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.

CLIFF EISEN is Reader in Historical Musicology at King’s College London. He has published numerous articles on Mozart and late eighteenth-century music, and is currently working on an annotated translation of Hermann Abert’s classic W. A. Mozart as well as an edition of selected Mozart letters.

To Katy, Sam, Celia, Abraham and Madeleine
Contents

Contributors p. viii
Preface p. xi
A–Z general entries p. 1
Appendix 1: Worklist p. 555
Appendix 2: Mozart movies (theatrical releases) p. 608
Appendix 3: Mozart operas on DVD and video p. 610
Appendix 4: Mozart organizations p. 611
Appendix 5: Mozart websites p. 624
Index of Mozart’s works by Köchel number p. 626
Index of Mozart’s works by genre p. 637
General index p. 650
Contributors

SARAH ADAMS
Isham Memorial Library, Harvard
University

RUDOLPH ANGERMÜLLER
Internationale Stiftung Mozarteum,
Salzburg

DEREK BEALES
University of Cambridge

RACHEL BECKLES WILLSON
Royal Holloway, University of London

PETER BRANSCOMBE
University of St Andrews

BRUCE ALAN BROWN
University of Southern California

†A. PETER BROWN

TIM CARTER
University of North Carolina

SHARON CHOHA
University of East Anglia

PAUL CORNEILSON
Carl Philipp Emanuel Bach Edition,
Cambridge, MA

TIA DÉNORA
University of Exeter

SERGIO DURANTE
University of Padua

CLIFF EISEN
King’s College London

FAYE FERGUSON
Neue Mozart-Ausgabe, Salzburg

GENEVIÉVE GEFFRAY
Biblioteca Mozartiana, Internationale Stiftung
Mozarteum, Salzburg

RUTH HALLIWELL
Independent scholar

ROGER HELLYER
Independent scholar

MARY HUNTER
Bowdoin College

THOMAS IRVING
Cornell University

JOHN IRVING
University of Bristol

FRIEDLJARY
Independent scholar

DAVID WYN JONES
University of Wales, Cardiff

SIMON P. KEEFE
City University London

ULRICH KONRAD
University of Würzburg

ANDREA LINDMAYR-BRANDL
University of Salzburg

DOROTHEA LINK
University of Georgia

BRUCE C. MACINTYRE
Brooklyn College, Conservatory of Music

SIMON McVEIGH
Goldsmiths College, University of London
CONTRIBUTORS

NICHOLAS MATHEW  
University of Oxford

MARY SUE MORROW  
University of Cincinnati

ROBERT MÜNSTER  
Bayerische Staatsbibliothek, Munich

DON NEVILLE  
University of Western Ontario

MICHEL NOIRAY  
Institut de recherche sur le patrimoine musical en France, Paris

PAMELA L. POULIN  
Johns Hopkins University

MICHAEL QUINN  
King’s College London

WOLFGANG REHM  
Neue Mozart-Ausgabe, Salzburg

JOHN A. RICE  
Independent scholar

JULIAN RUSHTON  
University of Leeds

†STANLEY SADIE  
Dalhousie University

DAVID SCHROEDER

ÁINE SHEIL  
Royal Opera House, London

JAN SMACZNY  
Queen’s University Belfast

JOHN SPITZER  
San Francisco Conservatory of Music

WILLIAM STAFFORD  
University of Huddersfield

YO TOMITA  
Queen’s University of Belfast

LINDA L. TYLER  
Princeton University

JESSICA WALDOFF  
College of the Holy Cross, Worcester, MA

HARRY WHITE  
University College Dublin

NEAL ZASLAW  
Cornell University
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
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.

CLIFF EISEN and SIMON P. KEEFE