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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Mozart in Vienna

The Final Decade

SIMON P. KEEFE
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For Celia, Abraham and Madeleine
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   (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]
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10.6 Mozart, Piano Trio in B-flat, K. 502/i, head motif of the main theme. [472]
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11.3 Mozart, Symphony in E-flat, K. 543/i, bars 1–4. [516]
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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]
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Acknowledgements

A biographical study of this length and scope invariably incurs debts to institutions and individuals. It is a pleasure to record thanks to colleagues at the University of Sheffield, my place of work since April 2008, especially for granting me extended periods of sabbatical leave in 2011–2012 and 2015–2016. I am also grateful to All Souls College Oxford for a visiting fellowship in autumn 2016, which provided an ideal, collegial environment for completing the volume, and to Vicki Cooper and Kate Brett, commissioning editors at Cambridge University Press, for their warm support of my project throughout its extended genesis. Audiences in recent years at papers and seminars at the universities of Leeds, Sheffield, Huddersfield, Manchester and Oxford, at the Akademie für Mozartforschung of the Internationale Stiftung Mozarteum in Salzburg, and at the Mozart Colloquia at Harvard University offered advice and encouragement, regularly pointing out potential new lines of enquiry. And a very memorable week in early February 2014 filming ‘Mozart in Prague: Rolando Villazón on Don Giovanni’ in the Czech capital for the BBC provided inspiration for Chapter 8; I extend special thanks to Villazón and to the director, Guy Evans. At the University of Sheffield Library, the British Library in London, the Knight Library of the University of Oregon and the Bodleian Library in Oxford, staff responded courteously and efficiently to my numerous requests for books, articles, facsimiles and editions.

I am grateful to late eighteenth-century scholars and friends for acts of generosity, including David Wyn Jones, Cliff Eisen, Ian Woodfield and Paul Corneilson for sending me unpublished materials, and to the three anonymous readers at Cambridge University Press for their comments and constructive criticism. I am indebted to Cliff Eisen and John Rice for taking time away from their own work in order to help me with mine: Cliff read the volume in its entirety, and John read drafts of Chapters 2, 6, 7, 8, 9 and 12. Their trenchant observations, born of deep knowledge of Mozart and his repertory, working methods and Viennese environments, were much appreciated.
My families in the US and UK have provided unconditional love and support. My in-laws, Robert and Virginia Hurwitz, Rachel Hurwitz, Martha Westland, Alison Hurwitz and Charlie Holst have offered encouragement from near and far; and my parents, Terry and Sheila Keefe, and sister and brother-in-law Rosanna Keefe and Dominic Gregory, are always on hand in Sheffield for drinks, meals and chats, providing most welcome distractions from the rigours of scholarly work. Fittingly, my earliest thoughts for this book, scribbled on a Continental Airlines napkin in summer 2009, date from a family trip between the UK and US, with my wife and children around me. Each has helped immeasurably in their own way. My daughter Madeleine enquired more than once whether I was still working on *The Magic of Figaro*. Happily accompanying me to a recent production of *Don Giovanni* at the Lyceum in Sheffield, and eagerly anticipating the entry of the Commendatore in the Act 2 finale, she somehow contrived to sleep through this most dramatic of operatic moments. My son Abraham, no great lover of opera (Mozartian or otherwise), has developed his own individual appreciation of classical music performance and composition, seemingly uninfluenced by the interests of his parents. And my wife, Celia Hurwitz-Keefe, offers a wonderful example to the three of us of dedicated and committed instrumental teaching and music making, day after day. I dedicate my book to them, as a small token of my love and appreciation.

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 \textit{pia:} and \textit{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 stave when Mozart included them on separate staves.

Where musical examples are not provided in the main text, the reader is encouraged to consult the \textit{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


