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Mozart's appointment to the imperial court in Vienna:
Facts and Speculations
--Was Mozart in fact Kapellmeister to Archduke Franz?--

As the Seat of his Apostolic Majesty, the Emperor and King of the Holy Roman Empire, Vienna held promise of the greatest possible fulfilment for Mozart's artistic ambitions. Here in Vienna, there was not only the imperial court but also a multitude of royal and aristocratic establishments virtually competing with one another in the extravagance lavished on their private orchestras with good musicians, many even with their own small opera ensembles. In Mozart's eyes, it was precisely Vienna that offered him the most varied possibilities to make his name as performer and composer.

Mozart on Vienna (1781): "the best place in the world for my line of work"^{1/}

Still, getting started turned out to be more difficult than Mozart had imagined. After all, there were other musicians here who were also courting the public's favor and counting on the attention and support of the wealthy aristocracy. For the time being, he had to content himself with giving lessons to keep his head above water. In seeking out his – mostly female – piano students, Mozart focussed for obvious reasons on aristocratic circles and not on the bourgeois milieu. Writing his father on 23 January 1782 about his plans for supporting himself, he could, he said, with four students make about 24 ducats a month, "that's 102 gulden and 24 kreuzer – and with that a man with a wife can make do, living the quiet life that we want. But of course, if I got sick, there wouldn't be a kreuzer coming in."^{2/} It is interesting to note that, here, Mozart was taking the view that an annual income of around 1,200 gulden was one that would guarantee him and his wife a living befitting their station, albeit with nothing in reserve. And even if he were to receive an appointment to the court, he wouldn't expect more than 1,000 gulden from Emperor Joseph II, as we learn from another letter.^{3/} Now in fact, an income of this magnitude was highly exceptional in Vienna's musical circles, and for a young man of 25 years, who in Salzburg had been earning just 450 gulden, one hardly to be imagined. As a rule, a musician with a fixed position could expect an annual income of around 400 gulden – an upper limit exceeded by only few musicians.

In the aforementioned letter, Mozart went on to spell out other possible sources of income: "I can of course write at least one opera and give a concert every year. I can have things engraved and published by subscription – there are other concerts too where you can get paid, particularly when you have been

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around for a long time and gotten a good reputation."⁴/ In the course of his ten Viennese years, Mozart would come to take full advantage of all of these possibilities.

Mozart's entrée into Vienna's aristocratic circles was evidently facilitated, first and foremost, by Countess Wilhelmine von Thun and Baron Gottfried van Swieten. After that, it was up to Mozart to provide invitations to his appearances and to attract subscribers to his concerts.⁵/ And so it goes: he quickly becomes one of the best-paid soloists in Vienna. His performances are invariably great successes and the subscription concerts bring considerable net profits. At the concerts, he presents his newest compositions and titillates the curiosity of his audience with his pedal-board fortepiano. The increase in payments for his compositions also plays a role. And step by step, he makes his way to the operatic stage of the National-Hoftheater. When you calculate that Mozart earned at least 300 gulden from one of his self-sponsored concerts and some 100 gulden from a subscription concert, in addition to receiving handsome gifts from private concerts at the residences of aristocrats, and could moreover demand appropriate fees from his music publishers, then you arrive – conservatively estimated – at an average yearly income of up to 4,000 gulden, one that in Mozart's best years – 1784, for example – could be twice that amount.

In 1788, on the other hand, there came a slump in his income with consequences reaching into the following year. The reasons are to be found in the 9 February 1788 declaration of war against the Ottoman Empire.⁶/ A blitzkrieg with forces of almost 300,000 troops under the personal command of the emperor had been planned; but as it happened, the campaign bogged down into protracted fixed position warfare that took a terrible toll on the recruits who had been pressed into service. In the war's first year alone, food prices in Vienna doubled. The Austro-Turkish war cost more than 220 million gulden, with the national debt climbing from 342 million gulden to 370 million gulden by 1790. Foreign and domestic sources could cover only 125 million gulden. The result was a "war tax" for 1789 that was promulgated on 13 November 1788. It applied to all levels of the population with an annual income over 100 gulden. The nobility were particularly affected, with their entire holdings being comprehensively taxed. For their property in the countryside, the basis for assessment was the property tax, that is, tax on land and buildings, that was calculated at 60 percent, while real estate was additionally burdened with a tax of 50 percent. And therein lay the principal cause for the nobility's perceptible moves to dissociate themselves from the emperor. At the same time, the nobility went on to react by greatly reducing their patronage activities, for no one knew how long the war would drag on. The increase in taxes fell equally on civil servants as well, who were required to hand over an additional twelve percent of their gross income. A Viennese newspaper reported the effect: "Take a person with a salary of 1,000 gulden; before, he always got 900 gulden; now he must of course pay the war tax on the full 1,000 gulden. In other words, he now receives 780 gulden."⁷/ Exempt from the war tax were singers and actors of the court, as well as orchestra members; and from 1 December 1787 on, Mozart was included in the latter group.

Mozart's dream (1781): "that I will come to meet the emperor in some suitably gracious way"

Mozart's desire for an appointment to the court can be felt right from the start of his years in Vienna. On public occasions as well as in the salons of the aristocracy, he was eager to come to Joseph II's attention, going out of his way to solicit the friendship of Joseph's valet, the influential Johann Kilian Strack. As we have seen, even then Mozart would have been willing – at an appropriate salary, of course – to tie himself to the court.^{8/} He had a realistic appreciation of his chances, however: "When Bonno dies, Salieri becomes Kapellmeister – then Starzer takes over Salieri's position, and in place of Starzer – well, nobody knows anything yet. – Basta."^{9/} As it happened, Salieri himself had to suffer a severe trial of his patience before the emperor finally named him Hofkapellmeister to replace Joseph Bonno in the wake of the reorganization of the Hofkapelle which he implemented on 1 March 1788.

Even in a contemporary (1790) biography of Joseph II by Pezzl, the emperor's musicality was noted and praised: "Music was one of his greatest pleasures. [...] If it was a question of a piece with many instruments, he would often play the violoncello. In quartets and smaller ensembles, however, he would play the keyboard and sometimes sing pieces from recently performed operas. He had a clear, pleasant bass voice."^{10/} Writing in the normally well-informed *Musikalische Korrespondenz* (published by Bossler in Speyer) in the summer of 1790 after Joseph's death, an anonymous contemporary witness had something similar to report concerning the emperor's private music-making: "The emperor often played the keyboard, often the violoncello, and on occasion he also took over a vocal part."^{11/} Mostly, however, the cello parts were performed by his valet Strack, "who in addition was charged with taking care of the musical scores." Mention was also made of other instrumentalists, the violinists Franz Kreibich and Thomas Woborzill, who after 1784 occasionally made up a string quartet with the two violinists, Otto Heinrich Ponheimer and Johann Baptist Hoffmann, inherited from the dissolution of Archduke Maximilian's *Kammermusik* when he moved to Cologne.

The most vocal member of this group appears to have been the old first violinist Kreibich whom Joseph II was wont to call "Hanswurst" and whose loose tongue he used to compare with a "duck's bill," as we learn from Ditters von Dittersdorf's *Lebensbeschreibung*.^{12/} The Bossler article also speaks of Kreibich: the emperor appeared to take particular pleasure in his *Kammermusik* "when everything became very confused; the more that Kreibich would struggle, slave away, and become exasperated, the more heartily Joseph would laugh at him. In other words, these private concerts sometimes also had the twin objectives of pleasure with the music and social joking."

From reports few in number but generally in agreement, it emerges that the members of the *Kammermusik* – among them Salieri as well, who as the successor to his mentor, Florian Leopold Gassmann, had been a member since 1774 – were on call three times a week for the "usual" *Kammermusik* in the emperor's quarters after the table had been cleared. As such, their sole duty was to be present in the monarch's apartment and attend to his musical

interests. There was no fixed program. The ensemble would be organized at short notice in accordance with the emperor's particular musical desires. "Normally, there were only three, Stra[c]k and Joseph," one reads in Bossler^{13/}, which goes on to report on the choice of music: "Only very seldom were quartets performed. Why [...] these gentlemen here were given to excluding a Haydn, Mozart, Kozeluch, Pleyel and other upright men with their music-making, I cannot say. [...] Joseph did not get to hear a single note from these assuredly commendable composers; [...] for the most part, excerpts from well-known operas and oratorios were performed from score." With his *Kammermusik*, Joseph obviously was paying his respects to a conventional, Italian-oriented taste with a notable fondness for polyphony and fugal movements.^{14/} In Ignaz von Mosel's biography of the future Hofkapellmeister, there is frequent reference to the *Kammermusik's* performance of vocal numbers from Salieri operas. The emperor wanted particularly to become familiar with the very latest operas and to do so by playing them himself.^{15/} This must also have been the way that Joseph II informed himself about Mozart's *Don Giovanni* following its premiere in Prague, this being the only explanation for his comments on Mozart's music made during the Turkish campaign. When such opera excursions were on the bill, the tenor Joseph Krottendorfer, a member of the Hofkapelle, would occasionally be drawn in.

Mozart's success (1787): "kapellmeister, in wirklichen diensten seiner k: k: Majestätt"

Mozart was taken into this circle at the personal wish of the emperor only three weeks after the death of Christoph Willibald Gluck. Mozart was not engaged as a mere chamber musician, as the phrase "to His Majesty's *Kammermusik*" in the decree of 7 December 1787 might initially suggest, but as a chamber composer with artistic responsibility for the *Kammermusik*, as shown by a comparison with the salary of Giuseppe Bonno who held this position from 1739 to 1774. There was, to be sure, a difference: Bonno was paid the entire 800 gulden, whereas Mozart was subject to the *Arrha* tax, a non-progressive income tax that had been introduced in 1781, and therefore received only 760 gulden.^{16/}

In this position, Mozart had at his disposal an impressive ensemble of twelve musicians, made up of a string quartet and the eight-member *Harmoniemusik* of the National Court Theatre that functioned as a *Kammerharmonie* within the *Kammermusik*.^{17/} Moreover, it was an exceptionally well-paid appointment, one clearly differentiated from Salieri's stipulated responsibilities as spelled out in his Instructions of 20 February 1788, and free of time-consuming administrative duties (which explains the difference with Salieri's salary of 1,200 gulden). But first and foremost, there was manifest in the position a particular show of confidence, such as a valet or the personal physician to the emperor might enjoy.

It is worth noting that Mozart's appointment came in the midst of the reorganization of the Hofkapelle and its incorporation into the *Oberstkämmereramt* that, following prolonged preparations, came into effect on 1 March 1788. The best overview for the personnel changes made at the time is provided by the *Kaiserlich-Königliche Hof- und Ehrenkalender* for the year 1789, a document published yearly for the use of the court. According to this calendar,

Salieri as Hofkapellmeister stands at the head of the Hofkapelle, while Mozart as *Kompositor* is responsible for the *Kammermusiker* and the *Kammerharmonie*. The Canadian musicologist Dorothea Link concludes that the virtually simultaneous appointments of Salieri and Mozart, made as they were immediately before the outbreak of the Turkish war, should be seen as the emperor's way of securing the financial futures for the two composers he valued most highly.^{18/} After all, in pursuing his restrictive policy regarding personnel for the Hofmusik, Joseph II had no need of a new Hofkapellmeister, nor so far as his own needs were concerned did he require either a new *Kammerkompositor* for the *Kammermusik* or a separate *Kammerharmonie* for musical entertainment. You can even go further and assume that, given the uncertain outcome of the imminent Turkish war, it was his aim to leave the theater and music affairs in proper shape for his successor.

Meanwhile, on 2 August 1788, Mozart was writing a letter to his sister Maria Anna, telling her proudly that the emperor has "appointed me to his Kammer." He was intent on making it clear to her that, in connection with the posters for *Don Giovanni*, it was not just a matter of an empty title but that as "Kapellmeister," he had been taken into "the personal service of his imperial majesty."^{19/} It is worthy of note that the term "*Kammerkompositor*" used for Mozart's position in the court in the personnel rosters (as derived from the internal and public directories and the account books – *der Hof- und Ehrenkalender, das Hof- und Staatsschematismus*, and the *Rechnungsbüchern der Hofkammer* – for the use of the court and the government) is to be found almost exclusively in official documents, while in customary day-to-day parlance terms such as "Kaiserlich Königlicher Kapellmeister," "Kapellmeister in wirklichen kaiserlichen Diensten," or something like "Kapellmeister in wirklichen Diensten Seiner Majestät des Kaisers" were used.

In the Mozart literature, this position is frequently categorized as a sinecure. This appraisal seems to derive chiefly from what *Hofmusikgraf* Johann Wenzel Ugarte had to say after Mozart's death: in his opinion, Mozart had received this title solely "so that such an exceptional genius in the realm of music was not driven to find work and make his living in foreign lands."^{20/} His only duty, it is said, was to compose minuets, German dances, and contredanses for the Carnival balls of the imperial Residence.^{21/} But, in fact, it is possible that the solution to Mozart's actual appointment to the court in Vienna is to be found at least to some extent in just these works composed expressly for the balls.

The entire work of organizing the popular masked balls that took place in the large and small ballrooms of the Hofburg was the responsibility of the administration of the Hoftheater. Nevertheless, the balls were not regarded as events of the court. Moreover, they were separately accounted for financially. In Mozart's time, they were open for "every person regardless of social standing," with only "liveried servants and maids in country costumes" not allowed in. The price of admittance was the same for all, two gulden. For each of the two ballrooms, a "Directori der Bals Musique" was named, who was responsible for engaging the musicians (43 in the large ballroom, 27 in the small one) and arranging for the dance music, including having it copied. The net profits were shared between the administration of the Hoftheater and the Vienna poorhouse. For the former, some 20,000 gulden were realized, which helped to cover the deficits of the National-Hoftheater.

The ball season began right after Epiphany (or Twelfth Day; 6 January) and ended in the early morning hours of Ash Wednesday. At first the balls were held once a week, on Sunday, later on twice a week, and at the end of carnival time ("Fasching"), then on all three carnival days. According to the posters of the Hoftheater, the doors opened at 9 p.m. "and the music lasted until 5 in the morning." The music on offer consisted of new compositions, which would immediately be advertised in the *Wiener Zeitung* by music dealers. The dancing followed the pattern of "always alternating minuets for one hour with German dances for one hour," each hour of dancing in turn dividing into two sets of six dances each. In his dance compositions, Mozart also followed this scheme. It should be noted that Mozart's 36 minuets and 43 German dances – those that we know of – were intended solely for the small ballroom. As for contredanses, nowhere is there any mention of them at the time.

The incentive for Mozart to compose dance music for the carnival balls appears to have come from Joseph Cavalieri, father of the soprano highly regarded by Mozart, Catarina Cavalieri. From 1781 until 1787 he functioned as the ball director in the large ballroom, with Johann Pataschny (Bataschny) assisting in the small ballroom. After Cavalieri's death, Pataschny took over in the large ballroom, and his place in the small ballroom was taken by Anton Höllmair (or Höllmayer).

The first documented performance of Mozart's dance compositions at the balls took place during carnival in 1788.^{25/} On 27 January he entered the six German dances (K.536) in his works catalog. In December 1788 twelve minuets (K.568) were completed for the coming ball season as well as six German dances (K.567), which were supplemented with an additional six German dances (K.571^{26/}) on carnival Monday, 21 February 1789, to make the obligatory twelve. To judge from surviving parts for orchestra members, almost all the dances composed for the 1789 ball season were repeated in 1790.

The 1790 ball season was curtailed, and from his works catalog it appears that in December 1789 Mozart had already completed the composition of twelve minuets (K.585) and twelve German dances (K.586). Because of the emperor's steadily worsening state of health, the season came to an early end on 14 February, and immediately thereafter "all entertainments and music programs were cancelled." A week later – on 20 February 1790 – Joseph II was dead.

Against the background of a French Revolution sinking slowly into bloody chaos, Joseph's brother had decided that he would himself, as Leopold II, assume the succession as emperor and ruler of the Habsburg lands, instead of his oldest son Franz for whom this step had originally been planned. On 12 March 1790, the new monarch arrived in Vienna from Florence.

It is doubtful whether the new dances that Mozart composed for the start of the 1790 ball season were ever performed. They were, however, played in 1791, as the inscription on the title page of printed editions preserved in the Istituto Musicale in Florence attests: "1st set from the Small Ballroom 1791." For the 1791 ball season itself, Mozart wrote the dance music for the second set in the small ballroom (twelve minuets: K.599, 601,604; twelve German dances: K.600, 602, 605/1-3).^{27/} The last of these dances were dated 12 February 1791 in his works catalog and were evidently intended for the climax of the ball season coming around carnival Sunday, which in 1791 fell on 6 March.

Was Mozart "Kapellmeister to His Royal Highness Archduke Franz"?

Because the dances for the carnival balls consisted exclusively of minuets and German dances, that is to say, of dances for couples, these would usually have been paid for by the administration of the Hoftheater out of the proceeds from the balls; these dance compositions are definitely not to be ascribed to Mozart's duties for the court. With the contredanses, however, it is quite a different matter. At the balls, the courtly minuets and the rustic German dances effectively separated the upper classes to one side from the up-and-coming middle classes on the other. Although the contredanse with its many figures was widely popular, it was impossible to perform in the merry bustle of masked participants. In the ballroom scene from *Don Giovanni*, Mozart himself had effectively portrayed the sociological aspects of these three dance forms: the high-born guests, Don Ottavio and Donna Anna, perform their measured steps to a minuet played by a full orchestra, as was customary for the ladies and gentlemen of the aristocracy. Don Giovanni, on the other hand, invites Zerlina to a contredanse accompanied by a separate small orchestra, while Masetto and Leporello twirl to a typical German dance melody in $\frac{3}{4}$ time.

With this background in mind, the question naturally arises: in what function and for whom could Mozart have written his 19 contredanses in the years between 1788 and 1791? It is conceivable, of course, that they were privately commissioned. The programmatic titles, however, lead off in another direction: as early as 1769, Joseph II had discussed and agreed with his brother Leopold in Florence that a direct succession to the throne would be bypassed and, instead, Archduke Franz (1768-1835) would be chosen to be the successor.^{28/} From May 1773 on, his education was in the hands of Count Franz de Paula Karl von Colloredo-Mels und Waldsee, who in November 1787 would receive the position of Obersthofmeister in the small court of the heir to the throne. In a well-thought-out "Educational Plan," lessons for music and dancing were a fixed part of the curriculum. Franz received his first keyboard lessons in November 1779, and by December 1780 he was playing "quite respectably," in the words of the emperor; there is no comment on his violin playing. As far as dancing is concerned, the emperor opined: "Rhythm and liveliness are not his strong points; still, he hopped around with the others without causing confusion." After he arrived in Vienna in July 1784, Franz was allocated a suite of rooms in the third floor of the Schweizerhoftrakt of the Hofburg.^{29/} Joseph II personally selected the furnishings, including the music instruments, for the entire suite.^{30/} The Archduke was to receive an allowance of 18,000 gulden annually, payable every quarter, from which he had to cover all his expenses.^{31/}

The marriage of Franz with Elisabeth Wilhelmine Louise von Württemberg, daughter of a Protestant family, also conformed to the emperor's plans for his successor. She had been brought to Vienna in 1782 and placed in the convent of the Salesianerinnen to receive a thorough preparation for her future role as empress. Soon after her arrival, Joseph II was able to report: "She has a certain feel for music and a fairly good ear, her voice however is nothing at all; she can play the keyboard a little." Her further musical training for the keyboard – something Mozart once had had hopes for – was entrusted to Georg Summer (at a salary of 400 gulden) the same year she arrived.^{32/} Vincenzo Righini gave her singing lessons.^{33/} From 1786 on, she was already living in the vicinity of her future husband in the Schweizerhoftrakt. The wedding took place on

6 January 1788 in St. Augustine's church in Vienna. It was the objective of all these efforts and preparations to culminate in the election of the young Archduke to be king of the Romans, thus legitimizing him throughout the entire Holy Roman Empire as the future Roman-German emperor. It was precisely on this point, however, that the Electors refused to go along with Joseph II.

Undeterred, Joseph II had set about creating a separate royal household for his chosen successor, just as he had been given after the death of his father. Because he belonged to the *Sekundogenitur*, however, Franz had no *Türhüter* (gentlemen ushers charged with overseeing access to the royal quarters) of his own and had to do without a personal *Kammermusik*, something only the members of the *Primogenitur* were entitled to. In 1766, for example, Joseph II had been allotted two violinists with Florian Leopold Gassmann as leader and Giuseppe Bonno as *Kammercompositor*. Even the emperor's youngest brother, Archduke Maximilian Franz, enjoyed – as a member of the *Primogenitur* – his own *Kammermusik*.

Faced with this slight problem of protocol, Joseph II was perfectly capable of circumnavigating it by the device of delegating to Franz the *Kammermusik* as well as the *Kammerharmonie* that, de jure, belonged to his own household. In this way the heir to the throne would have had at his disposal a *Kammermusik*, with a *Compositor* as leader, capable of meeting all the demands for Haus- and Tafelmusik that went with his position as future emperor. This speculative scenario would also provide an explanation for a series of reports in newspapers and journals^{35/} expressly referring to Mozart as a member of the royal household of Archduke Franz, reports that, up to now, have tended to be dismissed as false. In this regard, I would mention especially Ernst Ludwig Gerber who, in his *Historisch-Biographisches Lexicon der Tonkünstler* (1790)^{36/}, was the only one to single out the actual occasion for Mozart's appointment at the time: "Thus his fame mounted with applause from day to day until, in connection with the marriage of Archduke Franz in January 1788, he was named by the emperor as his Kapellmeister with a yearly salary of 6,000 gulden." Seen from this aspect, Mozart's *Kammermusik* compositions in this period take on a new light.^{37/}

From the entries in the "Protocollum aulicum in Ceremonialibus," it is evident that both Archduke Franz and Elisabeth Wilhelmine von Württemberg were enthusiastic dancers. One example: to mark her name-day on 19 November 1787, Franz arranged a surprise ball in his quarters for her. What the high-born ladies and gentlemen were accustomed to dancing is something we learn, surprisingly, from the ceremonial record on the occasion of the carnival balls of 1788 where there is express mention of the dancers having enjoyed themselves "with contredanses" until late in the night.^{38/}

Mozart's five contredanses from January 1788 (K.534 *Das Donnerwetter*, 535, 535a) are clearly related in time to this fond enjoyment of the nobility. Particular note should be taken of his composition with the date of 23 January 1788 and the programmatic title of *Die Batallie* (K.535), which when published with the name "The Siege of Belgrade," anticipated the declared goal of the impending war with the Turks. This contredanse obviously was meant for Archduke Franz, who left on 17 March 1788 to join the emperor at the Turkish front. It was 11 November 1788 before Franz would return to Vienna. Twelve days before that, however, on 30 October, Mozart had entered two new

contredanses (K.565) in his works catalog (these works are lost). Another contredanse (K.565a), known only in sketch form, also dates from this time. The spur for doing so is readily apparent: Mozart must have figured that the name day of the Archduchess (for she and Archduke Franz were man and wife by then) might well be celebrated with a small court ball as it had been (on 19 November) the year before. The fact that it did not happen almost certainly had to do with the critical military situation and, especially, the state of the emperor's health.

Interestingly, there is no record of any contredanses at all being composed in 1789. The reason (also for the absence of any mention of carnival balls) was the period of court mourning set for the period from 4 January to 21 February 1789 occasioned by the death of Spanish king Karl III on 14 December 1788. Then from August 1789 until the end of November, Archduke Franz was again away at the Turkish front. Only now was another contredanse, with the title *Der Sieg vom Helden Coburg* (K.587), entered "in December" 1789 in Mozart's catalog. The title refers to the victory over the Turks in the battle of Martineschi (today: Martinești, Rumania) on 22 September 1789. There were no further compositions, undoubtedly because of the pregnancy of the Archduchess and, of course, because of the serious decline in the emperor's health. And on 18 February 1790, only two days before the death of Joseph II, Elisabeth Wilhelmine died while giving birth to her first child.

A scant six months later, Archduke Franz married his 28-year-old cousin Marie Therese von Bourbon-Sizilien for reasons of state. She was very musical^{39/} and would occasionally perform as a singer at court concerts. Her skill as a violinist permitted her to take part in the private string quartets, where her "favorite violin player" apparently did not always come up to her standards; on one occasion he even had to promise to practice faithfully.^{40/} In this connection, there is a report according to which "the Archduke and his wife would while away the evening every day with a Kammermusik, when the Archduchess would play the double bass (sic!), while the Archduke played the so-called *Holzfidel* or, as they called it in Vienna, *das hölzerne Gelächter*."^{41/}

For composers of her time, Maria Therese was revered as "the First Protector of Music." Compositions would be dedicated to her, and she herself would also give commissions. She had never forgotten her hometown of Naples, where Giovanni Paisiello had been active "in the service of his Sicilian Majesty" since 1784. From a letter that her husband wrote to Florence, we learn of her continuing interest in Paisiello's opera *Fedra* that was performed in the Real Teatro di San Carlo in Naples for the first time on New Year's Day 1788.^{42/} In answer, it was promised to have the opera copied immediately.^{43/} No production of this opera is documented for either of the two Hoftheaters in Vienna; excerpts were presented, however, in the course of concerts of the Tonkünstler-Societät in the National-Hoftheater on 16 and 17 April 1791, with Aloisia Lange (Aricia), Vincenzo Calvesi (Ippolito), and Santi Nencini (Teseo) performing concertant.^{44/} The bilingual placard expressly named Paisiello as composer of the opera "with the exception of the aria which Mad. Lange sings, and which is of the composition of Hr. Mozart." From the score of excerpts from the opera preserved in the archives of the Gesellschaft der Musikfreunde in Vienna, the Mozart aria in question can clearly be identified:^{45/} instead of No. 4 being Aricia's aria *Tu pagherai la pena* (II/6), an aria *No, no, che non sei capace* marked "Del Sig. Wol[f]g. Amad. Mozart" is bound in.^{46/} It is in fact the bravura

aria (K.419) that Mozart had written for Aloisia Lange as Clorinda in Pasquale Anfossi's *Il curioso indiscreto* in June 1783.^{47/}

Mozart's artistic presence in this concert (one conducted by Salieri but containing no works of his) with a grand symphony of his "invention" (K.550?) coming at the very beginning and then later with the aria inserted in Marie Therese's favorite Paisiello opera^{48/} makes it evident that his music enjoyed a much higher standing with her than it did with Empress Maria Ludovica. On the day Mozart's opera *La clemenza di Tito* had been premiered in Prague, the empress, finding the work to be one that in no way met with her idea of a proper opera seria, expressed herself to her daughter-in-law in no uncertain terms: not only was the opera "nothing special," but the music was "so bad that practically everyone fell asleep."^{49/}

Marie Therese brought an hitherto almost unknown gaiety and carefree temperament with her into the Hofburg.^{50/} Birthdays and name days were celebrated with musical presentations^{51/}, with balls and masquerades playing an important role. Her continuing interest in contredanses is attested to by her possession of a book of contredanse figures, *Ventiquattro Figure di Contradanza eseguita il Giorno Sei di Giugno 1800*.^{53/} And thus it seems highly likely that the nine contredanses composed by Mozart in 1791 (K.603, 607/605a *Il trionfo delle donne*, 609, 610 *Les filles malicieuses*, and probably Anh. 107=535b as well) were indeed intended for the young couple.

In closing, a word regarding the *Harmoniemusik* created out of members of the National-Hoftheater in 1782 and appointed as the *Kammerharmonie*. In this capacity it came under the *Kammerkompositor*, although it was paid by the administration of the Theater until 1792. In this ensemble of eight musicians, one finds the bassoonists Wenzel Kauzner and Ignaz Drobney as well as the horn players Jakob Eisen and Martin Rupp. But in addition there are four names that are intimately associated with the life and work of Mozart: the two clarinet players Anton and Johann Stadler and the two oboists related by marriage, Johann Nepomuk Wendt and Johann Georg Triebensee. Anton Stadler had distinguished himself as an interpreter of Mozart's music, while Wendt and Triebensee arranged Mozart's great operas (except for *Die Zauberflöte*) to be performed as *Harmoniemusik*. These arrangements were widely distributed by various music dealers and could also have found use as Tafelmusik by the Archduke and the Archduchess.

Mozart was "in Diensten seiner k: k: Majestät" for almost four years to the very day. If you hunt through his oeuvre for possible commissioned works in this time, the results are meagre, as reflected by a quotation regarding his income attributed to Mozart, passed on by the Widow Mozart as reported in the Leipzig *Allgemeine musikalische Zeitung* in 1799, and included by Georg Nikolaus Nissen in his Mozart biography:^{54/} "Too much for what I do; too little for what I could do." And Nissen offered by way of explanation: in his capacity as *Kammerkompositor*, the Court never gave Mozart a commission. To the extent that occasions were lacking, the statement is not wrong. Joseph II had only 27 months more to live, months dominated by war and sickness. And in the 48 months of life remaining to Wolfgang Mozart, Archduke Franz was, first, more than a year at the battlefield at Joseph's command and later, under Leopold II, frequently away on time-consuming travels associated with diplomatic missions or accompanying the emperor to the three coronation celebrations. But recall: it

had been Joseph II's decision originally that Archduke Franz should be his successor. The likelihood of Mozart's assignment being to the court household of Archduke Franz – something Nissen disputed^{55/} – and a resultant close relationship to the heir to the throne could well explain why, for example, in the spring of 1790 after Joseph had died, Mozart did not go directly to the new emperor with his idea for introducing a second Hofkapellmeister position but instead first sought the support of Archduke Franz.^{56/}

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ENDNOTES (SOURCE-CITATIONAL IN THE ORIGINAL; TEXT-ELABORATIVE TRANSLATED)

1. Bauer / Deutsch, III, 102.
2. Ibid., 195.
3. Ibid., 201: „[...] to be by the kaiser solely for the honor of it is not enough for me. – if the kaiser offered me 1,000 gulden, but a count 2,000. – then I'd make a bow to the kaiser and go to the count.”
4. Derartige Akademien auf eigenes Risiko bezeichnet Mozarts Zeitgenosse Carl Ditters von Dittersdorf als "Spekulation", vgl. Ditters von Dittersdorf, 221 f., 230.
5. From the correspondence of Count Moritz von Dietrichstein in connection with the violin virtuoso Bridgetower a generation later, in 1803, we get a picture of just what such initial backing can involve: the count personally interceded with many nobles on behalf of an appearance at a soirée, he advised Bridgetower on the program he should play, and even provided him with the names of nobility specially interested in music in connection with a planned subscription concert. See Thayer, Bd. 2, 228, 387 f.
6. Zur prekären Situation während der Türkenkriege see Ammerer.
7. *Vaterlandschronik* vom 12. Dezember 1788, 816.
8. See endnote 3.
9. Bauer / Deutsch, Bd. III, 106. Joseph Starzer kam dann als Salieri-Nachfolger nicht mehr in Betracht, er starb am 22 April 1787.
10. Pezzl, 325. See also Burney, 187.
11. Einzig aus der handschriftlichen Partitur der Lauretanischen Litanei von Johann Adolf Hasse (Archiv der Gesellschaft der Musikfreunde in Wien, Sign. I 11.681) erfahren wir vom Orgelspiel des späteren Kaisers. Bei der Aufführung durch die kaiserliche Familie am 5. August 1762 "L' Archiduco Gioseppo sonava l'organo".
12. Ditters von Dittersdorf, 223 ff.
13. *Auszug eines Schreibens aus Wien vom 5ten Jul. 1790*, Sp. 27-31.
14. See Kirkendale. The emperor had ordered 36 string quartets from Christoph von Sonnleithner; the record shows that he often played string quartets by Georg Matthias Monn and Thaddäus Huber as well.
15. von Mosel, 18, 33, 61, 108 f. Im Einzelnen handelt es sich um *Alcide al bivio* von Hasse sowie die Salieri-Opem *Le Donne letterate*, *L'Europa riconosciuta*, *La scuola de' gelosi* und *Axur, Re d'Ormus*.
16. Gluck's seniority and age (he was 42 years older) forbids a comparison of the salaries of Mozart and Gluck, as does his entirely different position as *Hof Kompositor* compared with Mozart's as *Kammerkompositor* within the emperor's private domain. In recognition of his artistic accomplishments, Gluck had been engaged for the Viennese court as "würkl. Kais. Königl. Hof Compositor" in 1774. This title carried with it an annual salary of 2,000 gulden and only such other activities as he with his exceptional artistic experience might out of personal interest wish to undertake.
17. Until his appointment as Hofkapellmeister on 1 March 1788, Salieri also was part of the emperor's *Kammermusik* from 1774 on at the relatively modest salary of 426 gulden 40 kreuzer. During his last three months in this position, he even came after Mozart in the duty roster.
18. Link, *Mozart in Vienna*, 22 ff.; ----*Mozart's appointment to the Viennese court*, 153 ff.
19. Bauer / Deutsch, IV, 72.
20. In his Mozart biography, Georg Nikolaus Nissen (535 ff.) speaks of an offer from Friedrich Wilhelm II von Preußen for a similar position in his court.
21. Unlike Beethoven and Johann Strauss II, Mozart was an excellent dancer. According to Nissen (692 f.), Mozart never missed going to the public masquerades and the home balls of his friends. There is a record of at least two times (prior to his being taken into the emperor's service) when he attended masked balls in the ballrooms of the Hofburg: on Fasching Monday, 3 March 1783, dressed as Harlequin with Constanze as Colombine and a group of friends, he presented a pantomime he had composed to take place during the ball, "which completely took up the half hour set aside for it." A week before carnival Sunday of 1786 on 19 February, he appeared at the Redouten ballroom in the masquerade of an Oriental philosopher and proceeded to distribute copies of broadside sheets containing riddles and proverbs from (supposedly) "The Fragments of Zoroaster."

22. See Wien, Haus-, Hof- und Staatsarchiv, Sign.: *Hoftheater SR 34 (1777) - SR 53 (1799)*.
23. See Hadamowsky, 266.
24. See Pizarowitz.
25. In der Ballsaison 1788 hatte Joseph Anton Haselbeck im Großen Redoutensaal für beide Abteilungen jeweils 12 Menuette und 12 Deutsche Tänze beigesteuert. Für den Kleinen Redoutensaal hatte man die Tänze bei Paul Kirzinger bestellt. Zu Haselbeck see *Jahrbuch der Tonkunst von Wien und Prag 1796*, 25, 83; zu Kirzinger: *ibid*, 32, 82.
26. The instrumentation with its added „Turkish music“ coloration shows that this sequence originated at the time of the Turkish war.
27. Der Deutsche Tanz (KV 605/3) gehörte als 13. Tanz ursprünglich nicht zum üblichen Dutzend solcher Redoutensaaltänze. Der Wiener Musikalienhändler Laurent Lausch bot ihn deshalb auch als Einzelkomposition zum Kauf an (*Wiener Zeitung* vom 12. März 1791). Der programmatische Titel *Die Schlittenfahrt* erweckt den Eindruck, sie sei aus anderem Anlass entstanden. Denkbar ist, dass Mozart selbst auf (allerhöchstes?) Verlangen einen seiner Deutschen Tänze gegen diese musikalische Reminiszenz an die beliebten Schlittenfahrten bei Hofe ausgetauscht hat. Von zwei Schlittenfahrten des damals in Wien weilenden Ferdinand I. von Neapel-Sizilien, dem Schwiegervater von Erzherzog Franz, am 9. Februar 1791 nach Schönbrunn und am 13. Februar zum Lusthaus im Prater berichtet die *Wiener Zeitung*. KV 605/3 könnte für die Sizilianischen Majestäten bestimmt gewesen und bei der Redoute am 27. Februar, an der sie nach dem Hofball mit der kaiserlichen Familie teilnahmen, aufgeführt worden sein.
28. Zu Franz II. (I.) von Österreich see Wemer; Meynert; Wertheimer; Wolfsgruber; Bibl; Langsam.
29. Hanzl / Ottillinger / Rizzi, 588 ff. Im Stockwerk darüber hielt der Kaiser seine umfangreiche Musiksammlung, die neben Drucken und Manuskripten zahlreiche wertvolle Widmungswerke enthält, unter Verschluss. Die "Kaisersammlung" wird heute zu ungleichen Teilen in der Musiksammlung der Österreichischen Nationalbibliothek und in den Sammlungen der Gesellschaft der Musikfreunde in Wien aufbewahrt.
30. 1790 kaufte Erzherzog Franz ein neues Klavier bei Anton Walter um 55 Dukaten an, dessen regelmäßiges Stimmen dem Hoforgel- und Instrumentenmacher Nikolaus Rummel anvertraut war (Wien, Haus-, Hof- und Staatsarchiv, Familienarchiv, Handarchiv Kaiser Franz, Karton 3). Die spätere Hausmusikpflege dokumentieren die Instrumente des Kaisers für ein Streichquartett, die im Tiroler Landesmuseum Ferdinandeum bewahrt werden.
31. Schimmer, 290.
32. *Jahrbuch der Tonkunst von Wien und Prag 1796*, 61: "Sommer [Summer Georg 1741/42-1809], Organist bei der Hofkirche und bei St. Peter, ist schon seit langer Zeit als ein guter Meister für das Pianoforte bekannt, nimmt aber wegen andern Geschäften dermalen wenig Lekzionen mehr an."
33. Auf dem Titelblatt von Righinis in Wien 1785 aufgeführter Comedia in musica *L'incontro inaspettato* wird er als "Maestro di Musica all' attual Servizio di S: A. S: La Principessa Elisabetta di Wirtemberg" bezeichnet (freundlicher Hinweis von Dorothea Link).
34. Kaiserlich-Königlicher Hof- und Ehrenkalender 1789: "Hofstaat Sr. Königl. Hoheit des Durchlauchtigsten Königl. Prinzen Franz Joseph. Kammerthürhütter. Zur wechselweisen Dienstleistung sind sämmtliche k. k. Kammerthürhütter angewiesen."
35. *Prager Oberpostamtszeitung* vom 29. Dezember 1787, S. 828 ("Der berühmte Kompositeur Mozard ist mit jährlichem 600 Gehalt zum Hofmusik bey Sr. Königl. Hoheit dem Erzherzog Franz emannt worden."); *Vaterlandschronik*, 1. Halbjahr 1788, 30 („[...] ist Kapellmeister beim Erzherzog Franz geworden.“); *Musikalische Realzeitung* vom 5. März 1788 ("Beförderung. Wien den 12. Febr. Des Erzherzog Franz Königl. Hoheit haben den Hrn. Wolfg. Amad. Mozart [...] mit einem Gehalt von 800 Kaisergulden zu dero Kapellmeister enannt"; Meusel, 144 ("MOZART, Wolfgang Amadäus, seit 1788 Kapellmeister des Erzherzogs Franz in Wien."); *Priv. Mainzer Zeitung* vom 22. Oktober 1790 ("Mainz, vom 21. Oktob. [...] Abends Akademie, in welcher sich der berühmte Tonkünstler und Kapellmeister Sr. K. H. des Erzherzogs Franz, Hr. Mozart, [...] hören ließ"); *Museum für Künstler und Kunstliebhaber*, 291 ("Am 5ten December starb in Wien

- Herr Wolfgang Amadeus Mozart, Kapellmeister des Erzherzogs Franz, im 34sten [sic!] Jahr seines ruhmvollen Alters."); *Allgemeine deutsche Bibliothek*, Teil 1, S. 615 ("Todesfälle 1791. [...] Am 5ten Dec. starb in Wien Hr. Wolfgang Amadeus Mozart, Kapellmeister des Erzherzogs Franz, kaum 34 [sic!] Jahre alt.").
36. Gerber, Teil 1, Sp. 976-979. The given salary amount is not to be taken literally.
37. Such as piano works (K.540, 547a = Anh. 135, and Anh. 138A, 570), piano trios (K.542, 548, 564), sonatas for violin and piano (K.546a = Anh. 47, 547), and the divertimento for violin, viola und violoncello (K.563).
38. Wien, Haus-, Hof- und Staatsarchiv, Sign.: ZA Proto 37, fol. 99^r, 100^r.
39. See Brief von Königin Maria Karolina von Neapel-Sizilien an Leopold II. vom 21. April 1790. (Wien, Haus-, Hof- und Staatsarchiv, Familienarchiv, Sammelbände, Karton 19). Für die 1792 gekrönte Kaiserin wurde 1804 im Bereich ihres Appartements im zweiten Stock des Schweizerhoftraktes der Hofburg ein durch zwei Geschoße reichender, fünfsächiger Musiksaal eingerichtet, der bis 1808 bestand. See Hanzl / Ottillinger / Rizzi, 592. Das eigenhändig geführte *Musikalische Tagebuch* von Marie Therese stellt übrigens eine ergiebige Quelle für die Musikpflege am Wiener Hof um 1801/1803 dar.
40. Wien, Haus-, Hof- und Staatsarchiv, Familienarchiv, Sammelbände, Karton 39, fol.1^{r-v} (Brief Marie Therese an Franz II. vom 16. November 1803); *ibid.* Karton 59, Fasz. 198, fol. 4 (Brief Franz II. an Marie Therese, ohne Datum 1797). Ähnliches wusste Jahre später auch Staatskanzler Clemens Mettrnich, als passionierter Violinist gelegentlich zu Quartettabenden in die Hofburg eingeladen, über das kaiserliche Spiel auf dem Violoncello zu berichten. See Metternich-Sándor, 26.
41. [Huber], 188 f. Regarding the reference to the Archduchess playing the „double bass“: this is obviously a translation error; in France at the time the word for violin was written as „violone,“ while in Austria a „violon“ was understood to be a double bass. In the „Kaisersammlung“ – the emperor’s collection of music – there are in fact several compositions for xylophone by Ferdinand Kauer, Ignaz Schwegl and Paul Wranitzky. A note in this connection: in the libretto to *Die Zauberflöte* by Emanuel Schikaneder Papageno was to be outfitted with such a xylophone [I/8: "Erste Dame. [...] (gibt ihm eine Maschine wie ein hölzernes Gelächter)"]. In Mozart’s score, this became „[...] gibt ihm ein stahlnes Gelächter“. The actual instrumental sound Mozart described as „*Instrumento d'acciaio*“ (a keyboard instrument with metal bars or rods, i.e., a glockenspiel).
42. Wolfgruber, Bd. 2, 125. Dort auch der Hinweis auf den regen musikalischen Sachaustausch mit Florenz, wo man besonders an Klaviersonaten interessiert ist, "von den Modernsten, da man besonders in Wien von den schönsten componirt und findet". Ausdrücklich werden von Mozart die fehlenden Opera I, III, VI, VIII, X, XII und XIII genannt. Bei Wolfgruber (Bd. 2, 220) auch der Hinweis: Großherzog Ferdinand bittet seinen älteren Bruder Franz, ihm durch Graf Ugarte, "der die Musik bei euch besorgt", ein Assortiment von Instrumenten nebst diversen Musikalien übersenden zu lassen.
43. Österreichische Nationalbibliothek, Musiksammlung, Sign.: s.m. 9986. Partitur in zwei Bänden aus der "Kaisersammlung". Auf dem Umschlag kolorierter Szenenstich (rechts am Brunnentrog "L. M.") mit handschriftlicher Titelei *FEDRA ATTO P[RI]MO/ S[ECUN]DO DEL SIG: GIOVANNI PAIESIELLO/PAISIELLO*. und gestochener Verlagsangabe *Vend Da Gio. Chiari rigatore di carta da Musica in Firenze*. Ferner stammt aus der "Kaisersammlung" (S.m. 10613) das Duett von Aricia und Ippolito *No non partir, nò ben mio* vom Ende des zweiten Akts, dessen gemalter, mit einem turtelnden Taubenpaar in einem über gekreuzten Pfeilen und Bogen gebauten Nest geschmückter Ziertitel den Vermerk trägt: "In Napoli presso Luigi Marescalchi" .
44. Zu dieser Akademie see Wiener Stadt- und Landesarchiv, Private Institutionen, Haydn-Verein (bis 1862 Tonkünstler-Societät): A2/1 "Protocoll der Societäts Session ddo. 1ten Aprill a: o: [1791] Conclusa. [...] 8. Academie Anstalten für die Fasten". (Darin enthalten das detaillierte Programm samt den Solisten sowie die Festsetzung der Generalprobe für den 14. April 1791 im Großen Redoutensaal); A1/3a Ausweis über die Akademien zwischen 1772 und 1844: „1791 den 16 et 17 Aprill Ein gemischtes Concert“ (Einnahmen brutto 1241 fl. 54xr, Ausgaben 369 fl. 21xr, Einnahmen netto 872 fl. 33xr.);

A1/3b Verzeichnüß. Von denen dem 16ten, und 17ten April 1791. abgehaltenen musicalischen Societaets Accademien. (Als "Battutist" wird Salieri erwähnt, am Clavicembalo Joseph Weigl und als Klarinettenisten Anton und Johann Stadler); B1/8 General=Ausweis der Tonkünstler=Societäts Akademien vom Jahre 1772 bis 1865. Akademiebuch. I. Theil. Verfaßt im Jahre 1839 von Stephan Franz. (Programm mit Solisten sowie Gesamtabrechnung)

45. Wien, Archiv der Gesellschaft der Musikfreunde, Sign. IV 7751/Q 1812. Dagegen waren die Mozart-Arie und die vier Paisiello-Kompositionen schon 1839 nicht mehr im Notenarchiv der Tonkünstler-Societät vorhanden (see Anmerkung 43: B1/11 *Musicalien Catalog des Tonkünstler Pensions Institutes. Catalog der dem Tonkünstler Pensions Institute angehörigen Musikalien verfaßt im Jahre 1839 von Stephan Franz.*).

46. Offen bleibt, ob die vorangehende Überleitung "Ah da me s'allontani l'oggetto di tormento", die das Rezitativ *Ah di celar presumi* ersetzt, gleichfalls von Mozart stammt, ebenso die Frage nach dem Verfasser des Textes zu diesem neuen Rezitativ.

47. Neuerlich wird sie von Aloisia Lange bei den Konzerten im Gewandhaus in Leipzig am 11. November 1795 und am 25. April 1796 gesungen.

48. Leopold Kantner (Wien) vertrat die Meinung, dass Paisiellos *Fedra* ein kaum beachtetes Vorbild für Mozarts *La Clemenza di Tito* gewesen war, versuchte doch Mozart - gleich Paisiello - Elemente der alten Opera seria mit jenen der französischen Tragédie lyrique zu verschmelzen. Dieses Neue in seiner Oper wollte er in seinem Werkverzeichnis offensichtlich mit der Bemerkung "Ridotto a vera opera" dokumentieren.

49. Wien, Haus-, Hof- und Staatsarchiv, FA Sammelbände, Karton 52, fol. 63^v (Brief vom 7. September 1791).

50. Eine gewisse Exaltiertheit der Kaiserin wurde u. a. von Alexandrine Baronin Fisson du Montet kommentiert. Fisson, 20.

51. In just such a way, Marie Therese could have surprised her husband for his birthday on 12 February 1791 with those three *Frühlingsliedern* that Mozart had entered in his works catalog only four weeks before, on 14 January. Later in the same year, the three songs - *Sehnsucht nach dem Frühling* (K.596), *Im Frühlingsanfang* (K.597), and *Das Kinderspiel* (K.598) - would appear with a dedication to Archduke Franz and the Archduchess in the first volume of a four-volume children's song-book, *Frühlingslieder: Liedersammlung für Kinder und Kinderfreunde am Clavier*, published by Placidus Partsch and printed by Ignaz Alberti.

52. Lausch (see endnote 27) widmete der tanzfreudigen Marie Therese die Mozart-Novitäten von 1791 (KV 599, 601, 604 sowie KV 600, 602, 605/1-3) als Klavierauszug (wohl als Erinnerung an ihre erste Ballsaison in Wien).

53. *Joseph Haydn in seiner Zeit*, Kat.Nr. 697.

54. *Allgemeine musikalische Zeitung*, 6. Februar 1799, Sp. 291; Nissen, 539.

55. Nissen, 539.

56. Bauer / Deutsch, IV, 107. Eine aus einem solchen Nahverhältnis resultierende Wertschätzung Mozarts durch den Thronfolger konnte sich nach dessen Tod auch in der Aufführung der einen oder anderen seiner Messkompositionen durch die Hofkapelle gelegentlich des Regierungsantritts in den habsburgischen Erbländern und im Reich manifestiert haben. Diese Hypothese (vgl. Pfannhauser, 3 ff.) gründet sich auf die zeitliche Nähe des Erscheinens von drei Mozart-Messen bei dem Wiener Musikalienhändler Johann Traeg zu den Krönungsfeierlichkeiten im Frühjahr und Sommer 1792 sowie auf die Übereinstimmung der in der Hofkapelle verwendeten (wohl aus der dortigen Funktion erklärbaren) Nummerierung mit der Reihenfolge des Erscheinens dieser Messen: KV 331 [Nr. 1 *Missa aulica*] (*Wiener Zeitung* vom 9., 12. und 16. Mai 1792), sowie KV 317 [Nr. 2 *Krönungsmesse*] und KV 258 [Nr. 3 *Piccolomini-Messe*] (*Wiener Zeitung* vom 30. Juni, 4. und 7. Juli 1792).

AN **INDEXED CHRONOLOGY**, COMPILED FROM MORE OR LESS VERBATIM EXTRACTS FROM THE TEXT:

--As early as **1769**, Joseph II had agreed with his brother Leopold in Florence that a direct succession to the throne would be bypassed and, instead, Archduke Franz [1768-1835] would be chosen to be the successor. (page 7)

--Franz received his first keyboard lessons in **November 1779 and by December 1780** he was playing "quite respectably." (page 7)

--The *Arrha* tax, a non-progressive income tax, [that] had been introduced in **1781**. (page 4)

--Princess Elisabeth had been brought to Vienna in **1782**. (page 7)

--After he arrived in Vienna in **July 1784**, Franz was allocated a suite of rooms in the third floor of the Schweizerhoftrakt of the Hofburg. (page 7)

--From **1786** on, [Elisabeth] was already living in the vicinity of her future husband in the Schweizerhoftrakt. (page 7)

--To mark her [Elisabeth's] name day on **19 November 1787**, Franz arranged a surprise ball for her in his quarters. (page 8)

--[Mozart's appointment to] "His Majesty's Kammermusik" [is] in the decree of **7 December 1787**. (page 4)

--The wedding [of Franz and Elisabeth] took place on **6 January 1788** in St. Augustine's church in Vienna. (page 7)

--Particular note should be taken of [Mozart's] composition with the date of **23 January 1788** with the programmatic title of *Die Batallie* (K.535), which, when published with the name "The Siege of Belgrade," anticipated the declared goal of the impending war with the Turks. It is obvious that this contredanse was meant for Archduke Franz, who left on **17 March 1788** to join the emperor at the Turkish front. (page 8)

--Mozart [wrote] his 19 contredanses in the years **between 1788 and 1791**. (page 7)

--The first documented performance of Mozart's dance compositions at the balls took place during **carnival in 1788**. On **27 January** he entered the six German dances (K.536) in his works catalog. (page 6)

--**9 February 1788**: declaration of war against the Ottoman Empire. (page 2)

--Salieri's stipulated responsibilities [were] spelled out in his Instructions of **20 February 1788**. (page 4)

--The reorganization of the Hofkapelle and its incorporation into the *Oberstkämmereramt*. . . came into effect on **1 March 1788**. (page 4)

--On **2 August 1788**, Mozart [wrote] to his sister Maria Anna telling her proudly that the emperor has "appointed me to his Kammer." (page 5)

--It was **11 November 1788** before Franz returned to Vienna. Twelve days before, on **30 October**, Mozart had entered two new contredanses (K.565) in his works catalog. (page 8/9)

--A "war tax" for **1789**. . .was promulgated on **13 November 1788**. (page 2)

--There is no record of any contredanses being composed in **1789**. (page 9)

--A period of court mourning occasioned by the death of Spanish king Karl III on 14 December 1788 [was] set for the period from **4 January to 21 February 1789**. (page 9)

--From **August 1789 until the end of November**, Archduke Franz was again away at the Turkish front. (page 9)

--The **1790 ball season** was curtailed. . .and came to **an early end on 14 February**, immediately thereafter "all entertainments and music programs were cancelled." (page 6)

--On **18 February 1790**, Elisabeth Wilhelmine died while giving birth to her first child. (page 9)

--On **20 February 1790**, Joseph II was dead. (page 6)

--On **12 March 1790**, the new monarch [Leopold II] arrived in Vienna from Florence. (page 6)

--In **August 1790**, Archduke Franz married his 28-year old cousin Marie Therese von Bourbon-Sizilien. (page 9)

--[Mozart entered] the last of these dances [in his works catalog on] **12 February 1791**; [they] evidently were intended for the climax of the ball season coming around **carnival Sunday, which in 1791 fell on 6 March**. (page 6)

--The nine contredanses composed by Mozart in [**February & March**] **1791** (K.603, 607/605a *Il trionfo delle donne*, 609, 610 *Les filles malicieuses*, and probably Anh. 107=535b as well) were intended for [Archduke Franz and his new bride]. (page 10)

