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Mozart's enduring popularity, among music lovers as a composer and among music historians as a subject for continued study, lies at the heart of *The Cambridge Mozart Encyclopedia*. This reference book functions both as a starting point for information on specific works, people, places and concepts as well as a summation of current thinking about Mozart. The extended articles on genres reflect the latest in scholarship and new ways of thinking about the works while the articles on people and places provide a historical framework, as well as interpretation. The book also includes a series of thematic articles that cast a wide net over the eighteenth century and Mozart's relationship to it: these include Austria, Germany, aesthetics, travel, Enlightenment, Mozart as a reader, and contemporaneous medicine, among others. Many of the topics covered have never been written about before in English-language Mozart publications or in such detail, and represent today's greater interest in previously unexplored aspects of Mozart's life, context and reception. The worklist provides the most up-to-date account in English of the authenticity and chronology of Mozart's compositions.

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To Katy, Sam, Celia, Abraham and Madeleine

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Preface

Mozart's enduring popularity, among music lovers as a composer and among music historians as a subject for continued study, lies at the heart of this book: even now, 250 years after his birth, Mozart remains an iconic figure in western society. One fortunate result of this – fortunate for both the music lover and the musicologist – is that new 'facts' about his life, new sources for his music, and new interpretations of his works are a regular feature of Mozart performance and the Mozart literature. As much as for any other composer, then, we constantly renew our relationship with Mozart, through listening and reading and thinking.

There have been some distinguished Mozart compendia in the past: H. C. Robbins Landon and Donald Mitchell's *Mozart Companion* of 1956 springs immediately to mind; so too does Landon's *Mozart Compendium* of 1990. The first of these coincided with the two hundredth anniversary of Mozart's birth, the second with the two hundredth anniversary of his death. The *Cambridge Mozart Encyclopedia* celebrates Mozart's two hundred and fiftieth birthday but it differs from those two volumes in significant ways. *The Mozart Companion* was a collection of extended, often brilliant, essays, organized by genre; it was not the volume's intention to give an account of Mozart's life or the contexts in which he worked. *The Mozart Compendium*, on the other hand, paid much more attention to Mozart's life and times but included much shorter essays on the music itself.

It is not the case, however, that we have merely attempted to bridge the gap. On the contrary, this book attempts to bring together the complex of Mozart's life and works in the form of a dictionary that is full of implicit and explicit cross-references and that can be read bit by bit or even, by the brave, all at once: that is to say, it functions both as a starting point for information on specific works, people, places and concepts as well as a summation of current thinking about Mozart. The extended articles on genres reflect the latest in scholarship and new ways of thinking about the works while the articles on people and places provide the necessary historical framework, as well as interpretation. At the same time, we have included a series of thematic articles that cast a wide net over the eighteenth century and Mozart's relationship to it: these include Austria, Germany, aesthetics, travel, Enlightenment, Mozart as a reader and contemporaneous medicine, among others.

The volume is organized in dictionary format, with individual articles, long or short, ranging from A to Z. This hardly solves the problem of finding specific information on people, places and works, though: not every place, or every person, or even every work has its own entry. But they are here somewhere and

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PREFACE

we encourage the reader to consult the index, which we have tried to make as comprehensive as possible.

In addition, we include several appendices. The most important, perhaps, is the worklist, which provides the most up-to-date account in English of the authenticity and chronology of Mozart's compositions; it supersedes a similar worklist in the revised edition of *The New Grove Dictionary of Music and Musicians* (London, 2001) and *The New Grove Mozart* (London, 2002). Other appendices include lists of theatrically released Mozart biopics (an area ripe for further study), commercially released videos of the operas, important Mozart institutions and Mozart websites.

In general, we have relied on some standard Mozart texts for basic information. They are not cited in individual lists of 'further reading' but they contributed significantly (if tacitly) to virtually every article in this volume: Otto Erich Deutsch, *Mozart: die Dokumente seines Lebens* (Kassel, 1961; English trans. Eric Blom, Peter Branscombe and Jeremy Noble as *Mozart: A Documentary Biography* (London, 1965)); Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl, eds., *Mozart: Briefe und Aufzeichnungen* (Kassel, 1962–75; for a partial translation of the Mozart letters, see Emily Anderson, ed., *The Letters of Mozart and his Family* (London, 1985) and Cliff Eisen, ed., *Mozart. A Life in Letters* (London, 2006)); Peter Clive, *Mozart and his Circle* (New Haven, 1993). We encourage readers to consult these volumes as well.

Works are identified by their numbers in the standard catalogue of Mozart's works by Ludwig Köchel (see Appendix 1: Worklist for full details). Pitches are identified by the Helmholtz system, where middle C is identified as *c'*, the *c* above as *c''* and the *c* above that as *c'''*; similarly the *c* below middle *c* is identified as *c*, the *c* below that as *C*. All pitches within any particular ascending octave are similarly identified.

Finally, we want to thank all of the contributors both for their hard work and for their patience; Cambridge University Press, and in particular Vicki Cooper, for taking on this volume; and especially Ruth Halliwell, who contributed significantly to shaping the book in its early stage, providing constant good advice.

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