

Composition

The opera was the culmination of a period of increasing involvement by Mozart with Schikaneder's theatrical troupe, which since 1789 had been the resident company at the Theater auf der Wieden. Mozart was a close friend of one of the singer-composers of the troupe, tenor Benedikt Schack (the first Tamino), and had contributed to the compositions of the troupe, which were often collaboratively written. Mozart's participation increased with his contributions to the 1790 collaborative opera *Der Stein der Weisen* (*The Philosopher's Stone*), including the duet ("Nun liebes Weibchen", K. 625/592a) among other passages. Like *The Magic Flute*, *Der Stein der Weisen* was a fairy-tale opera and can be considered a kind of precursor; it employed much the same cast in similar roles.^[2]

The libretto for *The Magic Flute*, written by Schikaneder, shares much of its plot and many of its characters with the Singspiel *Oberon*, written by Karl Ludwig Giesecke for the Schikaneder troupe two years earlier (and set to music by Paul Wranitzky) as a re-adaptation of Sophie Seyler's Singspiel *Hüon und Amande*.^[3]

Mozart evidently wrote keeping in mind the skills of the singers intended for the premiere, which included both virtuosi and ordinary comic actors asked to sing for the occasion. Thus, the vocal lines for Papageno—sung by Schikaneder himself—and Monostatos (Johann Joseph Nouseul) are often stated first in the strings so the singer can find his pitch, and are frequently doubled by instruments. In contrast, Mozart's sister-in-law Josepha Hofer, who premiered the role of the Queen of the Night, evidently needed little such help: this role is famous for its difficulty. In ensembles, Mozart skillfully combined voices of different ability levels.

The pitch ranges of two of the original singers for whom Mozart tailored his music have posed challenges for many singers who have since recreated their roles. The Queen of the Night's "Der Hölle Rache kocht in meinem Herzen" ("The vengeance of Hell boils in my heart") reaches a high F6,^[4] rare in opera. At the low end, the part of Sarastro, premiered by Franz Xaver Gerl, includes a conspicuous F2 in a few locations.



Emanuel Schikaneder, librettist of *Die Zauberflöte*, shown performing in the role of Papageno. The object on his back is a birdcage; see below.

Premiere and reception

The opera was premiered in Vienna on 30 September 1791 at the suburban Freihaus-Theater auf der Wieden.^[5] Mozart conducted the orchestra,^[6] Schikaneder himself played Papageno, while the role of the Queen of the Night was sung by Mozart's sister-in-law Josepha Hofer.

On the reception of the opera, Mozart scholar Maynard Solomon writes:

Although there were no reviews of the first performances, it was immediately evident that Mozart and Schikaneder had achieved a great success, the opera drawing immense crowds and reaching hundreds of performances during the 1790s.^[7]

The success of *The Magic Flute* lifted the spirits of its composer, who had fallen ill while in Prague a few weeks before. Solomon continues:

Mozart's delight is reflected in his last three letters, written to Constanze, who with her sister Sophie was spending the second week of October in Baden. "I have this moment returned from the opera, which was as full as ever", he wrote on 7 October, listing the numbers that had to be encoired. "But what always gives me the most pleasure is the *silent approval*! You can see how this opera is becoming more and more esteemed." ... He went to hear his opera almost every night, taking along [friends and] relatives.

The opera celebrated its 100th performance in November 1792. Mozart did not have the pleasure of witnessing this milestone, having died of his illness on 5 December 1791.

Since its premiere, *The Magic Flute* has always been one of the most beloved works in the operatic repertoire, and is presently the fourth most frequently performed opera world wide.

First publication

On 28 December 1791, three and a half weeks after Mozart's death, his widow Constanze offered to send a manuscript score of *The Magic Flute* to the electoral court in Bonn. Nikolaus Simrock published this text in the first full-score edition (Bonn, 1814), claiming that it was "in accordance with Mozart's own wishes" (*Allgemeine musikalische Zeitung*, 13 September 1815).^{[8][9]}

The Magic Flute and Freemasonry

See also: Mozart and Freemasonry

The Magic Flute is noted for its prominent Masonic elements. Schikaneder and Mozart were Masons and lodge brothers, as was Ignaz Alberti, engraver and printer of the first libretto.^[10] The opera is also influenced by Enlightenment philosophy, and can be regarded as an allegory advocating enlightened absolutism. The Queen of the Night represents a dangerous form of obscurantism or, according to some, the anti-Masonic Roman Catholic Empress Maria Theresa. Her antagonist Sarastro symbolises the enlightened sovereign who rules according to principles based on reason, wisdom, and nature. The story itself portrays the education of mankind, progressing from chaos through religious superstition to rationalistic enlightenment, by means of trial (Tamino) and error (Papageno), ultimately to make "the Earth a heavenly kingdom, and mortals like the gods" ("*Dann ist die Erd' ein Himmelreich, und Sterbliche den Göttern gleich*"); this couplet is sung in the finales to both acts.

Roles and instrumentation



Playbill for the premiere, 30 September 1791. For text, see footnote.^[11]

Role	Voice type	Premiere cast, 30 September 1791 (conductor: Wolfgang Amadeus Mozart)
Tamino	tenor	Benedikt Schack
Papageno	baritone	Emanuel Schikaneder
Pamina	soprano	Anna Gottlieb
The Queen of the Night ^[12]	coloratura soprano	Josepha Hofer
Sarastro	bass	Franz Xaver Gerl
Three ladies	2 sopranos, mezzo-soprano	M ^{lle} Klöpfer, M ^{lle} Hofmann, M ^{me} Elisabeth Schack
Monostatos	tenor	Johann Joseph Nouseul
Three child-spirits	treble, alto, mezzo-soprano	Anna Schikaneder; Anselm Handelgruber; Franz Anton Maurer
Speaker of the temple	bass-baritone	Herr Winter
Three priests	tenor, 2 basses	Johann Michael Kistler, Urban Schikaneder, Herr Moll
Papagena	soprano	Barbara Gerl
Two armoured men	tenor, bass	Johann Michael Kistler, Herr Moll
Three slaves	2 tenors, bass	Karl Ludwig Giesecke, Herr Frasel, Herr Starke
<i>Priests, women, people, slaves, chorus</i>		

The names of the performers at the premiere are taken from a preserved playbill for this performance (at right), which does not give full names; "Hr." = Herr, Mr.; "Mme." = Madame, Mrs.; "Mlle." = Mademoiselle, Miss.^[13]

While the female roles in the opera are assigned to different voice types, the playbill for the premiere performance referred to all of the female singers as "sopranos". The casting of the roles relies on the actual vocal range of the part.^[14]

These singers perform with an orchestra consisting of two flutes (one doubling on piccolo), two oboes, two clarinets (doubling basset horns), two bassoons, two horns, two trumpets, three trombones (alto, tenor, and bass), timpani and strings. The work also requires a four-part chorus for several numbers (notably the finales of each act). Mozart also called for a *stromento d'acciaio* (instrument of steel) to perform Papageno's magic bells; an instrument which has since been lost to history, though modern day scholars believe it to be a keyed glockenspiel, which is usually substituted with a celesta instead in modern day performances.^[15]

Synopsis

Act 1

Scene 1: A rough, rocky landscape

Tamino, a handsome prince lost in a distant land, is pursued by a serpent and asks the gods to save him (quartet: "Zu Hilfe! Zu Hilfe!"). He faints, and three ladies, attendants of the Queen of the Night, appear and kill the serpent. They find the unconscious prince extremely attractive, and each of them tries to convince the other two to leave. After arguing, they reluctantly decide to leave together.

Tamino wakes. Papageno enters dressed as a bird. He describes his life as a bird-catcher, complaining he has no wife or a girlfriend (aria: "Der Vogelfänger bin ich ja"). Tamino introduces himself to Papageno, thinking Papageno killed the serpent. Papageno happily takes the credit – claiming he strangled it with his bare hands. The three ladies suddenly reappear and place a padlock over his mouth as a warning not to lie. They give Tamino a portrait of the Queen of the Night's daughter Pamina, with whom Tamino falls instantly in love (aria: "Dies Bildnis ist bezaubernd schön" / "This image is enchantingly lovely").

The ladies return and tell Tamino Pamina has been captured by Sarastro, an evil sorcerer. Tamino vows to rescue Pamina. The Queen of the Night appears and promises Tamino Pamina will be his wife if he'll rescue her from Sarastro (Recitative and aria: "O zittre nicht, mein lieber Sohn" / "Oh, tremble not, my dear son!"). The Queen leaves and the ladies remove the padlock from Papageno's mouth with a warning not to lie any more. They give Tamino a magic flute which has the power to change sorrow into joy. They tell Papageno to go with Tamino, and give him (Papageno) magic bells for protection. The ladies introduce three child-spirits, who will guide Tamino and Papageno to Sarastro's temple. Together Tamino and Papageno set forth (Quintet: "Hm! Hm! Hm! Hm!").



The arrival of the Queen of the Night. Stage set by Karl Friedrich Schinkel (1781–1841) for an 1815 production

Scene 2: A room in Sarastro's palace

Pamina is dragged in by Sarastro's slaves. Monostatos orders the slaves to untie her and leave them alone together. Papageno, sent ahead by Tamino to help find Pamina, enters. (Trio: "Du feines Täubchen, nur herein!".) Monostatos and Papageno are each terrified by the other's strange appearance and Monostatos flees. Papageno announces to Pamina that her mother has sent Tamino to save her. Pamina rejoices to hear that Tamino is in love with her. She offers sympathy and hope to Papageno, who longs for a wife. Together they reflect on the joys and sacred duties of marital love (duet: "Bei Männern welche Liebe fühlen").

Scene 3: A grove

The three child-spirits lead Tamino to Sarastro's temple, promising that if he remains patient, wise and steadfast, he will succeed in rescuing Pamina. Tamino approaches the left-hand entrance and is denied access by voices from within. The same happens when he goes to the entrance on the right. But from the entrance in the middle, an old priest appears and lets Tamino in. (The old priest is referred to as "The Speaker" in the libretto, but his role is a singing role.) He tells Tamino that Sarastro is benevolent, not evil, and that he should not trust the Queen of the Night. Tamino plays his magic flute. Animals appear and dance, enraptured, to his music. Tamino hears Papageno's pipes sounding offstage, and hurries off to find him.

Papageno and Pamina are trying to find Tamino when they are captured by Monostatos and his slaves. Papageno plays his magic bells, and Monostatos and his slaves begin to dance, mesmerised by the beauty of the music ("Das klinget so herrlich"). Papageno and Pamina hear the sound of Sarastro's retinue approaching. Papageno is frightened and asks Pamina what they should say. She answers that they must tell the truth. Sarastro enters, with a crowd of followers.

Pamina falls at Sarastro's feet and confesses that she tried to escape because Monostatos had forced his attentions on her. Sarastro receives her kindly and assures her that he wishes only for her happiness. But he refuses to return her to her mother, whom he describes as a proud, headstrong woman, and a bad influence on those around her. Pamina, he says, must be guided by a man.

Monostatos brings in Tamino. The two lovers see one another for the first time and embrace, causing indignation among Sarastro's followers. Monostatos tells Sarastro that he caught Papageno and Pamina trying to escape and demands a reward. Sarastro, however, punishes Monostatos for his lustful behaviour toward Pamina, and sends him away. He announces that Tamino must undergo trials of wisdom in order to become worthy as Pamina's husband. The priests declare that virtue and forgiveness will sanctify life ("Wenn Tugend und Gerechtigkeit").

Act 2

Scene 1: A grove of palms

The council of priests of Isis and Osiris, headed by Sarastro, enters to the sound of a solemn march. Sarastro tells the priests that Tamino is ready to undergo the ordeals that will lead to enlightenment. He explains that he seized Pamina from her mother so that she could be united with Tamino – he plans for the couple to eventually take over from him as rulers of the temple. He invokes the gods Isis and Osiris, asking them to protect Tamino and Pamina (Aria: "O Isis und Osiris").

Scene 2: The courtyard of the Temple of Ordeal

Tamino and a frightened Papageno are led in by two priests. The priests ask Tamino what he seeks; he answers: enlightenment, wisdom and love, for which they will risk their lives and undergo every trial. Papageno declines the trials at first, saying that he doesn't care much about wisdom or enlightenment, and only wants sleep, food and wine, and a pretty woman. One of the priests tells Papageno that Sarastro may have a woman for him if he undergoes the trials: she is called Papagena and is young and beautiful.

The priests advise Tamino and Papageno of the dangers ahead of them, warn them of women's wiles and swear them to silence (Duet: "Bewahret euch von Weibertücken"). The three ladies appear. They are shocked that Tamino is now an ally of Sarastro and tempt Tamino and Papageno to speak. (Quintet: "Wie, wie, wie") Papageno cannot resist answering the ladies, but Tamino remains aloof, angrily instructing Papageno not to listen to the ladies' threats and to keep quiet. Seeing that Tamino will not speak to them, the ladies withdraw in confusion.

Scene 3: A garden, Pamina asleep

Pamina is asleep. Monostatos approaches and gazes upon her with rapture. (Aria: "Alles fühlt der Liebe Freuden") He is about to kiss the sleeping Pamina, when the Queen of the Night appears. Pamina wakes and tells her mother that Tamino is aspiring to join Sarastro's brotherhood and to gain enlightenment. The Queen is furious and gives Pamina a dagger, ordering her to kill Sarastro with it and threatening to disown her if she does not. (Aria: "Der Hölle Rache kocht in meinem Herzen" / "Hell's vengeance boils in my heart"). She leaves. Monostatos returns and tries to force Pamina's love by threatening to reveal the Queen's plot, but Sarastro enters and drives him off. Pamina begs Sarastro to forgive her mother and he reassures her that revenge and cruelty have no place in his domain (Aria: "In diesen heil'gen Hallen").

Scene 4: A hall in the Temple of Ordeal

Tamino and Papageno are led in by priests. They are reminded that they must remain silent. Papageno complains of thirst. An old woman enters and offers Papageno a cup of water. He drinks and teasingly asks whether she has a boyfriend. She replies that she does and that his name is Papageno. She disappears as Papageno asks for her name, and the three child-spirits bring in food, the magic flute, and the bells, sent from Sarastro. Tamino begins to play the flute, which summons Pamina. She tries to speak with him. Tamino, bound to a vow of silence as part of the trials, cannot talk to her, and Pamina begins to believe that he no longer loves her. (Aria: "Ach, ich fühl's, es ist verschwunden") She leaves in despair.

Scene 5: The pyramids

The priests celebrate Tamino's successes so far, and pray that he will succeed and become worthy of their order (Chorus: "O Isis und Osiris"). Pamina is brought in and Sarastro instructs Pamina and Tamino to bid each other farewell before the greater trials ahead. (Trio: Sarastro, Pamina, Tamino – "Soll ich dich, Teurer, nicht mehr sehn?") They exit and Papageno enters, in search of Tamino and complaining about the trials. The priests grant his request for a glass of wine and he expresses his desire for a wife. (Aria, Papageno: "Ein Mädchen oder Weibchen"). The elderly woman reappears and tells him that unless he marries her, he will be imprisoned forever. When Papageno promises to love her faithfully (muttering that he will only do this until something better comes along), she immediately transforms into the young and pretty Papagena. Papageno rushes to embrace her, but the priests drive him back, telling him that he is not yet worthy of her.

Scene 6: A garden

The three child-spirits hail the dawn. They observe Pamina, who is contemplating suicide because she believes Tamino has abandoned her. The child-spirits restrain her and reassure her of Tamino's love. She allows them to lead her to Tamino. (Quartet: "Bald prangt, den Morgen zu verkünden").

Scene 7: Outside the Temple of Ordeal

Two men in armor lead in Tamino. They recite one of the formal creeds of Isis and Osiris, promising enlightenment to those who successfully overcome the fear of death ("Der, welcher wandert diese Strasse voll Beschwerden"). This recitation takes the musical form of a Baroque chorale prelude, to the tune of Martin Luther's hymn *Ach Gott, vom Himmel sieh darein* (Oh God, look down from heaven).^[16]

Tamino declares that he is ready to be tested. Pamina's voice is heard offstage. The men in armour assure Tamino that the trial by silence is over and he is free to speak with her. Pamina enters and declares her intention to undergo the remaining trials with Tamino. Pamina hands Tamino the magic flute to help them through the trials. ("Tamino mein, o welch ein Glück!"). Protected by the music of the magic flute, they pass unscathed through chambers of fire and water. The Priests hail their triumph and invite the couple to enter the temple.

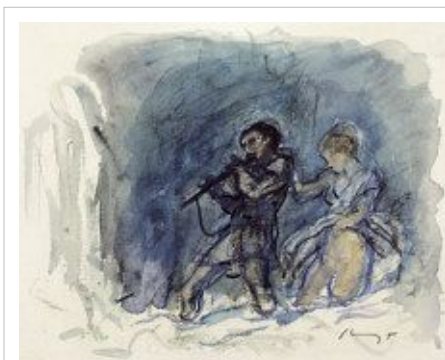
Scene 8: A garden

Papageno despairs at having lost Papagena and decides to hang himself (Aria/Quartet: "Papagena! Papagena! Papagena!") The three child-spirits appear and stop him. They advise him to play his magic bells to summon Papagena. She appears and, united, the happy couple stutter in astonishment. They plan their future and dream of the many children they will have together (Duet: "Pa ... pa ... pa ...").^[17]

The traitorous Monostatos appears with the Queen of the Night and her three ladies. They plot to destroy the temple ("Nur stille, stille") and the Queen confirms that she has promised her daughter Pamina to Monostatos. But before the conspirators can enter the temple, they are magically cast out into eternal night.

Scene 9: The Temple of the Sun

Sarastro announces the sun's triumph over the night. Everyone praises the courage of Tamino and Pamina in enduring their trials, gives thanks to Isis and Osiris and hails the dawn of a new era of wisdom and brotherhood.



Tamino and Pamina undergo their final trial; watercolor by Max Slevogt (1868–1932)

Some musical numbers

	Overture to <i>The Magic Flute</i>
	"March of the Priests" (beginning of act 2)
	Queen of the Night's second aria, "Der Hölle Rache"
	"Ach, ich fühl's", Pamina, act 2
Problems playing these files? See media help.	

Act 1

- "Der Vogelfänger bin ich ja" (The birdcatcher am I) – Papageno, scene 1
- "O zittre nicht, mein lieber Sohn" (Oh, tremble not, my beloved son) – The Queen of the Night, scene 1
- "Dies Bildnis ist bezaubernd schön" (This image is enchantingly beautiful) – Tamino, scene 1
- "Wie stark ist nicht dein Zauberton" (How strong is thy magic tone) – Tamino, finale

Act 2

- "O Isis und Osiris" (O Isis and Osiris) – Sarastro in, scene 1
- "Alles fühlt der Liebe Freuden" (All feel the joys of love) – Monostatos, scene 3
- "Der Hölle Rache kocht in meinem Herzen" (Hell's vengeance boils in my heart) – The Queen of the Night, scene 3
- "In diesen heil'gen Hallen" (Within these sacred halls) – Sarastro, scene 3
- "Ach, ich fühl's, es ist verschwunden" (Ah, I feel it, it is vanished) – Pamina, scene 4
- "Ein Mädchen oder Weibchen" (A girl or a woman) – Papageno, scene 5
- "Pa–, pa–, pa–" – Papageno and Papagena, scene 10

Recordings

Main article: The Magic Flute discography

The first recording of *The Magic Flute* was of a performance at the 1937 Salzburg Festival, with Toscanini conducting the Vienna Philharmonic and Vienna State Opera. The first studio recording of the work, with Sir Thomas Beecham conducting the Berlin Philharmonic, was completed in 1938. Both of these historic recordings have been reissued on modern recording media. Since then there have been many recordings, in both audio and video formats.

Film versions

- *Trollflöjten* (1975), a Swedish-language film directed by Ingmar Bergman
- An animated film by Rens Groot, dating from 1992 or earlier, set to a complete recording in the original German
- *The Magic Flute* (1995), a traditional animation film directed by Valeriy Ugarov for the series *Operavox*, set to a half-hour, English-language version
- *The Magic Flute* (2006), an English version set against a background inspired by World War I, directed by Kenneth Branagh, screenplay by Stephen Fry

Works inspired by *The Magic Flute*

Sequels in literature and theatre

There are two sequels named *The Magic Flute's Second Part*: the first a fragment by Johann Wolfgang von Goethe, intended to set in music by Paul Wranitzky, the second is an opera: *The Magic Flute's Second Part. The Labyrinth or The Struggle with the Elements*), a Singspiel in two acts composed in 1798 by Peter von Winter to a German libretto by Emanuel Schikaneder.

Art

- Eduardo Paolozzi, a screenprint illustrating the arrival of the Queen of the Night in act 2, *Magic Flute II*, 1994.
- In 1986, the Metropolitan Opera of New York commissioned a poster from Graciela Rodo Boulanger for *The Magic Flute*.

Films

- *Papageno*, a 1935 silhouette animation by Lotte Reiniger, loosely based on *The Magic Flute*

Books

- Amano, Yoshitaka, *Mateki: The Magic Flute*, an adaptation of the opera illustrated by himself and retold using classic Japanese elements.
- Bradley, Marion Zimmer, *Night's Daughter*, a novel based on *The Magic Flute*, 1985. It sets the story in an Atlantis-like world with human-animal hybrid creatures. Bradley enthusiastically agrees with Bergman that Sarastro is Pamina's father.
- Dickinson, G. Lowes's *The Magic Flute: A Poetic Fantasy*, 1920, reinterprets the story as a parable of civilization after World War I.
- Dokey, Cameron, *Sunlight and Shadow*, (part of the *Once Upon A Time* series), 2004, a retelling of *The Magic Flute* for teen readers; Dokey's novel also states that Sarastro is Pamina's father.
- Ibbotson, Eva, *Magic Flutes*, a teen romance period novel, centred around the Viennese opera, and the main performance of *The Magic Flute*
- Russell, P. Craig's *The Magic Flute*, a graphic novel published in 1990 as part of the author's Library of Operatic Adaptation.
- Trapido, Barbara, *Temples of Delight*, 1990. A novel which, though set in contemporary England, takes its structure very loosely from *The Magic Flute*. Characters in the novel are analogous to Pamina, Tamino, Papageno and Sarastro although the novel strays heavily from the original plot with the 'Pamina' character ultimately rejecting 'Tamino' in favour of a romantic relationship with 'Sarastro'.
- Updike, John, A children's book based on *The Magic Flute*, 1962.

Plays

- Thomas Bernhard's 1972 play, *Der Ignorant und der Wahnsinnige (de)* (*The Ignoramus and the Madman*), takes place before, during and after a performance of the opera, at which the prima donna decides to make this, her 222nd performance of the Queen of the Night, her last.

Adaptations

- *Arctic Magic Flute* is an English-language adaptation of the opera, set in rural Alaska.
- *Pamina Devi* is the Cambodian classical dance adaptation of *The Magic Flute*. However, it is not entirely based on the same plot and includes elements foreign to the original.
- Guitarist and composer Fernando Sor transcribed "Six Airs from *The Magic Flute*", Op. 19, for solo guitar around 1820–1821 and wrote his Introduction and Variations on a Theme by Mozart, Op. 9, on the aria "Das klinget so herrlich", or as Sor called it, "O cara armonia".
- Beethoven wrote a sets of variations for violoncello and piano for two numbers from the opera. His twelve variations in F major on "Ein Mädchen oder Weibchen" is catalogued as Op. 66 and his seven variations in E-flat major on "Bei Männern" is catalogued as WoO 46.
- "Away with Melancholy" was a popular duet first published in London in the early 1790s, and reprinted in America from 1797 on. The music is adapted from "Die Zauberflöte" act 1 finale.
- Flautist Jean-Pierre Rampal made a transcription of three arias from the opera.
- The Canadian national anthem, "O Canada", by Calixa Lavallée was based on the beginning of "March of the Priests."
- The Brazilian group Grupo Giramundo (pt) adapted the play for the puppet theatre in 1991 (*A Flauta Mágica*).^[18]

References

Notes

- [1] The genre of the work is hard to specify. The programme at the premiere performance announced it as a "grand opera" (German "grosse Oper"). Mozart entered the work in his personal catalog as a "German opera", and the first printed libretto called it a *Singspiel* (Berger and Foil 2007:11).
- [2] Source for this paragraph: Buch (1997)
- [3] Giesecke did not credit Seyler, but it soon became evident that his work was based on Seyler, and he later came under much criticism for plagiarism. Many years later Giesecke claimed to have written the *Magic Flute* libretto; for discussion see Karl Ludwig Giesecke.
- [4] See Scientific pitch notation
- [5] *The Magic Flute* (<http://www.metoperafamily.org/metopera/broadcast/hdminisite/flute.aspx>)
- [6] This is known from testimony by Ignaz von Seyfried (1776–1841), a composer who later (1798) became the musical director at the same theater. According to Seyfried's memories (which he published in the *Neue Zeitschrift für Musik*, vol. 12, 5 June 1840, p. 184), "[Mozart] personally directed the premiere there on 30 September 1791, at which Süßmayr, the faithful Pylades, sat to his right, diligently turning the pages of the score." The description implies that Mozart was seated at a keyboard instrument, playing along with the orchestra, rather than standing on a podium with a baton; this was fairly standard practice for conductors in Mozart's time. (Source: Buch 2005.)
- [7] Solomon (1995), 487
- [8] First full-score edition (Bonn, 1814) (<http://pds.harvard.edu:8080/pdx/servlet/pds?id=2573661>) at Harvard University Library
- [9] See Freyhan, p. ? 2009
- [10] Illustrations in the original 1791 libretto (http://mozart2051.tripod.com/libretto_illustrations.htm)
- [11] I[mperial] & R[oyal] priv[ileged] Wieden Theater / Today, Friday 30 September 1791. / The Actors of the Imperial and Royal Privileged Theater on the Wieden will have the honor to perform / *For the first time: / Die Zauberflöte. / A grand opera in 2 acts, by Emanuel Schikaneder. / Characters. /* Sarastro. ... Hr. Gerl. / Tamino. ... Hr. Schack. / Speaker. ... Hr. Winter / {First, Second, Third} priest {...} {Hr. Schikaneder the elder. Hr. Kistler. Hr. Moll.} / Queen of the Night ... Mad. Hofer. / Pamina, her daughter. ... Mlle. Gottlieb. / {First, Second, Third} lady. ... {Mlle. Klöpfer. Mlle. Hofmann. Mad. Schack.} / Papageno. ... Hr. Schikaneder the younger. / An old woman [i.e., Papagena]. ... Mad. Gerl. / Monostatos a Moor. ... Hr. Nouseul. / {First, Second, Third} slave. ... {Hr. Giesecke. Hr. Frasel. Hr. Starke.} / Priests, slaves, retinue. / The music is by Herr Wolfgang Amade Mozart, Kapellmeister, an actual I[mperial] and R[oyal] Chamber Composer. Herr Mozart, out of respect for a gracious and honourable public, and from friendship for the author of this piece, will today direct the orchestra in person. / The book of the opera, furnished with two copper-plates, on which is engraved Herr Schikaneder in the costume he wears for the role of Papageno, may be had at the box office for 30 kr[utzer]. / Herr Gayl, theater painter, and Herr Nesslerthal as designer, flatter themselves that they have worked with the utmost artistic zeal according to the prescribed plan of the piece. / Prices of admission are as usual. / To begin at 7 o'clock. (According to English translation from Deutsch (1965, 407–408).)
- [12] The Queen is sometimes referred to by the name "Astrifiamante", an Italian translation of the German adjective "sternflammende" ("star-blazing") in the original libretto.
- [13] Playbill information taken from the Web site of Stanford University (<http://opera.stanford.edu/Mozart/Zauberflote/synopsis.html>), which cites Branscombe 1991.
- [14] For relevant discussion see Boldrey and Caldwell (1995).
- [15] "The otherworldly feeling of Mozart's magic" (<http://www.smh.com.au/news/entertainment/arts/the-otherworldly-feeling-of-mozarts-magic/2009/07/28/1248546727515.html>) by Louise Schwartzkoff, *The Sydney Morning Herald*, 28 July 2009
- [16] Heartz (2007, 284). The hymn was translated by Martin Luther in 1524 from the eleventh Psalm.
- [17] For the origin of this duet, see Emanuel Schikaneder.
- [18] Grupo Giramundo productions (<http://www.teatrodebonecos.org/2011/o-grupo/montagens>)

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