

**THE MORGAN LIBRARY & MUSEUM PRESENTS
*MOZART AT 250: A CELEBRATION***

New York, NY, September 13, 2006 – The Morgan Library & Museum celebrates the two-hundred-fiftieth anniversary of the birth of Wolfgang Amadeus Mozart (1756–1791) with an exhibition that traces the composer’s brief life through manuscripts, letters, and first editions of his works. *Mozart at 250: A Celebration* is on view from October 13, 2006, through January 7, 2007.

The press preview for this exhibition is scheduled for Wednesday, October 11, 2006, from 9 a.m. until noon.



Wolfgang Amadeus Mozart, earliest compositions, K. 1a–d, manuscripts in the hand of Leopold Mozart (detail), 1761, The Mary Flagler Cary Music Collection; Cary 201.

The exhibition, taken largely from the Morgan’s Mozart collection, begins with manuscripts of his earliest surviving compositions—four short keyboard works composed at age five and written down by his father, Leopold—followed by his earliest dated letters, to his mother and sister, written when he was thirteen. Also on view are manuscripts of the two earliest Mozart symphonies in the repertoires of major orchestras

today—those in G Minor, K. 183, and A, K. 201—composed in Salzburg in the early 1770s.

Mozart traveled extensively during the first twenty-five years of his life. On exhibit is the manuscript of his Symphony in F, K. 112, composed in 1771, during his second trip to Italy, and the dramatic Piano Sonata in A Minor, K. 310, one of his most frequently performed. The piece was written in 1778, during his second visit to Paris.

In 1781 Mozart moved from Salzburg to Vienna; except for brief trips back to Salzburg as well as to Prague, Frankfurt, Berlin, and a few other cities, he would remain in Vienna for the last decade of his life. Among the first works he wrote after his arrival in Vienna was the Violin Sonata in F, K. 376/374d. Mozart’s celebrated “Haffner” Symphony, K. 385, was performed at his first public concert in Vienna, on

23 March 1783. The autograph manuscript is shown in the velvet and silver case in which it was housed when it was presented to King Ludwig II of Bavaria in 1865.

Other manuscripts from the Vienna years include those of the somber Fugue for Two Pianos in C Minor, K. 426, Mozart's only keyboard fugue of any distinction; two of his best-known piano concertos—in C, K. 467, and D ("Coronation"), K. 537; *Der Schauspieldirektor* (The Impresario); the only manuscript of a Mozart opera in this country; the Piano Rondo in D, K. 485, known to piano students around the world; the Horn Concerto in E-flat, K. 495, written in four different colors of ink; and the arrangement for voice, violin, and piano of Cherubino's aria "Non so più cosa son" from *Le nozze di Figaro* (The Marriage of Figaro), the only complete arrangement of an operatic number Mozart is known to have made.

The exhibition ends with the exceedingly rare first edition of the Requiem, K. 626, left incomplete at Mozart's death.

"Mozart's works are among the most celebrated and the most enduring of the classical canon," said Charles E. Pierce, Jr., Director of The Morgan Library & Museum. "We are fortunate to have so many of his important compositions in our collections as well as examples of personal correspondence that shed light on his early creative years. This is a truly inspiring exhibition."

Mozart at 250: A Celebration is organized by J. Rigbie Turner, Mary Flagler Cary Curator and Department Head, Music Manuscripts and Books, The Morgan Library & Museum.

Concurrently on view in the Morgan Stanley West Gallery is *Fragonard and the French Tradition*, an exhibition highlighting the brilliant accomplishments of Jean-Honoré Fragonard (1732–1806) as a draftsman in the context of eighteenth-century French art. The show, which marks the two-hundredth anniversary of Fragonard's death, will be on view from October 13, 2006, through January 7, 2006. Through a selection of approximately forty drawings, taken almost entirely from the Morgan's collection, by the artist and his compatriots, *Fragonard and the French Tradition* chronicles how Fragonard emerged from the academic tradition of his mentors François Boucher (1703–1770) and Charles-Joseph Natoire (1700–1777) to establish himself as an artist with a distinct style. His expert command of the brush yielded some of the most masterful and painterly drawings of the century, and his late drawings in graphite and wash are so freely improvised as to border on abstraction.

The Morgan Library & Museum

A complex of buildings in the heart of New York City, The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in

the United States. Today it is a museum, independent research library, musical and performing arts venue, architectural landmark, and historic site. Nearly a century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, the Morgan reaffirms its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

General Information

The Morgan Library & Museum
225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008 www.themorgan.org

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year’s Day.

Admission

\$12 for adults; \$8 for students, seniors (65 and over) and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission to the McKim rooms is without charge during the following times: Tuesday, 3 to 5 p.m.; Friday, 7 to 9 p.m.; Sunday, 4 to 6 p.m. Admission is not required to visit the Morgan Shop.

Press contacts

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