

Mozart in Vienna

Mozart's greatest works were written in Vienna in the decade before his death (1781–1791). This biography focuses on Mozart's dual roles as a performer and composer and reveals how his compositional processes were affected by performance-related concerns. It traces consistencies and changes in Mozart's professional persona and his *modus operandi*, and sheds light on other prominent musicians, audience expectations, publishing, and concert and dramatic practices and traditions. Giving particular prominence to primary sources, Simon P. Keefe offers new biographical and critical perspectives on the man and his music, highlighting his extraordinary ability to engage with the competing demands of singers and instrumentalists, publishing and public performance, and concerts and dramatic productions in the course of a hectic, diverse and financially uncertain freelance career. This comprehensive and accessible volume is essential for Mozart lovers and scholars alike, exploring his Viennese masterpieces and the people and environments that shaped them.

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The Final Decade

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For Celia, Abraham and Madeleine

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- 6.28 Mozart, ‘Der Zauberer’, K. 472, bars 14–17. [333]
- 7.1a Mozart, ‘Vedrò, mentr’io sospiro’, from *Le nozze di Figaro*, original version of the run-up to the vocal exit, with a bar crossed out. [344]
- 7.1b Mozart, ‘Vedrò, mentr’io sospiro’, from *Le nozze di Figaro*, late insert at bar 105. [344]
- 7.2a Mozart, ‘Deh vieni’, from *Le nozze di Figaro*, bars 62–72 (final version). [345]
- 7.2b Mozart, ‘Deh vieni’, from *Le nozze di Figaro*, deleted material between bars 63 and 64. [346]
- 7.3 Mozart, ‘In quegli anni’, from *Le nozze di Figaro*, bars 29–33. [348]
- 7.4 Mozart, ‘Crudel!’ from *Le nozze di Figaro*, bars 42–54. [350]
- 7.5 Mozart, Act 2 finale from *Le nozze di Figaro*, bars 596–609. [351]
- 7.6a Mozart, ‘Venite inginocchiatevi’, from *Le nozze di Figaro*, bars 8–14. [352]
- 7.6b Mozart, ‘Venite inginocchiatevi’, from *Le nozze di Figaro*, bars 95–102 (including Mozart’s deleted dynamics). [353]
- 7.7 Mozart, ‘Non più andrai’, from *Le nozze di Figaro*, bars 89–103. [355]

- 7.8 Mozart, 'Aprite un po', from *Le nozze di Figaro*, bars 102–108. [358]
- 7.9 Mozart, 'Voi che sapete', from *Le nozze di Figaro*, bars 62–67 (including Mozart's deleted wind parts). [361]
- 7.10 Mozart, Act 2 finale from *Le nozze di Figaro*, bars 306–311. [363]
- 7.11 Mozart, Act 2 finale from *Le nozze di Figaro*, bars 449–453. [364]
- 7.12 Mozart, Act 2 finale from *Le nozze di Figaro*, bars 821–830. [365]
- 7.13 Mozart, 'Riconosci', from *Le nozze di Figaro*, bars 101–110 (wind and voice parts only, with material for flute and bassoon crossed out). [366]
- 8.1 Mozart, 'Alcandro lo confesso', bars 171–179. [375]
- 8.2 Mozart, Act 1 finale from *Don Giovanni*, bars 257–263. [385]
- 8.3 Mozart, 'Non mi dir', from *Don Giovanni*, bars 61–63. [386]
- 8.4 Mozart, 'Il mio tesoro', from *Don Giovanni*, bars 43–50. [387]
- 8.5 Mozart, 'Fin ch'an dal vino', from *Don Giovanni*, bars 105–116. [391]
- 8.6a Mozart, Introduzione from *Don Giovanni*, bars 167–172. [395]
- 8.6b Mozart, Introduzione from *Don Giovanni*, bars 189–193. [396]
- 8.7 Mozart, 'Là ci darem', from *Don Giovanni*, bars 1–9. [397]
- 8.8 Mozart, 'Non ti fidar', from *Don Giovanni*, bars 1–9. [398]
- 8.9 Mozart, 'Non ti fidar', from *Don Giovanni*, bars 85–88. [400]
- 8.10 Mozart, Act 2 finale from *Don Giovanni*, bars 516–520. [402]
- 8.11 Mozart, Act 2 finale from *Don Giovanni*, bars 431–440. [403]
- 8.12 Mozart, 'Bella mia fiamma – Resta, oh cara', K. 528, bars 1–13. [405]
- 9.1 Mozart, 'Dove sono' from *Le nozze di Figaro* revision (1789), between the original bars 83 and 97. [414]
- 9.2 Mozart, 'Ah guarda sorella', from *Così fan tutte*, bars 84–91. [423]
- 9.3 Mozart, 'Per pietà', from *Così fan tutte*, bars 112–121 (including deleted material). [432]
- 9.4 Mozart, 'Un moto di gioia', from *Le nozze di Figaro*, bars 51–58. [434]
- 9.5 Mozart, 'È amore', from *Così fan tutte*, bars 53–57. [435]
- 9.6 Mozart, 'È amore', from *Così fan tutte*, bars 10–15 (including deleted material). [436]

- 9.7 Mozart, 'Non siate ritrosi', from *Così fan tutte*, bars 1–4 (including blank staves at the top, middle and bottom of the page, as in the autograph). [438]
- 9.8 Mozart, 'Donne mie', from *Così fan tutte*, bars 1–5 (including, as in the autograph, blank staves at the top and bottom of the page and no indication of trumpet and timpani participation). [439]
- 9.9 Mozart, 'Donne mie', from *Così fan tutte*, bars 59–71 (with trumpets and timpani on the top and bottom staves of the page, as in the autograph). [440]
- 10.1 Mozart, String Quintet in C, K. 515/i, bars 168–205 (with Mozart's annotations to the performance copy in bold and square brackets under each staff). [457]
- 10.2a Mozart, String Quintet in C minor, K. 406/iv, bars 166–168. [460]
- 10.2b Mozart, String Quintet in C minor, K. 406/iv, bars 181–191. [460]
- 10.3 Mozart, String Quartet in D, K. 575/i, bars 1–25 (including switched staves for viola and cello and a deleted bar). [465]
- 10.4 Mozart, String Quartet in F, K. 590/i, bars 30–34 (including deleted bars). [466]
- 10.5 Mozart, String Quartet in F, K. 590/ii, bars 105–122 (including deleted bar). [467]
- 10.6 Mozart, Piano Trio in B-flat, K. 502/i, head motif of the main theme. [472]
- 10.7a Mozart, Piano Trio in B-flat, K. 502/i, bars 131–132 (from the autograph). [473]
- 10.7b Mozart, Piano Trio in B-flat, K. 502/i, bars 131–132 (from the Artaria first edition). [473]
- 10.8 Mozart, Piano Trio in E, K. 542/i, bars 122–140 (with the *p* from the Artaria edition in bold and square brackets). [474]
- 10.9 Mozart, Piano Trio in G, K. 564/i, bars 49–61 (where the piano part is in a copyist's hand in the autograph and dynamics for the piano along with all material for violin and cello were written in by Mozart). [477]
- 10.10 Mozart, Piano Trio in B-flat, K. 502/ii, second half of rejected passage (section C – A"). [478]
- 10.11 Mozart, Piano Trio in E-flat ('Kegelstatt'), K. 498/iii, bars 168ff. (original version of final reprise). [480]
- 10.12 Mozart, Piano Trio in E-flat ('Kegelstatt'), K. 498/iii, bars 176–184 (interpolation to the final reprise). [481]

- 10.13 Mozart, Adagio in B minor, K. 540, bars 1–7. [485]
 10.14 Mozart, Piano Sonata in F, K. 533/ii, bars 23–35. [488]
 10.15 Mozart, Piano Sonata in F, K. 533/ii, bars 63–74. [488]
 10.16 Mozart, Piano Sonata in F, K. 533/iii, bars 142–171. [490]
 10.17 Mozart, Sonata for Piano Four Hands in F, K. 497,
 bars 1–7. [492]
 10.18 Mozart, ‘Ein musikalischer Spass’, K. 522/i, bars 74–88 (including
 two violin II parts, as in the autograph). [496]
 10.19 Mozart, Clarinet Quintet in A, K. 581/i, bars 35–53. [498]
 11.1 Mozart, Symphony in D (‘Prague’), K. 504/i, bars 1–5. [514]
 11.2 Mozart, Symphony in D (‘Prague’), K. 504/ii, bars
 144–148. [515]
 11.3 Mozart, Symphony in E-flat, K. 543/i, bars 1–4. [516]
 11.4 Mozart, Symphony in E-flat, K. 543/i, bars 179–186. [517]
 11.5 Mozart, Symphony in C (‘Jupiter’), K. 551/ii, bars 18–24. [521]
 11.6 Mozart, Symphony in C (‘Jupiter’), K. 551/ii, bars 99–101
 (including deleted original notes for violin I and flute in bar
 100). [522]
 11.7 Mozart, Horn Concerto in E-flat, K. 495/ii, bars 85–89. [523]
 11.8 Mozart, Horn Concerto in E-flat, K. 447/i, bars 95–105. [526]
 11.9 Mozart, Horn Concerto in E-flat, K. 447/ii, bars 48–54. [527]
 11.10a Mozart, Piano Concerto in C, K. 503/i, bars 91–113 (final
 version). [530]
 11.10b Mozart, Piano Concerto in C, K. 503/i, bars 116–126. [532]
 11.11 Handel, ‘Every Valley’ from *Messiah* (in Mozart’s orchestration
 K. 572), bars 48–51. [537]
 11.12 Handel, ‘Every Valley’ from *Messiah* (in Mozart’s orchestration
 K. 572), bars 74–77. [538]
 12.1 Mozart, Six German Dances K. 571/vi, coda, bars 59–69. [555]
 12.2 Mozart, String Quintet in E-flat K. 614/i, bars 71–78 (including
 a crossed out *forte* in bar 72). [556]
 12.3 Mozart, String Quintet in E-flat K. 614/ii, bars 78–84. [557]
 12.4 Mozart, Horn Concerto in D K. 412/i, bars 133–135. [558]
 12.5 Mozart, Horn Concerto in D K. 412/i, original approach to the
 recapitulation (with four crossed out bars and an indication to
 the copyist above the horn stave to replace them with twelve bars
 for orchestra notated at the end of the first-movement
 autograph). [560]
 12.6 Mozart, Horn Concerto in D K. 412/i, bars 117ff. (including
 crossed out material). [561]

- 12.7 Mozart, Basset-horn concerto (fragment), K. 584b (end; all other staves blank). [562]
- 12.8 Mozart, Clarinet Concerto in A, K. 622/i, bars 194–200 (based on the NMA reconstruction for basset clarinet). [563]
- 12.9 Mozart, Piano Concerto in B-flat, K. 595/ii, bars 118–121. [566]
- 12.10 Mozart, Adagio and Rondo for glass harmonica, oboe, flute, viola and cello, Adagio, bars 28–31. [569]
- 12.11 Mozart, ‘Dies Bildnis’ from *Die Zauberflöte*, bars 25–27. [575]
- 12.12 Mozart, ‘Der Vogelfänger’ from *Die Zauberflöte*, bars 12–16. [576]
- 12.13 Mozart, ‘Der Hölle Rache’ from *Die Zauberflöte*, bars 29–43 (including crossed out material). [580]
- 12.14 Mozart, ‘Der Hölle Rache’ from *Die Zauberflöte*, bars 13–17. [581]
- 12.15 Mozart, Act 2 finale from *Die Zauberflöte*, bars 1–10 (all other staves blank). [582]
- 12.16 Mozart, ‘Hm! Hm! Hm!’ from *Die Zauberflöte*, bars 214–219 (all other staves blank). [583]
- 12.17 Mozart, Act 1 finale from *Die Zauberflöte*, bars 59–63 (including deletions and an additional bar [61] squeezed in at the completion stage). [585]
- 12.18 Mozart, Act 1 finale from *Die Zauberflöte*, bars 87–90 (including deletion). [586]
- 12.19 Mozart, Act 2 finale from *Don Giovanni*, bars 712–715. [592]
- 12.20 Mozart, ‘Se all’impero’ from *La clemenza di Tito*, bars 55–58. [592]
- 12.21 Mozart, ‘Non più di fiori’ from *La clemenza di Tito*, bars 64–68 (including deletions). [595]
- 12.22 Mozart, ‘Non più di fiori’ from *La clemenza di Tito*, bars 143–150 (all other staves blank). [595]

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Parts of Chapters 4 and 5 rework material from my following article and chapters: “We hardly knew what we should pay attention to first”: Mozart the Performer-Composer at Work on the Viennese Piano Concertos’, *Journal of the Royal Musical Association*, 134 (2009), pp. 185–242; ‘Composing, Performing and Publishing: Mozart’s “Haydn” Quartets’, in Keefe (ed.), *Mozart Studies 2* (Cambridge: Cambridge University Press, 2015), pp. 140–167; ‘On Instrumental Sounds, Roles, Genres and Performances: Mozart’s Piano Quartets K. 478 and K. 493’, in Martin Harlow (ed.), *Mozart’s Chamber Music with Keyboard* (Cambridge: Cambridge University Press, 2012), pp. 154–181.

Notes on Musical Examples

Wherever possible, musical examples in this book are prepared in consultation with Mozart autographs and first editions. Editorial standardization is kept to a minimum (for example, text underlay, instrument names, standard SATB clefs not C clefs for vocal parts, and – unless important to an argument – simplified dynamic markings such as *p* and *f* rather than *pia:* and *for:*). Mozart's presentational order for an orchestral score is retained, with violins and violas at the top, cellos and basses at the bottom, wind and brass in the middle, and voices and instrumental soloists (as appropriate) above the bass line. (Where instruments are added by Mozart above or below the score brace to produce an unconventional layout, and an autograph has been consulted, I follow Mozart's layout in my example.) Empty staves are excluded for reasons of space unless relevant to a point being made, and first and second parts for the same wind instrument are often brought together on the same staff when Mozart included them on separate staves.

Where musical examples are not provided in the main text, the reader is encouraged to consult the *Neue Mozart-Ausgabe* (NMA), freely available online via the Digital Mozart Edition from the Stiftung Mozarteum Salzburg: <http://dme.mozarteum.at/DME/main/index.php>.

Abbreviations

- LMF Emily Anderson (trans. and ed.), *The Letters of Mozart and his Family*. 3rd edn. London: Macmillan, 1985.
- MBA Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl (eds.), *Mozart: Briefe und Aufzeichnungen, Gesamtausgabe*. 8 vols. Kassel: Bärenreiter, 1962–2005.
- MDB Otto Erich Deutsch, *Mozart: A Documentary Biography*. Translated by Eric Blom, Peter Branscombe and Jeremy Noble. 3rd edn. London: Simon & Schuster, 1990.
- MDL Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens*. Kassel: Bärenreiter, 1961.
- NMA Wolfgang Amadeus Mozart, *Neuer Ausgabe sämtlicher Werke*. Kassel: Bärenreiter, 1955–2007.
- NMD Cliff Eisen (ed.), *New Mozart Documents: A Supplement to O. E. Deutsch's Documentary Biography*. London and Palo Alto, CA: Stanford University Press, 1991.