

L I F E A N D W O R K S

A detailed oil painting portrait of Wolfgang Amadeus Mozart, shown from the chest up. He has a powdered wig and is wearing a red coat with a gold-embroidered collar. The background is dark.

Wolfgang Amadeus
Mozart

Written and narrated by
Jeremy Siepmann
with **Nicholas Boulton** as Mozart



8.558061-64

Wolfgang Amadeus
Mozart
(1756-1791)

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The full spoken text can be found at:
www.naxos.com/lifeandworks/mozart/spokentext

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| 1 | Leopold Mozart (1719–1787): Sinfonia di caccia
New Zealand CO / Donald Armstrong / Edward Allen | Naxos 8.553347 |
| | A Miracle in Salzburg | 4:22 |
| 2 | Minuet in G, K. 1
Jeremy Siepmann | 1:09
Not released |
| 3 | A Miracle Exported | 5:02 |
| 4 | Molto allegro in G, K. 72a
János Sebestyén | 1:31
Naxos 8.550514 |
| 5 | Prodigy and the Child: At Home and Abroad | 9:10 |
| 6 | A Musical Joke, K. 522
Kodály Quartet | 1:42
Naxos 8.550437 |
| 7 | A Prodigy at Home | 3:18 |
| 8 | Cassation in G, K. 63
Salzburg CO / Harald Nerat | 1:58
Naxos 8.550609 |
| 9 | The Grand Tour | 5:19 |
| 10 | Symphony No. 1 in E flat, K. 16 (mvt 1)
Northern CO / Nicholas Ward | 6:09
Naxos 8.550871 |
| 11 | Salzburg's Ambassadors | 1:52 |
| 12 | Piano Concerto No. 3 in D, K. 40 (finale)
Concentus Hungaricus / Ildikó Hegyi | 2:31
Naxos 8.550212 |
| 13 | Italian Investments | 5:13 |
| 14 | Allegrì: Miserere
Oxford Camerata | 1:41
Naxos 8.550827 |
| 15 | A Dream Come True | 6:53 |

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| 16 | Ascanio in Alba, K. 111 (Act I, Scene 1) | 7:24 |
| | Lorna Windsor / Michael Chance / Jill Feldman / Howard Milner / Rosa Mannion
Choeur de l'Université de Paris-Sorbonne / Concerto Armonico (Budapest) / Jacques Grimbert | Naxos 8.660040–41 |
| 17 | Mozart as Eternal Child | 1:50 |
| 18 | 'Riconosci in questo amplesso' from 'The Marriage of Figaro', K. 492 | 5:24 |
| | Maria Pia Ionata, Patrizia Pace & Ingrid Kertesi / Roberto Frontali & Natale De Carolis
Donato di Stefano / Hungarian St Op Orch / Pier Giorgio Morandi | Naxos 8.554172 |
| 19 | Leopold and the Eternal Child | 5:56 |
| 20 | Piano Concerto No. 5 in D, K. 175 (finale) | 4:58 |
| | Concentus Hungaricus / Mátyás Antál | Naxos 8.550209 |
| 21 | Dashed Hopes of Escape | 1:55 |
| 22 | Symphony No. 25 in G minor, K. 183 (mvt 1) | 2:35 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550113 |
| 23 | The Composer Comes of Age | 2:10 |
| 24 | Symphony No. 29 in A, K. 201 (finale) | 1:49 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550119 |
| 25 | The Genius Emerges Fully Fledged | 2:52 |
| 26 | Piano Concerto No. 9 in E flat, K. 271 (mvt 2) | 10:02 |
| | Concentus Hungaricus / András Ligeti | Naxos 8.550203 |
| 27 | Fired by the Archbishop, Mozart seeks his fortune elsewhere. | 9:04 |
| 28 | Violin Concerto No. 3 in G, K. 216 (finale) | 3:35 |
| | Stephen Gunzenhauser | Naxos 8.550418 |
| 29 | Sexual Awakening | 4:56 |

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| 30 | Piano Concerto No. 8 in B flat, K. 238 (finale)
Concentus Hungaricus / Mátyás Antál | 3:31
Naxos 8.550208 |
| 31 | Mozart, Love, and Filial Obedience | 12:43 |
| 32 | Piano Sonata No. 7 in C, K. 309 (slow mvnt)
Jenő Jandó | 3:48
Naxos 8.550448 |
| 33 | To Paris under Protest | 6:31 |
| 34 | Concerto in C for Flute and Harp, K. 299 (finale)
Jiri Válek / Hana Müllerová / Capella Istropolitana / Richard Edlinger | 9:38
Naxos 8.550159 |
| 35 | An Unexpected Triumph | 3:16 |
| 36 | Symphony No. 31 in D, K. 297 ('Paris') (finale)
Capella Istropolitana / Barry Wordsworth | 4:10
Naxos 8.550164 |
| 37 | Death, Deception, and Grief | 3:54 |
| 38 | Piano Sonata No. 8 in A minor, K. 310 (slow mvnt)
Jenő Jandó | 9:42
Naxos 8.550445 |
| 39 | Recrimination and Capitulation | 9:07 |
| 40 | Mass in C, K. 317 ('Coronation') (Kyrie)
Priti Coles / Anna di Mauro / John Dickie / Andrea Martin / Kosice Teachers' Choir
Camerata Cassovia / Johannes Wildner | 2:56
Naxos 8.550495 |
| 41 | Liberation in Vienna | 7:30 |
| 42 | Clementi: Piano Sonata in B flat, Op. 24 No. 2 (mvnt 1)
Balázs Szokolay | 1:26
Naxos 8.550452 |
| 43 | Variations on 'Ah, vous dirai-je, Maman', K. 265
Jenő Jandó | 2:53
Naxos 8.550258 |

44	Love, Marriage... and Leopold	8:09
45	Overture to ‘The Abduction from the Seraglio’, K. 384	5:36
	Capella Istropolitana / Barry Wordsworth	Naxos 8.550185
46	A Miraculous Outpouring	1:43
47	Serenade in B flat for Thirteen Wind Instruments, K. 361 (mvt 6: Romanze)	2:50
	German Wind Soloists	Naxos 8.550060
48	On the Cadge	2:49
49	Concert Rondo in D for piano and orchestra, K. 382	2:17
	Dénes Várjon / Concentus Hungaricus / Mátyás Antál / Ildikó Hegyi	Naxos 8.506002
50	Reunion, Parenthood, Grief, Resilience	4:34
51	Horn Concerto No. 1 in D, K. 412 (Rondo)	1:58
	Michael Thompson / Bournemouth Sinfonietta	Naxos 8.553592
52	Father, Father-figure, and Friendship	2:50
53	String Quartet No. 19 in C, K. 465 (‘Dissonance’) (mvt 1)	4:38
	Éder Quartet	Naxos 8.550543
54	Destiny versus Popularity	3:39
55	Piano Concerto No. 20 in D minor, K. 466 (last mvt)	3:25
	Concentus Hungaricus / András Ligeti	Naxos 8.550201
56	Prague, <i>Figaro</i> , and Celebrity	1:26
57	‘Se vuol ballare’ from ‘The Marriage of Figaro’, K. 492	2:36
	Maria Pia Ionata, Patrizia Pace & Ingrid Kertesi / Roberto Frontali & Natale De Carolis Donato di Stefano / Hungarian St Op Orch / Pier Giorgio Morandi	Naxos 8.554172
58	<i>Don Giovanni</i> , Death, and Desolation	6:36

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| 59 | Symphony No. 40 in G minor, K. 550 (slow mvnt) | 8:00 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550299 |
| 60 | Despair and Recovery | 4:07 |
| 61 | Così fan tutte, K. 588 (Act II, finale) | 1:40 |
| | Joanna Borowska / Rohangiz Yachmi / John Dickie / Andrea Martin / Slovak Philharmonic Chorus
Capella Istropolitana / Johannes Wildner | Naxos 8.660008–10 |
| 62 | Genius in Adversity | 0:53 |
| 63 | Adagio in C for Glass Harmonica, K. 356 | 1:02 |
| | Thomas Bloch, Glass Harmonica | Naxos 8.555295 |
| 64 | Decline, Death and Immortality | 9:11 |
| 65 | Piano Concerto No. 25 in C, K. 503 (finale) | 8:46 |
| | Concentus Hungaricus / Mátyás Antál | Naxos 8.550207 |
| | | TT 75:09 |

Cast

Nicholas Boulton – Mozart

Edward de Souza – Leopold

Teresa Gallagher – Nannerl, Constanze, Sophie

Elaine Claxton – Anna Maria (Mozart's mother)

Nicholas Siepmann – Mozart aged 12–14

Jacob Moriarty – Mozart aged 4

Steve Hodson – all other parts

Jeremy Siepmann – Narrator

Nicholas Boulton studied at the Guildhall School of Music and Drama, winning the BBC Carleton Hobbs Award for Radio in 1993. Since then he has been heard in numerous productions for BBC Radio 4 and the World Service. Theatre credits include *Platonov* for the Almeida, *Henry V* for the Royal Shakespeare Company, and *Arcadia* for the Theatre Royal Haymarket, and he has appeared in the films *Shakespeare in Love* and *Topsy-Turvy*. Work for Naxos AudioBooks includes the part of Cecil in *Lady Windermere's Fan*. He is also a cutting-edge House Music DJ.



Edward de Souza is a familiar figure on the London stage, having played leading roles in over a dozen West End plays and in several seasons at Stratford, the Old Vic, and the National Theatre. Apart from many television and film appearances (including *The Thirty-Nine Steps* and *The Spy Who Loved Me*) he has done numerous readings on radio and cassette, and is particularly well known to listeners as The Man in Black in *Fear on Four* (BBC Radio).



Teresa Gallagher has performed in many leading roles in both plays and musicals across the country, in London's West End, and Off Broadway. In addition, she is a well-known voice to listeners of BBC Radio Drama. Her film work includes *The Misadventures of Margaret* and Mike Leigh's *Topsy-Turvy*.



Elaine Claxton has worked extensively in the theatre, including London's Royal National Theatre where she appeared in *The Children's Hour*, *The Machine Wreckers*, and *Richard II*. She has twice been a member of the BBC Radio Drama Company, during which time she participated in over 200 broadcasts. She also appears in *Lady Windermere's Fan* for Naxos AudioBooks.



Jacob Moriarty was born in 1994. He has a passion for music and maths, and plays percussion and the violin, as well as singing. He spends much of his spare time practising his Djembe drum, and composing and arranging music using Cubase. He is a member of the Finchley Children's Music Group. As well as occasional broadcasts on ITV and Radio 4, he has played the part of Sorrow in London City Opera's production of *Madama Butterfly* at the Queen Elizabeth Hall, in December 2001. He was the youngest member of the children's chorus in the recent Raymond Gubbay production of *Carmen* at the Royal Albert Hall.



After training at the Central School of Speech and Drama, **Steve Hodson** joined Michael Elliot at the Exchange in Manchester for *A Midsummer Night's Dream*, *Peer Gynt*, and *Catch My Soul*. The next stop was Yorkshire Television for a three-and-a-half year stint on *Follyfoot*. This was followed by television series such as *Angels*, *The Legend of King Arthur*, and *All Creatures Great and Small*, all interspersed with hundreds of radio plays. He has directed plays by John Crowen, Schiller, and Bulgakov. On stage he has appeared in *Death and the Maiden*, *The Railway Children*, and as George in *Who's Afraid of Virginia Woolf?*



Though long resident in England, **Jeremy Siepmann** was born and formally educated in the United States. Having completed his studies at the Mannes College of Music in New York, he moved to London at the suggestion of Sir Malcolm Sargent in 1964. After several years as a freelance lecturer he was invited to join the staff of London University. For most of the last twenty years he has confined his teaching activity to the piano, his pupils including pianists of worldwide repute.

As a writer he has contributed articles, reviews, and interviews to numerous journals and reference works (including *New Statesman*, *The Musical Times*, *Gramophone*, *BBC Music Magazine*, and *The New Grove Dictionary of Music and Musicians*), some of them being reprinted in book form (Oxford University Press, Robson Books). His books include a widely acclaimed biography of Chopin (*The Reluctant Romantic*, Gollancz/Northeastern University Press, 1995), two volumes on the history and literature of the piano, and a biography of Brahms (Everyman/EMI, 1997). In December 1997 he was appointed editor of *Piano* magazine.

His career as a broadcaster began in New York in 1963 with an East Coast radio series on the life and work of Mozart, described by Alistair Cooke as ‘the best music program on American radio’. On the strength of this, improbably, he was hired by the BBC as a humorist, in which capacity he furnished weekly satirical items on various aspects of American life.

After a long break he returned to broadcasting in 1977 and has by now devised, written, and presented more than 1,000 programmes, including the international award-winning series *The Elements of Music*. In 1988 he was appointed Head of Music at the BBC World Service, broadcasting to an estimated audience of 135 million. He left the Corporation in the spring of 1994 to form his own independent production company.

Historical Background: The Eighteenth Century 1

Overview

The eighteenth century has rightly been called ‘the century of revolutions’ (though the nineteenth can lay equal claim to the title), but the most lasting of these, on the whole, were agricultural, industrial, and scientific, not military or political. Human knowledge expanded to an unprecedented degree, with effects on daily life which would eventually eclipse the transient decisions of governments and rulers. Wars, as ever, proliferated, with five in particular having the most lasting impact: the Wars of the Spanish and Austrian Successions, the Seven Years War, and the American and French Revolutions. Despite the gathering groundswell of democracy, absolute monarchies continued to flourish in most parts of the world. Prussia and Russia (the latter, ironically, under the Prussian-born Catherine the Great) became world powers, French power diminished under the increasingly inept rule of Louis XV and Louis XVI, the British Empire expanded, most dramatically in India, and America became a major player on the international political stage. More important, however, than any armed insurrection or expansionist military campaign was the emergence of an increasingly powerful and independent middle class. More than any previous century, the eighteenth was a century of commerce.

World trade was an immediate beneficiary of the improvements in transport and communications which flowed from the scientific and technological advances then taking place on almost every front. By the mid-century, raw materials were being imported from countries all

over the world, often to the social and economic disadvantage of the exporting nations. Europe, on the other hand, profited hugely, exporting a wide range of goods and spawning a large quantity of financial institutions: banks, stock exchanges, insurance companies, and so on. Cheques were increasingly used in place of cash, and the proliferation of paper money increased the amount a pedestrian could easily carry. For the newly well-to-do, shopping became a pastime as well as a business.

Among many significant medical advances which substantially improved the quality of life, the most important was the discovery of a vaccine against smallpox, although not before one epidemic, in 1719, killed 14,000 people in Paris alone. An unforeseen side-effect of middle-class affluence and improved standards of public and personal hygiene was an increase in population which threatened to outstrip the food supply. Although many did indeed starve, the era saw more and greater changes in agricultural methods than had occurred for many centuries. Farming became a major industry as the demand for food and wool increased.

Of all eighteenth-century revolutions, however, none had more far-reaching consequences than the Industrial Revolution. Originating in Britain in the middle third of the century, it owed its initial impetus to the invention of the steam engine, first used as a means of draining mines but rapidly put to use in factories. With the unprecedented proliferation of new machinery which vastly increased the speed and output of manufacturing, England became known as ‘the workshop of the world’, and prospered accordingly. The revolution soon spread to other countries, shifting the balance of power from the aristocratic landowner to the industrial capitalist and creating a large urban (and increasingly vocal) working class.

Yet despite a burgeoning, increasingly prosperous middle class, which made much of ‘good manners’ and the trappings of gentility, the majority of the population, in Europe as elsewhere, continued to live in poverty, suffer ill health, and die early (and, in many cases, starving). Education for the poor was minimal, illiteracy and crime were rife, child labour commonplace, and political representation generally non-existent. In the Old World and the New, slavery

continued unchecked, although an increasing number of Europeans, particularly in Britain, found the practice repugnant.

Throughout Europe, indeed in many parts of the world, the traditional ruling classes came increasingly under threat. Of the numerous insurrections which erupted in the eighteenth century, the first of world significance was the American Revolution (1776–83). From this emerged the newly independent United States, a country of vast resources whose political creed, resoundingly based on libertarian principles and clearly set out in its Declaration of Independence and formal Constitution, served as a beacon to oppressed minorities elsewhere. It undoubtedly emboldened the disaffected in France, whose own revolution, initiated by the storming of the Bastille in July 1789 and lasting effectively until Napoleon's seizure of power ten years later, was to be the bloodiest, and in some ways the most counter-productive, in history. In 1793 alone, during the infamous Reign of Terror, more than 18,000 people were publicly beheaded. In the meantime the revolutionary government (in reality a sequence of them) was simultaneously at war with most of Europe, which justifiably feared that the revolution might spread beyond French borders.

Science and Technology

The eighteenth century was a veritable festival of exploration and discovery, in medicine, mechanics, physics, chemistry, and many other fields, including weaponry. Here, as elsewhere, ingenuity sometimes outstripped practicality, as in the ill-fated, one-man, hand-cranked Turtle submarine launched into the depths off the east coast of America in 1755. More useful was Harrison's marine chronometer of 1735, which enabled sailors to pinpoint their exact position at sea; more lethal were Wilkinson's precision-boring cannon of 1774 and Bushnell's invention of the torpedo in 1777. On more peaceable fronts, the period saw the discovery and first harnessing of electricity, most famously by Benjamin Franklin, inventor of the lightning conductor, and the Italian Alessandro Volta, who invented the electrical battery and whose surname, minus the 'a',

has long since become a household word. Another similarly honoured was James Watt, whose improvement of Newcomen's steam engine in 1764 precipitated the Industrial Revolution (the term 'watt', incidentally, is a unit of power, not exclusively electrical). Other notable inventions include Chappe's telegraph (a mechanical form of semaphore used to relay coded messages over long distances) and the hydraulic press.

Religion

As ever, religion remained both inspirational and contentious, not only between faiths but within the various sects of the same faith. And although there were signs of increased tolerance in certain quarters of the wider world – as in England, which saw the founding of Methodism by John Wesley in the 1730s and the Shaker sect in 1772, and, rather surprisingly, in Russia, where Catherine the Great granted freedom of worship in 1766 – religious bigotry continued to flourish, particularly in relations between Protestants and Roman Catholics. 1731 saw the expulsion of 20,000 Protestants from Salzburg (most of whom emigrated to America), and the Jacobite rising in the mid 1740s, like the viciously anti-Catholic Gordon Riots of 1780, demonstrated the fragile limits of religious tolerance in Britain. Nor was the appeal in 1781 by the German philosopher Moses Mendelssohn (grandfather of Felix) for better treatment of the Jews either the first or last. While not as widespread as in the previous century, superstition was still rife amongst the less-educated classes throughout the western world.

Ideas

The eighteenth century, following on from the rationalist trends of the previous century, was the Age of the Enlightenment, one of the richest eras in the history of western philosophy. Thinkers in every sphere of endeavour, influenced by the quickening flood of scientific discovery, placed ever greater faith in reason as the gateway to truth and natural justice. Highly critical of the *status quo* and hostile to religion, which they saw as enslaving humanity with the chains of superstition, their writings reached a wide audience and contributed directly to the underlying

ideals of the American and French Revolutions. Though based mainly in France, where its principal proponents were Diderot, Voltaire and Rousseau, the movement attracted other important thinkers, most notably the Scots David Hume and Adam Smith, the American Thomas Paine, and the Germans Immanuel Kant and Gotthold Lessing. Voltaire and Rousseau, in particular, used satire as a potent political weapon, and Diderot presided over one of the greatest works of scholarship ever produced: the twenty-eight-volume *Encyclopédie*, including seventeen volumes of text and eleven of illustration, and inspired by the English encyclopaedia published by Ephraim Chambers in 1728. Rousseau's *Discourses on the Origins of Inequality* (1754) pilloried the decadent effects of civilisation and proclaimed the superiority of the 'noble savage'. His *Social Contract* of 1762 emphasised the rights of people over government and exhorted people everywhere to overthrow all governments failing to represent the genuine will of the population. Both books are among the most influential ever written. Adam Smith was an economist whose great work *The Wealth of Nations* (1776) took the revolutionary step of defining wealth in terms of labour, and advocating individual enterprise and free trade as essentials of a just society. Hume's best-known philosophical work, *A Treatise of Human Nature* (1740), is an attack on traditional metaphysics and suggests that all true knowledge resides in personal experience. Kant, on the other hand, argued that proper action cannot be based on feelings, inclinations, or mere experience but only on a law given by reason, the so-called 'categorical imperative'. The subject of Thomas Paine's famous book *The Rights of Man* is self-explanatory.

The Arts

The eighteenth century saw the birth and early development of the modern novel with the works of Daniel Defoe (*Robinson Crusoe*, *Moll Flanders*) and Samuel Richardson (*Pamela*, *Clarissa*). Above all, however, it was a century of great poets who effectively created the Romantic movement which was to find its musical manifestation in the nineteenth century. Pre-eminent amongst them are the Germans Goethe and Schiller, closely followed by the Britons Blake,

Wordsworth, and Coleridge. But it was also the century of the renowned philosopher-satirists, of whom the greatest were Voltaire (*Candide*), Swift (*Gulliver's Travels*), and Jean-Jacques Rousseau (see above, under 'Ideas'). Satire was also conspicuous in the realm of painting, as shown in the work of William Hogarth (*The Rake's Progress*). The greater painters and sculptors were among the finest portraitists who ever lived: David, Gainsborough, Reynolds, Chardin (who prophetically turned his attentions away from the upper classes and painted the lower bourgeoisie and working classes), Goya (his grim 'romantic' visions came in the next century), and Houdon, whose sculptures of Voltaire, Jefferson, and Washington are almost eerily lifelike. Amongst the greatest scholars and men of letters was Samuel Johnson, whose monumental *Dictionary of the English Language* (1755) is the first ever compiled. In the realm of dance the eighteenth century saw the rise of modern ballet, centred, like so much else, in France. The most influential figures were the ballerina Marie-Anne Camargo (who in 1720 took the revolutionary step of shortening the traditional flowing, court-style dresses to reveal the feet and legs), the choreographer

Jean-Georges Noverre (*Les Petits Riens*), and the composer Jean-Philippe Rameau.

Architecture

Except in the upper reaches of society, domestic architecture in eighteenth-century Europe changed relatively little. That of public buildings and the dwellings of the well-to-do changed dramatically, on both sides of the Atlantic. The grandiose and ornate gestures of the Baroque era gave way to simpler styles, many of them strongly influenced by the graceful majesty of classical Greek and Roman designs. Famous examples are the White House and Capitol building of Washington DC, 'Monticello' (Thomas Jefferson's home in Virginia – designed by himself), and the Royal Crescent at Bath in England. With the proliferation of new cities spawned by the Industrial Revolution, and the steady expansion of the United States, architects and town planners turned their attentions to the design not only of buildings but of towns and cities

themselves. The gridiron pattern of Manhattan Island in New York is the fruit of just such planning, and was to be duplicated in many American cities. Here the regularity and symmetry of the neo-classical approach had a thoroughly practical purpose: with this scheme, cities could be indefinitely extended in any direction. A striking feature of industrial architecture, in particular, was the use of new materials such as cast-iron.

Music

The eighteenth century saw the culmination of the Baroque in the great works of Bach and Handel, and the finest flowering of the Classical era which succeeded it. Domenico Scarlatti was the exact contemporary of Bach and Handel, but such was the astounding originality and exotic nature of the keyboard sonatas which have kept his name alive that he stands largely outside mainstream trends and developments. In some respects his most important music is closer in spirit and style to the Romantics of the nineteenth century than to anything else written in his own time. If the defining feature of the Baroque style (or, in reality, the Baroque family of styles) was a combination of grandiosity and polyphony with a high degree of ornamentation, the Classical era's relative simplicity of harmony, texture, and style was entirely in keeping with the ascent of the middle class and the progressive weakening of the aristocracy. The learned, long-lined contrapuntal weaves of the Baroque gave way to the more straightforward texture of melody and accompaniment, often simple broken chords in a pattern known as the Alberti Bass, and the basic harmonic vocabulary was simplified. Most music written in the Classical era (roughly 1750–1820) is based on an economical framework of four or five basic chords and draws its material from two or three relatively short, self-contained melodic 'themes', frequently of a simple, folk-like character. Not only themes but phrases tend to be shorter and more regular than in most Baroque music. Large-scale structures, too, are generally clearer and more symmetrical, showing strong analogies with the classical architecture of the ancient Greeks and Romans. Along with a somewhat ritualised approach to form comes a more formal, more

‘objective’ approach to the expression of emotion. It’s often easier to describe the contour of a Classical theme than it is to associate it with a particular mood. The prevailing virtues are symmetry, order, refinement, and grace. The most significant contribution of the Classical era to the history of music is the crystallisation of sonata form, brought to its highest peak by Mozart, Haydn, and Beethoven. It forms the basis for virtually all the great works of the Classical era. The principal genres of the period – sonata, string quartet, concerto, and symphony – are all, in fact, sonatas, differing only in the size and character of the chosen instrumental medium. Standing largely apart from this development is the parallel evolution of opera, dominated in the first half of the century by Handel and Rameau, and in the latter half by Mozart and Gluck. Because he confined himself for the most part to opera, Gluck’s name tends to get left out when people refer loosely to the Classical era; but he was one of the giants. His greatness lies in the quality of his music, but his long-term significance derives from his radical reforms which did much to simplify and purify an art which had become overladen with irrelevant conventions, complicated by labyrinthine love-plots, and disfigured by an excessive attention to virtuosity for its own sake. He derived his plots from classical Greek mythology (*Orfeo ed Euridice*, *Iphigénie en Aulide*, *Armide*, etc.), suited the music to the emotional and dramatic requirements of his libretto, softened the distinction between recitative and aria, paid scrupulous attention to subtleties of character development, and elevated the role of the chorus (another nod to the classical Greeks). Mozart, although his operas (*Don Giovanni*, *The Marriage of Figaro*, *Così fan tutte*, *The Magic Flute*, etc.) are perhaps the greatest ever written, was not a reformer.

Mozart in His Time 2

The world into which Mozart was born and in which he grew up, matured, and died bore little resemblance to the perfect order, sense of proportion, and pervasive beauty of his music. It was a time of rampant, often violent change, beset by wars and bloody revolutions, none of which he witnessed at first hand, though Salzburg conscripts certainly died in the Seven Years War which broke out in the year of his birth. Social distinctions and political hierarchies which had prevailed for generations were called into question as never before, the structures of wealth and power which had separated the rulers from the ruled were crumbling, and the relationship of church and state, which very directly affected Mozart, was particularly tense and potentially volatile. Small wonder, then, that the musical form which dominated the Classical age of Mozart, Haydn, and Beethoven (the so-called sonata form, which they nurtured and brought to its highest state), was fundamentally based on the alternation of stability and flux, and the tension between two different key-centres. Small wonder, too, that sonata form, with its Utopian structure (culminating in the peaceful resolution of opposing forces), was an essentially Germanic phenomenon: in the lands controlled by the Habsburg dynasty, as distinct from France, the transition into the modern age was effected relatively slowly and continuously, even peacefully. To this extent Salzburg, however provincial it may have been in other ways, was among the more advanced European cities of the time. In 1764 the Prince-Archbishop

Sigismund von Schrattenbach began a series of reforms which were to transform the lives of his subjects, extending in the end to making a colossal donation to the city's communal infirmary, its home for the aged and even its lunatic asylum (or madhouse as it would then have been called). A year later, in Vienna (the capital of the Holy Roman Empire of German Lands, to give it its full, cumbersome title), the Empress Maria Theresa and her son Joseph II, who jointly ruled the Empire, embarked on a similar but far more ambitious course, turning over a large portion of their personal fortune to the civic administrators of the Austrian lands, transferring royal gardens, parks and hunting estates into public ownership, introducing public schooling for the first time, reforming the judicial system (even to the point of rethinking the death penalty), instituting civic marriage, abolishing serfdom in Bohemia, increasing religious tolerance, and so on. This was not democracy, however. The monarchy and the nobility remained firmly in place, but things were not quite what they were. Partly to keep the numbers up after the ravages of the Thirty Years War, and partly to defuse the threat of the rising bourgeoisie (more shrewdly perceived by the Habsburgs than by their French counterparts), first Maria Theresa and then her son adopted the cynical but effective practice of officially ennobling prominent officers, civil servants, industrialists, merchants, businessmen, and so on, quite literally enriching the ruling nobility by roughly forty new members a year. Not so much a case of 'If you can't beat 'em, join 'em' as 'If you don't want to be beaten by them, let enough of them join you.' Thus was born a new breed of aristocracy. When 'they' become 'us', so 'we' become stronger. But the royals were playing a dangerous game – and its eventual outcome was to have a decisive effect on Mozart's career, as well as precipitating the end of the Holy Roman Empire within a generation.

If the reforms initiated by Maria Theresa were governed almost entirely by political expediency, those of her son were complicated by a genuine and burning idealism. His reforming zeal galvanised by the death of his mother in 1780, Joseph now carried his egalitarian leanings to the extent of curtailing ceremony in general, cutting back on what he regarded as wasteful expenditure on the more obvious trappings of power and the ostentation of grandiose

funerals, and began mingling freely with the common people. The climate of free thought in Vienna, and its accompanying relaxation of censorship, spawned a degree of intellectual and political debate that became the talk of Europe. Inevitably there would be a backlash. But to Mozart, as a young man lately arrived in the capital, such a climate warranted nothing but optimism, and he counted these years among the happiest of his life.

To his father it must have seemed almost incredible. When he grew up, as in generations long past, musicians other than wandering minstrels and other such vagabonds were by definition servants, in either an aristocratic or ecclesiastical court (in Mozart's case it was both). They wore servants' livery, just like the footman and the coachman (this applied to Haydn for most of his adult life), and they ate in the servants' kitchen along with the cooks and the scullery maids. Even within the servants' 'household' their status was not high. They were never allowed to travel without their employer's express consent. In some cases (as in Haydn's first post, with the Bohemian Count Morzin) they were even forbidden to marry. And most were expected to double as valets when the need arose (in J.S. Bach's first employment at the court of Weimar he was formally designated as such). Nor had most musicians, even the most gifted, much chance of making it as an independent freelance. Long before Mozart's own travails in that line, Haydn had tried it in Vienna and failed miserably. The gulf between the ruling nobility and the rest of society was vast almost beyond comprehension, and dialogue between them virtually non-existent.

Strange to say, the liberal reforms of Joseph II did little to affect the lot of the court musician. They did, however, help to create a climate in which the gifted composer, particularly if he specialised in Italian opera, could justifiably hope to enjoy a peripatetic career free of bondage to court, church, or city. But the risks were still high. Composers never received royalties. Once a work was delivered to the commissioning body, it lay beyond the reach of its creator. Since there were few circumstances, if any, in which the original fees could profitably be invested, even the most successful composers were condemned to a hand-to-mouth existence, albeit sometimes at a

very high level.

The other road open to the determined freelance was that of the virtuoso performer, a role which Mozart fulfilled to perfection for a number of years but which he regarded as a waste of his greatest gift, which of course was for composition. It also involved being almost continuously on the move and was hardly conducive either to composition or to family life, which Mozart cherished. But then, as now, the top performers, especially if they were singers, could command extravagant fees. Indeed a successful singer could make from a single engagement more than twice Mozart's annual salary in Salzburg.

Whichever path he chose, however, Mozart's interests and those of the Emperor were not the same. And in one in particular they were directly opposed. Like the German Pietists a hundred years earlier, although from different motives, the Emperor favoured a radical simplification of music in church. The operatic-style opulence, as he saw it, of music like Mozart's grand masses, was a wasteful and inappropriate extravagance. In 1786 he issued a decree banning 'loud' singing in church. Mozart's career as a composer of church music was over. Only the decidedly unextravagant motet *Ave verum corpus* and the Requiem were to come, both in the last year of his life, the former written away from Vienna, the latter intended for the private use of a bereaved nobleman and for a possible subsequent concert performance.

It must be stressed that Joseph's financial and ceremonial economies were not entirely the fruit of his 'enlightened' philosophy. Strictly speaking, the official title of the Holy Roman Empire of German Nations was a bit of euphemistic window-dressing, disguising the fact that it extended far beyond the realm of native German-speakers, embracing (to use another euphemism) significant chunks of Italy, the Netherlands, the Balkans, and all of what we know today as Romania and Hungary, the latter having a native population, even then, of just under ten million. The holding together of such an empire is costly at the best of times. In an age like the latter half of the eighteenth century, rife with political and military unrest, itself intensified by revolutionary and democratic philosophies which threatened the entire social order of a

continent, it was very costly indeed. Three times in Mozart's short lifetime (the first in the year of his birth) the outbreak of war resulted in a vast increase in the size of the Emperor's already large standing army (in the War of the Bavarian Succession in 1778–9 it was nearly doubled). In addition to the financial cost of such operations were economic privations which were felt across the board as skilled craftsmen and many other professionals were drafted into service, and special war taxes, of up to ten per cent, were imposed on state employees, merchants, lawyers, and so on. Farmers and agriculture suffered too, and in 1788 the soaring costs of bread, owing to insufficient grain supplies, reached such heights that there was rioting in the streets of Vienna and piratical raids on bakers and granaries.

By that time, the Emperor's brave experiment had begun to backfire on almost every front. The landed nobility had opposed his reforms from the start, rightly fearful of the threat to their wealth and thus their power as well. The proletariat, by far the largest section of society, had never benefited much from them in the first place. Intellectuals and scholars became disaffected through the increasing neglect of the arts and sciences, and the relaxation of censorship resulted, towards the end of the 1780s, in ever more powerful attacks on the monarchy and its policies by orators and pamphleteers who were proved gifted manipulators of public opinion. In parts of Hungary and the Netherlands there was open rebellion. With the outbreak of war with Turkey in 1788, and its consequent increases in taxation and enforced recruitment and military expenditure, Joseph's reforms were as good as dead. The clincher came with the eruption of the French Revolution in 1789 and the execution in Paris of Joseph's sister Marie Antoinette, then Queen of France. Many of his most enlightened laws were repealed, there was a ruthless crackdown on the press, imprisonment without charge or trial became commonplace, and Vienna – the bastion of intellectual and artistic freedom – disappeared, in the long perspective of history, almost overnight. Alone among the arts, music was relatively unaffected to begin with, though the money to support it became progressively scarcer. Mozart's relations with the Emperor, while never close, remained cordial, but after his appointment as Court Chamber Composer late

in 1787, at a disappointing salary, it had become clear that no further support could be expected from that quarter. By the spring of 1788 opera companies were being disbanded and theatres closed. Despite spiralling debts Mozart, like most freelances before and since, felt it more important than ever to maintain the appearance of prosperity. Accordingly, expenditure began to outrun income, with disastrous effects.

By the time of Joseph's death in 1790, at the age of forty-nine, his 'enlightened' reputation was in ruins and his empire moribund. Nor did the accession of his brother as Leopold II hold much comfort for Mozart. His hopes of appointment as Second Kapellmeister were soon dashed, and despite his position as Court Chamber Composer he was excluded from the royal retinue at the coronation in Frankfurt in September. A little over a year later, he himself was dead, at the age of thirty-five.

Major Works and Their Significance 3

Operas

Not all Mozart's operas are major works, either within his own canon or in the realm of opera at large, but by virtue of belonging to the output of the man widely held to be the greatest opera composer in history all of them are significant. His first, *Apollo et Hyacinthus*, is significant *because* it's his first, and because it was written when he was all of eleven. The best known of his childhood operas, *Bastien und Bastienne*, followed a year later, its premiere taking place at the home of Dr Anton Mesmer (he of 'mesmerism' fame). It is an absolutely enchanting little work, with all the delightful innocence you'd expect from a twelve-year-old. Both operas have been recorded, and the overtures to each may be heard, along with all the famous, later ones, on Naxos 8.550185. *Ascanio in Alba* (complete on Naxos 8.660040–1), composed when Mozart had advanced to fourteen, is considerably more ambitious and quite remarkably assured, but while it has many striking things in it, it lacks variety and dramatic tension. On a par with many a well-established opera composer of the day, perhaps, but not on a par with the adult Mozart. With *Lucio Silla*, however, we can hear what a difference two years made. While still dominated by virtuoso arias in which the singers often seem more important than the characters, there's a marked increase in musical and dramatic atmosphere and real hints of the great Mozart to come.

The first truly sophisticated opera is the tragic and passionate *Idomeneo*. By the time he

wrote this Mozart was twenty-four, and the prodigy had long since been totally integrated with the incomparable master. Much of the music is powerfully memorable, the atmosphere and dramatic plotting already anticipate the much later *Don Giovanni*, and the characterisation is vivid, individual, and subtle. Electra's aria in Act I is one of the most exciting pieces of musical theatre in the history of opera, terrifying in its fury and intensity, the storm music is a match for anything else in the repertoire, and the psychological insight is almost a match for the intrinsic power of the music, positively defying one to remain unmoved. This is the first of Mozart's operas to linger in the mind and heart long after the final curtain has fallen. Apart from its intrinsically musical significance, *Idomeneo* marks Mozart's first serious departure from operatic tradition, most notably in its avoidance of decisive endings to most of the arias, leading to a musical and dramatic continuity which looks forward to Wagner in the middle of the next century. This was an isolated experiment, however, even though he uses similar devices in parts of *Don Giovanni*, and in the finales of *Le nozze di Figaro* (The Marriage of Figaro), *Così fan tutte* (literally, 'Thus do all women', but generally given untranslated), and *Die Zauberflöte* (The Magic Flute).

From here onwards (and not including the two unfinished operas of 1783) Mozart earned his reputation as the greatest opera composer in history with almost every note, the only possible exception being his last opera, *La clemenza di Tito* (1791). This is as masterly as you'd expect, and contains some very beautiful music indeed, but it often seems uncharacteristically chilly and formal, with none of the throat-grabbing emotional power of *Idomeneo*. In 1782, two years after *Idomeneo*, came *Die Entführung aus dem Serail* (The Abduction from the Seraglio), the first of his German operas (apart from the uncompleted *Zaide* of 1779). This hugely enjoyable and often ravishingly beautiful entertainment is a real one-off, an experiment in mixing various operatic conventions in unconventional ways, combining the dramatic formality of so-called *opera seria* with the comic traditions of *opera buffa* and the spoken dialogue of the classical *Singspiel*. If the mix doesn't quite come off theatrically (Mozart hadn't yet mastered the concept of serious

comedy, which reached its highpoint in *Don Giovanni*), the music alone more than justifies the fact that this remained the most popular of all Mozart's operas during his lifetime.

In the three operas which he wrote with the Italian librettist Lorenzo da Ponte – *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790) – Mozart reverted to the traditional formulas of Italian comic opera but expanded their scope beyond measure. Here, everything comes together. Comedy and tragedy are now seamlessly integrated, as well as heightened and deepened in psychological insight; the number of ensembles is increased; and the overlong, bravura arias which characterised the early operas are nowhere to be found, though the virtuosity of the singers is still given full rein. Everything is in perfect proportion, the characters are highly and very subtly differentiated (even within the most complex ensembles), and the dramatic pacing and variety of texture are now flawlessly deployed. What's more, each of the operas is a law unto itself, with its own characteristic moods, underlying rhythms, harmonic vocabulary, and so on. Nowhere is the integration of opposing extremes more spellbinding than in *Don Giovanni*, whose uniquely creepy overture is one of the greatest masterpieces ever written. Seldom have the dividing lines between good and evil, selfishness and altruism, generosity and malice, bravery and cowardice, truth and deception, or love and lust proved so disturbingly (and thought-provokingly) subtle and fragile. As well as giving the audience a thundering good time, *Don Giovanni* (based on the sexual bravado and warped personality of the infamous Don Juan) is as penetrating a study of human nature as any in the literature, musical or otherwise.

Mozart's last two operas, *La clemenza di Tito* and *The Magic Flute*, were written more or less in tandem but could hardly be more different: the one a formal, almost 'textbook' *opera seria* (a ceremonial commission which he couldn't afford to turn down), the other a unique and unprecedented *Singspiel*, structurally experimental, simpler in texture than the Italian operas, less bravura (though the Queen of the Night's sensational aria is virtuosic enough for anybody). The pace is steadier and more measured than in any of Mozart's Italian operas, there's a new

emphasis on musical declamation, and a sense almost of allegorical ritual culminating in a dreamlike celebration of Utopian ideals. The opera was greatly influenced by the beliefs, outlook, and rites of freemasonry.

Works for solo voice and orchestra

In addition to his operas Mozart composed some fifty free-standing arias for concert use, the first in 1765, when he was nine, the last in 1788, when he was thirty-two. Few of them are numbered among his most important works, but a number stand out for special mention, of which the most famous is the remarkable *Ch'io mi scorde di te*, K. 505, for soprano, with an elaborate obbligato part for piano written by Mozart for himself. Several of the concert arias from his Viennese years involve obbligato instrumental parts, most unusually the late *Per questa bella mano*, K. 612, which makes virtuoso use of the double-bass. In the great soprano aria *Vado, ma dove?*, K. 583, a very prominent part is played by the lower woodwind instruments. Perhaps the most virtuosic of all is the much earlier *Popoli di Tessaglia*, K. 316, written in Mannheim in 1778 for Aloysia Weber, at the time when Mozart was in love with her. From this alone one can deduce that she must have been a very remarkable singer indeed, because, quite unlike Beethoven, Mozart never wrote beyond the capacities of his intended performers. The most famous of all Mozart's works for solo voice and orchestra, however, is not an aria but a whole three-movement motet, composed near the end of his last journey to Italy, in 1773, when he was seventeen. *Exsultate, Jubilate*, for soprano, orchestra, and organ, represents the high point of his early vocal style, and its concluding 'Alleluia', in particular, has kept it well up in the classical pops for more than 200 years.

Symphonies

Mozart wrote his First Symphony in 1764, when he was eight, and his last, the so-called 'Jupiter', in 1788. Of the thirty-nine in between, none is less than very attractive, and even the first of them has a kind of poignancy which was later to become a hallmark of much of his

music. But it wasn't until 1773, when he was seventeen, that he wrote one which could conceivably be called a major work. In its inner turbulence and self-evident passion the Symphony No. 25 in G minor was something new. Now, perhaps for the first time in his symphonies, we encounter a voice which is unmistakably individual. Here is a composer speaking directly from within, expressing emotions which he understands from first-hand experience, and handling his musical material with all the skill of a master. No allowances need be made for his age; such considerations have become irrelevant. The next major work in the sequence is the Symphony No. 29 in A, written a year later, when he was eighteen. This enchanting work, I have to confess, is among my favourite symphonies in the world. Happy, serene, tender, buoyant, brilliantly energetic, and completely captivating in its sound-world, this, even more than its G minor predecessor, simply defies one to believe the age of the composer. For me, it's an absolutely perfect work, with a 'feel-good factor' that's right off the charts. Amazingly, Leopold later advised his son to withhold this symphony from the public, as it did him no honour. When he was 'mature', he asserted, Mozart would be sufficiently 'perceptive' to understand this. Fortunately, Mozart never 'matured', and his 'perception' remained blessedly insufficient to the end of his days.

The next landmark was Symphony No. 31 in D, the so-called 'Paris'. This was specifically tailored to the French taste, with a view to finding an appointment there, and marks the first appearance of clarinets in Mozart's symphonies, there being none, surprisingly, in Salzburg at that time. While none of his ten subsequent symphonies is anything less than masterly, it's the last six (not including No. 37, a work by Michael Haydn to which Mozart contributed the introduction), all written after his move to Vienna in 1781, that have ensured his immortality as a symphonist: No. 35 in D, the so-called 'Haffner'; No. 36 in C ('Linz'); No. 38 in D ('Prague'); No. 39 in E flat; No. 40 in G minor; and, finally, No. 41 in C ('Jupiter'). In perfection of form, variety of character, individuality of tone, and the sheer scope of their emotional and spiritual reach, they are like nothing written before them, not even the symphonies of Haydn. The last

three (for most people the three greatest) were composed, astonishingly, in the space of six weeks and at a time of mounting financial desperation. It seems inconceivable that Mozart knew they were to be his last symphonies. He was only thirty-two and still had three years to live. But they undoubtedly sum up everything he had learned as a symphonist, and they had a major influence on the subsequent development of symphonic thought. In the perfect balance and grace of their form, in their inspired yet methodical use of orchestral textures to expressive ends (especially their ‘liberation’ of the wind instruments), in the expressive and structural power of their harmonic range, and in their characterisation, intimacy, and development of themes, they expanded, in very different ways from Haydn’s, a form which had previously been rather slight and traditionally superficial into one of the monumental achievements of the human mind and spirit.

Concertos

In no field, not even the opera or the symphony, was Mozart’s legacy more uniquely epoch-making than in the realm of the concerto. In the case of both the symphony and the string quartet, Haydn’s contribution was arguably as great, and certainly as influential as Mozart’s. In opera, there was the mighty reformer Gluck, who died just four years before Mozart. In the case of the concerto there was simply Mozart. It seems only right, then, that this branch of his output should take pride of place in the current survey.

Like Beethoven’s sonatas and Bach’s fugues, Mozart’s concertos serve as a kind of diary of his entire creative life. His first concertos, written in 1767, when he was eleven, were actually arrangements of solo piano pieces by other composers. Even when they’re not overtly dramatic, Mozart’s works are almost invariably conversational; but it’s specifically in the world of musical theatre that we find the true models for Mozart’s concertos. All his best ones are in many ways like operas without words, alive with sparkling dialogues, dramatic confrontations, acute psychological insights, and unforgettable characterisations. His melodies, and what happens to

them, are remarkably like the characters in his operas. He was the first (and remains the greatest) composer to re-create in instrumental terms the dramatic traditions of musical theatre at its finest. And what makes his achievement still more miraculous is that he did it all within more or less pre-ordained forms.

His first entirely original concerto, Piano Concerto No. 7 in D, K. 175, was written in 1773, when he was seventeen, and already it left even the best of his contemporaries in the shade. But many of its first listeners were startled by the sheer sophistication of the style, culminating in a finale full of masterful counterpoint which made what were then regarded as exceptional ‘intellectual’ demands on the audience. Today, one can only wonder what the fuss was all about. But Mozart took it to heart and later replaced it with a charming but undemanding rondo. The concerto is rarely performed today except as part of the complete cycle.

Mozart’s next concertos (excluding the almost entirely neglected *Concertone* of 1773) were composed in 1775, when he was nineteen, and are the earliest of his works to find a permanent place in the concert repertoire. The five violin concertos were probably all intended for his own performance, at Salzburg, and they are as elegant, refined, and masterful as anything he ever wrote. Entertaining, brilliant, touching, deliciously spiced, and perfectly proportioned, they contain such an unending abundance and variety of inspired melody that there sometimes seems room for little else; but who’s to complain? All these concertos are gems in their different ways, but one – No. 5, in A major – stands out above all the others and has always been among the most popular concertos ever written. Because of one intentionally ‘exotic’ episode in the last movement, the work has become popularly known as the ‘Turkish’ Concerto – which didn’t stop one early twentieth-century commentator from referring to the episode in question as distinctly ‘Hungarian’ in style and character(!).

The next two concertos, once more for the piano, are neither major works nor particularly significant (except that they show Mozart drawing back to safer ground), but are entirely enjoyable nevertheless. With Piano Concerto No. 9 in E flat, K. 271, however, composed in

1777, Mozart effectively broke the sound barrier. In its breathtaking originality and unprecedented emotional range it's one of the most significant in the history of the concerto as a form, and as such deserves special attention. From the second bar it must have made every member of its first-night audience snap to attention as though they'd been given an electric shock. No sooner is the arpeggiated chordal fanfare of the opening bar concluded than the soloist enters, breaking with the practice of every concerto written up to that time by completing the opening phrase. After a brief, good-natured tug-of-war, the piano then retreats while the orchestra gets on with the business of the 'real' exposition. When the piano re-enters the fray it again breaks with tradition by coming in several bars early, while the orchestra is still playing, with a long anticipatory trill. From the beginning, and for the first time in the history of the medium, soloist and orchestra appear as equal partners in a genuine dialogue which continues throughout the work. And the break with the past is symbolic as well as musical. The old melody-and-accompaniment approach to concerto writing, as in other spheres of music, was a perfect mirror of the stratified society in which a wealthy aristocracy held sway over the far more numerous populace of its subordinates (Haydn, for example, wore a servant's livery for most of his creative life, even when he enjoyed international fame). The rise of an affluent middle class, however, rendered this scheme of things increasingly untenable, and notions of democracy soon conferred unprecedented rights on the individual within society at large. Absolutism gave way to social structures which could achieve equilibrium only through a measure of compromise and accommodation on all sides. And so it was in music.

It seems singularly appropriate that Mozart, the first major composer to exchange the shackles of patronage for the life of the freelance, was the first to liberate orchestra and soloist alike to engage in continuous conversation at the highest level. The level and nature of the dialogue in K. 271 were both unprecedented. So too was the promotion of the wind section to the front ranks of musical diplomacy. Here for the first time we find the soloist actually accompanying the orchestra (the dialogue between oboe and piano in the opening *Allegro* is the first of many such

charming exchanges). From now on in his concertos, with only a few, optional exceptions, Mozart gives the wind band a dual role: as a magical blending agent in his orchestral palette, and as a mediator between the soloist and the rest of the orchestra. The integration of the one amongst the many, the combining of parts into a greater whole, was one of Mozart's greatest achievements.

Nowhere is the close connection between opera and concerto more evident, or more powerfully expressed, than in the slow movement of this amazing work, replete with profound arioso passages and even recitatives. Nor had Mozart ever employed a more subtle and telling use of tone colour (one of the most consistent features of all his subsequent works in the form). The final movement is both topical and prophetic. Like many of his other finales, it adheres, though sometimes rather loosely, to the form of a rondo, then all the rage amongst continental music lovers. The main theme, a duple-metre *Presto* of tremendous energy, is one of Mozart's most exciting and delightful, but what singles out the movement for special comment is the interpolation, bang in the middle, of an extended episode in triple metre, marked *Menuetto cantabile*. The abrupt change of mood, texture, tempo, and metre retains its delicious shock value even today.

Next in the line of great concertos came the Concerto in E flat for two pianos, K. 365 of 1779, a sparkling virtuoso entertainment, with just a hint, in the slow movement, of darker, deeper regions. Written for Mozart and his sister to play, again in Salzburg, it must surely top the concerto repertoire of every duo-piano team in the world. It's not music that sets out to plumb any depths, but, of its kind, it's incomparable.

Very different, and far wider in scope, is the emotionally profound *Sinfonia concertante* in E flat, K. 364, for violin, viola, and orchestra, written in the same year. As its name implies, this is in several ways a three-movement symphony written in the style of a concerto, and its seriousness is evident from the very beginning. With the exception of K. 271 this is by general consent Mozart's greatest instrumental work to date. Unlike the Concerto for two pianos, the

soloists here are easy to distinguish from each other, the viola having a special tone colour of its own, as well as being at a lower pitch. This makes the sustained conversation between the two all the clearer – but the conversation is of two kinds. Often it follows the age-old pattern of ‘call and response’ (a standby of musical styles from the most primitive to the most sophisticated, in which a ‘statement’ by one is followed by an ‘answer’ from the other), or the two soloists may celebrate their unity by joining together in simultaneous ‘song’ (only in music can two or more voices speak at the same time and enhance rather than obscure the sense and meaning of what’s being said. As in all Mozart’s concertos, there are also frequent interchanges between soloists and orchestra.

When Mozart returned to the solo concerto in 1782 he had married, pulled up stakes in Salzburg, and settled in Vienna where he became the first prominent composer to go it alone as a freelance. To this end he composed three piano concertos (K. 413, K. 414, and K. 415) aimed at captivating amateur and connoisseur alike, and so designed that the wind parts could be dispensed with for performance ‘a quattro’. Since it would be difficult to imagine K. 415 without its ceremonial trumpets and drums, one can only assume that the optional alternative (for piano and string quartet) was a ploy aimed directly at the enthusiastic amateur, for home consumption.

The same stipulation was attached to the E flat Piano Concerto, K. 449 of 1784, though in every other sense it stands apart both from its predecessors and from its five companions of the same year (K. 450, K. 451, K. 453, K. 456, and K. 459). One of Mozart’s subtlest exercises in controlled ambiguity, it hovers unsettlingly between vivacity and turmoil, contrapuntal severity and spontaneous expression. As he himself recognised, it is quite unlike anything he had written so far (interestingly, too, it became the first work entered in his private catalogue which he began in 1784 and continued until his death). Mozart’s concertos, like Beethoven’s sonatas, are not least remarkable for their extraordinary diversity. While they share certain superficial resemblances, each explores musical problems and spiritual expression in a manner peculiar to itself. If this E flat Piano Concerto gives us Mozart at his most stringently concentrated and

inwardly searching, its two immediate successors, K. 450 in B flat and K. 451 in D, give us Mozart at his most public and self-confident. Both can be numbered among his most technically challenging works, and both reflect the impact of his friendship with Joseph Haydn, who was far-and-away the most distinguished of his new Viennese acquaintances. Indeed the homage paid to Haydn in the D major Concerto is almost too close for comfort.

Also from this period, and also indebted to Haydn, are the four immensely enjoyable horn concertos, which are among the shortest and most instantly accessible concertos by Mozart, hence their perennial popularity. Written for his friend Ignaz Leutgeb (a Salzburg musician who moved to Vienna and became a prosperous cheese merchant), they are suitably uncomplicated and outdoorsy, with echoes of the hunt never very far away.

Nowhere in Mozart's concertos is the influence of Haydn heard to better or richer effect than in the two numerical siblings of 1785, the brooding D minor Piano Concerto, K. 466 – still the most famous of all his concertos – and the dazzling C major Piano Concerto, K. 467, whose first movement is based almost entirely on the spare outlines of its opening march-like theme. The third piano concerto of that year, the wonderful E flat, K. 482, is perhaps less densely argued, but no work of Mozart's, concerto or otherwise, can surpass it for grandeur of conception (though K. 503 is certainly its equal) or for the sheer ravishing deployment of instrumental colour. And the interpolation of what is in effect an extra slow movement in the midst of the finale is a master-stroke never to be forgotten.

Like the preceding year, 1786 saw the birth of three more piano concertos, and no three could be more different. The sheer lyrical warmth of No. 23 in A major, K. 488 has made it a favourite with generations of music lovers in widely differing periods and places, particularly through the heart-rending poignancy of its middle movement – only the second *Adagio* (and the last one) to be found in the concertos, and the only movement in Mozart's entire output to be cast in the key of F sharp minor. The C minor Concerto, K. 491 is unique in many respects, not least for the abiding sense of darkness with which it leaves the listener. Even the stormy, aforementioned

D minor Concerto ends on a note of optimism; but here, Mozart's increasing awareness that he had grown beyond the reach of his Viennese audience keeps its grip on the piece from beginning to end. Who, then, would expect that his next essay in the medium would be the most symphonic and Olympian affirmation of the prevailing life-force to be found in the entire canon? The C major Concerto, K. 503 is the culmination (though not the end) of the composer's long journey in the realm of the concerto. Here, in unrivalled perfection, is the apotheosis of that final union of form and content, of symphony, concerto, and opera, towards which he had been striving since his earliest, tentative explorations as a child.

The remaining two piano concertos represent, between them, a falling off (an elegant but pathetic attempt to regain public favour) and a new departure. Not even its most sympathetic champions would claim that the so-called 'Coronation' Concerto, K. 537, gives us Mozart at his best. Nevertheless it was for many years among his most popular works; only in recent decades has it become fashionable to denigrate it, generally on the basis of the slightest acquaintance. The nickname, derived from Mozart's intention of performing it at the coronation of Leopold II in October 1790, conjures up unfortunate comparisons with Beethoven's mighty 'Emperor' Concerto. But it has many virtues, and repays repeated hearings with fresh insights.

Mozart's last concerto for the piano, K. 595 in B flat, has taken on certain valedictory associations almost certainly nurtured by the wisdom of hindsight. It seems unlikely, however, that the thirty-four-year-old Mozart saw it as his farewell to the medium. In its extreme simplicity of utterance, its transcendence of the storms and stresses of earthly life, its breathtaking economy of means, it brings us at once to the end of one chapter and to what the composer had every reason to believe was the beginning of another. That he proved to be mistaken is our tragedy as much as his.

But there was one more concerto to come, the great, autumnal Clarinet Concerto in A, K. 622. Composed in September 1791, when Mozart was terminally ill and in terrible financial straits, this is not only his last concerto but his last completed work, yet it finds him still at the

height of his powers. Ironically, the man for whom he wrote both this and the equally wonderful Clarinet Quintet was partially (though minimally) responsible for Mozart's alarming circumstances. Despite his impoverished state, Mozart had for some time been giving financial assistance to his friend Anton Stadler, one of the foremost clarinetists of his time. Stadler, for his part, not only accepted the cash but went on to rob and cheat his benefactor; yet Mozart's affection and admiration for him seem never to have waned.

Quite apart from the music itself, Mozart's orchestral writing in this final work is a marvel. Everything favours the mellow tone of the clarinet, which is supported by the usual body of strings, complemented by a wind group in which oboes (whose sharp, penetrating sound would have clashed with the soloist) have been replaced by flutes – and here again we find Mozart writing beautifully, even lovingly, for this instrument which he once claimed to despise.

The concerto as Mozart left it, and the piano concerto in particular, was transformed almost beyond recognition. In place of the stereotyped virtuoso vehicle and facile conversation piece cultivated by even the best composers of the Rococo (J.C. Bach, for instance) Mozart left a form in which the subtlest tonal variety played a prime part in the formal, colouristic, and expressive cohesion of large-scale structures; a miraculous and paradoxical tapestry of interweaving strands in which unity was achieved through continuous diversity; an instrumental drama as eloquent and various as any opera; and, above all, a Utopian vision of a world without victors and vanquished, a 'republic of equals', to borrow a phrase from Schumann, in which altruism and self-interest are so intimately linked as to become indistinguishable.

Other orchestral music

Lying midway between Mozart's symphonies and his concertos, though not attaining quite the exalted heights of either, are nine large-scale orchestral works, to which Mozart seems interchangeably to have given the name 'Serenade', or, less frequently, 'Cassation'. They were all designed originally for performance in the open air during the fine months of summer, and

were invariably connected with some social event. The attractive ‘Haffner’ Serenade, K. 250, for instance, was written to celebrate a marriage in Salzburg’s prominent Haffner family, and was first played on the evening before the wedding. The serenades and cassations are multi-movement works, some having as many as seven or eight, and often begin with a slow introduction (a rarity in Mozart’s symphonies). Often, too, they contain concerto-like movements, usually featuring a solo violin, as in the early Cassation featured on CD 1, track 8. Some, like the ‘Haffner’, and the ‘Posthorn’ Serenade, K. 320, are major works (featuring in the latter case double wind band, strings, trumpets, and drums); others, like the most famous of them all, *Eine kleine Nachtmusik*, K. 525, are relatively small-scale and intimate – indeed *Eine kleine Nachtmusik*, though described as a serenade, was quite specifically conceived as chamber music, for all that we know it today as an orchestral work. The same is true of a number of Mozart’s divertimentos, similarly multi-movement works written for chamber ensemble. Of these, perhaps the most outstanding is the Divertimento in D, K. 334, with its prominent solo violin and its sequence of inspired and irresistible movements. And then there are a few related one-offs, of which the most striking and original is the haunting, dark-toned *Masonic Funeral Music*, K. 477, with its unique scoring of two oboes, three basset-horns, double-bassoon, two horns, and strings.

Chamber music

Again, there is an embarrassment of riches. After a certain point, generally around his middle twenties, there are simply no minor works. Yet the breakthrough, curiously, seems to have come significantly later than in the case of the symphonies and concertos. There are great symphonies from Mozart’s teens, and great concertos from the age of twenty-one, but it wasn’t until 1881, when he was twenty-five, that he made the leap from exceptional excellence to greatness in the realm of chamber music.

Music for wind ensemble

Mozart had been writing very accomplished and attractive music for winds since 1773, when he was seventeen, but in 1781 he produced two masterpieces, one of them utterly unprecedented in both scale and quality. The first was his Serenade in E flat, K. 375 (followed a year later by the equally wonderful though more sombre Serenade in C minor, K. 388); the second was the almost symphonic Serenade in B flat for Thirteen Wind Instruments, K. 361 (see CD 4, track 2). This vast, seven-movement work of roughly an hour's duration is generally regarded as the best work for wind ensemble ever composed, though Mozart himself took a different view. In 1782 he proudly confessed to his father that he regarded his Quintet in E flat for Piano and Wind, K. 452 as the best thing he had composed to date. It has the further distinction of being the first work for this combination ever written.

Music for string ensemble

Mozart began writing string quartets when he was eleven. He began writing great ones, rather suddenly, when he was twenty-five. The principal catalyst seems to have been the appearance of Haydn's Op. 33 quartets in 1781 – the first works ever to appear in this medium in which the four instruments (two violins, viola, and cello) converse together on absolutely equal terms, and in which form and texture derive equally from the organic development and integration of themes. Haydn's achievement was both an inspiration and a challenge to Mozart – not in the sense of competition with Haydn, who became his friend at around the same time, but in terms of his own compositional abilities. From the time of the G major Quartet, K. 387, composed in 1782, his every work in the medium was a masterpiece, as acknowledged by Haydn himself, to whom the first six of these outstanding quartets were formally dedicated in 1785 (see CD 4, track 8). Using the Köchel numbers as your guide, after K. 387 you simply can't go wrong. After the six quartets dedicated to Haydn, Mozart wrote a further four, each adding new subtleties and resources to the craft and understanding of the medium, quite apart from the purely musical,

‘expressive’ content. While the string quartets from 1781 onwards have long since become a prominent part of our musical heritage, two other masterpieces of equal quality remain almost unknown to the average music lover: the two string duos for violin and viola, K. 423 and 424, which Mozart wrote for Michael Haydn (Joseph’s brother, in service at Salzburg) to pass off as his own. If the deception worked, then the Archbishop must have been even less musical than Mozart gave him credit for. Apart from anything else, the works are diabolically clever, using the technique of double-stopping and other devices to create the impression that four, not two, instruments are playing; Michael Haydn could no more have written these than he could have flown to the moon. Another sadly unfamiliar work is the Divertimento in E flat, K. 563 for violin, viola, and cello – a major work by any standard, which repays however many hearings you care to give it.

But with all this, we’ve still not come to what many musicians regard as Mozart’s finest and most important chamber music for strings alone, the last four of his six string quintets (two violins, two violas, two cellos): K. 151 in C, K. 516 in G minor, K. 593 in D, and K. 614 in E flat (Naxos 8.553103–5, available separately). Although they lack the colouristic contrasts of the music for wind and mixed ensembles, texturally, formally, expressively, these are as innovative and involving as any of his other works. They are marginally more challenging to listen to than the string quartets, simply by virtue of having five parts instead of four to follow, but they can be thoroughly enjoyed even without such ‘analytical’ hearing.

Strings plus one

Apart from the works with piano, Mozart’s most substantial chamber works for strings plus one contrasting instrument are the Oboe Quartet in F, K. 370 (Naxos 8.550437), the Horn Quintet in E flat, K. 407 (ditto), and, way out in front, the dark-hued, autumnal Clarinet Quintet in A, K. 581 (Naxos 8.550390). The popular flute quartets (Naxos 8.550438) make for very agreeable

listening but few would classify them as major or significant works.

Piano plus

In addition to the quintet for piano and wind already mentioned, and various negligible childhood works, Mozart wrote two superb quartets for piano and strings, K. 478 and 493 (Naxos 8.554274), six piano trios (for the standard combination of piano, violin, and cello), and sixteen violin sonatas (Naxos 8.553110–12; 8.550065; 8.553590). In each of these categories his most important achievement, historically speaking, was to liberate the strings from the purely accompanimental role previously assigned to them. His early violin sonatas were rightly and conventionally billed as sonatas ‘for piano, with violin accompaniment’, a concept which continued to thrive right into the early years of the nineteenth century. In the case of the trios it was the cello which was liberated. In the customary piano trios of the time (including Haydn’s) the cello was given nothing to do but reinforce the bass line of the piano part. In the two piano quartets and the later piano trios of Mozart, the piano remains the dominant instrument, by its very nature, but now converses with the other instruments as equals. As befits the greatest opera composer of all time, dialogue is a cornerstone of Mozart’s mature style. The only one of Mozart’s chamber works with piano to combine three different instrumental families is the Clarinet Trio in E flat, K. 498 for piano, clarinet, and viola (8.550439), another dark-hued but richly lyrical work, allegedly written in a bowling alley or skittles hall. And finally, though it may be cheating, mention should once again be made of Mozart’s arrangements of four of his concertos (K. 413, 414, 415, and 449) for piano and string quartet, optionally augmented by a double-bass.

Piano duet and duo-piano

Mozart’s six sonatas for piano duet are all agreeable but only the last two, Sonata in F, K. 497 and Sonata in C, K. 521, are out-and-out masterpieces, fit to stand beside any of his symphonies

(indeed they sound like piano reductions of orchestral originals, even though they aren't). My own particular favourite of all his exclusively pianistic works is the effervescent and touching Sonata in D for two pianos, K. 448, which is fit to stand with all but the best of his concertos. For sheer greatness, however, his only other two-piano work, the powerful and sombre Fugue in C minor, K. 426, has to take the golden palm.

Solo instrumental

With Mozart, this basically means the piano. Although he famously dubbed the organ 'the king of instruments' he wrote precious little for it, and nothing unaccompanied. The late masterpieces which are nowadays played on a conventional organ (the Fantasia in F minor, K. 608 and the Andante in F major, K. 616) were actually written (more or less under duress – they were commissioned) for a mechanical organ, though he later arranged them for piano duet. Similarly, his late *Adagio* in C, K. 356, although arranged for piano duet, was originally written for glass harmonica – a freak instrument if ever there was one (CD 4, track 18).

Interestingly, the quality of his nineteen piano sonatas is nothing like as consistent, or, generally speaking, as high, as that of his piano concertos. They also play nowhere near as important or as significant a role in the story of his musical life as those of Haydn and Beethoven do in theirs (Haydn's sixty-two are far more adventurous and wide-ranging, and Beethoven's thirty-two, taken as a whole, are the most important ever written). This isn't to say that Mozart's are negligible, by any means, and some of them are indeed masterful. The most popular, traditionally, has been the Sonata in A major, K. 331, with its 'Turkish March' finale (Naxos 8.550448). The work is also significant for its unprecedented form, beginning with a Theme and Variations, followed by a *Menuet*; its rondo finale is the only bow to convention. The so-called 'easy' Sonata in C major, K. 545 (Naxos 8.550446) is also well known, partly through having been given to so many hapless pupils who have then discovered the hard way that it isn't easy at all, however it may look or sound. But apart from that, none could really be described as

popular. The best, for my money, is the dark and turbulent Sonata in A minor, K. 310 (Naxos 8.550456), composed around the time of his mother's death (CD 3, track 6) and at its time the most anguished and violent sonata ever written, a million miles away from the genial A major Sonata. Also dark, powerful, and tragic are the Sonata in C minor, K. 457 and its numerical anagram originally designed to precede it, the extraordinary, wild and terrifyingly unpredictable Fantasia in C minor, K. 475 (the two are often played in tandem, as on Naxos 8.550449). Many musicians (though not this one) have equal time for the last of all, Sonata in D, K. 576, the only overtly contrapuntal one (and how!), and the big Sonata in F, K. 533 (incorporating, as its finale, the separately numbered Rondo in F, K. 494). Also important (and remarkable) are a number of free-standing works, most notably the highly chromatic and almost unbearably lonely *Adagio* in B minor, K. 540 (Naxos 8.550219); the even more chromatic, and violently interrupted, Minuet in D, K. 355 (possibly the last piano piece he ever wrote); and the poignant, melancholic (and *also* chromatic) Rondo in A minor, K. 511, which bears an extraordinarily close family resemblance to Chopin's famous Waltz in the same key (Mozart and Bach were the only two composers whom Chopin loved unreservedly).

Of Mozart's sixteen self-contained sets of variations, only two, K. 455 and 460, come close to being major works, but all of them are attractive, several ingenious, and some, like the Variations on 'Ah, vous dirai-je, Maman' (better known to English-speakers as 'Twinkle, Twinkle, Little Star'), K. 265 (Naxos 8.550612), are amusing as well as clever.

Choral music

Mozart's choral music spans almost the whole of his composing life, from the *Kyrie* in F, K. 33, composed when he was ten, to the great Requiem, K. 626, which he was still composing when he died. For the most part it consists of sixteen masses, most of them short, or single, free-standing movements – like his several isolated *Kyries*, of which only one, the remarkable *Kyrie* in D minor, K. 341, can be considered a major work. Another, even greater one-off, from his last

year, is the motet *Ave verum corpus*, K. 618 (Naxos 8.550495), whose unearthly beauty and wincingly affecting harmonies have made it a favourite among music lovers for two centuries (it was also arranged by Tchaikovsky, although from Liszt's transcription rather than from the original, for his Fourth Orchestral Suite, *Mozartiana*). The dominant works are the Mass in C, K. 317, known as the 'Coronation' Mass (CD 3, Track 8), whose beautiful 'Agnus Dei' for solo soprano has found a separate life of its own; the unfinished Mass in C minor, K. 427 (Naxos 8.554421), from which another soprano aria has escaped (the florid, operatic 'Et incarnatus', also notable for its wonderful dialogue with the wind instruments); and, finally, the Requiem (Naxos 8.550235), which was completed by Mozart's pupil Süssmayr (disentangling that which is Mozart from that which is Süssmayr has been a perennial headache for musicologists, not eased by the fact that another Mozart pupil, Joseph Eybler, also had a hand in its completion). The Requiem, now available in several 'new' editions, contains some of Mozart's greatest music, and his pupils may be forgiven for their inability to match it. That said, it doesn't follow that all the less effective music in it was their work and not his. The mystery still shows no sign of ever being wholly resolved, but this hasn't stopped the work being one of the most popular in Mozart's entire output. Less famous (if only just) than the masses is the last of Mozart's vesper settings, the *Vesperae solemnes de confessore*, K. 339 (Naxos 8.554158), from which yet another wonderful soprano aria, the 'Laudate Dominum' (Naxos 8.550495), has escaped to lead an independent life.

Graded Listening Plan 4

The vast majority of Mozart's output is so instantly accessible, so unforbidding, that one could begin exploring it almost anywhere and not be discouraged. But accessibility isn't everything. Music can be eminently accessible yet stultifyingly boring, though this hardly applies to that of Mozart. Still, in the output of any composer, some works are inevitably more enjoyable or more moving than others.

Symphonies

I can think of no better starting point than No. 29 in A, K. 201, whose finale is on CD 2, track 8. Mozart at his happiest is hard to beat, and this is pure enchantment from start to finish. But he is very rarely either one thing or another. One of the miracles of his music is its ability to summon up smiles and tears at the same time, melancholy and sweetness, gentleness and power, sorrow and hope, and so on. You get all of this in the greatest of his darker symphonies, No. 40 in G minor (Naxos 8.550164), even if you have heard its opening tune numerous times on digital watches, answering machines, and other computerised nuisances; the whole of its amazing slow movement is on CD 4, track 14. Then try the wonderful 'Linz' Symphony, No. 36 in C, K. 425 (Naxos 8.550264), which gives us yet another Mozart, this one more ceremonial than that of either No. 29 or No. 40, although in mood it's often a kind of cross between them. Next, you can

move with confidence to No. 38 in D, the so-called ‘Prague’ Symphony, K. 504 (Naxos 8.550119), and after that to the last and possibly finest of them all: No. 41 in C, known as the ‘Jupiter’, K. 551 (Naxos 8.550299). And that still leaves thirty-six to explore (though Haydn wrote almost three times that many!).

Concertos

The greatest and most wide-ranging are the piano concertos, but the five teenage violin concertos make a delightful, lyrical point of departure. Try No. 3 in G, K. 216 or No. 5 in A, K. 219 (the ‘Turkish’) for starters (both on Naxos 8.550418). For an altogether more robust and outdoorsy Mozart the four horn concertos (see CD 4, track 6) are unbeatable, and instantly enjoyable. They’re also far-and-away the shortest of his mature concertos. As a kind of curtain-raiser to the piano concertos, the short, childhood arrangements (Naxos 8.550212, see also CD 1, track 12) are charming, touching, and sometimes brilliant scene-setters for the incomparable journey ahead. Not great music by any stretch of the imagination, but not to be sniffed at either. Then take a leap forward and try the brilliant, sunny Piano Concerto No. 17 in G major, K. 453: wonderful, buoyant melodies, fascinating harmonies, fabulous banter (and some serious conversation, too); of all the concertos none is more fun than this. ‘Fun’ does not describe No. 23 in A, K. 488 (Naxos 8.550204) but it could be that this is the most sheerly and continuously beautiful of the lot. The broad, autumnal lyricism of the first movement, the seldom-equalled pathos of the slow movement, and the almost sporty vigour and playfulness of the finale combine to make this one of the most bewitching examples of ‘instrumental theatre’ ever written. Nowhere does Mozart more powerfully anticipate Beethoven than in Concerto No. 20 in D minor, K. 466, the darkest and most brooding, overtly dramatic, and compulsively absorbing of all Mozart’s concertos – no wonder Beethoven wrote cadenzas for both the outer movements. Then, back into the ceremonial sunshine (and the harmonically daredevil) with the next concerto, No. 21 in C, K. 467, miscalled ‘Elvira Madigan’ from the use of the slow movement in

the Swedish film of that name (both Nos 20 and 21 on Naxos 8.550434). This is so exhilarating that if you can remain sitting still throughout the finale you're way ahead of me. But wherever you turn, there are riches. I would, however, suggest that you keep till last Concerto No. 24 in C minor, K. 491 (Naxos 8.550204) and No. 27 in B flat, K. 595 (Naxos 8.550203), which are in certain ways the subtlest and most elusive of the cycle.

Chamber music

Having said that the vast majority of Mozart's output is instantly accessible and unforbidding, there is, as implied, a minority of works for which this is not the case. Most of these are to be found among the string quartets and quintets. Not that they don't sound very beautiful, but to hear them for all that they are, one needs not only to hear but to listen, and to listen with a particular kind and sophistication of concentration not demanded by the majority of his works. I would therefore recommend working up to the mature string quartets (from K. 387 onwards) by approaching them through other, related works, like the wonderful Oboe Quartet, K. 370, the equally enjoyable Horn Quintet, K. 407 (both on Naxos 8.550437), and the inexpressibly beautiful Clarinet Quintet, K. 581 (Naxos 8.550390). And then there are the two superb piano quartets, K. 478 and 493 (Naxos 8.554274), which are almost like mini concertos.

One of the things that makes string quartets more demanding to listen to than, say, woodwind quintets, is precisely the fact that the instruments are all of the same family, two, the violins, being identical. The most richly enjoyable way of training yourself to hear and distinguish four or five lines of music at the same time is to listen to Mozart's music for wind ensemble (where each instrument preserves its own very individual identity). And why not start with Mozart's own favourite, the Quintet for Piano and Winds, K. 452 (Naxos 8.550511), going on to the two wind serenades, K. 375 and 388, and crowning the tour with the incomparable Serenade for Thirteen Wind Instruments, K. 361 (see CD 4, track 2). Moving to strings only, start with the two remarkable duos for violin and viola, K. 423 and 424. Then perhaps a slight detour, taking

in the exceptional *Sinfonia concertante* in E flat, K. 364 for violin, viola, and orchestra, before moving on to the equally worthwhile Divertimento in E flat, K. 563, for violin, viola, and cello. When you come to the string quartets, I recommend working your way up, as Mozart himself did, from the earlier works to the later ones. It's a fascinating and illuminating journey finishing with a network of goldmines whose riches increase with every return visit.

No such preparation is needed for the violin sonatas, but save the sixteen childhood sonatas for last. If you skip them altogether, you'll be in very good company, including many excellent violinists. Their interest is more biographical than musical. From K. 296 onwards you're dealing with the mature Mozart, and from K. 454 onwards with full-blown genius. Finally, the piano trios can be explored in any order.

Choral music

Here I would advise almost the exact opposite of my suggestion for the string quartets. The later works are so much more arresting and involving than the earlier, lesser ones, and unlike the quartets they require no preparation.

Operas and works for solo voice and orchestra

A motet, so redolent of the church, might seem an odd starting point, but the ever-popular *Exsultate, jubilate*, K. 165 (Naxos 8.550495) makes an entrancing introduction, and was written at the same time as his opera *Lucio Silla*, which marked the end of his third and last journey to Italy. My own feeling is that this makes a better beginning than anything from the early operas themselves, in which most of even the best arias have a tendency to outstay their welcome. There is a tendency in some circles to sneer at compilations on principle, and even at recordings of highlights from a single opera. I think this is mistaken piety. Hearing excerpts does not devalue them when you hear them later in their proper context, though inevitably they'll suffer in varying degrees (though never fatally) from its absence. Even when the music is exactly the

same, it's a psychological and artistic fact that context alters content. But opera composers have never expected or desired that their works should remain at all times inviolate. Indeed they've always assumed, or at least hoped, that their arias would live a secondary, separate life as popular songs. Mozart was enchanted, not aghast, to find that in Prague everyone was humming, singing, or whistling arias from *Figaro*. So would any composer be. Mozartian operatic 'recital' discs (like Naxos 8.550866/7, 8.550383, and 8.550435) and 'highlight' recordings (like 8.554172 – *Figaro*) make a superb introduction. When it comes to hearing operas complete, every Mozartian will have her or his favourite operas, and a different recommended order. My own starting line-up would be *Figaro* first, then *Don Giovanni*, *The Magic Flute*, *Così fan tutte*, *The Abduction from the Seraglio*, *Idomeneo*, *The Impresario*, and *La Clemenza di Tito*. Among the many 'operatic' but self-contained concert arias, I would recommend, as a starting handful, first the beautiful and fascinating *Ch'io mi scorde di te*, K. 505, with its partnership of soprano and obbligato piano; then, perhaps, *Vado, ma dove?*, K. 583, a beautiful, slow aria with wonderful woodwind writing; for sheer vocal pyrotechnics, the stunning *Popoli di Tessaglia*, K. 316, followed by the lovely *Un moto di gioia*, K. 579; and, finally, with a change of pace and language, the German aria *Nehmt meinen Dank*, K. 383. But with nearly fifty to choose from, selection is difficult. Beautiful and unusual, by the way, and very much off the beaten track, are the strangely scored *Notturmi* for three voices, mostly two sopranos and a bass, and a varying trio of clarinets and basset horns.

Solo piano works

The sonatas are the easiest to get hold of, and it's a matter of historical record that the most popular is K. 331 in A major, so that would be as good a place to start as any. Again, however, none of them is in any way intimidating or challenging to the listener (for the performer, though, it's another matter altogether) so it would be rather artificial and pointless to try and contrive any particular order. The same applies to all the sets of variations.

5 Recommended Reading

Books on Mozart abound, many of them excellent, many of them long since overtaken by modern musicological scholarship, and, alas, many of them out of print. Of those available at the time of writing (and the scene changes disconcertingly fast), none makes a better introduction to the man and his music than Andrew Steptoe's *Mozart* in the Everyman/EMI series of 'music companions' (published in the USA by Alfred A. Knopf). Very readable, concise, well informed, and perceptive, it has the added benefit of three CDs of excellently chosen music (ISBN 1-85715-601-3).

Of straight biographies, none is more absorbing or more meticulously documented than Maynard Solomon's magisterial *Mozart – A Life*, published in the UK by Hutchinson (ISBN 0-09-174704-X) and in the USA by Barnes & Noble (ISBN 0060926929). A masterpiece of organisation, narrative elegance, and penetrating, often startling insights, its 640 pages never once seem too many. Controversial in its psychoanalytical bias and its disturbing but massively resourced portrait of Leopold, it positively defies one to remain aloof. Readers looking for musical illumination, however, will do better elsewhere.

Few great composers have left us such an abundant treasure trove of letters, and Emily Anderson's famous and comprehensive two-volume translation (Macmillan: ISBN 0-333-48545-9) remains the classic in its field. For English-speakers there is no comparable alternative.

More selective, and with excellent but discreet linking text, is Robert Spaethling's *Mozart's Letters, Mozart's Life* (Faber & Faber/W.W. Norton: ISBN 0-571-20674-3). With few exceptions, these are absolutely new translations, and the first to capture the highly idiosyncratic, uniquely personal character of Mozart's often bizarre writing style, replete with some of the oddest and most inconsistent spellings ever to be caught between two covers. A revelation. No book brings Mozart the human being more vividly to life.

For sheer wealth and variety of information, enlivened by a wide variety of viewpoints, Thames & Hudson's *The Mozart Compendium*, edited by H.C. Robbins Landon (no ISBN given), is unbeatable. Many of the contributors are internationally respected authorities, some of them distinguished musicians – no really dedicated Mozartian should be without this book.

Robbins Landon is also the author of two outstanding and characteristically readable, if rather more specialised studies, both from Thames & Hudson: *Mozart: The Golden Years* and *1791: Mozart's Last Year*. Slightly wider in its scope is Volkmar Braunbehrens's *Mozart in Vienna 1781–1791*, excellently translated by Timothy Bell (André Deutsch: ISBN 0-233-98559-X) and giving a rich and fascinating picture not only of the world in which Mozart lived but of the people in his life (most notably, perhaps, the unfairly maligned Constanze).

6 Personalities

Adamberger, Johann Valentin (1740–1804). Bavarian singer, who sang Belmonte in *Die Entführung aus dem Serail* and Herr Vogelsang in *Der Schauspieldirektor*. A fellow Mason, he sang in Mozart's *Die Maurerfreude*, K. 471. Mozart also wrote for him the arias *Per pietà, non ricercate*, K. 420, 'A te, fra tanti affanni', in K. 469, and *Misero! o sogno*, K. 431.

Adlgasser, Anton Cajetan (1729–1777). Composer and organist at Salzburg, he collaborated with Mozart and M. Haydn in 1767 on the oratorio *Die Schuldigkeit, des ersten Gebots*. Mozart, who greatly admired him, succeeded him as organist at Salzburg Cathedral in 1777.

Albrechtsberger, Johann Georg (1736–1809). Composer, theorist, singer, and organist, he befriended Mozart and succeeded him as assistant Kapellmeister at St Stephen's Cathedral. He is best remembered today as a teacher of Beethoven's in Vienna, and for having pronounced at the beginning of their association that Beethoven would 'never amount to anything'.

Attwood, Thomas (1765–1838). English composer and organist who studied with Mozart in Vienna from 1785 to 1787, keeping as mementos a number of exercise books which afford a rare insight into Mozart's teaching methods. In 1796 he became organist of St Paul's Cathedral and composer to the Chapel Royal.

Auernhammer, Josepha Barbara (1758–1820). A highly gifted pianist, she studied with Mozart in the 1780s and fell in love with him (unrequitedly; indeed he wrote offensively to his father about her unprepossessing appearance). His violin sonatas K. 376, 296, 377, 379, and 380 of 1781 are dedicated to her, and it was for her that he composed his brilliant Sonata in D for two pianos, K. 448.

Bach, Johann Christian (1735–1782). The youngest son of J.S. Bach, he broke with family tradition by spending eight years in Italy, where he converted to Roman Catholicism and became a fluent and popular master of Italian opera. In 1762 he moved to London, where he remained for the rest of his life and played a major part in establishing the tradition of public concerts. He befriended the Mozarts during their London visit of 1764–5, and Mozart loved the man and admired his music to the end of his days. He strongly influenced Mozart's earliest symphonies, indeed he had a formative influence on Mozart's overall style, shown not least in the piano concertos. The slow movement of Mozart's Piano Concerto in A major, K. 414 is based on a theme of J.C. Bach's and was written in his memory.

Baglioni, Antonio. A Roman tenor, he created the roles of Don Ottavio in Mozart's *Don Giovanni* and Tito in *La clemenza di Tito*.

Barisani, Johann Joseph (1756–1826). A Salzburg-born doctor of Italian origin, he became a close friend of Mozart's and attended him professionally in both Salzburg and Vienna.

Barrington, Hon. Daines (1727–1800). Nobly born English barrister who gave up the law to devote himself to the study of music and other pursuits. In 1765 he gave the nine-year-old Mozart an exhaustive examination in score-reading, sight-singing, and improvisation, reporting on them to the Royal Society in 1770 and confirming Mozart's prodigious achievements and

abilities.

Bassi, Luigi (1766–1825). Italian baritone who sang in the first Prague performance of *Le nozze di Figaro* and created the title role in *Don Giovanni*. He remained an authoritative and popular champion of Mozart's music.

Beecke, Notger Ignaz Franz von (1733–1803). German composer and keyboard virtuoso who 'competed' with Mozart in a friendly contest in Mannheim in the winter of 1774–5. The two met again in 1777 and 1790, when they played a concerto together.

Beethoven, Ludwig van (1770–1827). Later the greatest composer of his time, he came to Vienna in April 1787 as a youth of seventeen, hoping to study with Mozart; whether he actually had any lessons is unknown. He certainly played for Mozart, who predicted that he 'would make a great noise in the world'. He was deeply influenced by Mozart's music. As a pianist he gave public performances of the Concerto in D minor, K. 466 and wrote cadenzas for it which remain the normal ones played even today.

Benucci, Francesco (1745–1824). Italian bass-baritone who created the title role in *Le nozze di Figaro* and that of Guglielmo in *Così fan tutte*, and sang Leporello in the first Viennese performance of *Don Giovanni*.

Bullinger, Franz Joseph Johann Nepomuk (1744–1810). A lifelong friend of the Mozarts, he was a Jesuit priest employed as a tutor in Salzburg. It was to him that Mozart first confided the news of his mother's death in 1778, asking him to prepare Leopold and Nannerl for the news.

Bussani, Francesco (1743–1806). Italian baritone who stage-managed the premiere of Mozart's *Der Schauspieldirektor* in Vienna. He doubled as Bartolo and Antonio in the premiere of

Le nozze di Figaro and as the Commendatore and Masetto in the first Viennese production of *Don Giovanni*, as well as playing Don Alfonso in the first performance of *Così fan tutte*. His wife Dorothea was the first Cherubino in *Figaro* and the first Despina in *Così fan tutte*.

Cannabich, Christian (1731–1798). German violinist and composer, from a distinguished family of musicians, he was Konzertmeister and director of instrumental music at the Mannheim court, moving with the court to Munich in 1778. He and his family were great friends to Mozart and his mother during their stay in Mannheim in 1777–8. His daughter Rosa became a pupil of Mozart's and it was for her that he wrote the Piano Sonata in C, K. 309.

Cavalieri, Catarina (1760–1801). Italian-born soprano much admired by Mozart, she was the first Constanze in *Die Entführung aus dem Serail*, the first Mile Silberklang in *Der Schauspieldirektor*, and sang Elvira in the first Viennese performance of *Don Giovanni* and the Countess in the 1789 revival of *Figaro*.

Clementi, Muzio (1752–1832). Italian-born (later English) composer, pianist, and piano manufacturer, and one of the most original and influential pianists of his time. He competed with Mozart in a famous contest at the Viennese court of Joseph II in 1781.

Da Ponte, Lorenzo (1749–1838). Italian librettist of Mozart's three finest comedies, *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. A peripatetic poet and notorious womaniser, he worked in various cities, including Vienna, London, and New York. He also worked with Salieri, and Martin y Soler.

Dittersdorf, Karl Ditters von (1739–1799). Esteemed German composer. He also played second violin in string quartets with Haydn, Vanhal, and Mozart in Vienna.

Duschek, Franz Xaver (1731–1799). Settled in Prague in 1770 and made his name as a pianist, teacher, and composer, mainly of orchestral and instrumental music. He and his wife Josepha became close friends of the Mozarts. It was at their villa near Prague that Wolfgang completed *Don Giovanni*. Josepha and Mozart are believed by some biographers to have had an affair.

Eybler, Joseph Leopold (1765–1846). Austrian composer, a pupil of Albrechtsberger and Haydn. He became a close friend of Mozart and helped in rehearsing the first production of *Così fan tutte*. Mozart's widow commissioned him to complete her husband's Requiem – in preference to Mozart's own choice, his pupil Süßmayr, who eventually did the job. He succeeded Salieri as Kapellmeister at the Austrian court, but resigned in 1833 after suffering a stroke while conducting Mozart's Requiem.

Galitzin, Prince Dmitry Michailovich (1721–1793). Russian Ambassador in Vienna, he was one of Mozart's chief patrons in 1784.

Grimm, Friedrich Melchior von (1723–1807). German diplomat and secretary to the Duke of Orleans in Paris, where he was Mozart's most influential champion in 1763–4, 1766, and 1778. He left fascinating accounts of the child Mozart and his manipulative father.

Haibel, Sophie (*née* Weber) (1763–1846). Mozart's sister-in-law, the youngest daughter of Fridolin Weber, she married the composer and singer Jakob Haibel. After his death she went to live in Salzburg with her sister Constanze.

Hasse, Johann Adolf (1699–1783). The most successful opera composer of his time. Mozart met him in Vienna in 1769 and again in Milan in 1771, when the fourteen-year-old's *Ascanio in Alba* followed (and eclipsed) Hasse's *Ruggiero*.

Haydn, Joseph (1732–1809). With Mozart and Beethoven, one of the three great pillars of the Classical era in music. He first met Mozart in 1781 and the two became fast friends and deep admirers of each other's work. Haydn played the violin at quartet meetings with Mozart, Vanhal, and Dittersdorf, and it was to him that Mozart dedicated his six quartets K.387, 421, 428, 458, 464, and 465.

Haydn, Michael (1737–1805). German composer, brother of Joseph. Entered service of the Archbishop of Salzburg in 1762, where he afterwards became organist. Mozart famously wrote two masterpieces (the duos for violin and viola) for Haydn to pass off as his own.

Kelly, Michael (1762–1826). Irish tenor who became friendly with Mozart in Vienna and created the roles of Don Curzio and Basilio in *Le nozze di Figaro*. His *Reminiscences* shed fascinating light on Mozart and musical life in Vienna.

Lange, Aloysia (*née* Weber) (1760–1839). Brilliant German soprano. Mozart fell in love with her during his visit to Mannheim in 1777 and wrote several arias for her. She did not reciprocate his feelings and married Joseph Lange in Vienna; two years later Mozart married her sister Constanze. Aloysia and her husband were close friends of the Mozarts, and her husband's unfinished portrait of Mozart is perhaps the most familiar of all, now hanging in the Mozart Museum in Salzburg.

Leutgeb, Joseph (1732–1811). Austrian horn player and a lifelong friend of Mozart. In 1777 he moved from Salzburg to Vienna, where he ran a cheesemonger's shop and continued his musical career. Mozart's horn concertos were written for him.

Martini, Giovanni Battista (1706–1784). A Franciscan monk, composer, theorist, and *maestro di cappella* at the church of San Francesco, Bologna. He was also a famous teacher; Mozart studied with him briefly in Bologna in 1770, and described him in a letter as ‘the one person in the world whom I love, revere, and esteem most of all’.

Mesmer, Franz Anton (1734–1815). German doctor, famous for his method of healing by ‘animal magnetism’ (parodied by Mozart in *Così fan tutte*). He was a great music lover and amateur musician, and it was in the garden of his home in Vienna that the child Mozart’s *Bastien und Bastienne* was first performed.

Mozart, Carl Thomas (1784–1858). Mozart’s second son. He trained as a musician but later gave up music and took a position in the service of the viceroy.

Mozart, Constanze (*née* Weber) (1762–1842). Mozart’s wife. Of their six children only two survived infancy. After Mozart’s death Constanze organised and sang in several performances of his works. In 1809 she married G.N. Nissen, with whom she wrote a biography of Mozart.

Mozart, Franz Xaver Wolfgang (1791–1844). The last of Mozart’s children. He studied music with Hummel and Salieri, and like his father was a musical prodigy, publishing a piano quintet when he was eleven. His compositions include piano concertos, chamber and solo piano music, and a number of songs.

Mozart, Leopold (1719–1787). Mozart’s father was intended for a career in the church but defied his parents and went into music instead, entering the service of the Archbishop of Salzburg and rising to become vice-Kapellmeister. Of his seven children, only two, Maria Anna

(Nannerl) and Wolfgang survived infancy. His compositions – which include several masses and other church pieces, numerous symphonies and concertos, and a good many chamber works – have been overshadowed by those of his son, but his *Versuch einer gründlichen Violinschule* (1756) remains one of the most important instrumental treatises ever written.

Mozart, Maria Anna (known as ‘Nannerl’) (1751–1829). Mozart’s sister. A phenomenally gifted keyboard player, she toured Europe with her family. In 1784 she married the magistrate Johann Baptist Franz von Berchtold zu Sonnenburg, where her son (whom she handed over to her father to raise as his own) and two daughters were born. After her husband’s death in 1801 she returned to Salzburg, earning her living as a piano teacher.

Mozart, Maria Anna Thekla (1758–1841). Mozart’s cousin (known as ‘the Bäsle’), the daughter of Leopold’s brother Franz. In 1784 she gave birth to an illegitimate daughter, Josepha; the father was later identified as Abbe Theodor Franz von Reibeld (1752–1807), a canon at Augsburg Cathedral.

Paradies, Maria Theresia von (1759–1824). A blind Austrian pianist and composer. Mozart’s Piano Concerto No. 15 in B flat was probably written for her.

Ployer, Barbara von (also known as ‘Babette’). Daughter of an agent of the Salzburg court in Vienna. She was taught by Mozart, who wrote two of his finest piano concertos (K. 449 and 453) for her.

Ramm, Friedrich (1744–1811). An oboist in the court orchestra at Mannheim and a close companion of Mozart, both in Mannheim and in Paris. Mozart’s Oboe Quartet in F was written

for him.

Rauzzini, Venanzio (1746–1810). Italian castrato singer. Mozart composed the part of Cecilio in *Lucio Silla* (1772) for him, and the virtuoso solo motet, *Exsultate, jubilate*.

Salieri, Antonio (1750–1825). Famous Italian composer. In 1788 he was appointed Kapellmeister at Vienna, and most of his many church pieces were composed for the Viennese court. He also wrote much chamber music. Many famous musicians, including Beethoven, Schubert, and Liszt, were among his pupils. The popular suspicion that he poisoned Mozart is wholly without foundation.

Schachtner, Johann Andreas (1731–1795). Salzburg-based Austrian trumpeter, violinist, cellist, and writer. He has left charming accounts of Mozart as a child. He translated the librettos of *La finta giardiniera* and *Idomeneo* into German and wrote the text of Mozart's *Zaide*.

Schikaneder, Emanuel (1751–1812). Austrian actor and impresario. He wrote the libretto of Mozart's *Die Zauberflöte*, in which he also played the role of Papageno.

Stadler, Anton Paul (1753–1812). Brilliant clarinetist and basset horn player. He was renowned for his playing in the low register of the clarinet and devised a downward extension of the instrument. It was for this that Mozart composed his Clarinet Quintet and Clarinet Concerto. Impecunious, he freely borrowed money from the ailing and penurious Mozart.

Süssmayr, Franz Xaver (1766–1803). Austrian composer, a pupil of both Salieri and Mozart. After Mozart's death he became a successful opera composer, and from 1794 until his own death he worked at the National Theatre in Vienna. He completed the Requiem and the Horn Concerto in D major that Mozart had left unfinished at his death.

Vanhal, Johann Baptist [Jan Krtitel] (1739–1813). Czech composer. Though suffering from a mental illness, he composed prolifically and played the cello in string quartets with Mozart, Haydn, and Dittersdorf.

Weber, Franz Fridolin Weber (1733–1779). German musician active at the Mannheim court as a violinist, singer, and copyist. Of his four daughters, the third, Constanze, became Mozart's wife, but only after Fridolin's death.

7 A Calendar of Mozart's Life

Year	Mozart's Age	Arts and Culture
1756	0	Leopold Mozart publishes his famous treatise on violin playing, and his orchestral 'Musical Sleighride'; C.P.E. Bach composes his Symphony in E minor, Wq.178, Haydn his Organ Concerto in C; Voltaire writes <i>Essai sur les mœurs</i> ; Edmund Burke publishes <i>On the Sublime and Beautiful</i>
1757	1	Joseph Haydn writes his first string quartets, Niccolò Piccinni his opera <i>L'amante ridicolo</i> ; Denis Diderot publishes <i>Le Fils naturel</i> ; Order of Maria Theresa for outstanding bravery founded in Austria; birth of Italian sculptor Antonio Canova
1758	2	J.C. Bach composes <i>Dies irae</i> , Piccinni his opera <i>Alessandro nell'Indie</i> ; Diderot writes <i>Le Père de famille</i> , Jean-Jacques Rousseau his <i>Lettre à d'Alembert sur les spectacles</i> ; birth of French painter Pierre Paul Prud'hon; first English manual on guitar playing
1759	3	Haydn writes his first symphonies; George Frideric Handel dies in London; Voltaire publishes <i>Candide</i> ; births of German poet and dramatist Friedrich von Schiller and Scottish poet Robert Burns

Historical Events

Seven Years War: Austria and France allied against England and Prussia; French troops drive British from the Great Lakes in America; William Pitt the Elder becomes Secretary of State; porcelain factory founded at Sèvres; first German chocolate factory opens

Austrians defeat Prussians after their invasion of Bohemia; Russia, newly allied with Austria, invades East Prussia; Frederick of Prussia receives English subsidies

After victories over French and Russians Frederick is defeated by the Austrians at the Battle of Hochkirch. In America the British are defeated at Fort Ticondaroga, but capture Louisbourg; births of James Monroe, fifth president of the USA, Horatio Nelson, English admiral, and Maximilien de Robespierre, French revolutionary

Prussians defeated by the French, Russians, and Austrians; 13,000 Prussians surrender at Maxen; in North America, the British capture Quebec, bringing Canada under English rule; Bavarian Academy of Science founded; birth of Georges Danton, French revolutionary

Mozart's Life

Mozart born in Salzburg, 27 January at 8 o'clock in the evening; baptised Joannes Chrysostomus Wolfgangus Theophilus, 28 January

Year	Mozart's Age	Arts and Culture
1760	4	Carl Phillip Emanuel Bach composes his <i>Sechs Sonaten für Clavier mit veränderten Reprisen</i> (Six Keyboard Sonatas with Varied Repeats, Wq.50), Luigi Boccherini writes his String Trios, Op. 1 in Vienna; birth of Italian composer Luigi Cherubini
1761	5	Haydn enters service of Prince Paul Anton Esterházy and composes his Symphonies Nos 6, 7, and 8 ('Le Matin', 'Le Midi', 'Le Soir'); J.C. Bach's opera <i>Artaserse</i> staged in Milan; Christoph Willibald Gluck writes <i>Don Juan</i> ; Piccinni's <i>Olimpiade</i> staged in Rome; porcelain factory opened in Nymphenburg (Bavaria)
1762	6	Gluck's <i>Orfeo</i> staged in Vienna; C.P.E. Bach publishes Part Two of his famous treatise on keyboard playing, <i>Versuch über die wahre Art das Clavier zu spielen</i> (Essay on the True Art of Keyboard Playing); Rousseau writes <i>Emile, ou de l'éducation and Du contrat social</i> ; Wieland translates Shakespeare into German; Sorbonne library opened in Paris; birth of German philosopher J.G. Fichte
1763	7	J.C. Bach's opera <i>Orione</i> staged in London; Haydn writes his first opera <i>Acide e Galatea</i> ; Voltaire writes his <i>Traité sur la tolérance</i> ; primary education made compulsory in Prussia; Vienna's Kärntnerthor theatre rebuilt after fire

Historical Events

Russians overrun and burn Berlin; Austrians defeated by Frederick at Torgau; death of King George II of England; his grandson George III succeeds him; England taxes the colonists to finance the war against the French in America; first school for the deaf in Britain opened

Austrian troops take Schweidnitz; William Pitt resigns; British subsidies to Frederick cancelled; French propose peace to the English; Russian scientist discovers the atmosphere of Venus; first French veterinary school founded in Lyons

Russo-Prussian war ends; truce signed between Prussia, Saxony, and the Holy Roman Empire; Prussian-Swedish treaty signed at Hamburg; cast iron converted to malleable iron in Scotland

Seven Years War ended with the Peace of Paris; France cedes India and the New World to England, Louisiana to Spain; Peace of Hubertusburg; Prussia keeps Silesia; first Chambers of Commerce established in New York and New Jersey

Mozart's Life

Composes his first minuets and learns his first piece on the piano; makes his performing debut at the University of Salzburg

Leopold takes both children to Munich, where they perform for the Elector Maximilian Joseph III; further travels to Vienna, where they play at court almost daily

On returning to Salzburg, Mozart falls ill with rheumatic fever; further travels as the family takes in Munich, Augsburg, Frankfurt, Brussels, and Paris, where they remain for five months, both children performing extensively at court and elsewhere

Year	Mozart's Age	Arts and Culture
1764	8	Giovanni Paisiello's <i>Il Ciarlone</i> staged in Bologna; Haydn composes Symphonies Nos 21–4; J.C. Bach founds concert series in London; Voltaire publishes his <i>Dictionnaire philosophique</i> ; Oliver Goldsmith's play <i>The Traveller</i> opens in London
1765	9	Haydn writes Symphonies Nos 28–31; J.C. Bach's <i>Adriano in Siria</i> staged in London; birth of English composer Thomas Attwood; Hugh Walpole writes the first 'Gothic' novel <i>The Castle of Otranto</i> ; François Boucher becomes chief painter to Louis XV; Schönbrunn Castle in Vienna remodelled in Rococo style

Historical Events

Jesuits suppressed in France; Tsarina Catherine II confiscates church lands in Russia and liberates 900,000 peasants; Frederick the Great founds Bank of Prussia; British enforce Sugar Act in America; potatoes become the most popular food in Europe; James Watt invents condenser *en route* to the steam engine

Emperor Francis Stephen dies and is succeeded by his son who becomes Joseph II, ruling as co-regent with his mother, the Empress Maria Theresa; death of the Dauphin of France, his son Louis Augustus, later Louis XVI, inheriting the title; Stamp Act leads to establishment of Congress in New York; nine American colonies draw up a declaration of rights and liberties

Mozart's Life

Mozart's first pieces published; in London, where the family remains for more than a year, he performs for the King; comes to know J.C. Bach, under whose influence he writes his first symphonies

Mozart undergoes detailed examination by the Hon. Daines Barrington, who confirms every detail of his precocity and publishes his findings; after many concerts the family moves on to Holland, where both children succumb to intestinal typhoid, Wolfgang remaining ill for two months; his six sonatas for keyboard and violin, K. 26–31 are published

Year	Mozart's Age	Arts and Culture
1766	10	C.P.E. Bach publishes his <i>Sechs leichte Clavier-Sonaten</i> , Wq.53; Haydn composes his <i>Missa Cellensis</i> ('Cecilia Mass') and Piano Sonata No. 29; Diderot writes <i>Essai sur la peinture</i> ; Oliver Goldsmith's <i>The Vicar of Wakefield</i> staged in London; G.E. Lessing <i>Laokoon</i> ; Freedom of worship granted in Russia; Joseph II opens his hunting domain (<i>Prater</i>) to the Viennese; births of French writer Madame de Stael and English economist Thomas Malthus

Historical Events

William Pitt the Elder becomes English Prime Minister; British repeal Stamp Act, putting tax on tea, paper, and paint instead; Mason-Dixon line (which will later separate slave and free states) drawn up in America; tobacco monopoly established in Prussia; first pavement laid in London

Mozart's Life

Concerts in Utrecht, Amsterdam, Antwerp, Brussels; they revisit Paris, where they remain for two months; arriving in Munich via Switzerland, Wolfgang plays at court but again falls ill; in November the family reaches home after an absence of almost four years; on the Archbishop's orders Wolfgang is isolated for a week in order to test his independent powers as a composer

Year	Mozart's Age	Arts and Culture
1767	11	Gluck's opera <i>Alceste</i> staged in Vienna; Haydn composes <i>Stabat mater</i> and Symphony No. 35; J.C. Bach's opera <i>Carattaco</i> staged in London; Moses Mendelssohn (philosopher and grandfather of Felix) writes his <i>Phaedon, oder die Unsterblichkeit der Seele</i> ; Rousseau publishes his <i>Dictionnaire de musique</i> ; German poet A.W. von Schlegel born
1768	12	Haydn composes his cantata <i>Applausus</i> , and his opera <i>Lo speziale</i> is staged at Eszterháza; Jomelli's opera <i>Fetonte</i> staged in Stuttgart; English novelist Laurence Sterne dies aged fifty-four, having just completed <i>A Sentimental Journey</i> ; the Royal Academy of Art opens in London; death of Italian painter Antonio Canaletto; birth of French writer François de Chateaubriand

Historical Events

Maria Theresa and Joseph II introduce educational reforms in Austria; Jesuits expelled from Spain; public meeting in Boston bans imported English goods; French philosopher Jean Jacques Rousseau settles in England; births of John Quincy Adams and Andrew Jackson, respectively sixth and seventh presidents of the USA

Austria renounces claims to Silesia; Maria Theresa and Joseph II institute new criminal code in Austria, based on humanist principles; France purchases Corsica from Genoa; outbreak of Russo-Turkish war; Massachusetts Assembly dissolved after refusal to house troops and assist in tax collection; birth of Archduke Francis, later Emperor Francis II

Mozart's Life

After a cantata, *Die Schuldigkeit des ersten Gebots*, Mozart's first operatic work *Apollo et Hyacinthus*, and his first four concertos are all performed in Salzburg, the family departs yet again, now bound for Vienna; they leave hurriedly when Princess Maria Josepha dies of smallpox and take refuge at Olmouc, but both children fall seriously ill with the disease, Mozart's face being marked for life; to celebrate their recovery, they play a concert at Brno, where Wolfgang complains at the trumpeters' poor intonation

On their return to Vienna they play again at court; Mozart's next two operas (*La finta semplice* and *Bastien und Bastienne*) are performed, the latter at the home of the renowned Dr Anton Mesmer; he composes two masses, one of which he conducts before the imperial family in Vienna

Year

Mozart's Age

Arts and Culture

1769

13

Piccinni's opera *Lo sposo burlato* staged in Rome; Haydn writes Symphonies Nos 41 and 48 ('Maria Theresia'), and Baryton Trio (Hob.XI:79); births of Italian composer, pianist, and theorist Bonifazio Asioli, and German poet E.M. Arndt

Historical Events

Austrian troops occupy Lvov and Zips regions in Poland; Frederick the Great and Joseph II confer on partition of Poland; Russian troops occupy Moldavia; Spanish occupy California, sending Don Galvez to Mexico to discuss reforms; Virginia protests against colonial treason trials in London; births of future Duke of Wellington and Napoleon Bonaparte; first lightning conductors installed on high buildings

Mozart's Life

His *Missa brevis*, K. 65, the 'Dominicus' Mass one serenata, and the Cassation in G, K. 63 are performed in Salzburg; he secures the unpaid post of Konzertmeister at the Salzburg court, but receives 120 ducats for a trip with his father to Italy, where he predictably causes a sensation

Year	Mozart's Age	Arts and Culture
1770	14	Birth of Beethoven in Bonn; Gluck's opera <i>Paride ed Elena</i> staged in Vienna; J.C. Bach's oratorio <i>Gioas, rè di Giuda</i> performed in London; Boccherini writes his Quartets, Op. 9; Antonio Salieri's <i>Don Chisciotte alle nozze di Gamace</i> staged in Vienna; Oliver Goldsmith's play <i>The Deserted Village</i> opens in London; Gainsborough paints <i>The Blue Boy</i> ; births of English poet William Wordsworth and French painter François Gérard

Historical Events

French Dauphin marries Empress Maria Theresa's daughter Marie Antoinette; Boston Massacre as citizens clash with British troops; British commander stands trial for massacre; the 'Massachusetts Spy' begins publication; British parliament repeals taxes on paper, glass, and dyes in American colonies; Industrial Revolution begins in England; first public restaurant established in Paris

Mozart's Life

After concerts in Mantua father and son leave for Milan, where they hear operas by Jommelli and Piccinni at La Scala, and meet the famous Sammartini; in the Sistine Chapel in Rome they hear Allegri's *Miserere*, which Wolfgang then writes out from memory; the Pope confers on him the Order of the Golden Spur, after which the Mozarts depart for Bologna where they stay for some weeks at Count Pallavicini's; Wolfgang is admitted to the Accademia Filarmonica and is given a diploma; returning to Milan, he begins work on the previously commissioned opera *Mitridate*, which he conducts to great acclaim in December

Year	Mozart's Age	Arts and Culture
1771	15	Haydn writes <i>Salve regina</i> in G minor, String Quartets Op. 17, Symphony No. 42, Piano Sonata No. 33 in C minor; Boccherini composes his Symphonies Op. 12; Salieri's opera <i>Armida</i> produced in Vienna; German poet Friedrich Klopstock writes his <i>Odes</i> ; birth of Scottish novelist Walter Scott

Historical Events

Austria and Prussia alarmed by Russian successes in Turkey; Frederick the Great offers to mediate; Russia and Prussia reach agreement on the partition of Poland; Russia conquers Crimea; first spinning mill produced in England by Sir Richard Arkwright; Italian anatomist Luigi Galvani discovers the electrical nature of the nervous impulse while dissecting a frog; New York Hospital founded; first edition of the Encyclopaedia Britannica is published, in three volumes

Mozart's Life

In Verona Mozart is awarded another diploma and attends carnival in Venice; after many successful concerts the Mozarts leave for home with a commission for another opera in Milan, *Lucio Silla*, arriving in Salzburg in March, after an absence of more than fifteen months; four months later they depart again for Milan, where Mozart sets to work on *Ascanio in Alba*; this is premiered the night after an opera by the famous Hasse, which it eclipses; a day after their return to Salzburg Archbishop Schrattenbach dies, to the dismay of many

Year	Mozart's Age	Arts and Culture
1772	16	Haydn composes his Symphony No. 45 ('Farewell'); J.C. Bach's opera <i>Temistocle</i> produced in Mannheim; Salieri's <i>Lafiera di Veneya</i> and <i>La secchia rapita</i> produced in Vienna; Handel's <i>Messiah</i> receives its first German performance; Haydn composes his <i>Missa Sancti Nicolai</i> ; Honoré de Mirabeau publishes his <i>Essai sur le despotisme</i> ; birth of English poet Samuel Taylor Coleridge

Historical Events

First partition of Poland; Inquisition abolished in France; Boston Assembly demands rights of colonies, threatening secession; angry colonial demonstrators burn revenue boat in Boston Harbour; first carriages cross Brenner Pass; nitrogen discovered; first barrel organs made in London

Mozart's Life

Schrattenbach's successor, the controversial Count Hieronymus Colloredo, wins election after the forty-ninth ballot; to mark his installation Mozart composes a celebratory theatre piece *Il sogno di Scipion*; Colloredo confirms him as Konzertmeister – to begin with, their relationship is cordial, but it is not to last; in October father and son again set out for Milan, where *Lucio Silla* is mounted the day after Christmas following almost two months of rehearsals

Year	Mozart's Age	Arts and Culture
1773	17	C.P.E. Bach composes his six symphonies, Wq.182, dedicated to Gottfried van Swieten; Salieri's <i>La locandiera</i> staged in Vienna; Haydn composes his operas <i>Hexenschabbs</i> , <i>L'infedeltà delusa</i> and <i>Philemon und Baucis</i> (the first and last being marionette operas, now lost); Oliver Goldsmith's <i>She Stoops to Conquer</i> staged in London; Johann Wolfgang von Goethe writes <i>Gotz von Berlichingen</i> and <i>Urfaust</i> ; birth of German poet Ludwig Tieck

Historical Events

Pope Clement XIV suppresses the Society of Jesus; Tea Act leads to 'Boston Tea Party', in which colonial protesters, dressed as Indians, destroyed 342 chests of dutied tea; Philadelphia Museum founded; birth of William H. Harrison, ninth president of the USA; first cast-iron bridge built in England

Mozart's Life

The famous castrato Rauzzini sings the motet *Exsultate, jubilate* in Milan; reunited in Salzburg in March, the family moves to a new spacious apartment at the Hannibal-Platz, a sure sign of their continuing prosperity; in July, Leopold and Wolfgang visit Vienna in the hope of securing a more prestigious and lucrative post; the Empress receives them graciously but offers nothing; they stay on a little, Mozart composing his Serenade in D, K. 185 and six string quartets (K. 168–73), and giving a few private concerts and church recitals; they return home, where Mozart works on a new opera, *Thamos, König in Ägypten*

Year	Mozart's Age	Arts and Culture
1774	18	Gluck's opera <i>Iphigénie en Aulide</i> staged in Paris, Salieri's <i>La calamita de cuori</i> in Vienna; Haydn writes incidental music to Regnard's <i>Le Distrait</i> (which he later adapts as Symphony No. 60), and Symphonies Nos 54–6; Paisiello's <i>La frascatana</i> produced in Venice; Goethe writes his novel <i>The Sorrows of Young Werther</i> ; death of Oliver Goldsmith; birth of German painter Caspar David Friedrich
1775	19	Haydn composes his opera <i>L'incontro improvviso</i> and <i>Divertimenti a otto voci</i> ; C.P.E. Bach composes his oratorio <i>Die Israeliten in der Wüste</i> ; Beaumarchais writes his much-censored satire <i>Le Barbier de Séville</i> (later the basis for Rossini's and Paisiello's operas of the same name); Richard Brinsley Sheridan's <i>The Rivals</i> opens in London; birth of English novelist Jane Austen

Historical Events

Austria occupies Bukovina in Moldavia, ceded to them by Turkey; death of Louis XV of France; he is succeeded by his grandson Louis XVI who initiates (mainly military) reforms; Jesuits expelled from Poland; convened by Virginia, American Continental Congress meets in Philadelphia and issues *Declaration of Rights and Grievances*; British close Boston Harbour

Battles of Lexington and Concord initiate American War of Independence; George Washington appointed American commander-in-chief; Britain 'purchases' 29,000 Hessian mercenaries for American war; peasants' revolts in Bohemia and Russia; famine in Paris; James Watt completes his invention of the steam engine

Mozart's Life

At home in Salzburg he composes serenatas, concertos, and several short masses to placate the prickly new Archbishop; he receives another commission from Munich for an opera (*La finta giardiniera*); Leopold and Wolfgang leave for Munich in early December to rehearse the opera

Both Leopold's and Wolfgang's settings of the *Litaniae de venerabili* are performed on New Year's Day; the opera *La finta giardiniera* has its highly successful premiere on 13 January, but again, hopes for an appointment come to naught; back in Salzburg he composes serenades, masses, and his five violin concertos

Year	Mozart's Age	Arts and Culture
1776	20	Haydn composes <i>Dido</i> (a marionette opera), his Symphony No. 61 and Piano Sonatas Nos 42–7; J.C. Bach's <i>Lucio Silla</i> produced in Mannheim, Salieri's <i>Daliso</i> in Vienna; Goethe writes <i>Stella</i> ; concerts of 'Ancient Music' start in London; births of English painter John Constable and German writer/composer E.T.A. Hoffmann

Historical Events

Washington relieves siege of Boston; Virginia Convention declares independence from England; mounting opposition to Marie Antoinette at French court; Jacques Necker charged with reforming French finances; Treaty of Copenhagen signed by Russia and Denmark; Potemkin organises Black Sea fleet for Tsarina Catherine II

Mozart's Life

January: *Serenata notturna* for two orchestras (K. 239);
 February: Concerto for three pianos (K. 242); March: Litany (K. 243) and Offertory 'Venite populi' (K. 260); June: Divertimento, F major (K. 247);
 July: Divertimento, D major (K. 251), March and Serenade (K. 249, 250) performed at the wedding of Burgomaster Sigmund Haffner's daughter, 22 July; Masses (K. 257–9, 262); the Archbishop's gradually increasing ill-will discourages composition for his court

Year	Mozart's Age	Arts and Culture
1777	21	Haydn composes his opera <i>Il mondo della luna</i> ; Gluck's <i>Armide</i> produced in Paris; Sheridan's <i>The School for Scandal</i> opens in London; births of German poets Heinrich von Kleist and Friedrich de la Motte-Fouqué, and the German sculptor Christian Daniel Rauch

Historical Events

Emperor Joseph II visits his sister Marie Antoinette, Queen of France; British plan three campaigns to crush American revolution; they occupy Philadelphia, but are beaten at Princeton and Saratoga; American engineer David Bushnell invents the first torpedo; Stars and Stripes adopted as Continental Congress flag; birth of future Tsar Alexander I of Russia

Mozart's Life

Unhappy in Salzburg, Mozart petitions the Archbishop for leave; Colloredo dismisses both Mozarts from his service; Leopold is reinstated but Wolfgang goes position-hunting with his mother in tow (as demanded by Leopold); they visit Munich and Augsburg, where Wolfgang falls for his cousin Maria Anna Thekla – the *Bäsle*; they move on to Mannheim, where he falls in love with Aloysia Weber and stays for five months; Leopold becomes alarmed and demands that Wolfgang and his mother proceed to Paris forthwith

Year	Mozart's Age	Arts and Culture
1778	22	Salieri's opera <i>L'Europa riconosciuta</i> produced in Milan, and <i>La scuola de' gelosi</i> in Venice; Haydn composes <i>Die bestrafte Rachbegierde</i> (another marionette opera, now lost); opera house La Scala, Milan opens; births of German poet Clemens von Brentano and Italian writer Ugo Foscolo

Historical Events

War of Bavarian Succession between Austria and France; France enters War of American Independence, its fleet supporting the colonists; British evacuate Philadelphia; Indians massacre inhabitants of Wyoming valley; Act of Congress prohibits importation of slaves into USA; Captain Cook discovers Hawaii

Mozart's Life

In Paris Mozart's ballet music *Les Petits Riens* is played at the Grand Opéra, and a day later his new Symphony in D receives private performance at the home of Count Sickingen before official unveiling at the Concert Spirituel, where it is well received; death of his mother followed by recriminations from Leopold, blaming Mozart for her death; after a fruitless stay of six months he leaves Paris, stopping in Munich where he stays with the Weber family who now live there; Leopold virtually blackmails him into returning to Salzburg, where he has persuaded the Archbishop to reinstate Wolfgang and to appoint him court organist

Year	Mozart's Age	Arts and Culture
1779	23	Boccherini publishes his Quintets Opp. 27–9; J.C. Bach's <i>Amadis des Gaules</i> produced in Paris; C.P.E. Bach composes <i>Heilig</i> for double choir, Wq.217 and <i>Sechs Clavier-Sonaten für Kenner und Liebhaber</i> , Wq.55; Haydn writes opera <i>L'isola disabitata</i> , Symphonies Nos 66–70; Domenico Cimarosa's <i>L'italiana in Londra</i> produced in Rome, Gluck's <i>Iphigénie en Tauride</i> in Paris
1780	24	C.P.E. Bach composes four symphonies dedicated to King Friedrich Wilhelm of Prussia, Wq.183; Paisiello's opera <i>Il barbiere di siviglia</i> produced in St Petersburg; Karl Ditters von Dittersdorf completes his oratorio <i>Job</i> ; Spanish dance 'Bolero' invented by Sebastiano Carezo; birth of French painter J.A.D. Ingres; Matthias Claudius publishes <i>I Lieder für das Volk</i> ; Frederick the Great writes <i>De la littérature allemande</i>

Historical Events

Treaty of Teschen ends Bavarian War; Austria gains the Innviertel; British conquer Georgia and South Carolina; Congress sends troops against the Indians at Wyoming valley; Louis XVI abolishes serfdom in royal domains; British gain Goree in attack on French Senegal; outbreak of British war against Mahrattas in India; first children's clinic opens in London

Empress Maria Theresa dies; her son Joseph II initiates a series of major reforms, including abolition of serfdom in Bohemia and Hungary; French troops arrive in America; Gordon Riots in London against Catholic Relief Act; Henry Grattan demands home rule for Ireland; British defeated in North Carolina; first Sunday newspapers appear in London; circular saw and fountain pen invented

Mozart's Life

Mozart arrives at Salzburg in January; his new contract requires him to play regularly in church, at court, and in the chapel, instruct the choirboys, and compose the usual church and secular music required in Salzburg; works include Mass in C, K. 317, Symphonies Nos 32 and 33, *Sinfonia concertante* for violin, viola, and orchestra, Concerto for two pianos, and sonatas for organ and orchestra, K. 328 and 329; work on a new German opera, *Zaide*, interrupted by a commission from Munich for *Idomeneo*, which will be his first operatic masterpiece

In Salzburg he composes another Mass in C (K. 337), his Symphony No. 34, also in C, and incidental music for his opera *Thamos, König in Ägypten*, begun in Vienna in 1773; in November he travels to Munich to complete and rehearse *Idomeneo*

Year	Mozart's Age	Arts and Culture
1781	25	Haydn composes his String Quartets, Op. 33, Boccherini his <i>Stabat mater</i> ; Paisiello's <i>La serva padrona</i> produced in St Petersburg, Cimarosa's <i>Il pittor parigino</i> and <i>Giannina e Bernadone</i> in Rome, Salieri's <i>Der Rauchfangkehrer</i> in Vienna; Goethe writes first version of <i>Iphigenie</i> ; Sheridan's <i>The Critic</i> opens in London; Gotthold Lessing writes <i>Nathan der Weise</i> ; Immanuel Kant writes <i>Die Kritik der reinen Vernunft</i> (Critique of Pure Reason); Choderon de Laclos writes <i>Les Liaisons dangereuses</i> ; birth of German poet Adelbert von Chamisso

Historical Events

Joseph II grants patent of religious tolerance and freedom of the press in Austria; Louis XVI dismisses Necker, who publishes state deficit which shocks the public; French fleet cuts British communications with North America; British surrender with 7,000 men in Yorktown and evacuate Charleston and Savannah; Franciscan monks settle in Los Angeles

Mozart's Life

Production of *Idomeneo* in Munich a great success; shortly after returning to Salzburg he is summoned to Vienna, where the Archbishop is staying and wishes to display him; he is forbidden to make any independent appearances; unable to endure servitude any longer, he resigns his post and is humiliatingly dismissed, being literally kicked out of the room; he decides to remain in Vienna, where he becomes engaged to Constanze Weber (18); he begins his next opera *Die Entführung aus dem Serail*, 'competes' with Clementi at court, and meets Haydn (49)

Year	Mozart's Age	Arts and Culture
1782	26	Haydn composes his <i>Missa Cellensis</i> ('Mariazell Mass'), Symphonies Nos 76–8, and <i>Orlando Paladino</i> ; Salieri's <i>Semiramide</i> produced in Munich; Boccherini writes his Symphonies Op. 35; J.C. Bach dies in London; births of Italian violinist and composer Nicolò Paganini and French composer Daniel Auber; Canova begins monument to Pope Clement XIV; birth of English sculptor F.L. Chantrey

Historical Events

Joseph II puts clergy under state supervision; Pope Pius VI in Vienna fails in bid to Joseph II to rescind programme of religious tolerance; Benjamin Franklin and Thomas Grenville meet in Paris to open peace talks aimed at ending American Revolution; American Congress accepts peace preliminaries; Spain conquers Florida; construction of first hot-air balloon in France; James Watt invents double-acting rotary steam engine; Bank of America founded

Mozart's Life

He tries in vain to win Leopold's consent to his marrying Constanze; concert series at the Augarten begins; *Die Entführung* is a triumphant success; writes his Symphony No. 35 for his Salzburg friend Siegmund Haffner who is officially ennobled; he marries Constanze in July, without Leopold's blessing; relations between father and son deteriorate; a visit to Salzburg with his new bride is postponed

Year	Mozart's Age	Arts and Culture
1783	27	Haydn composes his opera <i>Armida</i> and his Cello Concerto in D; Beethoven (12) writes his <i>Drei Kurfürstensonaten</i> for piano; Schiller writes <i>Fiesco</i> ; John Broadwood patents piano pedals in London; William Blake writes poetical sketches; births of French author Stendhal (M.H. Beyle) and American writer Washington Irving

Historical Events

Joseph II issues civil marriage patent, making divorce possible in Austria, and enforces German language in Bohemia; American War of Independence ended by Treaty of Versailles signed between France, Spain, Britain, and United States; Britain recognises the independence of its former colonies; first paddle-wheel steam boat invented in France

Mozart's Life

Aloysia Lange sings Mozart's music at a concert at the Burgtheater; Joseph II attends the academy concert where Mozart plays his Piano Concertos in D, K. 175 and C, K. 415; on 17 June Mozart's first son Raimund Leopold is born; Mozart and Constanze visit Leopold in Salzburg, the infant dies; writes most of the Mass in C minor, K. 427 which is performed unfinished in Salzburg with Constanze singing one of the solo soprano parts; on their way home Mozart composes his great Symphony No. 36 in C ('Linz') in three days

Year	Mozart's Age	Arts and Culture
1784	28	<p>André Gretry's opera <i>Richard Cœur de lion</i> staged in Paris, Cimarosa's <i>La bella greca</i> staged in Rome and his <i>Il mercato di Malmantile</i> in Florence; Salieri's <i>Les Danaïdes</i> produced in Paris; birth of German composer Louis Spohr; Beaumarchais writes <i>Le Mariage de Figaro</i>, Schiller <i>Kabale und Liebe</i>; Herder begins <i>Ideen zur Philosophie der Geschichte der Menschheit</i></p>
1785	29	<p>Piccinni's <i>Penelope</i> produced in Fontainebleau, Salieri's <i>La grotta di Trofonio</i> in Vienna; Haydn writes Symphonies Nos 83 ('La Poule') and 87, Piano Trios Nos 20–2, String Quartet, Op. 42; Cimarosa's <i>Il marito disperato</i> produced in Naples; death of Italian composer Baldassare Galuppi; Houdon finishes bust of George Washington; births of Italian author Alessandro Manzoni and English authors Thomas de Quincey and Thomas Love Peacock</p>

Historical Events

Joseph II revokes Hungarian constitution, overturning feudal rights; some of the newly United States seek amendments to the American constitution; Turkey agrees to Russian annexation of the Crimea; John Wesley writes his Deed of Declaration, the charter of Wesleyan Methodism; first school for the blind opens in Paris; serfdom abolished in Denmark; threshing machine invented

Joseph II's clerical reforms disturb the Belgians; Hungarian crown removed to Vienna; Frederick the Great forms *Der Fürstenbund* (The League of German Princes) against Joseph II; Marie Antoinette discredited by the 'Diamond Necklace Affair'; Prussia signs commercial treaty with USA; Madison's Religious Freedom Act abolishes religious tests in Virginia; invention of seismograph for measuring the strength of earthquakes

Mozart's Life

Mozart begins to keep a thematic catalogue of his works, and gives seventeen concerts during Lent; in August his sister Nannerl marries; he has a severe attack of colic and is ill for some weeks with a kidney infection; second son Carl Thomas is born; eight days later the Mozarts move to an expensive new flat in one of Vienna's most fashionable districts; in December Mozart joins the Freemasons

Leopold visits his son in February when Wolfgang plays his new Piano Concerto No. 20 in D minor; Haydn hears three of the string quartets later dedicated to him and proclaims Mozart the greatest of living composers; Mozart's *Masonic Funeral Music* performed at the lodge 'Zur gekronten Hoffnung', where some of his pieces for basset-horn are also performed; two new calendars appear in Vienna with portraits of Mozart

Year	Mozart's Age	Arts and Culture
1786	30	Haydn writes Symphonies Nos 82 ('The Bear'), 84, and 86, and insertion arias for operas by Traetta and Gazzaniga; Salieri's <i>Prima la musica e poi le parole</i> and Martin y Soler's <i>Una cosa rara</i> produced in Vienna; birth of German composer Carl Maria von Weber; Berlin Court Theatre opens; Goya designs tapestries for <i>The Seasons</i>

Historical Events

First protests in Belgium against Joseph II's reforms; Frederick the Great of Prussia dies, succeeded by his nephew Friedrich Wilhelm II; birth of the future King Ludwig I of Bavaria; earliest attempts at internal gas lighting in England and Germany; uranium discovered in Germany; first mechanically driven boat invented in America; Central European Mennonites settle in Canada

Mozart's Life

Joseph II pays Mozart fifty ducats for his *Der Schauspieldirektor*, which is performed at Schönbrunn Castle and repeated at the Kärntnerthor Theatre; Mozart conducts *Idomeneo* at the palace of Prince Auersperg and gives his last 'academy' concert at the Burgtheater, where he plays Piano Concerto No. 24 in C minor; he rehearses his new opera *Le nozze di Figaro* which is first performed to great acclaim in May; third son Johann Thomas Leopold born but lives only a month

Year

Mozart's Age

Arts and Culture

1787

31

Cimarosa's *Missa pro defunctis* premiered in St Petersburg, Paisiello's *Pirro* in Naples, Dittersdorf's *Die Liebe im Narrenhause* and Martin y Soler's *L'arbore di Diana* in Vienna; Haydn publishes String Quartets, Op. 50, Symphonies Nos 88 and 89, and *Six Allemandes* for orchestra; Goethe writes *Iphigenie auf Tauris*, Schiller *Don Carlos*; birth of English poet Lord Byron

Historical Events

Russo-Turkish War breaks out; Joseph II abolishes capital punishment in Austria, in favour of life sentences with hard labour; crimes committed by nobility carry humiliating punishments; Austrian Netherlands proclaimed province of Habsburg monarchy; riots in Paris and Belgium; Parliament of Paris demands summoning of Estates-General; dollar currency introduced in USA; steamboat launched on Delaware River; Imperial Russian Dictionary initiated by Catherine II; James Madison attacks ‘vices of the political system in America’

Mozart’s Life

The Mozarts travel to Prague, where *Figaro* is a sensation; he conducts his new Symphony No. 38 (‘Prague’), and later *Figaro*; Beethoven arrives in Vienna to study with Mozart; the family moves to a cheaper flat in the Landstrasse; Mozart suffers poor health and begins to incur mounting debts; to Prague again, where *Don Giovanni* is produced in December, with Mozart conducting the first four performances; Leopold dies aged sixty-eight; Mozart appointed Court Chamber Composer but finds salary disappointing; financial worries deepen

Year	Mozart's Age	Arts and Culture
1788	32	Haydn completes String Quartets, Opp. 54 and 55 and Symphonies Nos 90 and 91; Salieri's <i>Il talismano</i> and <i>Axur, re d'Ormus</i> produced in Vienna; Boccherini writes Quintets, Op. 41; Goethe writes <i>Egmont</i> , Kant <i>Die Kritik der praktischen Vernunft</i> (Critique of Practical Reason); death of English painter Gainsborough; births of German poets Friedrich Rückert and Joseph von Eichendorff, and German philosopher Arthur Schopenhauer

Historical Events

Austria declares war on Turkey; George III shows first signs of mental illness, sparking regency crisis in England; William Pitt calls for abolition of slave trade; Louis XVI demands a meeting of the French Estates-General and recalls Necker to reform finances; bread riots in France; first German cigar factory opens in Hamburg; James Hutton formulates 'New Theory of the Earth'

Mozart's Life

Don Giovanni is unsuccessful at its premiere in Vienna; Mozart finds it difficult to find subscribers to underwrite either the publication of his three new string quintets or what turns out to be his last 'academy' concert, which he gives at the Jahnscher Saal in November; his daughter Theresia dies in infancy; despite grief, weak health, and still-worsening financial troubles he composes his last three (and many think his greatest) symphonies

Year	Mozart's Age	Arts and Culture
1789	33	Dittersdorf's <i>Hieronymus Knicker</i> , Paul Wranitzky's <i>Oberon</i> , <i>König der Elfen</i> , and Salieri's <i>La cifra</i> and <i>Il pastor fido</i> all produced in Vienna; Haydn writes Symphony No. 92 ('Oxford'), cantata <i>Arianna a Naxos</i> , pieces for musical clock, and Piano Sonata No. 58; William Blake writes <i>Songs of Innocence</i> ; Charles Burney's <i>A General History of Music</i> completed and published; Goethe writes <i>Torquato</i> and <i>Tasso</i> ; birth of Louis Daguerre, pioneer of photography

Historical Events

French Revolution: Estates-General meet in Versailles; Third Estate constitutes itself the National Assembly; storming of the Bastille; Lafayette becomes commander of the National Guard; French feudal system abolished; Declaration of the Rights of Man; king and court move from Versailles to Paris; royalists emigrate in droves; George Washington elected first US president; Austrian troops capture Belgrade; Austrian Netherlands declare independence as Belgium; George III of England recovers; mutiny on HMS Bounty; first steam-driven cotton factories

Mozart's Life

He borrows money to travel to Germany where he fails to find new work; Constanze is pregnant again; another daughter, Anna Maria, is born and dies; his Clarinet Quintet is performed; Joseph II commissions a new comic opera, *Così fan tutte*, on a libretto by Lorenzo da Ponte; Mozart conducts a private rehearsal of *Così fan tutte* in his flat; Constanze falls ill and has to be sent to Baden, necessitating still further unrepayable loans

Year	Mozart's Age	Arts and Culture
1790	34	Boccherini composes Quintets, Op. 43; Grétry's <i>Pierre le grand</i> and Dalayrac's <i>La Soirée orageuse</i> produced in Paris; Haydn composes insertion arias for operas by Gassmann and Cimarosa, Piano Sonata No. 59, and String Quartets, Op. 64; Wilhelm Müller's <i>Das Sonnenfest der Brahminen</i> produced in Vienna; Edmund Burke writes <i>Reflections on the Revolution in France</i> , Goethe <i>Die Metamorphose der Pflanzen zu erklären</i> , and Kant <i>Die Kritik der reinen Urteilkraft</i> (Critique of Judgement)

Historical Events

Radical clubs formed in France under Robespierre; Marat and Danton gain power; Festival of Champ de Mars in Paris; Louis XVI accepts new constitution; Joseph II dies; his brother Leopold I succeeds him; Philadelphia becomes US capital; first patent laws enacted in America; Poland cedes Danzig and Thorn to Prussia; Reichenbach Conferences convened by Austria and Prussia; Austrians in Brussels suppress Belgian revolution

Mozart's Life

Così fan tutte scores great success at its Viennese premiere in January; Emperor Joseph II dies on 20 February; his brother Leopold II succeeds him, but Mozart is excluded from the royal retinue for the coronation in Frankfurt, to which he goes anyway, giving one poorly attended concert; he hopes to win position of second Kapellmeister, but is merely confirmed in his former post; he composes String Quartets in B flat, K. 589 and F, K. 590, dedicating both to the King of Prussia; Constanze continues in poor health and has to return to Baden for treatment

Year	Mozart's Age	Arts and Culture
1791	35	Paisiello's <i>La locanda</i> produced in London; Haydn writes <i>L' anima del filosofo</i> (later named 'Orfeo ed Euridice'), Symphonies Nos 93, 94 ('The Surprise'), 95, and 96 ('The Miracle'), and Scottish Songs; Cherubini's <i>Lodoïska</i> staged in Paris; births of Austrian pianist and composer Carl Czerny, German composer Giacomo Meyerbeer, and Austrian dramatist Franz Grillparzer; Goethe becomes Director of the Weimar Court Theatre; the Waltz becomes all the rage in England

Historical Events

Mirabeau elected president of French Assembly; Louis XVI and his family are intercepted at Varennes and returned to Paris; guillotine introduced in France; Massacre of the Champ de Mars in Paris; dissolution of French National Assembly; Washington DC founded; tax on foreign imports levelled to help US home industry; Wilberforce motion for the abolition of slavery carried in English parliament; first general strike takes place in Hamburg; invention of mechanical semaphore signals

Mozart's Life

At his last public concert he plays the Piano Concerto No. 27 in B flat; Constanze takes their son Carl to Baden, where Mozart visits them and composes his *Ave verum corpus*; Requiem commissioned by mysterious, anonymous visitor in July; the Mozarts' last child Franz Xaver Wolfgang is born; another trip to Prague, where he has been commissioned to compose a festival opera, *La clemenza di Tito*; back in Vienna he finishes his opera *The Magic Flute*, which meets with great success; overworked and anxious, he starts composing the Requiem, suffering from depression and delusions that he has been poisoned; ill and fearful, he becomes bedridden, but holds a rehearsal of numbers from the Requiem; after instructing his pupil Stüssmayr as to its completion, he dies on 5 December and is buried in an unmarked grave

8 Glossary

<i>adagio</i>	slow
Alberti Bass	a stylised accompaniment popular in the later eighteenth century based on the triad, which is spelt out in the order bottom–top–middle–top (as in C–G–E–G etc.). This and many other forms of triadic variation are almost omnipresent in Mozart’s piano music.
<i>allegro</i>	fast, but not excessively
alto	the second highest voice in a four-part choir
<i>andante</i>	slowish, at a moderate walking pace
aria	solo song (also called ‘air’), generally as part of an opera or oratorio, though there are many free-standing concert arias and self-contained operatic <i>scenas</i> , of which most of the greatest are by Mozart. It is to two of these that he refers in his one surviving letter to Aloysia Weber (see CD 2, track 15). The aria as a form is a ternary (A–B–A) design in which the third part duplicates the first.
bar, measure	the visual division of metre into successive units, marked off on the page by vertical lines. Thus in a triple metre (the grouping of music into units of three, as in 3/4, 3/8 etc.) the three main beats will always be accommodated in the space between two vertical lines.

cadence	a coming to rest on a particular note or key, as in the standard ‘Amen’ at the end of a hymn
cadenza	a relatively brief, often showy solo of improvisatory character in the context of a concerto, operatic aria, or other orchestral form. In concertos it usually heralds the orchestral close to a movement (generally the first movement).
cantata	a work in several movements for accompanied voice or voices (from the Latin <i>cantare</i> , to sing). Mozart wrote four cantatas, K. 42, 429, 469 & 471, of which the last three are works from his ripest maturity.
coda	an extra section following the expected close of a work or movement by way of a (sometimes very extensive) final flourish
codetta	a small coda
concerto	a work for solo instrument and orchestra, generally in three movements (fast–slow–fast). All Mozart’s are of this type, most of them among the finest examples ever penned.
counterpoint, contrapuntal	the interweaving of separate ‘horizontal’ melodic lines, as opposed to the accompaniment of a top-line (‘horizontal’) melody by a series of (‘vertical’) chords
development section	the middle section in sonata form (see below), normally characterised by movement through several keys
dotted rhythm	a ‘jagged’ pattern of sharply distinguished longer and shorter notes, the long, accented note being followed by a short, unaccented one, or the other way around. Examples are the openings of the <i>Marseillaise</i> and <i>The Star-Spangled Banner</i> , or better still <i>The Battle Hymn of the Republic</i> : ‘Mine eyes have seen the glo-ry of the co-ming of the Lord’.

dynamics	the gradations of softness and loudness, and the terms which indicate them (<i>pianissimo</i> , <i>fortissimo</i> etc.)
exposition	the first section in sonata form (see below), in which the main themes and their relationships are first presented
fantasy, fantasia	a free form, often of an improvisatory nature, following the composer's fancy rather than any pre-ordained structures. Mozart's include four for the piano – one in D Minor (K. 397), two in C minor (K. 396 & 475), two in C major (K. 394 & 395) – and one for (originally mechanical) organ (K. 608). There are some later fantasies, however, like Schubert's <i>Wanderer Fantasy</i> and Schumann's <i>Fantasia in C</i> , both for piano, which are tightly integrated works incorporating fully fledged sonata forms, scherzos, fugues, etc.
finale	a generic term for 'last movement'
<i>forte</i> , <i>fortissimo</i>	loud, very loud
fugue, fugal	an imitative work in several overlapping parts or 'voices' (the term applies irrespective of whether the fugue is vocal or instrumental). Fugue derives from the same principle as the common round, though it can be immeasurably more complicated. More of a technique than a fixed form, it begins with a solo tune (known as the 'subject'). On the completion of this tune (or melodic fragment – there are some fugues based on a mere four notes), the second voice enters with an 'answer' (the same tune, but in a different, complementary key). While the second voice is presenting the theme ('subject'), the first continues with a new tune (known as a 'countersubject'). In the overlapping scheme of things this is equivalent to the second phrase of a round or canon ('Dormez vous' in 'Frère Jacques', 'See how they run' in 'Three Blind Mice').

When subject and countersubject complete their dovetailed counterpoint, another ‘voice’ enters with its own statement of the subject. voice two now repeats voice one’s countersubject, while voice one introduces a new countersubject. And so it goes, alternating with ‘episodes’ in which the various voices combine in free counterpoint, but with no full statements of the subject in any voice.

Mozart wrote a number of fugues, the most outstanding of which are the Fugue in C minor, K. 426 for two pianos (later arranged for string orchestra) and the finale of the ‘Jupiter’ Symphony.

harmony, harmonic

the simultaneous sounding of notes to make a chord. Harmonies (chords) often serve as expressive or atmospheric ‘adjectives’, describing or giving added meaning to the notes of a melody, which, in turn, might be likened to nouns and verbs.

interval

the distance in pitch between two notes, heard either simultaneously or successively. The sounding of the first two notes of a scale is therefore described as a major or minor ‘second’, the sounding of the first and third notes a major or minor ‘third’, etc.

key

(see ‘tonality’ below)

legato

smooth, connected, the sound of one note ‘touching’ the sound of the next; as though in one breath

major

(see ‘modes’ below)

metre, metrical

the grouping together of beats in recurrent units of two, three, four, six, etc. Metre is the pulse of music.

minor

(see ‘modes’ below)

minuet, menuet

a French dance, originating in the folk tradition, it can be seen as an ancestor of the waltz, sharing with it the triple metre and moderate tempo, and an elegance born of long cultivation by the royal courts of Europe. It

became one of the most popular optional dances of the Baroque suite (examples abound in Bach) and is the only one to have survived the suite's decline in the middle of the eighteenth century.

Mozart's minuets are too numerous to mention individually, though an exception should be made for the D major Minuet, K. 355 for solo piano, which in its extraordinary chromaticism is one of his most advanced and prophetic pieces.

modes

the names given to the particular arrangement of notes within a scale. Every key in Western classical music has two versions: the major and the minor mode. The decisive factor is the size of the interval between the key note (the tonic, the foundation on which scales are built) and the third degree of the scale. If it is compounded of two whole tones (as in C–E (C–D / D–E)), the mode is major. If the third tone is made up of one and a half tones (C to E flat), the mode is minor. In general, the minor mode is darker, more 'serious, more moody, more obviously dramatic than the major. The so-called church modes prevalent in the Middle Ages are made up of various combinations of major and minor and are less dynamically 'directed' in character. These appear only rarely in music since the Baroque (c. 1600–1750) and have generally been used by composers to create some kind of archaic effect.

modulate, modulation

the movement from one key to another, generally involving at least one pivotal chord common to both keys. Modulation is thus a major component in the alternation of stability and flux, which is the bedrock of sonata form (see below) and accounts for most of Mozart's extended works.

motif, motive	a kind of musical acorn. A melodic or rhythmical figure too brief to constitute a proper theme, but one on which themes are built. A perfect example is the beginning of Beethoven's Fifth Symphony: ta-ta-ta <i>dah</i> ; ta-ta-ta <i>dah</i> .
octave	the simultaneous sounding of any note with its nearest namesake, up or down (C to C, F to F etc.). The effect is an enrichment, through increased mass and variety of pitch, of either note as sounded by itself, without any increase of harmonic tension (an imbalance which demands change or resolution).
oratorio	an extended choral/orchestral setting of religious texts in a dramatic and semi-operatic fashion. Mozart's only oratorio, <i>La Betulia liberata</i> , K. 118, was composed in 1771, when he was fifteen, and is a relatively minor work. The most famous of all oratorios is Handel's <i>Messiah</i> .
phrase	a smallish group of notes (generally accommodated by the exhalation of a single breath) which forms a unit of melody, as in 'God save our Gracious Queen...' and 'My Country, 'tis of thee...'
phrasing	the apportionment of phrases
<i>piano</i> , <i>pianissimo</i>	soft, very soft
<i>pizzicato</i>	plucked strings
polyphony	music with two or more interweaving melodic strands
prelude	literally, a piece which precedes and introduces another piece (as in the standard 'Prelude and Fugue'). However, the name has been applied (most famously by Bach, Chopin, and Debussy) to describe free-standing short pieces, often of a semi-improvisatory nature. Mozart composed his own Preludes to a number of fugues from J.S. Bach's <i>The Well-Tempered Clavier</i> .

<i>presto, prestissimo</i>	very fast; even faster
recapitulation	the third and final section in sonata form (see below), where the ideas of the exposition return, but in a different key
recitative	especially characteristic of the Baroque era, in an oratorio or opera. It is a short narrative section normally sung by a solo voice accompanied by continuo chords, usually preceding an aria. The rhythm is in a free style, being set by the words. Many of Mozart's are among the most lively and psychologically insightful ever written.
resolution	when a suspension or dissonance comes to rest
ritornello	a theme or section for orchestra recurring in different keys between solo passages in an aria or concerto
rondo	a movement in which the main theme, always given out at the beginning, makes repeated appearances, interspersed with contrasting sections known as 'episodes'. At its simplest (when the episodes are more or less identical) the form can be summarised by the formula A-B-A-B-A, though in most rondos the episodes are different in each case: A-B-A-C-A. There are also many rondos with more episodes (A-B-A-C-A-D-A etc.). The form appears both as a self-contained work in its own right and as a movement (usually the last) of a sonata, symphony, or concerto. Mozart's rondos are almost all to be found in the context of larger works, but he did write a number of free-standing examples, including three for solo piano (K. 485, 494 & 511), two for piano and orchestra (K. 382 & 386), and two for violin and orchestra (K. 269 & 373).

scale	from the Italian word <i>scala</i> ('ladder'). A series of adjacent, 'stepwise' notes (A–B–C–D–E–F etc.), moving up or down. These 'ladders' provide the basic cast of characters from which melodies are made and keys established.
sonata form	also known as 'sonata-allegro' and 'first movement' form, this was the dominant form throughout the second half of the eighteenth century and the first third of the nineteenth. It is basically a ternary (three-part) design in which the last part is a repeat of the first (as in the <i>da capo</i> aria), but with one very important difference: while the first section is cast in two contrasting keys, the third remains in the key of the tonic (the key of the movement as a whole).

The three sections of the standard sonata form are called exposition, development, and recapitulation. The exposition, which may be prefaced by a slow introduction, is based on the complementary tensions of two 'opposing' keys. Each key-group generally has its own themes, but this contrast is of secondary importance (many of Haydn's sonata movements are based on a single theme, which passes through various adventures on its voyages from key to key). In movements in the major mode, the secondary key is almost invariably the dominant. When the key of the movement is in the minor mode, the secondary key will almost always be the relative major. The exposition always ends in the secondary key, never on the tonic.

In most sonata-form movements, the main themes of the two key-groups will also be of a contrasting character. If the first main theme is blustery or military, the second, in the complementary key, is likely to be more serene and contemplative.

The development is altogether more free and unpredictable. In most cases, true to its name, it takes themes or ideas from the exposition and ‘develops’ them. Or it may ignore the themes of the exposition altogether, as Mozart often does. What it will have is a notably increased sense of harmonic instability, drifting, or in some cases struggling, through a number of different keys before delivering us back to the tonic for the recapitulation. Since the recapitulation lacks the tonal tensions of the exposition, the themes themselves, now all in the same key, take on a new relationship. In its prescribed resolution of family (tonal) conflicts, sonata form may be seen as the most Utopian of all musical structures.

sonata, string quartet,
string quintet,
concerto, symphony,
etc.

Broadly speaking, these are all essentially the same form, although the concerto generally has three movements, the symphony four, and the string quartet (and all other forms of chamber music) a mixture of the two. The overall layout of the concerto and most sonatas consists of a fast (or quite fast) opening movement (normally in sonata form), a central slow movement, and a quick finale (often a rondo). In the case of the symphony and the four-movement sonata, the ‘extra’ movement is almost always a minuet or a scherzo, and the finale (last movement) a rondo. accents falling on irregular beats, generally giving a ‘swinging’ feel; often found in jazz

tempo the speed of music

syncopation

tempo

tonality, key	there is probably no aspect of music harder to describe than so-called 'tonality' or 'key'. Put at its broadest, it has to do with a kind of tonal solar system in which each note ('planet'), each rung of the scale (from <i>scala</i> , the Italian word for 'ladder') exists in a fixed and specific relationship to one particular note ('sun'), which is known as the 'key note' or 'tonic'. When this planetary system is based on the note 'C', the music is said to be 'in the key of C'. Each note of the scale has a different state of 'tension', a different degree of 'unrest' in relation to the key note. And each arouses a different degree and specificity of expectation in the listener, which the composer can either resolve or frustrate. Through the use of 'alien' notes, not present in the prevailing scale, the composer can shift from one solar system, from one 'key', to another. On the way, a sense of stability gives way to a sense of instability, of flux, which is not resolved until the arrival of the new key. This process of moving from one key to another is known as 'modulation'.
tone colour, timbre	that property of sound which distinguishes a horn from a piano, a violin from a xylophone, etc.
triad	a three-note chord, especially those including the root, third, and fifth of a scale (C–E–G, A–C–E etc.) in any order. See also 'Alberti Bass' above
triplets	in duple metre, a grouping (or groupings) of three notes in the space of two (as in the 'Buckle-my' of 'One, Two / Buckle-my shoe')
variation	any decorative or otherwise purposeful alteration of a note, rhythm, timbre etc.

There are four basic types of variation:

1) those in which the original tune is clothed in a sequence of stylistic and textural dresses (ornamental turns, decorative scale passages, rhythmic, textural, and tempo alterations, and so on) while the chief outline of the melody, the original harmonies, and the overall form of the theme are preserved – though the mode (major or minor) may sometimes be altered. The same techniques of variation can be applied, within the given limits, even to those elements which are retained from the original theme. The bass line, for instance, may be amplified by a trill, fast or slow, or be doubled in octaves, and the basic chords of the original harmonies may be ‘seasoned’ with decorative notes adjacent to those of the original. This form is known generally as melodic variation. Almost all variation sets of the Classical period (loosely, 1750 to 1820) are of this kind, Mozart’s being perhaps the best known.

2) those in which the harmonic pattern of the theme is preserved while melody, tempo, rhythm, texture (chords or intertwining melodic lines), and mode (major/minor) may change beyond recognition

3) those in which the theme is not a self-sufficient melody but either a constantly reiterated bass line, above which the upper parts may change, or a series of chords, whose harmonic sequence and unvarying rhythm is reiterated, unchanged, throughout the composition. This form of variation is called both passacaglia and chaconne (in the Baroque era the two names were used interchangeably).

4) those in which only a part of the original theme (a single melodic phrase, a *motto* rhythm, a structural form) is retained as a basis for variation, all other aspects and parts being subject to very considerable transformation.

Mozart's Variations on 'Ah, vous dirai-je, Maman' ('Twinkle, Twinkle, Little Star' to most of us) provide an excellent introduction to these techniques, partly because the theme is so familiar and thus easy to keep track of. They also provide an excellent example of the stereotyped layout of late eighteenth-century keyboard variations.

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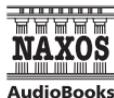


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