

The Cambridge Companion to Mozart

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the readers' appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

SIMON P. KEEFE is Lecturer in Music at Queen's University, Belfast. He is the author of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (2001).

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The Cambridge Companion to

MOZART

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Dorothea Link teaches at the University of Georgia. Her publications include *The National Court Theatre in Mozart's Vienna* (1998), *Arias for Nancy Storace* (A-R Editions, in press) and recent articles in *Cambridge Opera Journal*, *Journal of the Royal Musical Association* and *Wolfgang Amadè Mozart: Essays on His Life and His Music* (edited by Stanley Sadie, 1996). She is the editor of *Mozart Essays* (forthcoming).

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David Schroeder is Professor of Music and Associate Dean of Arts and Social Sciences at Dalhousie University in Halifax, Canada. His books include *Haydn and the Enlightenment* (1990), *Mozart in Revolt: Strategies of Resistance, Mischief and Deception* (1999), and *Cinema's Illusions, Opera's Allure: The Operatic Impulse in Film* (2002). He has also written articles on Schubert, Enlightenment issues and Alban Berg, and is a former advisory editor to *Eighteenth-Century Studies*.

Jan Smaczny, Hamilton Harty Professor of Music at Queen's University, Belfast, was educated at the University of Oxford and the Charles University, Prague. A specialist on the life and works of Dvořák and on Czech opera, he recently published a Cambridge handbook on Dvořák's Cello Concerto (1999). He has also written on other topics, including Mozart and Prague (for the *Oxford Companion to Mozart*, forthcoming), and Prague as a musical city.

William Stafford is a Professor of History in the School of Music and Humanities at the University of Huddersfield. He is a historian of ideas with wide-ranging interests in late eighteenth- and early nineteenth-century thought and culture.

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Ian Woodfield is Professor of Historical Musicology at Queen's University, Belfast. Recent publications include *Music of the Raj: A Social and Economic History of Music in Late Eighteenth-Century Anglo-Indian Society* (2000) and *Opera and Drama in Eighteenth-Century London: The King's Theatre, Garrick and the Business of Performance* (2001). His current research project is a study of the autograph score of Mozart's *Così fan tutte*.

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The plates from the autograph of *Così fan tutte* in chapter 3 are reproduced by kind permission of the Bild-Archiv in the Staatsbibliothek, Berlin.

Simon P. Keefe
Queen's University, Belfast

Abbreviations

Books and editions

- LMF* Emily Anderson (ed. and trans.), *The Letters of Mozart and His Family* (3rd edn, London, 1985).
- MBA* Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl (eds.), *Mozart: Briefe und Aufzeichnungen, Gesamtausgabe* (7 vols., Kassel, 1962–75).
- MDB* Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (Stanford and London, 1965).
- MDL* Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel, 1961).
- NMA* Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke* (Kassel, 1955–).

Journals

- COJ* *Cambridge Opera Journal*
- EM* *Early Music*
- JAMS* *Journal of the American Musicological Society*
- JMR* *Journal of Musicological Research*
- JM* *Journal of Musicology*
- JRMA* *Journal of the Royal Musical Association*
- ML* *Music and Letters*
- MQ* *The Musical Quarterly*
- MT* *The Musical Times*

Chronology of Mozart's life and works

S I M O N P . K E E F F E

The most comprehensive and systematic chronology of Mozart's life, in which late eighteenth-century documents are interspersed with biographical details, is Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe and Jeremy Noble (Stanford and London, 1965; paperback edn London, 1990). A complete, up-to-date list of Mozart's works is found in Cliff Eisen and Stanley Sadie, '(Johann Chrysostom) Wolfgang Amadeus Mozart', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn (29 vols., London, 2001), vol. 17, pp. 305–37.

- 1756: Born 27 January in Salzburg, the seventh child of Leopold (1719–87) and Maria Anna Mozart (1720–78). Baptized Joannes Chrysostomus Wolfgangus Theophilus on 28 January. Of Leopold and Maria Anna's preceding children, only Nannerl (born 30 January 1751) survives.
- 1761: Learns to play minuets, a march and a scherzo by Wagenseil.
Composition: Andante for Piano, K. 1a.
- 1762: Performs with Nannerl in Munich for the Elector Maximilian Joseph III (January). Travels to Vienna to give numerous performances with Nannerl at court; audience members include Emperor Francis I and Empress Maria Theresia (September 1762–January 1763).
Select compositions: violin sonatas K. 6, 7 (1762–4).
- 1763: Leaves for a three-and-a-half-year grand tour of Europe with his father, mother and sister (9 June). Performs in Munich, Augsburg, Frankfurt-am-Main and Paris.
Select compositions: violin sonatas, K. 8, 9 (1763–4).
- 1764: Performs for King Louis XV in Paris before travelling on to London, where the Mozart family are received by King George III and befriended by Johann Christian Bach and Italian castrato Giovanni Manzuoli.
Select compositions: violin sonatas K. 10–15; symphony K. 16.
- 1765: Remains in London until 24 July, travelling via Canterbury, Lille, and Antwerp to The Hague, where he performs for Prince

- William V of Orange. In Holland, both Nannerl and Mozart are seriously ill with intestinal typhoid.
Select compositions: symphonies K. 19, 22.
- 1766: Performs in The Hague, Amsterdam, Utrecht and Antwerp, travelling on to Paris via Brussels (January–July). Gives concerts in Dijon, Lyon, Lausanne, Zürich and Munich en route back to Salzburg (July–November). Arrives home on 29 November.
Select compositions: violin sonatas K. 26–31.
- 1767: Travels with his family to Vienna (September) and Bohemia (October). Contracts smallpox, as does Nannerl, but both soon recover (October–November).
Select compositions: oratorio, *Die Schuldigkeit des ersten Gebots* (Part 1), K. 35; symphony K. 43.
- 1768: Received in Vienna by Empress Maria Theresia and her son, Emperor Joseph II (January). *Bastien und Bastienne* is performed at Dr Anton Mesmer's house in Vienna (September/October).
Select compositions: symphonies K. 45, 48; Singspiel, *Bastien und Bastienne*, K. 50; opera buffa, *La finta semplice*, K. 51.
- 1769: Appointed as an unpaid Konzertmeister at the Salzburg court (November). Leaves on his first Italian trip with Leopold, travelling via Innsbruck to Verona (December).
Select compositions: cassations K. 100, 63, 99; march K. 62.
- 1770: Performs in Verona, Milan, Bologna, Florence, Rome and Naples and is received by noblemen and dignitaries in every city. He is awarded the Order of the Golden Spur by the Pope (8 July) and membership of the Accademia Filarmonica in Bologna (9 October). *Mitridate* is staged at the Teatro Regio Ducale in Milan (26–8 December), following a week of rehearsals.
Select compositions: string quartet K. 80; symphonies K. 81, 97, 95, 74; opera seria, *Mitridate, re di Ponto*, K. 87.
- 1771: Following performances in Venice (February–March), Mozart returns to Salzburg with his father (28 March) after a fifteen-month trip. Takes a second Italian trip (13 August–15 December), the highlight of which is a production of *Ascanio in Alba* at the Teatro Regio Ducale in Milan (October).
Select compositions: opera seria, *Ascanio in Alba*, K. 111; symphonies K. 110, 120, 96, 112, 114.
- 1772: Gives a performance of *Il sogno di Scipione* (May) in honour of Count Hieronymus Colloredo's election as Prince-Archbishop of Salzburg. Appointed Konzertmeister at the Salzburg court at a

- salary of 150 gulden per annum (August). Leaves Salzburg (24 October) on a third trip to Italy, participating in the rehearsals and first performances of *Lucio Silla* (November–December).
Select compositions: opere serie, *Il sogno di Scipione*, K. 126, and *Lucio Silla*, K. 135; symphonies K. 128–30, 132–4; divertimenti K. 131, 136–8; string quartets K. 155–8 (1772–3).
- 1773: Completes the motet ‘Exsultate, jubilate’ for a first performance at the Theatine Church in Milan by the celebrated castrato Venanzio Rauzzini (17 January). Arrives back in Salzburg (13 March). Travels to Vienna with Leopold (14 July–26 September) in an unsuccessful attempt to procure a post.
Select compositions: motet, ‘Exsultate, jubilate’, K. 165; string quartets K. 159, 160, 168–73; symphonies K. 184, 199, 162, 182, 183; piano concerto K. 175; violin concerto K. 207.
- 1774: Remains in Salzburg until a trip to Munich (6 December) for the first performance of *La finta giardiniera* (13 January 1775).
Select compositions: Bassoon Concerto, K. 191; opera buffa, *La finta giardiniera*, K. 196; symphonies K. 200–2; serenade K. 203.
- 1775: Returns to Salzburg from Munich (7 March). *Il re pastore* is premiered at the Archbishop’s Palace in Salzburg (23 April).
Select compositions: serenade K. 204; opera seria, *Il re pastore*, K. 208; violin concertos K. 211, 216, 218, 219.
- 1776: Remains in Salzburg throughout the year and continues to compose prolifically.
Select compositions: piano concertos K. 238, 242 (three pianos), 246; ‘Haffner’ Serenade, K. 250; divertimenti K. 247, 251.
- 1777: Requests, and is granted, leave from the Archbishop’s service (August). Begins a sixteen-month trip with his mother (and for the first time without his father) to seek employment (23 September). Travels to Munich, Augsburg and Mannheim, where he falls in love with the singer Aloysia Weber.
Select compositions: piano concerto K. 271; keyboard sonatas K. 309, 311.
- 1778: Leaves Mannheim for Paris (14 March), where a number of his works, including the ‘Paris’ Symphony, are well received. His mother dies (3 July). Unable to procure employment, he leaves for Salzburg (26 September), passing through Strasbourg, Mannheim and Munich. He stays with the Weber family in Munich, but is rejected by Aloysia.
Select compositions: ‘Paris’ Symphony, K. 297; Concerto for Flute and Harp, K. 299; violin sonatas K. 301–3, 305, 296, 304, 306;

- keyboard sonata K. 310; Flute Concerto, K. 313; Flute/Oboe Concerto, K. 314.
- 1779: Arrives back in Salzburg (15 January). Takes a position as court organist at a salary of 450 gulden per annum. His responsibilities include teaching, playing in church and at court and composing sacred and secular music as required.
Select compositions: ‘Coronation’ Mass, K. 317; symphonies K. 318, 319; ‘Posthorn’ Serenade, K. 320; Sinfonia concertante, K. 364 (1779–80).
- 1780: Leaves for Munich by himself (5 November) for the rehearsals and first performances of *Idomeneo*.
Select compositions: symphony K. 338; *Vesperae solennes de confessore*, K. 339; Singspiel, *Zaide* (incomplete), K. 344; Concerto for Two Pianos, K. 365.
- 1781: *Idomeneo* is successfully premiered (29 January) with Leopold and Nannerl in attendance. Mozart arrives in Vienna (16 March) to begin his career as a freelance performer and composer. Archbishop Colloredo’s chief steward Count Arco unceremoniously dismisses Mozart from his Salzburg post (8 June). Leopold repeatedly expresses doubts about Mozart’s prospects in Vienna, but Mozart decides to stay.
Select compositions: opera seria, *Idomeneo, re di Creta*, K. 366 (1780–1); wind serenade K. 375; violin sonatas K. 376, 377, 380.
- 1782: *Die Entführung* is premiered at the Burgtheater (16 July) to great acclaim and is subsequently staged in honour of the Grand Duke of Russia (8 October). Mozart marries Constanze Weber, sister of Aloysia (4 August).
Select compositions: Singspiel, *Die Entführung aus dem Serail*, K. 384; ‘Haffner’ Symphony, K. 385; string quartet K. 387; piano concertos K. 414, 413 (1782–3), 415 (1782–3).
- 1783: Gives a grand concert at the Burgtheater with Emperor Joseph II in attendance (23 March). His first child, Raimund Leopold, is born (17 June) but dies two months later. Visits Salzburg with Constanze (29 July–27 October). Stopping in Linz on the return trip, he hastily writes a symphony, K. 425, for a performance at the city’s theatre (4 November).
Select compositions: keyboard sonatas K. 330–2 (all 1781–3); horn concerto K. 417; string quartets K. 421, 428; ‘Linz’ Symphony, K. 425; C minor Mass, K. 427.
- 1784: Begins his thematic catalogue (‘Der Verzeichnüss aller meiner Werke’) (9 February). Presents a series of subscription concerts at

the Trattnerhof (March) featuring newly composed piano concertos and boasts about the large number of subscribers to his father. In addition, he gives numerous private performances and a concert at the Burgtheater (March–April). His son Carl Thomas is born (21 September; d. 31 October 1858). On 14 December he is admitted to the masonic lodge ‘Beneficence’ (‘Zur Wohltätigkeit’).
Select compositions: piano concertos K. 449–51, 453, 456, 459; Quintet for Piano and Winds, K. 452; violin sonata K. 454; keyboard sonatas K. 333, 457; string quartet K. 458.

1785: Leopold visits Mozart in Vienna (February–April), witnessing Mozart’s successful series of Friday concerts at the Mehlgrube and performances at the Burgtheater. Mozart, Leopold and Haydn play through three of Mozart’s six quartets subsequently dedicated to Haydn (12 February), prompting Haydn’s remark to Leopold that Mozart is ‘the greatest composer known to me either in person or by name’.

Select compositions: Serenade for Winds in B flat major (‘Gran partita’), K. 361 (probably 1783–4); string quartets K. 464 and ‘Dissonance’, K. 465; piano concertos K. 466, 467, 482; oratorio, *Davidde penitente*, K. 469; songs, K. 472–74, 476, 483, 484; piano quartet K. 478; violin sonata K. 481.

1786: *Le nozze di Figaro* is premiered at the Burgtheater (1 May), and receives eight more performances there before the end of the year. Mozart’s son Johann Thomas Leopold is born (18 October), dying one month later.

Select compositions: Singspiel, *Der Schauspieldirektor*, K. 486; piano concertos K. 488, 491, 503; opera buffa, *Le nozze di Figaro*, K. 492; piano quartet K. 493; horn concerto K. 495; ‘Kegelstatt’ Trio, K. 498; ‘Hoffmeister’ String Quartet, K. 499; piano trio K. 502; ‘Prague’ Symphony, K. 504; concert aria, ‘Ch’io mi scordi di te’, K. 505.

1787: Travels twice to Prague (January–February, October–November), first for the highly successful performances of *Figaro* and the ‘Prague’ Symphony, and subsequently for the revival of *Figaro* and premiere of *Don Giovanni* (29 October). Meets the sixteen-year-old Beethoven in Vienna (April). Leopold dies in Salzburg (28 May). Mozart’s daughter Theresia is born (27 December), but dies six months later.

Select compositions: horn concerto K. 447; string quintets K. 515, 516; songs, K. 517–20, 523, 524, 529–31; ‘Eine kleine Nachtmusik’, K. 525; violin sonata K. 526; opera buffa, *Don Giovanni*, K. 527.

- 1788: *Don Giovanni* receives its Viennese premiere (7 May 1788). Mozart composes his final three symphonies inside two months (June–August), although it is not known where and when the works were first performed. Suffering financial hardship, he starts to borrow money from his Viennese friend and fellow freemason Michael Puchberg.
Select compositions: ‘Coronation’ Piano Concerto, K. 537; piano trios K. 542, 548, 564; symphonies K. 543, 550 and ‘Jupiter’, K. 551; keyboard sonata K. 545; violin sonata K. 547; string trio K. 563.
- 1789: Travels alone to Dresden, Leipzig, Potsdam, Berlin – performing for King Friedrich Wilhelm II – and Prague in an attempt to obtain commissions (April–June). A new daughter, Anna Maria, dies soon after birth (16 November).
Select compositions: keyboard sonatas K. 570, 576; string quartet K. 575; Clarinet Quintet, K. 581.
- 1790: *Così fan tutte* is premiered at the Burgtheater (26 January). Mozart travels to Frankfurt (23 September), participating in celebrations for the coronation of the new emperor, Leopold II, following the death of Emperor Joseph II on 20 February. He gives concerts in Frankfurt, Mainz and Munich, making little financial gain, and returns to Vienna (November).
Select compositions: opera buffa, *Così fan tutte*, K. 588; string quartets K. 589, 590; string quintet K. 593.
- 1791: Gives his final performance at a public concert, with a programme including the Piano Concerto, K. 595 (4 March). His son Franz Xaver Wolfgang is born (26 July; d. 29 July 1844). He travels to Prague with Constanze for the premiere of *La clemenza di Tito* (6 September), possibly conducting a performance of *Don Giovanni* a few days earlier. Soon after his return to Vienna, *Die Zauberflöte* is successfully premiered at the Theater auf der Wieden (30 September) and performed more than twenty times in the next six weeks. He works on the Requiem, even when taking to his bed for his final illness (20 November). The unfinished Requiem is rehearsed at Mozart’s bedside (4 December), but he dies a few hours later (12:55 am, 5 December), probably of rheumatic inflammatory fever. He is buried at St Marx’s Cemetery a few miles outside Vienna (6 December).
Select compositions: horn concerto K. 412; piano concerto K. 595; string quintet K. 614; motet, ‘Ave verum corpus’, K. 618; Singspiel, *Die Zauberflöte*, K. 620; opera seria, *La clemenza di Tito*, K. 621; Clarinet Concerto, K. 622; Requiem, K. 626.

