

Wolfgang Amadeus  
Mozart  
*Treasures from the  
Mozarteum Foundation  
of Salzburg*

MARCH 13 THROUGH MAY 31, 2026

LARGE PRINT LABELS

The  
Morgan  
Library &  
Museum

## **MAKING MUSIC IN THE 1770S**

This large pen-and-ink drawing is a remarkably detailed and informative depiction of music-making from Mozart's lifetime. It has been speculated that the young man playing the harpsichord is Mozart. Regardless, the work holds valuable clues about historical musical practice: Each musician is carefully individualized. Even the key and time signature of the piece being played can be read in their musical notation. Numbers along the bottom of this unfinished work suggest that it might have originally been paired with a key disclosing the identity of the musicians. The Latin inscription on the harpsichord, "Audi vide et tace si vis vivere in pace" (Listen, see, and be silent if you want to live in peace), was a saying commonly associated with the Freemasons.

**Unidentified artist**

**Orchestral Scene with Wolfgang Amadeus Mozart(?),  
ca. 1770**

**Pen and ink on paper**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## TEN-YEAR-OLD MOZART PERFORMING IN PARIS

This painting is one of three known examples by Michel-Barthélémy Ollivier of this famous scene from the Mozart family's Grand Tour, during their return to Paris in 1766. Seated at the keyboard, the ten-year-old Mozart plays for a genteel audience in the years before the French Revolution. He appears calm and composed. By that point he had already performed for royalty in several countries, published a dozen musical works, and given countless public performances.

**Michel-Barthélémy Ollivier (1712–1784)**

***English Tea in the Salon des Quatre-Places at the Maison du Temple, 1770***

**Oil on canvas**

**Christopher J. Salmon Collection, New York**

## **WHERE IT ALL BEGAN**

This painting by the Austrian artist Eduard Gurk shows two views of Mozart's birthplace in Salzburg. The interior view is the earliest surviving depiction of the room where Mozart was born on January 27, 1756. From their marriage in 1747, Mozart's parents occupied a dwelling on the fourth floor of the house. After they had children, the entire family slept in one room. A museum first opened at the site in 1880; today it bears the address 9 Getreidegasse and is known as *Mozarts Geburtshaus* (Mozart's birthplace).

**Eduard Gurk (1801–1841)**

**Two Views of Wolfgang Amadeus Mozart's Birthplace, 1838**

**Watercolor**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S FATHER**

Painted at the height of his children's careers as young prodigies, this portrait presents Leopold Mozart (1719–1787) as a confident composer and author, holding a copy of his international best seller, *A Treatise on the Fundamental Principles of Violin Playing*. Leopold was born in Augsburg as the eldest son of a reputable bookbinder. In 1737 he moved to Salzburg, where he studied philosophy at the Benedictine University. He became a musician in the court orchestra of Salzburg's prince-archbishop in 1743. After the birth of his children, Leopold devoted his life to their education and promotion, planning their extensive tours of Europe. In 1763 he was appointed deputy *Kapellmeister* of the Salzburg court orchestra.

**Pietro Antonio Lorenzoni (ca. 1721–1782)**

**Portrait of Leopold Mozart, Salzburg, ca. 1766**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S MOTHER**

Mozart's parents met in Salzburg, fell in love, and married in 1747. Anna Maria Mozart (née Pertl, 1720–1778) bore seven children, only two of whom survived infancy. She helped to plan and ultimately joined her family's key concert tours, including their Grand Tour (1763–66). As a proud chaperon of her children abroad, Mozart's mother dined with crowned heads of state and saw great cities. Her only remaining letters date from the last year of her life. She wrote them during the journey she made with her son to Mannheim and Paris, where she died in July 1778.

**Attributed to Maria Rosa Hagenauer, née Barducci  
(1744–1786)**

**Portrait of Anna Maria Mozart, Salzburg, ca. 1766**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **MOZART'S SISTER**

This painting of Maria Anna Mozart (1751–1829), known to family members as “Nannerl,” is the counterpart to her brother’s portrait from the same year, made after they appeared together in concert at Schönbrunn Palace in Vienna. Nannerl often performed at the harpsichord together with her younger brother. The two had been educated together for the purpose, and Nannerl helped keep her younger brother on track. She received her first piano lessons from her father at the age of seven. Seeking to seize upon the trend of gifted young children (*Wunderkinder*) in eighteenth-century Europe, Leopold Mozart endeavored to make Nannerl’s and Wolfgang’s talents known beyond Salzburg as early as possible.

**Pietro Antonio Lorenzoni (1721–1782)**

**Portrait of Maria Anna “Nannerl” Mozart, Salzburg, 1763**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **WOLFGANG AMADEUS MOZART**

Mozart, then seven years old, and his sister were painted in the spring of 1763, at the height of their careers as traveling child prodigies. On October 13, 1762, the siblings were invited to appear at court at Schönbrunn Palace in Vienna. Wolfgang and Maria Anna performed for the imperial family for three hours. While still on tour with his family, Leopold Mozart wrote a letter to his landlord in Salzburg about the concert, in which he noted that Empress Maria Theresa gave Wolfgang a precious lavender coat with a gold border—the garment he wears here.

**Pietro Antonio Lorenzoni (1721–1782)**

**Mozart in Courtly Attire, Salzburg, 1763**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **WOLFGANG'S EARLIEST COMPOSITIONS**

These charming keyboard pieces were composed by Wolfgang Amadeus Mozart in 1761, when he was just five years old. They are his earliest known works. Since he was too young to write out the music for himself, the notation is in the handwriting of his father, Leopold. Along the left margin of the first page, Leopold wrote: “Des Wolfgangerl Compositiones in den ersten 3 Monaten nach seinem 5ten Jahre” (Wolfgangerl’s compositions in the first three months after his fifth birthday). These two leaves, along with several others, were removed from the book in the case below during the last two years of Maria Anna’s life, after she had become blind.

### **Wolfgang Amadeus Mozart (1756–1791)**

**Andante in C (K. 1a), ca. February–April 1761**

**Allegro in C (K. 1b), ca. February–April 1761**

**Allegro in F (K. 1c), December 11, 1761**

**Minuet in F (K. 1d), December 16, 1761**

**Manuscript in the hand of Leopold Mozart (1719–1787)**

**The Morgan Library & Museum, Mary Flagler Cary**

**Music Collection**

## **FRIENDS IN HIGH PLACES**

As ruler of Salzburg, Prince-Archbishop Schrattenbach (1698–1771) was a great patron of the arts and a generous employer to his court musicians, especially the Mozart family. Schrattenbach's financial support enabled the Mozart children to become internationally acclaimed prodigies. He promoted Leopold Mozart to the position of deputy *Kapellmeister* in 1763, shortly before the family embarked on their Grand Tour, and continued to pay Leopold's salary even during this extended, three-year absence. The family's concerts kept them on the road frequently for nearly seven years, until 1771. For Wolfgang's influential first Italian journey, Schrattenbach donated six hundred florins, more than the annual income of an average Salzburg family.

**Johann Philipp Haid (1730–1806)**

**Portrait of Prince-Archbishop Sigismund Christoph  
Count von Schrattenbach, 1760s**

**Mezzotint**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## LEOPOLD

This small portrait of Leopold Mozart is from the estate of his grandson—Wolfgang’s younger son, Franz Xaver Mozart. It is one of the oldest and most prized possessions of the Mozarteum Foundation in Salzburg. Here Leopold is depicted at about the age he would have been at Wolfgang’s birth. He holds a small violin and a typical Baroque bow, characterized by its delicate pointed tip. The drawing could be the sketch for an alternate version of the title page of Leopold’s best-seller *Violinschule (A Treatise on on the Fundamental Principles of Violin Playing)*, which was published in 1756.

**Attributed to Franz Lactanz Graf von Firmian (1712–1786)**

**Portrait of Leopold Mozart, ca. 1756**

**Pencil on paper**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MARIA ANNA “NANNERL” MOZART**

In this portrait Mozart's sister holds sheet music for a singer. The drawing probably originates from the family's time in The Hague during their Grand Tour of Europe (1763–66). They arrived in The Hague in September 1765 at the invitation of Princess Carolina, the older sister of William V, Prince of Orange. During their monthslong stay, Maria Anna fell gravely ill, and her brother had to perform alone. Wolfgang soon caught the same illness, but both were treated by a court physician. By January 1766 the children were able to perform together again.

**Johann Julius Heinsius (1740–1812)**

**Portrait of Maria Anna “Nannerl” Mozart, 1765**

**Pencil on paper (reproduction)**

**Photo: International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **THE MOZART FAMILY, 1764**

This 1764 engraving by Jean-Baptiste Delafosse is perhaps the most recognizable image from Mozart's early childhood. Engraved after a watercolor by Louis Carrogis de Carmontelle, it depicts the young composer in performance with his sister, Maria Anna, and father, Leopold, during the family's stay in France, where they played for King Louis XV's court. The Mozarts sold prints as souvenirs as they continued their Grand Tour through 1766. According to a note on the back of this copy, it was acquired in Dunkirk in early August 1765, when the Mozart family was returning to Paris after spending fifteen months in London, performing for both royalty and everyday citizens.

**Jean-Baptiste Delafosse (1721–1806), after Louis Carrogis de Carmontelle (1717–1806)**

**The Mozart Family, Paris, 1764**

**Copperplate engraving**

**Christopher J. Salmon Collection, New York**

## **HAND-COLORED PRINT OF THE MOZART FAMILY**

Unlike the 1764 prints by Jean-Baptiste Delafosse, these much rarer hand-watercolored prints of the same scene are neither dated nor signed in the plate. They so closely resemble Louis Carrogis de Carmontelle's style that well-known examples in major museum collections have been mistaken for his original watercolor drawings. The Bibliothèque nationale de France attributes the prints to Carmontelle himself, and some evidence suggests that they came from his workshop.

**Attributed to Louis Carrogis de Carmontelle (1717–1806)**

**The Mozart Family, Paris, ca. 1764 or later**

**Copperplate engraving with watercolor**

**Christopher J. Salmon Collection, New York**

## **MOZART IN VERONA**

This portrait of Mozart was painted during his first journey to Italy in 1769–70. The fourteen-year-old sits at an antique harpsichord. He raises his little finger to display a diamond ring, which was likely given to him by Empress Maria Theresa in Vienna. Pietro Lugiat, an affluent Venetian official of finance who was astounded by Mozart's talent, commissioned the painting. The artist meticulously rendered every note of the music in front of Mozart: a *molto allegro* in G major for solo piano, which breaks off at measure 35. The mysterious composition, now known as Mozart's "Veronese Allegro," only survives today because of this painting.

**Attributed to Giambettino Cignaroli (1706–1770)**

**Mozart in Verona, 1770**

**Oil on canvas**

**On loan to the Mozarteum from a private collection**

## **A SYMPHONY FOR MILAN**

Mozart's Symphony in F Major was composed in Milan in November 1771, during his second Italian journey. It was most likely intended for a concert at the home of Albert Michael von Mayr, a court official serving Archduke Ferdinand, the son of Empress Maria Theresa. The symphony marks a notable step forward in Mozart's development as a composer. Unlike many of his earlier symphonies, it includes four movements, rather than three, and more sophisticated orchestration. The third movement is especially striking for its inclusion of a minuet and trio—a structure that would later become a hallmark of his mature works, but which was still relatively rare in Italian symphonies of the time.

**Wolfgang Amadeus Mozart (1756–1791)**

**Symphony No. 13 in F Major (K. 112)**

**Autograph manuscript, Milan, November 2, 1771**

**The Morgan Library & Museum, Heineman Music Collection**

**Louis-Joseph Mondhare (1734–1799)**

**Piazza del Duomo, Milan**

**Colored etching (reproduction)**

**Paris: Chez Mondhare, rue St. Jacques près St. Severin**

**[ca. 1759–84]**

**Photo: Bibliothèque de l'Institut National d'Histoire de l'Art,  
collections Jacques Doucet**

## **MOZART'S SNUFFBOX**

The Mozart family owned several snuffboxes, containers for storing snuff tobacco. The children received them from patrons, sometimes filled with money, as gifts after playing in concert. Precious, decorative snuffboxes, or *tabatières*, were popular luxury collectables and status symbols in the eighteenth century. At the height of snuff tobacco's fashion in Europe, some of these containers were bejeweled or adorned with paintings. Mozart's widow gave this snuffbox to Franz Edler von Hillebrandt, a founding father and secretary of the Mozarteum (formally *Dommusikverein und Mozarteum*). Von Hillebrandt's widow later gifted it to the Mozarteum.

**Snuffbox, eighteenth century**

**Agate and brass**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **GIFT FROM A BISHOP**

This ring takes the form of a stylized vase of flowers, the blossoms of which comprise precious jewels. Mozart received the ring as a gift in 1766 from the prince-bishop of Augsburg, Joseph Ignaz Philipp von Hessen-Darmstadt (1699–1768). Augsburg was one of the family's first and last stops on their Grand Tour of Europe. In addition to giving concerts in Augsburg, the Mozarts visited relatives and went sight-seeing, as Maria Anna recorded in her travel notes. Maria Anna owned this ring after her brother's death.

**Ring, eighteenth century, Augsburg(?)**

**Gold, emerald, diamond, rubies, and turquoise**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **SISTER AND BROTHER**

Believed to portray the Mozart siblings, this small painting is attributed to the Austrian court miniaturist Johann Eusebius Alphen. The Mozarts met Alphen, who traveled widely, several times during their tours of Europe. Leopold Mozart recorded these encounters in his travel notes. Young Wolfgang himself wrote from Milan to his sister in Salzburg in November 1771, “Herr von Älphen is in Milan and is still the same as he was in Vienna and Paris.” Alphen died at the age of thirty-one, shortly after he met the Mozarts in Italy.

**Attributed to Johann Eusebius Alphen (1741–1772)**

**Portrait of the Mozart Children, Brussels or Paris,  
1763 or 1766**

**Watercolor on ivory**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

**A. Birrell**

***Vienna, Austria, View of the City from Across the  
River Danube, ca. 1790***

**Engraving (reproduction)**

**Photo: Ann Ronan Pictures / Print Collector / Getty Images**

**Marc'Antonio Dal Re (1697–1766)**

**Teatro Regio Ducale (Royal Ducal Theater), Milan, 1742**

**Copper engraving (reproduction)**

**Venue of the premiere of Mozart's opera *Lucio Silla* on  
December 26, 1772**

**Photo: © Fine Art Images / Heritage Images / Alamy**

**Wolfgang Amadeus Mozart (1756–1791)**

**Nine autograph manuscripts, Salzburg, 1773–74**

**The Morgan Library & Museum, Robert Owen Lehman  
Collection, on deposit**

## **NINE SYMPHONIES IN TWO YEARS**

The nine symphonies to the left were composed by Mozart between 1773 and 1774, after he and his father returned to Salzburg following their third Italian tour. The manuscripts were once bound in a book by Leopold Mozart. His handwritten contents page lists each work along with details of its scoring and the opening bars from its first movement.

Written when Mozart was seventeen and eighteen years old, all nine are superb, but two stand out as masterworks fundamental to the modern repertoire: No. 25 (K. 183), the first of Mozart's two great G-minor symphonies, and Symphony No. 29 in A Major (K. 201). These are composing manuscripts, not later fair copies, yet they are written in a confident, fluent hand, with few corrections. This is typical of Mozart—he often had his ideas well worked out before putting pen to paper.

**Leopold Mozart (1719–1787)**

**Contents page for nine symphonies by Wolfgang**

**Amadeus Mozart**

**Autograph manuscript, after 1774**

**The Morgan Library & Museum, Robert Owen Lehman**

**Collection, on deposit**

**Anton Amon (1761–1798), after August Franz Heinrich  
Naumann (1749–1795)**

**View of Salzburg from the Kapuzinerberg, 1791**

**Hand-colored etching (reproduction)**

**Photo: International Mozarteum Foundation, Salzburg**

## **AN IMPETUS TO MOVE TO VIENNA**

Colloredo (1732–1812) was prince-archbishop of Salzburg from 1772 to 1803, succeeding Sigismund von Schrattenbach. Colloredo continued to support the Mozart family after Schrattenbach's death, promoting Wolfgang to the position of paid concertmaster in 1772 and granting him numerous extended musical sabbaticals for travel to Milan, Munich, and Vienna. But the relationship between Colloredo and the Mozarts became strained. In 1777 Colloredo refused Mozart and his father's sabbatical for a trip to Paris. Mozart began to extend his leaves of absence without permission. He disliked being a court servant and often displayed arrogant behavior. Finally, in 1781, Mozart left Salzburg to continue his career in Vienna.

**Unidentified artist**

**Portrait of Prince-Archbishop Hieronymus Joseph Franz de Paula Graf von Colloredo, ca. 1765**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MUSIC FOR HIS TALENTED SISTER**

In September 1777, while traveling with his mother in Munich, Mozart received a request from his sister, Maria Anna, or Nannerl, to write a short piece of piano music for her. In his letter of October 11, he sent the autograph of four preludes for piano. Leopold responded shortly afterward, writing, “The preludes you sent to Nannerl are superlatively beautiful and she kisses you a million times in gratitude for them.” These short virtuosic pieces are indeed beautiful and speak to Maria Anna’s considerable gifts as a pianist.

**Wolfgang Amadeus Mozart (1756–1791)**

**Four Preludes for Piano (K. 395)**

**Autograph manuscript, Munich, October 1777**

**The Morgan Library & Museum, Mary Flagler Cary**

**Music Collection**

**Karl Remshard (1678–1735), after Franz Anton Danreiter  
(1695–1760)**

***Der Thumb oder Haupt-Kirche zu Saltzburg* (The cathedral or  
main church in Salzburg), ca. 1731**

**Copperplate engraving (reproduction; original dimensions:  
23.1 × 35 cm)**

**Residenzgalerie Salzburg; inv. no. 136b**

**Photo: © Residenzgalerie Salzburg, Illustration Fotostudio  
Ulrich Ghezzi, Oberalm**

## LITTLE COUSIN

In 1777 Mozart met his cousin Maria Anna Thekla Mozart (1758–1841), the lively nineteen-year-old daughter of his father's brother, in Augsburg. The two became friends, and *Bäsle*, as Mozart called her, was the addressee of intimate and humorous letters. The cousins agreed to exchange portraits, which led to the creation of this drawing, in which *Bäsle* is shown in traditional Augsburg attire.

Due to their obscene language, the so-called *Bäsle* letters were censored in the nineteenth and twentieth centuries. The author Stefan Zweig, who collected Mozart's work, even sought out the opinion of Sigmund Freud regarding the letters' content.

**Unidentified artist**

**Portrait of Maria Anna Thekla Mozart, last quarter of the eighteenth century**

**Pencil on paper**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

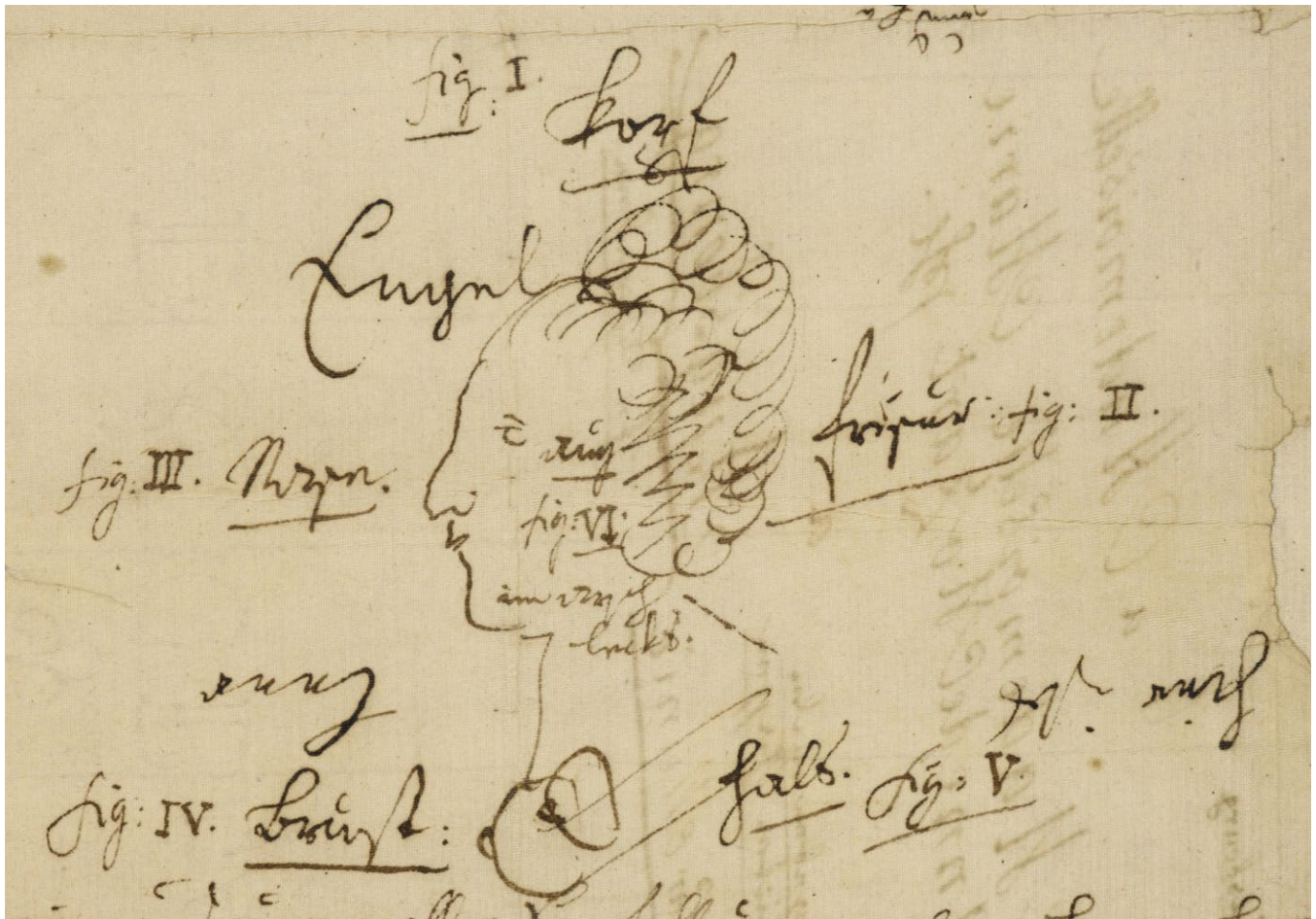
## HUMOROUS LETTER

Mozart's family letters often reveal his sharp wit and love of wordplay. This letter to *Bäsle* is filled with impish nonsense, manic flights of fancy, and a dose of crude, scatological humor. Mozart was clearly fond of his cousin, two years his junior, and the nature of their relationship has long been a subject of speculation. However, while the letters are certainly affectionate, the sexual content is lighthearted and only teasingly suggestive. The scatological references should also be understood in context. In the German-speaking world of Mozart's time, joking about bodily functions in coarse terms was not uncommon.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Maria Thekla Mozart (*Bäsle*), Mannheim,  
November 13, 1777**

**The Morgan Library & Museum, Heineman Music Collection**



**Wolfgang Amadeus Mozart (1756–1791), drawing in autograph letter to Maria Thekla Mozart (Bäsele), Mannheim, May 10, 1779. British Library, Stefan Zweig Collection.**

## THE MOZART FAMILY

Painted between 1780 and 1781, this portrait shows Leopold, Maria Anna, and Wolfgang Amadeus Mozart seated at a harpsichord, with an oval portrait on the wall behind them commemorating Anna Maria, who had died in Paris in 1778. Leopold is depicted with a violin and a copy of his best-selling violin method-book *Violinschule*. The composition on the music stand is likely a piano work for four hands (possibly the Sonata in D for Piano Four Hands [K. 381]), a manuscript in the Morgan's collection on view in the exhibition), referencing how Wolfgang and Maria Anna often played keyboard four-hand music together during their youth.

**Attributed to Johann Nepomuk della Croce (1736–1819)**

**Mozart Family, Salzburg, 1780–81**

**Oil on canvas (reproduction)**

**Photo: International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **AN EXCELLENT LIKENESS**

The wax miniaturist, medalist, and sculptor Leonhard Posch became known for his small, delicate portraits of the Austrian and German bourgeoisie. Posch was a pupil of the court sculptor Johann Baptist Hagenauer and became friends with Mozart, a fellow employee of Prince-Archbishop Colloredo. Eventually both Posch and Mozart moved to Vienna, which is probably where the sculptor created this small portrait. Mozart's wife, Constanze, considered Posch's portraits of Mozart, of which several exist, to be excellent likenesses of her husband.

**Leonhard Posch (1750–1831)**

**Portrait of Wolfgang Amadeus Mozart, Vienna, 1788/89**

**Boxwood with ornamental brass frame**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **PRINCE-ARCHBISHOP COLLOREDO**

This small oil portrait depicts Prince-Archbishop Colloredo (1732–1812) in profile and perfectly coiffed. Colloredo was the last prince-archbishop of Salzburg. Along with his predecessor Prince-Archbishop Schrattenbach, he is remembered as one of the most influential patrons of the Mozart family. He fled to Vienna before the French army advanced on Salzburg in 1800 and was forced to abdicate as a secular ruler in 1803.

**Unidentified artist**

**Portrait of Prince-Archbishop Hieronymus Joseph Franz de Paula Graf von Colloredo, early nineteenth century**

**Oil on paper**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S VIENNA**

The color engraving at left shows the Graben and its extension, the Kohlmarkt. In Mozart's time businesses catering to a more affluent clientele settled here, including the publishing house Artaria, which published many of Mozart's works. A crowd gathers around the Artaria shop, at left in this image.

The work at right depicts Stock-Im-Eisen-Platz, near St. Stephen's Cathedral in Vienna, Mozart's neighborhood as he knew it. Until 1866 the square was separated from the Graben, a major thoroughfare, by two groups of houses and was only connected to it on the south side by the narrow alley, the Grabengasse. The square takes its name, which means "staff in iron," from a famous medieval tree trunk located there, into which hundreds of nails were hammered over the centuries.

### **Carl Schütz (1745–1800)**

#### **View of the Stock-Im-Eisen-Platz**

#### **View from the Graben Toward the Kohlmarkt**

#### **Color engravings and etchings**

**Vienna: Artaria, [1779–83]; [1781]**

**The Morgan Library & Museum, gifts of Paul Mellon, 1979**

## **CONSTANZE WEBER MOZART**

Wolfgang Amadeus Mozart married the soprano Constanze Weber (1762–1842) in August 1782 in St. Stephan's Cathedral in Vienna. Leopold Mozart reluctantly gave his blessing, as he had hoped his son would marry up in status. The couple had a loving relationship, as is revealed in their letters.

Constanze was only twenty-nine years old when Wolfgang died, in 1791. As a widow with two small children and her husband's debts, she worked hard to ensure her sons were well educated. This portrait shows her at around forty, as the confident manager of her late husband's estate. She supported the publication of a complete edition of his works and in 1841 gave the Mozarteum its first manuscript in his hand.

**Hans Hansen (1769–1828)**

**Portrait of Constanze Mozart (née Weber), Vienna, ca. 1802**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S FIRST CHILD**

After telling his father about the birth of his first child, Raimund Leopold, Mozart noted, “I want the child to be brought up on water, like my sister and myself.” This was a widely held belief regarding nourishment at the time and likely contributed to the high infant-mortality rate—nearly 50 percent. Of the six children born to Wolfgang and Constanze Mozart, only two survived beyond infancy. Raimund died at two months while his parents were visiting Salzburg. They did not learn of his death until their return home in November.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Leopold Mozart, Vienna, June 18, 1783**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **BIRD'S-EYE VIEW OF VIENNA**

This print shows Vienna from the Belvedere Palace, which was completed in 1723 as a summer residence for Prince Eugene of Savoy. A key at the bottom of the print identifies each landmark, including the famous Karlskirche (Charles Church), St. Stephen's Cathedral, and the university, by the number of birds flying over it.

**Carl Schütz (1745–1800)**

**Vienna as Seen from the Belvedere**

**Color engraving and etching**

**Vienna: Artaria [1779–83]**

**The Morgan Library & Museum, gift of Paul Mellon, 1979**

## **WHERE MOZART'S MUSIC WAS HEARD**

This view of Vienna shows the facade of St. Michael's Church across from the old Burgtheater, part of the imperial fortress, where several of Mozart's important works were first performed, including the "Haffner" Symphony. Beyond the theater is the imperial riding school, the so-called Spanish Riding School, named for the Spanish horses that formed one of the hereditary bloodlines of the world-famous Lipizzan breed.

**Carl Schütz (1745–1800)**

**St. Michael's Church, the Spanish Riding School,  
and the old Burgtheater**

**Engraving and etching**

**Vienna: Artaria, [1779–83]**

**The Morgan Library & Museum, gift of Paul Mellon, 1979**

**Bernardo Bellotto (1722–1780)**

**View of Vienna from the Belvedere, 1759–60**

**Oil on canvas (reproduction)**

**Kunsthistorisches Museum Wien, Gemäldegalerie**

**Photo: © KHM-Museumsverband**

## **A MOZART CONCERT TICKET**

This rare hand-stamped admission ticket is from a concert given by Mozart—possibly one in the Augarten in Vienna. After Joseph II gave the public access to the Augarten park and palace in 1775, it became one of the city’s most important music venues. Mozart described his Augarten concerts at length in letters he wrote to his father between 1782 and 1784. These letters reveal that Mozart rose early “almost every morning” to perform morning concerts there, that a summer season ticket cost 2 ducats, and that he found the Augarten to be one of Vienna’s most beautiful venues.

**Admission ticket to a concert by Wolfgang Amadeus Mozart,  
Vienna, after 1782  
International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **MUSIC IN COLOR**

Mozart's Horn Concerto No. 4 in E-flat Major, K. 495, is one of the most important works in the classical horn canon and a particular favorite among performers. Like his other major compositions for the instrument, the concerto was written for Mozart's dear friend, the talented and well-known horn player Joseph Leutgeb. On the autograph manuscripts of some of his horn works, Mozart penned light-hearted jokes directed at Leutgeb. For instance, he signed and dated K. 417, "Wolfgang Amadeus Mozart has taken pity on Leutgeb, ass, ox, and fool, at Vienna, 27 March 1783." The autograph of K. 495 was written in four colors of ink—red, black, blue, and green—perhaps another playful gesture.

**Wolfgang Amadeus Mozart (1756–1791)**

**Horn Concerto No. 4 in E-flat Major (K. 495)**

**Autograph manuscript, Vienna, June 26, 1786**

**The Morgan Library & Museum, Mary Flagler Cary**

**Music Collection**

## **AN ENLIGHTENED EMPEROR**

Mozart's years in Vienna coincided with the reign of Joseph II, from 1780 to 1790. Under his rule, Vienna developed into a modern, cosmopolitan city with two hundred thousand inhabitants and experienced phenomenal urban growth. Mozart flourished as a composer, court musician, and teacher. Three of his operas, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), *Le nozze di Figaro* (*The Marriage of Figaro*), and *Così fan tutte*, were premiered at the imperial Burgtheater under Joseph II. Following the example of the emperor, who himself was a musician, bourgeois and aristocratic families spent significant sums on entertainment and musical education, fostering a network of rich and influential patrons at Mozart's disposal.

**Unidentified artist**

**Portrait of Emperor Joseph II, 1777**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **SALIERI**

The Italian composer Antonio Salieri (1750–1825) is known in popular culture as the man responsible for Mozart's death, driven by jealousy. Such nineteenth-century rumors were fanned by Alexander Pushkin's play *Mozart and Salieri* (1830) and were later revived by Peter Shaffer's play *Amadeus* (1979) and the 1984 film of the same title. The truth is different. Salieri became director of the Italian Court Theater in Vienna in 1774 and imperial court music director in 1788. Mozart always held a lower rank at court. Although Mozart and Salieri were competitors in the field of opera, they seemed to be on good terms. Mozart was thrilled when Salieri attended a premiere of *Die Zauberflöte* (*The Magic Flute*), and Salieri was a teacher of Mozart's younger son. Salieri later taught Franz Schubert.

**Karl Traugott Riedel (1769–1832), after Gandolph Ernst**

**Stainhauser von Treuberg (1766–1805)**

**Portrait of Antonio Salieri**

**Copper engraving**

**Leipzig: Hoffmeister und Kühnel, 1802**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **CHERUBINO'S ARIA FROM ACT I**

One of the best-known solos in *Le nozze di Figaro* (*The Marriage of Figaro*) is Cherubino's act 1 aria "Non so più cosa son, cosa faccio," composed by Mozart between May and November 1785. This manuscript—titled "Aria di Cherubino" in Mozart's hand—is an arrangement of the aria for piano, violin, and voice. Judging from the type of paper Mozart used, the manuscript likely dates from late November 1785 or December 1785, and no later than March 1786. Why Mozart created this alternate version is unknown, though it may have been intended for private use. No public performances are known, and no edition was ever published. Very few autograph arrangements of opera excerpts by Mozart survive.

**Wolfgang Amadeus Mozart (1756–1791)**

**"Non so più cosa son, cosa faccio" (I do not know what I am, what I do)**

**Aria from *Le nozze di Figaro* (*The Marriage of Figaro*, K. 492/6)**

**Arranged for piano, violin, and voice by Mozart**

**Autograph manuscript, Vienna, late 1785/early 1786**

**The Morgan Library & Museum, Heineman Music Collection**

## **PRAGUE LOVED “PUNKITITITI,” AND THE FEELING WAS MUTUAL**

Following the great success of *Le nozze di Figaro* (*The Marriage of Figaro*), Mozart was invited to visit Prague in late 1786.

He arrived there on January 11, 1787. In this oft-quoted letter, Mozart expressed the joy and triumph he felt during his visit: “I took great pleasure in watching how these people jumped about so merrily to the music of my Figaro. . . . For here they speak of nothing but Figaro, nothing is played, blown, sung, or whistled but Figaro; no opera attended like Figaro and always Figaro.”

He also shared several comical nicknames that he invented, including “Punkitititi” for himself; “SchablaPumfa” for his wife, Constanze; “Hinkity Honky” and “Gaulimauli” for his friends Gottfried von Jacquin and Franz Jakob Freystädtler; and even “Schamanuzky” for his dog.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Gottfried von Jacquin, Prague,**

**January 15, 1787**

**Christopher J. Salmon Collection, New York**

## **LOVING LETTERS TO CONSTANZE**

Mozart's intimate letters to Constanze, written during rare periods of separation, offer a window into his deep affection for her and the warmth and humor they shared. In this 1791 letter, written while Constanze was in her eighth month of pregnancy and seeking treatment for a foot ulcer at the thermal baths in Baden, he offers health advice, discusses some musical business, and closes lovingly:

I am waiting most longingly for news from you; now it is already half past 12, and I still have not received anything;—I will wait a little longer, then seal it.—Nothing is coming, I must close!—I wish you well, dearest, most treasured little wife!—Pay attention to your health, for even if everything goes awry, I disregard it as long as you are healthy and I am well.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Constanze Mozart, Vienna, July 2, 1791**

**The Morgan Library & Museum, Heineman Music Collection**

## **IN DIRE NEED, MOZART ASKS HIS FRIEND FOR A LOAN**

In 1791, as in 1789, Constanze Mozart developed a foot ulcer late in pregnancy and traveled to the thermal baths in Baden for six weeks of treatment. The therapy was quite costly, and Mozart, struggling from a shortage of funds, turned to his friend and fellow Freemason, Michael Puchberg, for assistance. This letter is one of nineteen surviving “begging letters” in which Mozart implored Puchberg for help, outlining his desperate circumstances and how he intended to repay the loan. Mozart explained that the spa operators were demanding payment and that Constanze “begs me to send her some money. . . . I will require the loan for only a few days. When you receive 2000 gulden in my name you can reimburse yourself.”

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Michael Puchberg, Vienna, June 25, 1791**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **A CLOSE LIKENESS**

During Mozart's visit to Dresden in 1789, the artist Doris Stock captured his likeness in a silverpoint drawing. Long regarded as one of the most accurate depictions of Mozart, Stock's portrait stands out for its clarity and delicacy. Silverpoint, which involves drawing with a fine silver rod on a prepared surface, enables remarkable detail but is highly sensitive to light, moisture, and handling. The portrait remained in private hands throughout the nineteenth century and became widely known only after Eduard Mandel produced a faithful facsimile engraving in 1858.

**Eduard Mandel (1810–1882), after Doris Stock (1760–1832)**

**Portrait of Wolfgang Amadeus Mozart, Berlin, 1858**

**Engraving**

**Christopher J. Salmon Collection, New York**

## **MOZART THE MASON**

This painting is thought to depict a meeting of Viennese Freemasons at the lodge *Zur gekrönten Hoffnung* (“Crowned Hope”). Initiated in December 1784, Mozart soon advanced to become an active and enthusiastic member in the organization, composing music for Masonic ceremonies and occasions, including *Lied zur Gesellenreise* (“Song for the Journeyman’s Travels”), K. 468, written to mark his father’s advancement as a Mason; *Maurerische Trauermusik* (“Masonic Funeral Music”), K. 477; and *Die Maurerfreude* (“The Mason’s Joy”), K. 471.

**Ignaz Unterberger (1748–1797)**

**Initiation Ceremony in Viennese Masonic Lodge,**

**During Reign of Joseph II, ca. 1789**

**Oil on canvas (reproduction)**

**Wien Museum; 47927 Photo: Birgit and Peter Kainz,**

**Wien Museum**

## **FIRST EDITION OF THE “HAYDN” STRING QUARTETS**

Perhaps the best-known music publication of the eighteenth century, this first edition of six string quartets features Mozart’s famous dedication to his friend and colleague Joseph Haydn. In the dedication, Mozart refers to the quartets as his “six children . . . the fruit of a long and laborious effort.” When Artaria published the edition in September 1785, they advertised it as “a masterpiece” for which they “have not spared any costs” to please “both amateurs and connoisseurs.” After performing the works, Haydn declared to Leopold Mozart: “Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the most profound knowledge of composition.”

**Wolfgang Amadeus Mozart (1756–1791)**

**Six string quartets dedicated to Franz Joseph Haydn**

**(K. 387, 421, 428, 458, 464, 465)**

**Vienna: Artaria, September 1785 [first editions]**

**Christopher J. Salmon Collection, New York**

**After Edouard Jean Conrad Hamman (1819–1888)**

**An Idealized Scene of Wolfgang Amadeus Mozart Performing  
*Don Giovanni* for Patrons and Friends**

**Color print (reproduction)**

**Berlin: printed by Hölzer and published by Möser & Scherl,  
ca. 1870**

**Photo: International Mozarteum Foundation, Salzburg**

## **LORENZO DA PONTE**

Lorenzo Da Ponte (1749–1838) was Mozart’s greatest librettist, with whom he collaborated on the operatic masterpieces *Le nozze di Figaro* (*The Marriage of Figaro*, 1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). Born Emanuele Conegliano in Ceneda, Italy, to Jewish parents, he converted to Catholicism at age fourteen, took the name of the local bishop, and was later ordained a Catholic priest. In 1805 he emigrated to the United States, where he became the first professor of Italian literature at Columbia College—as well as a grocer in Pennsylvania and a bookseller in New York. This portrait by Viennese painter Johann Baptist Lampi the Elder is the only known likeness from the time of Da Ponte’s Viennese residency, showing the librettist as Mozart would have known him.

**Johann Baptist Lampi the Elder (1751–1830)**

**Portrait of Lorenzo Da Ponte, Vienna, ca. late 1780s**

**Oil on canvas**

**Christopher J. Salmon Collection, New York**

## VARIATIONS ON “LÀ CI DAREM LA MANO”

In December 1790 the Viennese publisher Artaria issued a set of piano variations on the duet “Là ci darem la mano” from Mozart’s opera *Don Giovanni*. The variations were written by the Czech composer Abbé Joseph Gelinek, whom Mozart had met in Prague in 1787, around the time of the opera’s premiere. Impressed by Gelinek’s musical abilities, Mozart recommended him to a Viennese family, who subsequently employed him as a tutor in 1789. This set of variations, along with numerous other editions of music published in Vienna and four other cities, reflects the sustained popularity of *Don Giovanni* during Mozart’s final years.

**Joseph Gelinek (1758–1825)**

**Variations for piano on “Là ci darem la mano” (There we will give each other our hands) from *Don Giovanni***

**Vienna: Artaria, December 1790 [first edition]**

**Christopher J. Salmon Collection, New York**

## **“MARCH OF THE PRIESTS” FROM *THE MAGIC FLUTE***

This early sketch of the “March of the Priests” from act 2 of *Die Zauberflöte* (*The Magic Flute*) was written on a page that was later trimmed. The original sheet had twelve lines for music, but the bottom four were cut off. The fragment ends after twelve measures and includes nearly complete parts for two violins and viola to that point, along with two measures for flute. Mozart used this same type of paper when writing the final autograph manuscript of *The Magic Flute*.

**Wolfgang Amadeus Mozart (1756–1791)**

**Sketch for the “March of the Priests” from *Die Zauberflöte*  
(*The Magic Flute*, K. 620/9)**

**Autograph manuscript, Vienna, 1791**

**The Morgan Library & Museum, Mary Flagler Cary Music  
Collection**

## **ORIGINAL STAGE DESIGN FOR *THE MAGIC FLUTE* PREMIERE**

Josef Gail is credited as the set designer on the broadside advertising the September 30, 1791, premiere of *Die Zauberflöte* (*The Magic Flute*). Seen here, his original graphite and ink drawing for the setting of act 2, scene 4, offers a rare and valuable glimpse into the visual design of the opera's inaugural staging.

**Josef Gail (1755–1830)**

**Set design for act 2, scene 4, in the original production of  
*Die Zauberflöte* (*The Magic Flute*, K. 620), Vienna, 1791**

**Graphite and ink on paper**

**Christopher J. Salmon Collection, New York**

## **BROADSIDE FOR *THE MAGIC FLUTE***

This original broadside for *Die Zauberflöte* (*The Magic Flute*) preserves valuable information about the premiere, which started at seven o'clock in the evening and was conducted by Mozart himself. Theatergoers are advised to purchase an illustrated booklet to the production (libretto), available at the theater for 30 kreuzer. The cast list reveals that Mozart's sister-in-law, the coloratura soprano Josepha Hofer, is the first Queen of the Night. Emanuel Schikaneder, who wrote the libretto of *The Magic Flute*, plays the first Papageno. His older brother, Urban Schikaneder, plays a priest.

**Broadside for the premiere of *Die Zauberflöte*  
(*The Magic Flute*)**

**Freihaus-Theater auf der Wieden, Vienna,  
September 30, 1791**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **MAGIC FLUTE COSTUME DESIGNS**

These figurines, or costume designs, depict Papageno and a priest from *Die Zauberflöte* (*The Magic Flute*). Each character is accompanied by an associated quote. Belonging to a series that documents the costumes of a 1793 production of *The Magic Flute* in Leipzig, the figurines are among the oldest extant costume designs for a Mozart production. The quote accompanying Papageno reads: “The bird-catcher, that’s me, hey, funny, hoppity hop!” The priest’s quote takes on a more serious tone: “Guard yourselves against women’s wiles!”

**Johann Salomo Richter (1761–1798)**

**Figurines for Papageno and a priest in *Die Zauberflöte*  
(*The Magic Flute*)**

**Engravings with watercolor**

**Leipzig: Verlag Johann Baptist Klein, 1793**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S DEATH**

This painting idealizes the last moments of Mozart's life. He died after a brief illness at age thirty-five, with his wife, sister-in-law, and a physician sent by the emperor at his side.

Mozart also pushed himself to the limits during his final year. Between July and November 1791, he composed five major works, including two operas—*La clemenza di Tito* and *Die Zauberflöte (The Magic Flute)*—and the unfinished Requiem. He continued to compose on his deathbed.

**After Hermann von Kaulbach (1846–1909)**

***Mozart's Final Days*, last third of the nineteenth century**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **SALZBURG MONUMENT**

In the nineteenth century the city of Salzburg honored Mozart with a monument. The sculptor Ludwig Schwanthaler, famous for his colossal sculpture *Bavaria* on Munich's Theresienwiese, was commissioned to design the monument, and Mozart's wife and son were involved in the planning. The unveiling ceremony was originally set for 1841 to honor the fiftieth anniversary of Mozart's death. While digging for the statue's foundation, however, precious Roman mosaics were discovered, and the excavation delayed the project. The monument was not unveiled until September 8, 1842. While Mozart's sons were present, Constanze, who had died that March, did not live to attend the celebration.

**Ludwig von Schwanthaler (1802–1848)**

**Study for monument of Wolfgang Amadeus Mozart in  
Salzburg, 1840**

**Pen and ink on paper**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **MOZART'S CENTENNIAL, 1856**

Published in a German illustrated newspaper, this nocturnal scene depicts a celebration commemorating Mozart's hundredth birthday at the Mozart monument in Salzburg. Mozart's older son, Carl Thomas, by then the composer's only living relative, attended the festivities. To celebrate the occasion, he gave his father's original pianoforte to the Mozarteum. Although Mozart was born in January, the depicted outdoor festivity was scheduled for the milder month of September. In the illustration, a men's choir, ceremoniously accompanied by torchbearers, sings a festive cantata in the extensively decorated city square, which had had been renamed Mozartplatz when the monument was erected there in 1842.

**Mozart's Centennial Celebration at the Mozart Monument  
in Salzburg, September 6, 1856**

***Illustrierte Zeitung*, no. 693 (October 11, 1856)**

**Wood engraving**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **COMMEMORATING MOZART**

This silver medallion (appearing in two copies) commemorates Mozart on the fifth anniversary of his death. The front shows Mozart wearing a laurel wreath, memorializing him as the Greek god Apollo, a patron of lyric poetry. On the back Mozart is symbolized by the mythological poet, prophet, and musician Orpheus. Orpheus, who plays a lyre with a lion at his side, is said to have even charmed animals with his music. Such associations with classical deities and poets are common to imagery of Mozart created after his death. The Latin inscription reads: “The mind should be led to the senses through hearing.”

A second medallion depicts the Mozart monument in Salzburg by Ludwig von Schwanthaler, commemorating the festivities that took place there in September 1856 to celebrate Mozart’s hundredth birthday.

**Karl Baerend (1770–1826)**

**Silver medallions commemorating Mozart, Dresden, 1796**

**Unidentified artist**

**Tin medallion commemorating Mozart’s centennial,  
Salzburg(?), 1856**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **AVE VERUM CORPUS**

Mozart composed the exquisite *Ave verum Corpus* on June 27, 1791, less than six months before his death, during a visit to Baden with his wife. He gave the autograph manuscript to Anton Stoll, the local organist and choirmaster, who likely premiered the work on the feast of Corpus Christi, June 23, 1791. One of Mozart's most beloved sacred compositions, the work was first published in Offenbach by Johann Anton André in 1807.

**Wolfgang Amadeus Mozart (1756–1791)**

***Ave verum Corpus*, in D major (K. 618)**

**Offenbach: J. André, 1807 [first edition]**

**Christopher J. Salmon Collection, New York**

## **MOZART'S SONS**

Mozart's elder son, Carl Thomas, was seven when his father died. He studied music in Milan and eventually became a civil servant there. Franz Xaver Wolfgang was not yet five months old when his father died. He grew up to have exceptional musical talent but was always in the shadow of his famous father. In 1842 both sons attended the unveiling of the Mozart monument in Salzburg, where Franz Xaver had also been named the honorary band master of the Cathedral Music Society and Mozarteum. Neither of Mozart's sons married nor had children.

**Hans Hansen (1769–1828)**

**Portrait of Carl Thomas and Franz Xaver Wolfgang Mozart,  
Vienna, ca. 1798(?)**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **A JOINT LETTER FROM MOZART'S SISTER AND WIDOW**

Both Mozart's widow, Constanze, and his sister, Maria Anna, lived to old age, spending their final years in Salzburg. This autograph letter from Maria Anna to Johann Andreas Stumpff includes a postscript by Constanze. Constanze's second husband, Georg Nikolaus Nissen, also added greetings. Stumpff, a German expatriate living in London, was on friendly terms with Constanze, Maria Anna, and Beethoven. A devoted Mozart admirer, Stumpff owned many of the composer's original manuscripts and once organized a benefit concert to support Maria Anna. In her letter, she fondly recalls Stumpff's recent visit to Salzburg and reminisces about her own childhood journey to London during the Mozart family's Grand Tour.

**Maria Anna von Berchtold zu Sonnenburg, née Mozart  
("Nannerl"; 1751–1829)**

**Autograph letter to Johann Andreas Stumpff, Salzburg,  
September 21, 1824**

**Postscripts by Constanze Nissen (formerly Mozart) and  
her second husband Georg Nikolaus Nissen**

**The Morgan Library & Museum, Mary Flagler Cary  
Music Collection**

## **MUSIC OF “W. A. MOZART SON”**

Franz Xaver Mozart, the sixth child of Wolfgang and Constanze Mozart, though only the second to survive infancy, was just four and a half months old when his father died. He grew up to become a fine pianist and a capable composer. Constanze once introduced him as “little Wolfgang, just six years of age” when he sang “Der Vogelfänger bin ich ja” from *Die Zauberflöte* (*The Magic Flute*) in concert. He studied under Antonio Salieri, composed a piano quartet at age twelve or thirteen, and performed his father’s great Piano Concerto No. 21 in C, K. 467, at thirteen. Perhaps unwisely, he chose to style himself professionally as “W. A. Mozart son,” which inevitably invited comparison with his father. His vocal quartet “Douce amitié fille du ciel!” was composed a year before his death.

**Franz Xaver Wolfgang Mozart (1791–1844),  
“Douce amitié fille du ciel!” (Sweet friendship,  
daughter of the heavens!)**

**Vocal quartet for two sopranos, tenor, and bass**

**Autograph manuscript, Vienna, 1843**

**The Morgan Library & Museum, Mary Flagler Cary**

**Music Collection**

## **MOZART'S MUSIC IN BEETHOVEN'S HAND**

Mozart's autograph of the Fugue in C Minor for Two Pianos is dated "29 di decembre 1783." He was then studying the fugues of J. S. Bach and C. P. E. Bach during Sunday afternoon gatherings hosted by Baron van Swieten, a passionate admirer of Baroque music. Interestingly, the "3" in the date appears to have been written over a "2," which led one scholar to speculate that if the correct date was actually 1782. In any case, the fugue seems to have held special significance for Beethoven, who later copied it out by hand in full score.

**Wolfgang Amadeus Mozart (1756–1791)**

**Fugue in C Minor for Two Pianos (K. 426)**

**LEFT: Autograph copy by Ludwig van Beethoven  
(1770–1827), Vienna, date unknown**

**RIGHT: Mozart's Autograph manuscript, Vienna,  
December 29, 1783 (or 1782)**

**The Morgan Library & Museum, Robert Owen Lehman  
Collection, on deposit**

## **A MYSTERIOUS PAINTING**

Portrayed during a private moment, as if unaware that he is being observed, Mozart is seen concentrating at the piano. This was his wife's favorite portrait of him, and she later had it copied to appear in Georg Nikolaus Nissen's biography. The painting has some mysterious aspects. Close observation reveals that the picture was enlarged around 1789. A sketched torso and the piano were added to a small, intimate study of Mozart's head. The portrait dates from late in Mozart's career, just after he completed his monumental last three symphonies, of which the "Jupiter" Symphony, K. 551, is the crowning finale.

**Johann Joseph Lange (1751–1831)**

**Unfinished portrait of Wolfgang Amadeus Mozart, ca. 1789**

**Oil on canvas**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **INK FROM MOZART'S QUILL**

Mozart owned this portable clavichord while living in Vienna, keeping it at home and composing extensively on it. He often worked late into the night, and its soft, delicate sound was ideal. The black splotches on the top of the instrument appear to be ink stains left by Mozart. According to a handwritten certificate by Constanze Mozart found inside the instrument, her husband used it to compose *Die Zauberflöte* (*The Magic Flute*), *La Clemenza di Tito*, the Requiem, and the “Freemason Cantata” (K. 471). The Mozarteum received the clavichord from the estate of Mozart’s younger son, Franz Xaver.

**Clavichord, South Germany(?), last quarter of the eighteenth century**

**Spruce, plum, maple, beechwood**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **A PIANO CONCERTO, FIRST EDITION**

It is fitting that the Piano Concerto No. 5 in D Major, K. 175—often called Mozart’s “first” piano concerto—was also the first to appear in print. Mozart clearly held the work in high regard. He performed it to great acclaim in Munich in 1774 and again during his stay in Paris in 1777–78. The concerto remained in his repertoire for years thereafter, and he performed it particularly often in Vienna, where he also composed a new rondo finale for the piece (K. 382). It is in this updated form that the concerto was first published, in January 1785, by Boyer & Le Menu in Paris.

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Concerto No. 5 in D Major (K. 175/382)**

**Paris: Boyer & Le Menu, January 1785 [first edition]**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **FIRST EDITION OF THE PIANO CONCERTO IN A MAJOR**

Of the seventeen piano concertos Mozart composed in Vienna during his last decade, most were written for public performance, rather than publication, though five would also appear in print during his lifetime. In 1783 Mozart set out to sell three piano concertos—K. 413, 414, and 415—directly to subscribers in handwritten copies but had only limited success. A few months later, he offered them to the music publisher Sieber in Paris, who apparently declined. The three concertos were finally published in Vienna by Artaria in March 1785. Artaria reprinted them periodically over the next several years. This complete copy of the first edition of K. 414 is from the earliest printing.

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Concerto No. 12 in A Major (K. 414)**

**Vienna: Artaria, March 1785 [first edition,  
earliest impression]**

**Christopher J. Salmon Collection, New York**

## **PIANO CONCERTO NO. 21 IN C MAJOR**

Famed for its beauty and lyricism, the Piano Concerto in C Major is one of Mozart's best-loved and most familiar works. It is usually dated March 9, 1785, based on Mozart's notes in his Thematic Catalogue, but the autograph itself is dated a bit earlier, "nel febbraio 1785" ("in February 1785"). He premiered the work at his concert on March 10, 1785. Leopold Mozart, amazed by his son's success, wrote to his daughter, Nannerl: "Your brother made 559 Gulden at his concert" (about 124 gold ducats—an impressive sum).

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Concerto No. 21 in C Major (K. 467)**

**Autograph manuscript, Vienna, ca. late February 1785**

**The Morgan Library & Museum, Heineman Music Collection**

## **THE “CORONATION” CONCERTO**

Mozart may have written the Piano Concerto in D Major in February 1788 for a series of concerts the following summer at the Trattnerhof, a venue on the outskirts of Vienna, though this has not been confirmed. Mozart performed the concerto at the Dresden court on April 14, 1789, and again during the celebrations for Leopold II’s coronation as Holy Roman Emperor in Frankfurt in October 1790. Because of the latter performance, the work is often called the “Coronation” Concerto. In sections of the manuscript, Mozart did not bother to write out the left-hand piano part; since he played the work himself, he knew he would fill it in extemporaneously on stage. Modern performances therefore use left-hand parts written by others.

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Concerto No. 26 in D Major (“Coronation” Concerto, K. 537)**

**Autograph manuscript, Vienna, February 24, 1788**

**The Morgan Library & Museum, Heineman Music Collection**

## **MOZART'S CHILDHOOD VIOLIN**

Mozart's childhood violin was made in Salzburg by the courtly violin maker Andreas Ferdinand Mayr. Mozart probably received the instrument from his father at age six or seven. Small violins, roughly equivalent to today's  $\frac{1}{4}$ -,  $\frac{1}{2}$ -, or  $\frac{3}{4}$ -sized violins, were rare in the seventeenth and eighteenth centuries. Leopold Mozart wrote about small instruments and their use in his book, *A Treatise on the Fundamental Principles of Violin Playing*. Today the Mozarteum owns the largest collection of Mozart's instruments, including three violins, one viola, and two keyboard instruments.

**Andreas Ferdinand Mayr (1693–1764)**

**Violin, Salzburg, 1746(?)**

**Spruce and maple**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **LEOPOLD MOZART GAINS FAME FOR HIS BOOK**

In 1756, six months after Wolfgang Amadeus Mozart was born, his father, Leopold, published a manual on violin playing, known as the *Violinschule*. The book had a lasting impact, establishing Leopold as Europe's leading authority on violin instruction. Revised German editions appeared in 1769/70 and 1787; a Dutch translation, in 1766; and a French version, around 1770. (The French book, unauthorized and shortened, only became known to the Mozarts when Wolfgang discovered a copy in a Paris music shop in 1778). Later editions include a Russian translation printed in St. Petersburg in 1804 and an abridged English version published in London in 1812.

### **Leopold Mozart (1719–1787)**

***Versuch einer gründlichen Violinschule (A Treatise on the Fundamental Principles of Violin Playing)***

**Augsburg: Johann Jacob Lotter, 1756 [first edition]**

**Christopher J. Salmon Collection, New York**

## **THE NOTEBOOK WHERE IT ALL BEGAN**

Leopold Mozart collected keyboard pieces in this book for the instruction of Wolfgang's seven-year-old sister. The title, written in French, reads: "For the harpsichord. This book belongs to Miss Maria Anna Mozart, 1759." The book, which comprises almost one hundred pages, shows that Wolfgang's sister also received a thorough musical education from their father. Leopold selected the compositions from various contemporary sources, including his own work, and had most pieces written by a professional music copyist. The volume accompanied the family on their Grand Tour of Western Europe and was used until about 1764.

**Leopold Mozart (1719–1787)**

**Music book for Maria Anna "Nannerl" Mozart**

**Manuscript in copyist's hand, with autograph additions, 1759**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART'S FIRST APPEARANCE IN PRINT— AS A DANCER**

In the mid-eighteenth century, a play with music and dance was performed publicly before Prince-Archbishop Schrattenbach, at the end of each academic year by students and pupils from the high school connected to the University of Salzburg. Since Latin was the teaching language, the plays were also in Latin. This 1761 program booklet lists all 146 performers from that year's production. Among them was "Wolfgangus Mozhart," even though he did not attend school. At five years old, Mozart performed as a dancer. The dances were led by a close friend of his father, Franz Gottlieb Spöckner.

**Marian Wimmer (1725–1793)**

***Sigismundus Hungariae Rex* (Sigismund, king of Hungary)**

**Printed program booklet (pages 22–23 and title page)**

**Salzburg: Johann Baptist Mayr, 1761**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MARIA ANNA'S ONLY SURVIVING MUSIC, REUNITED FOR THE FIRST TIME**

On July 7, 1770, Mozart wrote to his “dear sister,” “I was quite surprised that you can compose so beautifully. In a word, the song is beautiful, and try it more often.” Unfortunately, that song, composed by Maria Anna Mozart, has not been preserved. These fragments, which were cut apart in the nineteenth century, come from her only extant composition. This short piano piece (perhaps from a longer set of variations) was composed under the guidance of her father. The original fragment seen at the end, which was recently discovered in the Morgan’s collection, contains the final measure of the piece. Maria Anna’s only surviving composition appears here in its entirety for the first time.

**Maria Anna “Nannerl” Mozart (1751–1829)**

**Piano piece (variations?) in D major**

**Autograph manuscript (incomplete), Salzburg, 1760s**

**Three fragments:**

**Bibliothèque Nationale de France, Paris (facsimile)**

**Staats- und Stadtbibliothek, Augsburg (facsimile)**

**The Morgan Library & Museum, Arthur Satz Collection**

## **SIX SONATAS, 1765**

This British edition of six sonatas contains a dedication to Queen Charlotte and was published “for the author and sold at his lodgings at Thrift Street Soho.” First released in March 1765, it remained available for several years after the Mozart family left England that July. The music had been composed by November 1764, when Mozart was eight years old. Like the Jean-Baptiste Delafosse’s print of the Mozart family, this publication was marketed as a souvenir for those who came to see the siblings perform in their London apartment. Visitors were encouraged either to bring something for the young Wolfgang to play at sight or to challenge him to compose something new on the spot.

**Wolfgang Amadeus Mozart (1756–1791)**

*Six sonates pour le clavecin qui peuvent se jouer avec*

*l’accompagnement de violon, ou flaute transversiere (K. 10–15)*

**London: Robert Bremner, 1765**

**Christopher J. Salmon Collection, New York**

## **LONDON REPORT ON THE YOUNG MOZART**

In June 1765 Daines Barrington visited the Mozarts' London apartment to put Wolfgang's reported musical abilities to the test. Besides confirming that the boy's "most extraordinary abilities" would be no less remarkable than if he were "seven feet in height," Barrington also witnessed a charming, playful child who would leap from his harpsichord to play with a cat or gallop around with a stick between his legs as if riding a horse. Barrington published his findings with the Royal Society in 1771 and reissued them in this publication that includes a portrait of Mozart by Thomas Cook (1744–1818), the first appearance of Mozart's image in a book.

**Daines Barrington (1727–1800)**

**"Account of a Very Remarkable Young Musician"**

***Miscellanies by the Honourable Daines Barrington***

**London: J. Nichols, 1781**

**The Morgan Library & Museum, James Fuld Music Collection**

## **LETTER TO A DEAR FRIEND**

Early on in their first Italian tour, Mozart and his father met Thomas Linley Jr., who was studying with Pietro Nardini in Florence. Like Mozart, Linley was fourteen years old and a musical prodigy. The two boys quickly became close friends and were said to be virtually inseparable. When the time came for the Mozarts to leave Florence, Leopold noted that Linley “wept the bitterest tears.” Sadly, the two never saw one another again. After enjoying success as a composer and performer in London, Linley died tragically in a boating accident at age twenty-two. This letter is the only known surviving correspondence between Mozart and Linley. Mozart wrote it in Italian, with a short postscript added by his father.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Thomas Linley Jr., Bologna,**

**September 10, 1770**

**Christopher J. Salmon Collection, New York**



**Thomas Gainsborough, *Thomas Linley the Younger*, ca. 1772.  
Oil on canvas. Photo: Historic Images / Alamy.**

## **LEOPOLD'S LETTER HOME**

On December 12, 1769, Wolfgang and his father departed for their first trip to Italy, which lasted until March 1771. Leopold wrote this letter two days after their departure, from the small town of Wörgl. The letter came to the Mozarteum in 1844 as a bequest from Wolfgang's son, Franz Xaver, but it was missing the postscript in which Wolfgang tells his mother and sister about the trip. This part later entered the Morgan's collection, and the entire letter is shown together here for the first time. Leopold writes, "We drank a couple of draughts of good beer, for the wine was a feeble laxative potion."

**Leopold Mozart (1719–1787)**

**Autograph letter to Anna Maria and Maria Anna "Nannerl"**

**Mozart, Wörgl, December 14, 1769**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART'S FIRST LETTER**

On his journey to Italy, Mozart often added his own accounts of his experiences to his father's correspondence with his mother and sister. This letter, the first by Mozart, accompanies his father's message, from which it was separated in the nineteenth century. Mozart tells his "dearest sister" (*Carissima sorella*) about his trip and new acquaintances. Although Mozart had not yet arrived in Italy, he writes in Italian. Mozart, then thirteen, not only wanted to demonstrate his fluency but also to test his sister's language skills. In later correspondence, Mozart praised his sister for understanding his Italian letters so well.

**Wolfgang Amadeus Mozart (1756–1791)**

**Postscript to Leopold Mozart's letter to Anna Maria and Maria Anna "Nannerl" Mozart, Wörgl, December 14, 1769**  
**The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1911**

## **MOZART'S ITALIAN PATRON**

Count Carlo di Firmian was Mozart's most important patron during the three Italian tours of 1769–73. He introduced the young composer and his father to Milanese society and, most significantly, made possible the staging of Mozart's first three major operas in the city: *Mitridate, re di Ponto* (K. 87) in 1770, *Ascanio in Alba* (K. 111) in 1771, and *Lucio Silla* (K. 135) in 1772.

Firmian also provided letters of recommendation for Mozart and his father as they continued traveling south. One of these was apparently to Count Giacomo Marulli of Bologna. Although that initial letter has not survived, in a follow-up letter shown here, Firmian thanks Marulli for the “generosity shown . . . to those I recommended, the Mozarts.”

**Count Carlo di Firmian (1718–1782)**

**Autograph letter to Count Giacomo Marulli, Milan,**

**April 4, 1770**

**Christopher J. Salmon Collection, New York**

## **MOZART'S FIRST PUBLISHED COMPOSITIONS, AGE SEVEN**

The title page of this collection specifically notes that the compositions were written by a seven-year-old. Most of the pieces were conceived for solo harpsichord, and some can also be found in Maria Anna's music book, indicating that they were composed in Salzburg or during the trip to Paris. In all the pieces the violin does not feature as a solo instrument but as an optional accompaniment to the harpsichord. Leopold Mozart organized the publication's printing and distribution. His signature appears at the end of the piano part, confirming the authenticity of the edition. The collection is dedicated to the second daughter of King Louis XV of France.

**Wolfgang Amadeus Mozart (1756–1791)**

***Sonates pour le clavecin qui peuvent se jouer avec***

***l'accompagnement de violon (K. 6 and 7)***

**Paris: Remi Petitbled, February 1764**

**Engraved by Marie-Charlotte Vendôme (ca. 1732–after 1786)**

**Dedicated to Louise-Marie-Thérèse de Bourbon (1733–1799)**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART AS A SINGING TEACHER**

When Mozart taught and rehearsed with singers, they improvised embellishments and variations that were not written in the score. This is one of the few examples where Mozart wrote down these impromptu elements. The manuscript is a collaboration between Mozart and his sister, who often copied music for him. Here, Maria Anna wrote the music, her brother only incompletely added the Italian texts. It contains various embellishments to an aria by Johann Christian Bach and, on the right side, the complete embellished version of the aria “Ah se morir mi chiama” from the opera *Lucio Silla* (K. 135), which had premiered in Milan in 1772.

**Wolfgang Amadeus Mozart (1756–1791)**

**Embellishments for Aria No. 14 “Ah se a morir mi chiama”  
(Cecilio) from *Lucio Silla*, without text (K. Anh. G 1)**

**Manuscript in the hand of Maria Anna “Nannerl” Mozart  
(1751–1829), ca. 1772–77**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART'S PAYMENT FOR COMPOSING *LUCIO SILLA***

This receipt, dated three days after the premiere of *Lucio Silla* at the Ducal Theater in Milan, is signed in an “Italian” fashion, with the sixteen-year-old Mozart writing “Wolfgango Amadeo” and his father writing “Leopoldo Mozart.” The payment of 2,112.10 lire corresponds exactly to the 130 *zecchini gigliati* fee agreed upon in the earlier contract for the opera. This was a substantial sum—greater than the 100 gold *gigliati* Mozart received for *Mitridate, re di Ponto* in 1770 and even more than the payments he would earn years later for each of his Viennese operas, including *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) and *Le nozze di Figaro* (*The Marriage of Figaro*). It is the only known receipt for a Mozart opera.

**Receipt for composing *Lucio Silla***

**Signed by Wolfgang Amadeus Mozart (1756–1791) and  
Leopold Mozart (1719–1787), Milan, December 29, 1772  
Christopher J. Salmon Collection, New York**

## **LIBRETTO FOR THE PREMIERE OF *LUCIO SILLA***

The three Italian tours that Mozart completed with his father between 1769 and 1773 proved crucial to his development as a composer of Italian opera, with a major work composed for the Ducal Theater in Milan during each visit. The final opera, *Lucio Silla*, was commissioned in 1771, following the success of *Mitridate, re di Ponto*. Mozart arrived in Milan in October 1772 to complete *Lucio Silla* and rehearse with the singers, tailoring each aria to showcase the vocal qualities and skills of each performer. The music was set to text by Giovanni De Gamerra, with modifications by renowned librettist Pietro Metastasio—whose contributions were recognized in the introduction to this first edition of the libretto.

**Giovanni De Gamerra (1742–1803) and Pietro Metastasio (1698–1782)**

***Lucio Silla* (K. 135)**

**Libretto published for the premiere on December 26, 1772**

**Milan, 1772**

**The Morgan Library & Museum, James Fuld Music Collection**

## **FIVE CHURCH SONATAS FOR SALZBURG CATHEDRAL**

Between 1772 and 1780 Mozart composed numerous church sonatas, often called “epistle” sonatas since they were intended to be performed during the Catholic Mass between the Epistle and Gospel readings. Seventeen of these sonatas are known to survive. Shown here are the autographs of the five earliest, including K. 67, 68, and 69, from 1772; and K. 144 and 145, from 1774. Their beauty and conciseness reflect the Enlightenment ideals behind Salzburg Archbishop Colloredo’s liturgical reforms, which simplified the liturgy, limiting instrumental music and choral works.

**Wolfgang Amadeus Mozart (1756–1791)**

**Five church sonatas (“epistle” sonatas; K. 67, 68, 69, 144, and 145)**

**Autograph manuscripts, Salzburg, 1772/74**

**The Morgan Library & Museum, Robert Owen Lehman Collection, on deposit**

## **A CARICATURE DRAWN BY MOZART**

From 1775 to 1783 Maria Anna Mozart kept a daily diary in which her brother also made frequent, often-humorous entries. The pages shown here were written entirely by Wolfgang. He reports on visits to friends, theater performances, and walks with the family dog Pimperl. At the bottom left is one of his very few drawings. It is a caricature of Theresia Päncklin, the Mozart family's housemaid. Wolfgang liked to make fun of her and wrote next to the drawing that she was "whelped" in Linz in 1738.

**Wolfgang Amadeus Mozart (1756–1791)**

**Notes in his sister's diary**

**Autograph manuscript, Salzburg, September 10–13, 1780 (left), and August 12–15, 1780 (right)**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **BROTHER AND SISTER AT THE PIANO**

Mozart composed this sonata in D major to perform on the piano with his gifted sister, Maria Anna. At the time of his death, the complete autograph manuscript was in her possession, but today it is almost entirely lost—surviving only through nineteenth-century facsimiles, this original leaf, and another in Berlin. Maria Anna once owned several other autograph manuscripts of Mozart's four-hands piano works, including the Sonata in B-flat Major, K. 358, and two additional works performed in 1765 during the Grand Tour that are now lost. In 1783 the sonatas K. 381 and 358 were published together in a single edition by the Viennese publisher Artaria.

**Wolfgang Amadeus Mozart (1756–1791)**

**Sonata in D for Piano Four Hands (K. 381)**

**Autograph manuscript, Salzburg, 1772**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **MADAME MOZART'S LAST LETTER**

In 1777 Mozart traveled with his mother via Munich, Augsburg, and Mannheim to Paris. In letters home they reported on all the details of the journey. The letters reveal that Anna Maria Mozart was an educated woman who, like her husband, was interested in art and science. The first page, seen here at the right, is written by her (“My dear husband”), followed immediately by Wolfgang’s text (with his signature at the bottom of the left page). At the end of her part, Anna Maria sends “many thousands of kisses” to her husband and daughter, then stops writing “because my arm and eyes hurt.” She died three weeks later, likely from an infection and heart failure.

**Anna Maria Mozart (1720–1778) and Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Leopold Mozart, Paris, June 12, 1778  
(pages 1 and 4)**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **A POIGNANT PIANO SONATA**

Mozart composed several notable works between November 1777 and July 1778, while on the ill-fated journey to Mannheim and Paris—a trip marked by his mother’s death on July 3. The powerful emotion of this piano sonata in A minor is often said to reflect Mozart’s anguish and sorrow following her death. Indeed, the paper used for this manuscript dates the work to the time of her passing. The sonata likely held deep personal meaning for Wolfgang’s sister, Maria Anna, as well. After their father’s death in 1787, she kept the manuscript even when Wolfgang requested the return of the works that remained in Salzburg.

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Sonata No. 8 in A Minor (K. 310)**

**Autograph manuscript, Paris, 1778**

**The Morgan Library & Museum, Robert Owen Lehman  
Collection, on deposit**

## **MOZART'S FIRST VIENNESE PUBLICATION**

Mozart arrived in Vienna in March 1781. Now a freelance composer, he promoted a set of sonatas for keyboard and violin. Four of the six sonatas, including this F-major sonata, were composed that spring and summer, while the other two were written earlier. He initially planned to sell manuscript copies of the sonatas by subscription but ultimately decided to have them printed by Artaria, the leading music publisher in Vienna. Mozart dedicated the finely produced edition to his gifted student, the pianist (and later composer) Josepha Auernhammer, thus the works are often referred to as the “Auernhammer” Sonatas.

**Wolfgang Amadeus Mozart (1756–1791)**

**Six violin sonatas (K. 376, 296, 377, 378, 379, and 380)**

**Vienna: Artaria, November 1781 [first edition]**

**Dedicated to Josepha Auernhammer (1758–1820)**

**Christopher J. Salmon Collection, New York**

**Violin Sonata in F Major (K. 376)**

**Autograph manuscript, Vienna, summer 1781**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **A SLY AND ELABORATELY FOLDED “APOLOGY” NOTE**

*Please forgive me for recently taking the liberty of removing the Haydn quartets—but, rascal that I am, I always think I deserve special treatment. Please let me borrow my six quartets, the Quintet in G minor and the new one in C minor.*

The works Mozart mentions in this playful note are among his mature masterworks: the six string quartets dedicated to Joseph Haydn; the G-minor string quintet K. 516; and his new C-minor quintet, K. 406, which he completed in late March 1788. Tongue in cheek, Mozart apologizes for removing his own works, first promising to return them “Morgen” (tomorrow), before quickly wiping the word away and writing “Übermorgen” (the day after tomorrow). As a final whimsical touch, he folded the note lengthwise in thirds, then repeatedly to form a small triangle, to be left on a desk or tucked into a doorway for the recipient to discover.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph note to an unknown recipient, Vienna,**

**late March 1788 or after**

**Christopher J. Salmon Collection, New York**

## **TWINKLE, TWINKLE, LITTLE STAR**

For these variations, Mozart used a melody by an unknown composer that was written around 1765. Today it is known as the beloved children's song with the lyrics "twinkle, twinkle, little star." The original French lyrics, however, are about a young woman who confesses to her mother what happened when she met her lover in the forest. Here, Mozart shows how artfully such a simple melody can be arranged.

**Wolfgang Amadeus Mozart (1756–1791)**

**Twelve Variations on "Ah, vous dirai-je, Maman" (K. 265)**

**Autograph manuscript, Vienna 1781/82**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **RARE PORTRAIT FROM THE EARLY VIENNA YEARS**

Adorning a container for snuff tobacco, this tiny portrait on ivory was made in 1783 by the Austrian portraitist and history painter Joseph Grassi, whom Mozart met in Vienna. It is the only extant portrait of Mozart from this period of his life. Although the white wig he wears makes him appear older, Mozart was about twenty-seven when the portrait was painted. He was starting his career in Vienna and had just married the year before. Tortoise-shell snuffboxes were common luxury collectables during Mozart's lifetime.

**Joseph Maria Grassi (1757–1838)**

**Portrait of Wolfgang Amadeus Mozart, Vienna, 1783**

**Painting on ivory in a brass frame, on tortoiseshell snuffbox**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## MOZART EDITS A LIBRETTO

On July 30, 1781, Mozart received the text for the opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) from the poet Johann Gottlieb Stephanie the Younger. Mozart was so enthusiastic that he immediately began work and composed two arias and the trio for the first act within two days.

Mozart's letters to his father reveal that he made various suggestions to the poet regarding the text and even wrote parts of it himself. Originally, the libretto began with a spoken monologue by Belmonte. However, Mozart wanted to make the beginning more engaging and open with the "little arietta" (no. 1) seen here: "Here I shall see you then. Konstanze! My happiness!"

**Johann Gottlieb Stephanie the Younger (1741–1800) and  
Wolfgang Amadeus Mozart (1756–1791)**

***Die Entführung aus dem Serail* (*The Abduction from the  
Seraglio*; K. 384; text of aria no. 1 and the beginning of no. 2,  
lied and duet)**

**Handwriting by Mozart, Vienna, 1781**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **“HOW MUCH DO I EARN PER BAR?”**

Mozart first wrote two sketches on this sheet of paper. One was for the piano concerto K. 414 (on view behind you), and the other was for an unknown piece that Mozart probably never completed—or it may be a first draft of the overture to *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*). Once he no longer needed the sheet, he wrote down many numbers that can be linked to the opera. He added up the number of bars in each piece of the opera, performed various mathematical calculations with the sum, and finally converted these numbers into monetary values (florins and kreuzers). Apparently, he was trying to figure out how much he earned per bar.

**Wolfgang Amadeus Mozart (1756–1791)**

**Sketch sheet with calculations**

**Autograph manuscript, Vienna, 1782**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **“RONDO ALLA TURCA”**

The Piano Sonata in A Major includes one of Mozart’s most famous melodies. It was once believed to have been composed in 1778, during Mozart’s time in Paris, but it now appears to date from around 1782. This revised dating is based on a new analysis of Mozart’s autograph manuscript and further supported by evidence from this manuscript, written in the hand of a copyist. The copyist’s version was originally derived from Mozart’s now-incomplete autograph and helps to supplement it. As such, it predates the printed first edition of the sonata, which was published by Artaria—along with K. 330 and 332—in August 1784.

**Wolfgang Amadeus Mozart (1756–1791)**

**Piano Sonata in A Major (K. 331)**

**Copyist manuscript, Vienna, ca. 1782**

**Christopher J. Salmon Collection, New York**

## THE “HAFFNER” SYMPHONY

Mozart composed the “Haffner” Symphony, K. 385, between late July and early August 1782 to celebrate the ennoblement of his Salzburg friend, Sigmund Haffner. With the event fast approaching, Leopold Mozart urged his son to work quickly. But Wolfgang was already under intense pressure—racing to be the first to complete a wind arrangement of his newly premiered opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) before a competitor could publish one and reap the profits, finalizing plans for his marriage to Constanze, and preparing to move into a new apartment. Despite these overlapping demands, the “Haffner” Symphony is one of Mozart’s greatest works, still widely performed and recorded today. The first printed edition, seen in the case at left, was published by Artaria in December 1785.

**Wolfgang Amadeus Mozart (1756–1791)**

**“Haffner” (Hafner) Symphony No. 35 in D Major (K. 385)**

**Autograph manuscript, 1782**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

**Wolfgang Amadeus Mozart (1756–1791)**

**“Haffner” (Hafner) Symphony No. 35 in D Major (K. 385)**

**Vienna: Artaria, December 1785 [first edition]**

**The Morgan Library & Museum, James Fuld Music Collection**

## **MOZART'S PLANS FOR A FAMOUS CONCERT**

This leaf, dating to early 1783, contains the earliest autograph sources for the Contredanse in C, K. 609, No. 4, and the Minuet in F, K. 463, No. 1. On the reverse side seen here, Mozart works out the program for his academy concert of March 23, 1783. As was typical at the time, the concert opened with the first movement of a symphony and closed with the final movement from the same work. In between, Mozart performed two piano concertos and improvised two sets of piano variations. Arias were sung by Valentin Adamberger and Therese Teyber, just as indicated on the manuscript, although Mozart's sister-in-law Aloisia Lange ultimately replaced the originally planned soprano, Caterina Cavalieri.

**Wolfgang Amadeus Mozart (1756–1791)**

**Preliminary plans for academy concert of March 23,  
1783 (recto)**

**Earliest sources for K. 609, No. 4, and K. 463, No.1 (verso)**

**Autograph manuscript, Vienna, early 1783**

**Christopher J. Salmon Collection, New York**

## **“THE NEW HAFFNER SYMPHONY COMPLETELY SURPRISED ME”**

In the summer of 1782, Leopold Mozart asked his son to write a new composition for the celebration of Sigmund Haffner’s ennoblement in Salzburg. Haffner was a childhood friend of Wolfgang’s. The composer worked as quickly as possible and sent the score of the “Haffner” (Hafner) Symphony (K. 385) to Salzburg in several parts. The following year, he asked his father to return the score, as he wanted to perform the symphony on March 23, 1783, writing, “The New Haffner Symphony completely surprised me—I didn’t know a word about it anymore;—it must certainly have a good effect.”

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Leopold Mozart, Vienna,**

**February 15, 1783**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART VS. SALIERI**

To mark the arrival of a foreign dignitary in 1786, Emperor Joseph II called for a festival at the Orangery at the Schönbrunn Palace, featuring theatrical works by his German and Italian opera companies. The German entry was *Der Schauspieldirektor* (*The Impresario*), a play by Gottlieb Stephanie the Younger with music by Mozart. The Italian work, *Prima la musica e poi le parole* (First the music, then the words), was written by Antonio Salieri with a libretto by Giovanni Battista Casti. The two works were performed one after the other at opposite ends of the Orangery. While Stephanie's play is not highly regarded today, Mozart's accompanying music—written quickly over a two-week period despite a mild illness—has stood the test of time.

**Wolfgang Amadeus Mozart (1756–1791)**

***Der Schauspieldirektor* (*The Impresario*, K. 486)**

**Autograph manuscript, Vienna, 1786**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

**Gottlieb Stephanie the Younger (1741–1800)**

***Der Schauspieldirektor (The Impresario)*, libretto**

**Vienna: Joseph von Kurzböck, 1786 [first edition]**

**The Morgan Library & Museum, James Fuld Music Collection**

## FROM FRENCH PLAY TO ITALIAN COMIC OPERA

*Le mariage de Figaro*, Beaumarchais's play on which Mozart and the librettist Lorenzo Da Ponte based their opera *Le nozze di Figaro* (*The Marriage of Figaro*), was largely completed in 1778. Due to its scathing critique of aristocratic privilege, however, the play did not premiere on the Paris stage until April 1784. It was published in Paris in 1785 and quickly spread across Europe in printed translations. In February of that year, Emperor Joseph II blocked a Viennese performance of the play in German, though he allowed printed copies to be sold. Not long after, Mozart proposed to Da Ponte that they adapt the story as an opera. Da Ponte, delighted with the idea, secured the emperor's approval by assuring him that all politically objectionable content would be removed.

**Pierre Augustin Caron de Beaumarchais (1732–1799)**

***La folle journée, ou, Le mariage de Figaro,  
comédie en cinq actes***

**Paris: [Kehl] De l'imprimerie de la Société littéraire-  
typographique et se trouve à Paris chez Ruault, 1785**

**The Morgan Library & Museum, James Fuld Music Collection**

## LIBRETTO FOR THE PREMIERE

*Le nozze di Figaro* (*The Marriage of Figaro*) was the first of three great operas composed by Mozart with librettist Lorenzo Da Ponte. It premiered at Vienna's Burgtheater on May 1, 1786, with Mozart conducting from the keyboard. Although early reviews were mixed, the opera quickly proved popular—so much so that Emperor Joseph II limited the number of encores because the audience's repeated applause nearly doubled the length of each performance. This copy of the libretto, published for the premiere, is one of the few surviving from that time. With its beautiful music, great comedy, and a cleverly constructed plot exploring timeless themes of love, class, and human foibles, *Figaro* has remained popular ever since.

**Lorenzo Da Ponte (1749–1838)**

**Libretto for *Le nozze di Figaro* (*The Marriage of Figaro*)**

**Vienna: Joseph von Kurzböck, 1786 [first edition; published for the premiere]**

**The Morgan Library & Museum, James Fuld Music Collection**

## **MOZART CHANGES HIS MIND**

Susanna's act 4 aria "Deh vieni non tardar" is a highlight of *Le nozze di Figaro* (*The Marriage of Figaro*), but it was not part of Mozart and Da Ponte's original plan for the opera. Mozart initially began setting a different text by Da Ponte—"Non tardar amato bene"—but stopped before completing it. This fragment of an autograph manuscript offers insight into Mozart's composing technique, revealing that he first wrote the bass line (and in this case the vocal line) while marking out measures for the other parts. Similar findings can be inferred from many completed autographs by noting differences in ink color among instrumental lines. Although rejected by Mozart, Da Ponte's text did not go to waste—the librettist used it a short time later in an opera by Vincenzo Righini.

**Wolfgang Amadeus Mozart (1756–1791)**

**"Non tardar amato bene" (Do not delay, my beloved)**

**Abandoned aria for *Le nozze di Figaro* (*The Marriage of Figaro*), act 4**

**Autograph manuscript, Vienna, spring 1786**

**Christopher J. Salmon Collection, New York**

## MUSICAL FUN, FOR ITS OWN SAKE

Mozart's *Ein musikalischer Spaß*—"Some musical fun," or "A musical joke"—was the first composition listed in his Thematic Catalogue after his father's death in May 1787. Most commentators have sought to divine Mozart's reasons for composing it, speculating as to whether it was a parody of lesser composers or even a veiled jab at Leopold Mozart. But the title suggests otherwise. Rather than an act of satire or criticism of colleagues, it appears to be exactly what Mozart called it: a lighthearted and deliberately clumsy send-up of amateur music-making. An early example of lithographic printing, this first edition features a well-known illustration of bumbling musicians on the title page, reflecting the playful spirit of the work.

**Wolfgang Amadeus Mozart (1756–1791)**

***Ein musikalischer Spaß* ([Some] musical fun) in F Major  
(K. 522)**

**Offenbach: J. André, 1802 [first edition]**

**The Morgan Library & Museum, James Fuld Music Collection**

## **DEAR LITTLE MAN, WHERE IS MY RIBBON?**

This charming piece for three voices was composed by Mozart for private enjoyment among friends. It recalls a humorous event involving Constanze, Mozart, and their good friend Gottfried von Jacquin, who sing the three roles. In the scene a flustered Constanze asks Mozart (*Mann del*; a pet name for a husband) to help her find her ribbon (*Bandel*). She utters an earthy expletive just as Jacquin happens to arrive. Jacquin, at first a bit shocked and then amused, offers to help and soon teasingly holds up the ribbon in his hand, just out of their reach. The three then celebrate the recovery of the beautiful ribbon and their precious friendship. Mozart mentions this delightful work in his January 17, 1787, letter to Jacquin, also in this exhibition.

**Wolfgang Amadeus Mozart (1756–1791)**

**“Liebes Mann del, wo ist’s Bandel?” (Dear Little Man, where’s the ribbon?, K. 441)**

**Autograph manuscript, Vienna, ca. 1786**

**Christopher J. Salmon Collection, New York**

## **AN AMUSING NONMUSICAL WORK BY MOZART**

This remarkable draft for the opening act of a play was almost certainly written by Mozart for a house party or other private gathering. There is no evidence that it was ever performed publicly, but the surviving sketch offers a rare glimpse into the kind of humor Mozart and his circle enjoyed. The protagonist, Herr Stachelschwein (Mr. Porcupine) is pained to hear of his father's death, yet happy about the inheritance he stands to receive. Other characters include Herr Intrigant (Mr. Intriguer), and Frau von Scultetti und ihr Tochter (Mrs. Scultetti and her daughter).

**Wolfgang Amadeus Mozart (1756–1791)**

**Draft of *Der Salzburgerlump in Wien***

**(The Salzburg rascal in Vienna)**

**Autograph manuscript, Vienna, ca. 1787**

**Christopher J. Salmon Collection, New York**

## **MOZART'S LAST LETTER TO HIS FATHER**

While Mozart was writing this letter, he learned from a friend that his father was seriously ill and decided to record some personal thoughts on death:

As death (strictly considered) is the true ultimate destination of our life, I have therefore, over the past few years, made myself so familiar with this true, best friend of man that its image not only no longer holds anything terrifying for me, but also a great deal that calms and comforts! And I thank my God that he has granted me the good fortune to create the opportunity (you understand me) to come to know it as the key to our true blessedness.

**Wolfgang Amadeus Mozart (1756–1791)**

**Autograph letter to Leopold Mozart, Vienna, April 4, 1787**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **A LITTLE NIGHT MUSIC**

As familiar to our ears as the opening of Beethoven's Fifth Symphony or Tchaikovsky's *1812 Overture*, the first movement of Mozart's *Eine kleine Nachtmusik* exemplifies the essence of the Classical era. Completed on August 10, 1787, it is an almost perfect serenade, harkening back to those of Mozart's Salzburg years—characterized by pure joy and free from the conflicting emotions found in many of his later works. “A little night music” is a literal translation of Mozart's entry for the piece in his Thematic Catalogue (“Eine kleine Nacht Musik”); but this is merely descriptive (“a short nocturno”) and never intended as a formal title. The first edition was published in 1837, forty-six years after Mozart's death.

**Wolfgang Amadeus Mozart (1756–1791)**

**Serenade in G Major (*Eine kleine Nachtmusik***

**[A little night music], K. 525)**

**Offenbach: J. André, 1837 [first edition]**

**The Morgan Library & Museum, James Fuld Music Collection**

## **MOZART AS A TEACHER**

After spending two years in Italy, the young English composer Thomas Attwood (1765–1838) came to Vienna in August 1785 and began studying with Mozart. His lessons, which ran the gamut from counterpoint to composition, continued until he returned to England in February 1787. Attwood kept leaves of music from these lessons, and 144 are now preserved in the British Library. This leaf is an exception. It was retained by Mozart and later sold by Constanze to the publisher Johann Anton André in 1799, along with Mozart's autograph manuscripts. From late in Attwood's studies, it is an exercise in composing a string quartet. Most of the music is in Mozart's hand and consists of corrections and suggestions. Four bars on the reverse side were written by Attwood.

**Wolfgang Amadeus Mozart (1756–1791)**

**Corrections to a string quartet by Thomas Attwood  
(1765–1838)**

**Autograph manuscript, Vienna, late 1786/early 1787**

**Christopher J. Salmon Collection, New York**

## **A MASONIC CANTATA TO HONOR A FRIEND AND SUPPORT CHARITY**

Mozart's cantata *Die Maurerfreude* (The Freemason's joy) premiered on April 24, 1785, at the "Crowned Hope" Masonic lodge in Vienna, with both Mozart and his father in attendance. Composed just four days earlier, the work celebrates the achievement of Mozart's fellow Freemason Ignaz von Born, who had discovered a new method of extracting gold and silver from mineral ores. Born's and Mozart's names appear on the title page of the Artaria first edition in a "secret" Masonic code, with several letters replaced by dots and asterisks. The title page is adorned with a finely detailed engraving by another fellow Mason, Sebastian Mansfeld, who signs his name in full. Proceeds from the sale of this elegant edition were dedicated to aiding the poor.

**Wolfgang Amadeus Mozart (1756–1791)**

***Die Maurerfreude* (The Freemason's joy, K. 471)**

**Vienna: Artaria, August 1785 [first edition]**

**Christopher J. Salmon Collection, New York**

## **MOZART'S WALLET**

Mozart used this wallet until the end of his life, keeping it in his breast pocket while traveling, according to his sister-in-law Sophie Haibel. In it were his most important documents, such as letters of credit and letters of recommendation to prove his identity upon arrival at courts abroad. He also carried paper to write down musical ideas for later compositions. Due to the risk of highway robbery, the Mozarts preferred to travel with letters of credit over large sums of money.

**Portefeuille (wallet), Vienna, second half of the eighteenth century**

**White and green silk with stitched motives**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART, SUBSCRIBER TO *DON GIOVANNI***

The first complete piano arrangement of Mozart's opera *Don Giovanni* was published in Mainz by Bernhard Schott and survives today in several variant forms. The earliest version was issued in March 1791, exclusively for paid subscribers. Notably, the printed list of subscribers includes "Herr Mozart, kaiserl. Kappelmeister in Wien" (Mr. Mozart, imperial Kapellmeister in Vienna), indicating that Mozart received an advance copy. However, there is no evidence that he authorized the publication or received any payment for it. The piano arrangement was written by Carl Zulehner, whose signature appears on the title page. Piano reductions of operas, very popular in Mozart's time, allowed music lovers to hear and perform works at home.

**Wolfgang Amadeus Mozart (1756–1791)**

***Don Giovanni* (K. 527)**

**Arranged by Carl Zulehner (1770–1841)**

**Mainz: Bernhard Schott, March 1791 [first edition,  
first printing of the complete piano-vocal score]**

**The Morgan Library & Museum, James Fuld Music Collection**

## **VIENNESE GOLD IMPERIAL DUCAT WITH A PORTRAIT OF JOSEPH II**

*Don Giovanni* premiered in Prague in October 1787. How much Mozart was paid at the time is unknown, but when it opened in Vienna the next year, he received 50 gold ducats, half the usual fee for operas premiering at the Burgtheater (he received the standard 100 ducats for each of his operas commissioned by the theater).

For reference, between 1785 and 1787 Mozart paid 100 ducats per year for his well-appointed Viennese apartment, and the publisher Artaria paid him 100 ducats for composing the six “Haydn” Quartets in 1785. Such important transactions were made using coins such as this, as were occasional gifts made by Emperor Joseph II to composers, playwrights, and performers. Each ducat contains 3.49 grams of gold (about  $\frac{1}{8}$  ounce).

**Gold ducats (obverse and reverse), struck at the Vienna mint, 1788**

**Christopher J. Salmon Collection, New York**

## **MOZART'S WALKING STICK**

Mozart commissioned this fashionable walking stick in Vienna and presented it to the singer Franz Xaver Gerl at *The Magic Flute's* premiere on September 30, 1791. Gerl was the first to perform the role of Sarastro in the opera. Mozart probably gave him the walking stick, which is topped by an ivory sphinx, because *The Magic Flute* includes references to ancient Egypt. The sphinx, a treacherous being with the head of a woman and body of a lion, is an Egyptian motif but could also be found in Vienna, as in the monumental sphinxes decorating the gardens of the Belvedere Palace.

**Walking stick with sphinx, late eighteenth century**

**Ivory and wood**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **ORIGINAL LIBRETTO FOR *THE MAGIC FLUTE***

This libretto for the September 30, 1791, premiere of *Die Zauberflöte* (*The Magic Flute*) was published by Mozart's friend and fellow Freemason, Ignaz Alberti, who also engraved the frontispiece. Like the opera itself, the image, found opposite the title page, is rich with Masonic symbolism. This rare artifact dates to the opening-night performance, at which Mozart conducted "out of friendship for the author of the piece." That author was the multitalented Emanuel Schikaneder, who also performed the role of Papageno.

**Emanuel Schikaneder (1751–1812)**

**Libretto for the premiere of *Die Zauberflöte*  
(*The Magic Flute*, K. 620)**

**Vienna: Ignaz Alberti, 1791**

**Christopher J. Salmon Collection, New York**



**Philipp Richter, Portrait of Emanuel Schikaneder, ca. 1800.  
Stipple engraving. The Morgan Library & Museum,  
James Fuld Collection**

## MOZART'S REQUIEM

Mozart received the commission to compose the Requiem sometime between July 12 and August 25, 1791. At the time, he was engaged in writing two major operas, *Die Zauberflöte* (*The Magic Flute*) and *La clemenza di Tito*. There is no indication that he began work on the Requiem until mid-September, after returning from Prague, where *La clemenza di Tito* had just premiered. *The Magic Flute* followed soon after, premiering on September 30.

When Mozart became gravely ill in late November, the Requiem remained unfinished, and he died before completing it. After his death, his widow, Constanze, eager to secure the remainder of the commission, first asked Mozart's student Joseph Leopold Eybler to continue the work. Eybler became overwhelmed and withdrew. Another student, Franz Xaver Süssmayr, then completed the score.

**Wolfgang Amadeus Mozart (1756–1791) and Franz Xaver Süssmayr (1766–1803)**

**Requiem in D Minor (K. 626)**

**Leipzig: Breitkopf & Härtel [first edition]**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **MOZART'S FIRST BIOGRAPHER: HIS SISTER**

Mozart's sister, Maria Anna (Nannerl), wrote his first biography, which was the basis for the earliest published biography of Mozart, written by Friedrich Schlichtegroll and released in 1793.

Maria Anna was the first to research her brother's life, studying letters and other personal and family documents. After the death of her father, Leopold, in 1787, she preserved these papers and later handed them to her sister-in-law Constanze. Maria Anna's biography is particularly valuable for its personal memories of her brother's childhood. She reports, for example, that Wolfgang composed a song that he sang with their father every day before going to bed, for which Wolfgang made up some pseudo-Italian text: "oragna figata fa marina gamina fa" (K. 637). She even remembered the melody (shown here), which Georg Nikolaus Nissen would later include in his Mozart biography, printed in 1828.

**Maria Anna von Berchtold zu Sonnenburg, née Mozart  
(1751–1829)**

**Notes on the Biography of Wolfgang Amadeus Mozart  
Autograph manuscript, St. Gilgen, ca. March 1792**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**



**Melody of K. 637, printed in Nissen's biography of Mozart.  
International Mozarteum Foundation, Salzburg.**

## **AN UNFINISHED WORK**

Mozart left behind around one hundred and fifty unfinished works, including this piano piece that he abandoned after composing fifteen bars. While Mozart's widow, Constanze, sold all his complete compositions to the German music publisher Johann Anton André in 1799, most of these unfinished compositions, which are often quite short, remained in her possession. They were passed down to her son Franz Xaver Wolfgang, who bequeathed them to the Mozarteum. Mozart may have not intended to finish these pieces, instead keeping them for his personal archive. This practice shows that he was not as disorganized as is often thought. Rather, it was important to him to document his work as comprehensively as possible.

**Wolfgang Amadeus Mozart (1756–1791)**

**Allegro in F Major (Rondo) for Piano (K. 590b; fragment)**

**Autograph manuscript, Vienna, ca. 1787–89**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MUSIC BY MOZART'S TEN-YEAR-OLD SON**

Constanze Mozart had the idea that her husband's unfinished compositions could serve as valuable material for young composers. Their younger son, Franz Xaver Wolfgang, followed this idea, completing his father's fragmentary piano piece K. 590b. This became one of his earliest compositions. The ten-year-old dedicated the piece "to his dear mother on her name day" on February 16, 1802.

**Franz Xaver Wolfgang Mozart (1791–1844)**

**Rondo in F Major for Piano**

**Probably autograph manuscript, Vienna, 1802**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **CONSTANZE MOZART IN THE 1820S**

This small portrait was painted by Franz Spitzer, an artist who was active in Salzburg during the 1820s and who specialized in highly detailed miniatures of the city's bourgeoisie. In addition to making this portrait of Constanze, Spitzer painted her second husband, Georg Nikolaus Nissen.

Wolfgang Amadeus Mozart is known to have carried a small portrait of his wife with him. In April of 1789 he wrote to her from Dresden, "I have not written one letter, where I did not have your portrait before me."

**Franz Spitzer (ca. 1780–after 1830)**

**Portrait of Constanze Nissen (formerly Mozart), ca. 1821**

**Opaque watercolor on ivory**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **FRANZ XAVER MOZART, COMPOSER**

Constanze Mozart wanted her younger son, Franz Xaver Wolfgang, to follow in his father's footsteps and become a composer. In this letter she tells her older son, Carl Thomas, that Franz Xaver had the best teachers in Vienna, including Antonio Salieri and Johann Nepomuk Hummel, both of whom had "much love and friendship for him." But fifteen-year-old Franz Xaver was not ambitious enough for his mother; she complained that he "does almost nothing unless he is forced to." This pressure soon became unbearable for Franz Xaver, who left Vienna at the age of seventeen and spent the following years in Galicia (now western Ukraine). Ultimately he would compose a small but impressive body of work.

**Constanze Mozart (1762–1842)**

**Autograph letter to Carl Thomas Mozart, Vienna,**

**January 30, 1807**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **A FATE DETERMINED BY OTHERS**

This ring and cross were the personal jewelry of Mozart's sister, Maria Anna. The ring is adorned with three symbols of theological virtue: a cross representing faith, an anchor for hope, and a heart for charity or love. After being an international child prodigy, Maria Anna entered an arranged marriage to the magistrate and widow, Johann Baptist Franz Freiherr von Berchtold zu Sonnenburg, fifteen years her senior. Her father had not approved a potential love marriage to Franz Armand d'Ippold, a courtly instructor of squires in Salzburg. Maria Anna settled with her husband and his children in St. Gilgen, an alpine village about eighteen miles from Salzburg, and gave birth to three children. She returned to Salzburg after her husband's death and was an important expert on her brother and his work.

**Ring and cross, eighteenth century**

**Gold, almandine, gold and enamel**

**Owned by Maria Anna von Berchtold zu Sonnenburg,  
née Mozart ("Nannerl"; 1751–1829)**

**International Mozarteum Foundation Salzburg,  
Mozart Museums**

## **GEORG NIKOLAUS NISSEN'S MOZART BIOGRAPHY**

Constanze Mozart's second husband, Georg Nikolaus Nissen, began working on the first major Mozart biography in 1824. An important source for his work was the biography by Friedrich Schlichtegroll, first published in 1793 and reprinted several times. Nissen used the edition shown here, which was published in Graz in 1794 and, unlike the other editions, contains a portrait of Mozart. Nissen cut the book into individual sheets and supplemented them with numerous handwritten additions. In this form, this material was the basis for his biography published in 1828, which comprises almost a thousand pages.

**Friedrich Schlichtegroll (1765–1822)**

***Mozarts Leben (Mozart's life)***

**Graz: Joseph Georg Hubeck, 1794**

**Portrait of Mozart, engraved by Clemens Kohl (1754–1807),  
after Johann Georg Mansfeld (1763–1817)**

**Annotated by Georg Nikolaus Nissen (1761–1826), ca. 1824  
Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **CONSTANZE'S HANDBAG AND NEEDLE CASE**

Constanze Mozart and her two sons gave many family heirlooms to the Mozarteum. Mozart's family had a personal relationship to the institution and supported its development. Today the Mozarteum possesses the world's largest collection of Mozart memorabilia. The most famous objects in its collection are Mozart's instruments and the Mozart family's letters. Yet, the collection also includes Mozart's original music in his own handwriting, family portraits, and cherished everyday items, such as this handbag and sewing-needle container used by Constanze.

**Handbag and sewing-needle container, first quarter  
of the nineteenth century**

**Glass beads and wood**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **MOZART'S CURLS**

This pendant contains locks of both Mozart's and Beethoven's hair bound in black silk thread. Pendants and locket containing the hair of loved ones or esteemed individuals were produced in the eighteenth century. They became especially popular, however, in the Victorian period (1837–1901), notably as a form of mourning jewelry. Mozart's locks were cherished over generations by his family and close friends. Today the Mozarteum owns five locks of his hair. Genetic testing revealed that four of the five samples belonged to the same person. Because Mozart was buried in an unmarked grave and he has no living relatives, more specific tests regarding the hair's authenticity are not possible.

**Pendant with medallion encasing the hair of Wolfgang Amadeus Mozart (1756–1791) and Ludwig van Beethoven (1770–1827), Vienna, mid-nineteenth century**

**Enamel, glass, and gold with hair**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **CHOPIN'S VARIATIONS ON "LÀ CI DAREM LA MANO"**

Frédéric Chopin wrote his variations on Mozart's "Là ci darem la mano," a duet from *Don Giovanni*, when he was just seventeen and still living in his native Poland. It was the first of six major works that Chopin composed for piano and orchestra (he also prepared a version for solo piano). He premiered the variations in Vienna in 1829, and they were published the following year. The work quickly gained him recognition and acclaim. When Robert Schumann heard it in 1831, he famously exclaimed, "Hats off, gentlemen—a genius!"

**Frédéric Chopin (1810–1849)**

**Variations on Mozart's "Là ci darem la mano"**

**(There we will give each other our hands)**

**Autograph manuscript, Warsaw, 1827**

**The Morgan Library & Museum, Robert Owen Lehman  
Collection, on deposit**

## **MENDELSSOHN'S COPY OF TWELVE MOZART SYMPHONIES**

Felix Mendelssohn Bartholdy's artistry went beyond his gifts as a composer. He was also a visual artist, particularly known for watercolor landscapes, and his musical manuscripts and personal correspondence were written in an elegant and meticulous hand. This refined calligraphy is shown in these two custom-bound volumes for Mendelssohn's personal library. Each contains six printed editions of Mozart symphonies, into which Mendelssohn carefully entered musical excerpts (incipits) by hand with such precision that they resemble engraved print. His ownership signature appears on the facing page.

**Wolfgang Amadeus Mozart (1756–1791)**

**Twelve symphonies**

**From the library of Felix Mendelssohn Bartholdy  
(1808–1847) with his ownership signature and  
autograph musical excerpts**

**Christopher J. Salmon Collection, New York**

## **MOZART'S EMPLOYMENT DECREE**

With this document, Emperor Joseph II appointed Mozart as a chamber musician in his personal service, thus recognizing the composer's "knowledge and abilities and the acclaim he had thereby earned." Mozart received a salary of 800 florins—almost as much as the second court music director—without any specific responsibilities. The emperor was aware that Mozart, who was only thirty-one years old, was already very popular and successful in Vienna. Since there were no vacancies for court musicians, Joseph wanted to support Mozart in this way. Johann Thorwart was auditor of the court musicians and theater. His superior, Count Franz Xaver Wolfgang Orsini-Rosenberg, chief chamberlain and director of the court theaters, also signed the decree.

**Johann Thorwart (1737–1813)**

**Decree of appointment for Wolfgang Amadeus Mozart as imperial chamber musician**

**Autograph manuscript, Vienna, December 7, 1787**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## **MOZART'S "THEMATIC CATALOGUE"**

Mozart began to keep a list of his musical works in February 1784, recording them in what is now known as his "Thematic Catalogue." The title or description of each work appears on the left-hand page, with the corresponding opening measures on the right. While incomplete, it contains his major works—such as the "Jupiter" Symphony (K. 551), seen here in the middle of the page—and provides us with much of what we know about Mozart's output in his final seven years, particularly the dates of his compositions. The blank pages at the end serve as a poignant reminder of his early death and lead us to reflect on what might have been composed had he lived longer. The catalogue was published by Johann Anton André in 1805.

**Wolfgang Amadeus Mozart (1756–1791)**

**Thematic Catalogue, Vienna, February 1784–December 1791**

**Facsimile of autograph manuscript**

**The Morgan Library & Museum**

## **K IS FOR “KÖCHEL”: A CATALOGUE OF MOZART’S WORKS**

The names of Mozart’s compositions are frequently followed by “K.” or “KV” and a number. *K* stands for “Köchel,” the name of the scholar who catalogued the composer’s work. Trained in law, Ludwig Ritter von Köchel was a tutor to an aristocratic family who retired at the age of forty-two with a generous lifetime pension. In the early 1850s he undertook the formidable task of identifying, cataloguing, and arranging chronologically all of Mozart’s authentic works. Although largely correct, Köchel’s chronology has been updated in recent years. Displayed here is the only known signed copy of the first edition of the Köchel Catalogue, from 1862, alongside the newest edition, published in 2024, which includes 95 new Köchel numbers in addition to the original 626. The catalogue is now also available online, at [kv.mozarteum.at/en](http://kv.mozarteum.at/en), and features the latest scholarship, enhanced media, and search tools.

**Ludwig Ritter von Köchel (1800–1877)**

***Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke***

***Wolfgang Amade Mozarts* (Catalogue of Mozart's works)**

**Leipzig: Breitkopf & Härtel, 1862 [first edition]**

**Inscribed to London music publisher Christopher Lonsdale  
and signed by the author**

**Christopher J. Salmon Collection, New York**

***Köchel-Verzeichnis: Thematic Catalog of the Musical Works  
of W. A. Mozart***

**Edited by Neal Zaslaw. Presented by Ulrich Leisinger.**

**Assisted by Miriam Pfadt and Ioana Geanta**

**Published in conjunction with the Internationalen Stiftung  
Mozarteum, Salzburg**

**Wiesbaden: Breitkopf & Härtel, 2024**

**The Morgan Library & Museum**

## **“JUPITER” SYMPHONY**

Köchel lived in Salzburg for several years and was a member of the Mozarteum’s board of directors from 1854 onward. Around this time, he began work on his catalogue of Mozart’s compositions, which was published in 1862. In 1875 Köchel donated this page from his manuscript of the catalogue to the Mozarteum. Here we see Köchel’s handwritten entry for Mozart’s “Jupiter” Symphony, K. 551. In his notes, he calls this work “the greatest and highest of Mozart’s symphonies.” He took this characterization from the Mozart biography by Otto Jahn, published in 1856, with whom Köchel worked closely.

**Ludwig Ritter von Köchel (1800–1877)**

**Page from his catalogue of the works of Wolfgang Amadeus Mozart, with dedication to the International Mozart Foundation**

**Autograph manuscript, Salzburg, ca. 1862, and Vienna, March 3, 1875**

**Internationale Stiftung Mozarteum, Bibliotheca Mozartiana**

## MOZART'S DEATH: RUMORS OF FOUL PLAY

Within a month of Mozart's death in 1791, rumors circulated that he had been poisoned. Years later, his son Carl Thomas continued to suspect foul play. Mozart's wife, Constanze, however, never believed the story, though she recalled that during his final illness, Mozart briefly feared he had been poisoned. In 1823 the elderly and ill Antonio Salieri, suffering from delusions while hospitalized, imagined that he had poisoned Mozart and even attempted suicide. His confused statements revived the old rumors.

The myth gave rise to an artistic tradition. In Alexander Pushkin's 1830 play *Mozart and Salieri*, Salieri murders Mozart, envious of his seemingly effortless talent. The play became the libretto for Nikolai Rimsky-Korsakov's 1897 opera *Mozart and Salieri*, starring the iconic Russian baritone Feodor Chaliapin as Salieri.

**Alexander Pushkin (1799–1837)**

***Mozart and Salieri***

**Illustrations by Mikhail Vruble (1856–1910)**

**Petrograd: Izd. Obshchiny sv. Evgenii, 1917**

**The Morgan Library & Museum, Mary Flagler Cary Music  
Collection**

**Nikolai Rimsky-Korsakov (1844–1908)**

***Mozart and Salieri*, Op. 48 (Complete works vol. 7)**

**Dramatic scenes by Alexander Pushkin; edited by I. F. Belz**

**Moscow: State Music Publishing House, 1950**

**The Morgan Library & Museum, Mary Flagler Cary Music  
Collection**

**Feodor Chaliapin (1873–1938) as Antonio Salieri in Nikolai**

**Rimsky-Korsakov's *Mozart & Salieri*, Mamontov's Private**

**Opera, Moscow, 1898**

**Photo reproduction**

**The Morgan Library & Museum, Mary Flagler Cary Music  
Collection**

## **AMADEUS**

Peter Shaffer's play *Amadeus* (1979), and his screenplay for Miloš Forman's popular 1984 film of the same name, soften the story told in Alexander Pushkin's play *Mozart and Salieri* (1830). In the latter, Antonio Salieri hands Mozart the poisoned cup in a fit of envy. Shaffer instead portrays the elderly Salieri's confused, and probably unfounded, fears of having committed the murder.

No historical evidence supports the claim that Mozart was poisoned. While some professional rivalry surely existed—and Salieri was well aware of Mozart's talents—there is no indication of deep animosity between the two composers. Mozart was pleased when Salieri praised *Die Zauberflöte* (*The Magic Flute*), which they attended together. Constanze Mozart, the composer's widow, later sent Mozart's younger son Franz Xaver to Salieri for composition lessons.

**Poster for the film *Amadeus*, 1984**

**Signed by actor F. Murray Abraham (b. 1939), who played Antonio Salieri**

**The Morgan Library & Museum, Mary Flagler Cary Music Collection**

## **TEA WITH MOZART**

Tea was an expensive luxury import in eighteenth-century Europe and was commonly kept under lock and key in valuable decorative caddies. This box was owned by Mozart in Vienna. The lockable caddy constructed of precious wood and inlay is typical of those produced in England in the late eighteenth century. It contains sections for its still-intact metal containers. The middle section, which most likely contained a glass mixing bowl or a compartment for sugar, is now empty.

**Tea caddy, late eighteenth century, England(?)**

**Wood and metal**

**International Mozarteum Foundation Salzburg,**

**Mozart Museums**

## **NINE SYMPHONIES IN TWO YEARS**

The nine symphonies at left were composed by Mozart between 1773 and 1774 when he was seventeen and eighteen years old, after he returned to Salzburg from his third Italian tour. The manuscripts were once bound in a book by Leopold Mozart. His handwritten contents page lists each work along with details of its scoring and the opening bars from its first movement.

All nine symphonies are superb, but two stand out as masterworks fundamental to the modern repertoire: No. 25 (K. 183), the first of Mozart's two great G-minor symphonies, and Symphony No. 29 in A Major (K. 201). These are composing manuscripts, not later fair copies, yet they are written in a confident hand, with few corrections—typical of Mozart, who often had his ideas worked out before putting pen to paper.

**Leopold Mozart (1719–1787)**

**Contents page for nine symphonies by Wolfgang**

**Amadeus Mozart**

**Autograph manuscript, after 1774**

**The Morgan Library & Museum, Robert Owen Lehman**

**Collection, on deposit**

# **Symphony No. 22 in C Major (K. 162), April 19/29, 1773**

# **Symphony No. 23 in D Major (K. 181), May 19, 1773**

# **Symphony No. 24 in B-flat Major (K. 182), October 1, 1773**

# **Symphony No. 25 in G Minor (K. 183), October 5, 1773**

**Symphony No. 26 in E-flat Major (K. 184), last quarter of  
1773**

# **Symphony No. 27 in G Major (K. 199), January 1774**

# **Symphony No. 28 in C Major (K. 200), February 13, 1774**

# **Symphony No. 29 in A Major (K. 201), April 6, 1774**

# **Symphony No. 30 in D Major (K. 202), May 16, 1774**

