

*A Note of Introduction: In 1986, Volkmar Braunbehrens published the biographical work, "Mozart in Wien" (Piper Verlag, Munich). Its value was quickly recognized and in 1989 the book appeared as "Mozart in Vienna, 1781-1791" in an English-language translation by Timothy Bell (Grove Weidenfeld, New York). In connection with Mozart-Year 2006, Piper Verlag and the author made the decision to reprint the original text with a new and extended preface. A translation of that preface is given below.*

*Grove Weidenfeld has apparently not reprinted the English text. If you own a copy of the 1989 Timothy Bell translation, you can update it, so to speak, by printing out The New Preface and tucking it into the front of your book. An INDEX to the New Preface is found at page 10.*

Volkmar Braunbehrens

## Mozart in Vienna – The New Preface

"Mozart, the wunderkind celebrated throughout Europe, a child showered with gifts by the empress, the pope, kings, and princes, was a forgotten man when he died at thirty-five and was buried in an unmarked pauper's grave. Thus, with many variations, has Wolfgang Mozart's life always been presented to us: as a brilliant rise to success followed by a single, uninterrupted period of decline. This version is found in novels, children's books, biographical films, and even works that claim to be scholarly. During the last 130 years of Mozart research, many details of his short life have been investigated, clarified, and incorporated into the biographical literature. However, the key points have remained basically the same since the publication of the first major biography, Otto Jahn's *W. A. Mozart* (1856-59). We learn from Jahn that Mozart's early success was followed by contempt and humiliation in Salzburg, a short period of acclaim as a virtuoso pianist in Vienna, failures and scheming at the Vienna Opera, the withdrawal of support by his noble patrons, who suddenly left him in the lurch, bitter poverty and desperate petitions for money, and finally the lonely pauper's grave, to which not even the Freemasons accompanied him. All this may have a certain fascination, but it does not stand up to historical scrutiny."

When this book first appeared in print twenty years ago, the Preface began with these sentences, and they are valid still. In the meantime, of course, Mozart books without number have appeared, to say nothing of articles in the thousands, and many persons have busied themselves with all manner of biographical details and often been able to bring new light to bear, especially as it regards individual works. But the main features and fundamental conclusions regarding Mozart's life in Vienna as recounted in the book have not thereby been changed; indeed, they have been confirmed. The readers' response to the book was exceptionally positive. And despite a certain initial reserve for a book written by an "outsider," a layperson beyond the inner Mozart circle, so to speak, it has even come to be extolled and often used and cited by professional music-historians. In light of all this, the publisher and the author have decided in connection with Mozart-Year 2006 to reprint the text without change.

Let me therefore briefly return to something drawn from the 1986 Preface regarding the particular approach of this book, for even the polemical aspersions cast at the time have lost nothing of their validity: because the authentic, primary sources for the life of the adult composer Mozart are relatively few and far between – in contrast to those for the period of his youth – these empty spaces in his biography have, from the early 19<sup>th</sup> century on, come to be filled to overflowing with legends, “historical” accounts, and anecdotes, all of them drawn from dubious sources, or from verbal reports often written down only decades after the fact, or from pure hearsay that defies all efforts at historical verification. These embellishments have found their way all too readily into the Mozart biographical literature. And to this day, they continue to be carried along: a fond and familiar ballast that romantically transfigures our picture of the composer, one useful no doubt for marketing Mozart.

But even the realm of serious Mozart biographical scholarship has made its own contribution to this situation. Bowing to the laws of the marketplace and despite its better judgment, it clings to the romantic name “Amadeus”; take a look, for example, at the *Neue Ausgabe sämtlicher Werke* (the New Edition of the Complete Works) published in conjunction with the Mozarteum in Salzburg. Mozart, of course, never called himself “Amadeus” at all but rather for the most part Amadé (or Amadeo) – a rough translation from his baptismal name of Gottlieb. It is entirely appropriate, therefore, that the make-believe world of theater and cinema embraces the name “Amadeus” and succeeds thereby in making it crystal clear that it has nothing in common with the life Mozart lived. “Amadeus”: a name that stands for legend, for the myths and the fantasies that surround Mozart.

These have no place in this book. Nor will the effort be made to refute them one by one. Now as before, we really know little about Mozart. And to remind the reader of that fact from time to time seems to me a more honest and revealing form of biographical investigation than to serve up mere conjectures as to possibilities or probabilities regarding this or that aspect of his life. It is time, I believe, to chip away at the patina, the encrustations and latter-day deposits from the monument we have made to Mozart – but carefully, of course, and with the lively curiosity that goes with such restoration work. (And let me add that, in the year 2006, this process appears by no means to have reached its end.)

It is the eternal task of biographers to attempt to draw as complete a picture of the life of their “hero” as possible – that is their obligation. Often, however, they simply step over the gaps that appear in otherwise certain knowledge and seek to throw a cloak of “probability” over things that could just as likely have been “improbable.” Or they indulge in “psychologizing,” even though to know a person’s psyche demands a most perfect knowledge of him. Or at those points where the historical record is least informative, they provide embroidery (which is, in effect, a falsification, however well-intended) and pursue themes enabling them to make their “hero” dance to their tune like a puppet on a string. Every biography courts the danger of missing its goal by striving to come too near to its subject, when in fact the perspective of distance is required. And yet, on the other hand: too great a distance renders explanation impossible. . .

To have some understanding of the life that an historical personage lived from day to day requires familiarity with the historical circumstances; one must know what was happening at the time as well as the historical forces then at work. To put it in simplest terms: As Mozart sat inside composing, what was going on before his door? What were the people talking about in the coffee houses, in the drawing rooms, during the meetings at the Masonic lodges when Mozart was there? Biography, you see, is simultaneously cultural historiography. And the theme of "Mozart in Vienna" is one that lends itself exceptionally well to making this view from near and far possible.

In dealing with the biography of Wolfgang Mozart, this book deliberately limits itself to the last eleven years of that short life, to the times of the mature composer, to the operas composed for Vienna and Prague and the great concert successes free of the "Wunderkind" nimbus, to the years when Mozart himself was making his own plans for how he would live and then carrying them through. What it is that makes these Vienna years so fascinating – and what would have such a far-reaching influence on his work as composer – is their almost perfect coincidence with the years when Emperor Joseph II reigned as sole ruler of the Austrian Monarchy (1780-1790). It is the era of an unparalleled program of Reform under conditions of enlightened despotism, an attempt to implement Reason and Enlightenment from on high through the power of the sovereign. The cornerstones of Reform were to be these: a state church, one oriented towards a pragmatic piety that would bring an end to the malpractice of the monasteries and the Churchly influence of Rome; the lifting of the privileges of the aristocracy in keeping with a plan that was to culminate in the establishment of a more equitable system of taxation; and the introduction of personal freedoms, ranging from the abolition of censorship to the passing of tolerance laws for minorities. All intellectual Europe looked with fascination on these developments taking place within the realm of the Habsburg Monarchy. And yet, as it turned out, the decade of Joseph II would ultimately be one when all these ambitions were hopelessly thrown away, leading to political crises and even the threat of collapse of the Habsburg Monarchy, and this at the very time that the French Revolution had begun (under entirely different circumstances, to be sure) and the masses had learned to take their fate in their own hands.

Mozart followed these historical processes with keen interest. There is so much political dynamite in each of his Viennese operas that they just barely made it by censorship or society's condemnation. His continuing personal commitment to the Craft, to the Ancient and Venerable Order of Free Masons, at a time when it was anything but opportune and was being subject to critical surveillance by the secret police, shows that Mozart was prepared to take a stand and to make it clear. As a musician, he was one of the first, in his capacity as a free and independent composer, to write for musically engaged persons no matter what their station and level in society. In short, this book is simultaneously a biography of those ten Josephine years in Vienna. Seen against this background, perhaps this account of Mozart's life will give it new meaning and engender new interpretation.

-----

So much for extracts from the Preface of 1986. There were methodological reasons for limiting the book to the Vienna years: it is not possible to present the first twenty-five years of Mozart's life in the same way. They were marked less by living in a single place, Salzburg, than they were by the many travels through Europe. From the first journey of the then six-year-old lad until his arrival in Vienna in 1781, Mozart was present in Salzburg only about half the time; for the remainder, he was underway, first as "Wunderkind," later as a budding composer with early opera commissions, to the time when he was a young man of 22 years setting off in the quixotic quest for a position not only for himself but one that would provide livelihood for the whole family.

It would have been possible, of course, to paint a portrait of the city of Salzburg as it appeared in the years between 1760 and 1780, but it would of necessity have been a rather drab and uninviting one: it could have shown – no, would have shown – why the entire Mozart family hated this city and the confining narrowness of its intellectual life, why the family longed for nothing more than to get the hell out of there. It would have had to show that, in Salzburg, the defining conditions for all that Mozart was able to become in Vienna were absent: an innovative opera house, an audience for public concerts that was not only financially supportive but also diversely receptive, discriminating connoisseurs ("Kenner") and amateurs ("Liebhaber") for the performance of chamber music, and over and beyond all that, a stimulating and challenging intellectual climate in the intercourse with visitors and travellers from abroad. Mozart needed the metropolis with all its challenges.

Even more significant for providing a portrayal of Mozart's early years, though, would have been the need to give an in-depth personal profile of that man who not only early on had recognized and supported Mozart's extraordinary talent but who also had been his sole teacher (leaving aside the few hours of instruction from Padre Martini in Bologna) – not only in the realm of music but in all the subjects of learning and indeed in all matters relating to the practical aspects of life (leaving aside the question of just how much of this Mozart took to heart). Even today, Leopold Mozart is often but a ghostly presence wafting through the biographies as the "dreadful father" who dragged his "Wunderkinder" through half of Europe, misusing and exploiting them by making a circus of their appearances; an ill-humored, severe, demanding man impossible for anyone to get along with. The Salzburg of today that on the one hand lives from shamelessly marketing Mozart, while on the other likes to think of itself as the innermost center of Mozart research: this Salzburg has forever avoided Leopold Mozart. There he is a non-person, or at best *une quantité négligeable*.

But in fact, it is Leopold Mozart we must understand if we want to find out how things went with young Mozart. We must come to know Leopold Mozart as musician, as composer and as violinist as well. Just adding up his most important compositional genres alerts us to the fact that here is a musical personality still to be discovered, even though much has been lost: for example, twelve oratorios (or sacred dramas), eight masses, seven litanies and numerous other works for the Church, to say nothing of chamber music and other smaller pieces in profusion; to those must be added more than sixty symphonies, thirty serenades or divertimentos, and eleven concertos (but surprisingly, none for "his" instrument, the violin). It is more and more apparent that limiting our

playing of Leopold Mozart's music to the "Kindersinfonie" or the "Musical Sleigh-ride" is a foolish distortion of his legacy.

From reading his letters we can only begin to grasp the intellectual horizons and the caliber of this man, one who had the potential to become a senior civil servant, in the opinion of one of his contemporaries. He studied philosophy and jurisprudence at the university in Salzburg but soon found himself expelled for laziness, presumably because he wearied of the fossilized course of instruction encountered at the Benedictine university. For later he would set himself in contact with the Protestant Enlightenment in north Germany and even try to sell his books in Salzburg. Languages he knew as a matter of course (Latin, French, Italian, some English), he had a lively interest in history, politics, and geography, even theology, and the natural sciences also played an important role. While in England, he purchased the best (and most expensive) scientific instruments, something hardly any contemporary south German university possessed – and all for his own use.

Yet it was that Leopold Mozart came from common stock, a family of craftsmen of no great wealth; in short, there appears to be no hereditary influence at work. Quite the contrary: he early became an orphan, left to make his own way in the world. He had acquired the full range of his intellectual interests and his abilities as a teacher all on his own by means of a virtually unlimited, open-minded curiosity and awareness, out of which he sought to draw lessons and conclusions. We should take seriously that sentence from one of his letters, where he wrote "I had no one who could advise me and, from my youth on, there was no one I fully trusted if I hadn't made sure of them first." At the same time, this principle, to try out everything himself, together with his critical turn of mind, shows his readiness to run risks. It is hardly accidental that the battle cry, "Aut Caesar aut nihil" ("all or nothing"), erupts frequently in his letters.

Leopold Mozart's methodical approach to teaching, as laid out in his "Treatise on the Fundamental Art of Violin Playing" (one admires it still), did not of course suffice for furthering a talent so extraordinary and beyond all normal measures as that of his son. In this case, a routine academic approach would have been counter-productive. It is to his great credit that he recognized this early on and drew the right conclusions, and all the more praiseworthy for having had no prior examples to guide him. It was one thing to discover Mozart's musical genius (and this one time let us allow this much abused word to stand), but to do the right thing for its best possible development, that was quite another; that required close and circumspect observation and an open mind.

For Leopold Mozart apparently was quick to see that the musical propensities of this child had nothing to do with simply an introverted interest in tones and sounds, a childish pleasure at wandering through a musical fantasyland of his own making, so to speak; but rather, that from the very beginning this imaginative youngster was using music as a way to communicate with others, that he understood music as a language that should be intelligible to those around him, indeed, that this child virtually insisted on coming before others to make his musical voice known and to be taken seriously by intelligent persons, not with juvenile showing-off but as a partner on equal terms. Leopold Mozart

came to perceive this not as a child's presumptuous overestimation of his abilities but as the just prerogative of an incomprehensible precociousness.

Nor had he overlooked the theatrical aspects at work. Little Mozart the Wunderkind was never forced against his will to perform some short, well-drilled piece before an amazed audience, all the while eagerly wanting to flee the public's eye. On the contrary: he welcomed the attention of his listeners, had fun with them, reacted to their reactions and delighted in every surprise, not only over his abilities but also in the musical dialogue. You can already hear this, by the way, in his earliest compositions such as the violin sonatas written when he was eight years old and dedicated, when they were published, to the Queen of England: theatrical gestures and response, little dramatic touches, often full of clumsy and awkward places in the composition to be sure but already starting to show that dramatic instinct later to be found in the purely instrumental music of the mature Mozart.

Naturally Leopold Mozart was filled with an immense fatherly pride, but it was not that alone which was leading him to present the children (for Mozart's sister Maria Anna – "Nannerl" – too was regarded as a keyboard Wunderkind) before the public. It was also the perception that through this public exposure they would best be able to learn: in the experience of new and frequent encounters with other musicians, in the exposure to other cities and countries, their customs and ways of doing things, their daily life and their architecture and monuments, to say nothing of their different languages. We should not disregard the fact that the Grand Journey throughout Europe (three-and-a-half years, from 1763 to 1766) was essentially an educational tour, with stops along the way that could last weeks, even months at a time. The public appearances usually took place before small groups of listeners and generally occurred only once every four weeks. Instead, the journey was one of an exuberant family life: the whole family, the mother included, travelled in their own carriage with their own servant, had a travel-clavichord along, received regular schooling (the Mozart children never went to a public school; all their learning came from their father); at places where the stay was extended, they did not live in inns but took quarters in apartments. In short, everything was oriented towards a harmonious family life and characterized by relaxed living on the grand scale. And between the members of the family, the dealings with one another (the father included) were warm and loving.

For Leopold Mozart, his children's talent was a gift from God, imposing on him the responsibility to make the very best of it that he possibly could. Naturally, that meant providing them with the basic skills in all that a musician must acquire, not only in playing an instrument but also with musical theory and composition – in other words, the grammar of the language of music. Even where boundless talent is concerned, it still is a matter of techniques that must properly be mastered. After all, they are not inspirations that simply fall out of the heavens, so to speak, but represent cultural achievements, ones that in music often play their role with a kind of mathematical logic, however artificial seeming, and rest on historical cultural traditions.

There were, of course, textbooks to help acquire these tools of the musician's trade, the most famous among them being the "Gradus ad Parnassum" of Johann Joseph Fux, where rules for counterpoint had been formulated and which Leopold Mozart also used. Nevertheless, he appears intuitively to have chosen to pursue

an exceptionally unusual path: to put it briefly, by not proceeding with textbook-pedantry but, instead, by seeking to be receptive to the musical questions arising

out of the immense creative urge of his son and working them out together. The self-confidence of the lad was boundless, and he regarded nothing as too difficult. When it happened once in London that Leopold was ill and the children had to spend some days staying quietly in the next room, the nine-year-old Mozart decided he would write a symphony to keep himself busy. And when he was permitted shortly thereafter to hear it performed, Mozart gained thereby a motivation that would lead him again and again in the course of the next ten years to try his hand at symphony writing, thus refining his command of this musical form.

An essential aspect of this "learning in public" was the early encounter with other important musicians during the Grand Journey (and later in Italy as well) and in this way having the possibility of dealing with new and stimulating ideas, something that would never have been possible in Salzburg. To give but two examples: in Paris it was the confrontation with Johann Schobert's new, passionate, often tempestuous piano style that caught Mozart's highly receptive ear and proved to be an important influence; in London it was the meeting with Johann Christian Bach, who brought much of the Italian style to his music (especially in opera) and revealed a graceful elegance in his instrumental music in ways typical of a European metropolis.

That Leopold Mozart midway through his own reasonably successful career largely gave it up and dedicated himself primarily to the development of Wolfgang Mozart's extraordinary talent shows how deeply he felt this responsibility. In this connection, it is especially significant that the two of them – father and son, teacher and pupil – made the new and striking experiences of their travels together and jointly used and assimilated them. To reach an understanding of the relationship between Leopold and Wolfgang Mozart, it would be instructive to compare the different consequences that each derived for his own creative work. Such a comparison would make it clear that Leopold Mozart never, even at the earliest beginnings, attempted to influence his son stylistically or confine him to imitating the fatherly mode of composition; instead, he emphatically supported him in learning to speak with his own voice. In this sense, Leopold Mozart was less a pedagogical authority than a partner and fatherly friend. This is particularly true for Wolfgang's development as an opera composer (especially during the trips to Italy), for in this realm of music Leopold Mozart enjoyed no advantage of prior experience over his son. It was something they learned in tandem, so to speak, even though the father never went on to compose an opera. The entire educational process was "learning by doing" and that always in the full view of performances taking place before astonished audiences. Even today it remains unresearched just how far Leopold Mozart would intervene in his son's opera compositional process with advice or active help and corrections, an examination that would be possible at least in connection with the twelve-year old's first opera, "La finta semplice."

The Grand Journey through Europe lasting more than three years was so rich in successes, honors, and gifts, but also in meetings with kings and princes and prominent intellectual figures, that the arrival at long last in Salzburg inevitably came as a hard landing in a wretched, miserable world. This comes through clearly in some of the letters. Leopold Mozart had constantly been at pains not

to have himself and the children seen as mere travelling persons and itinerant entertainers but rather as ones who could self-confidently take their stand as

artists alongside the notables of the world; once back in Salzburg, though, he was reduced again to being merely the *Vizekapellmeister* striving with difficulty to maintain his position, a minor employee of the Court. Indeed, it was the pattern that almost all of the trips began in a mood of joyful excitement, only to end with the harsh, distasteful need to integrate oneself back into the small-scale, narrow-minded circumstances of the Prince Archbishop's residence.

And for the adult Mozart, this didn't change. The big trip taking him to Mannheim and Paris (1777 – 1779) was an attempt to be able finally to shake loose from Salzburg and find, somewhere, anywhere, a position that not only paid well but was creatively challenging. That it turned out to be a fiasco in three respects – first, the sudden death of his mother in Paris, then the failure to find professional employment (the only offer was as organist in Versailles), and finally a ruptured love affair with Aloysia Weber – all this cannot hide the fact that it still took Leopold Mozart literally months before he was able persuade his son to come back, at least temporarily, to Salzburg.

At the same time, it must be said that, despite all his reservations, Mozart made good use of his time in Salzburg. Still more trips and commissions in other countries with their many and diverse impressions, but also with their demands for a very high degree of concentration to meet the musical expectations, would almost certainly have been harmful for both his physical and emotional development. Indeed, one can only be amazed at how robustly Mozart had put up with the strains. Certainly this was possible only because the inner urge to compose was so great and because there was such an overwhelming excess of creative forces at hand that he was able to subordinate everything else to his work, work that for him was a form of independence. And Salzburg, with its tranquil atmosphere and its placid, comfortable lifestyle, did indeed offer – despite all its lack of intellectual challenge – the possibility for a relaxed idyllic family life, one conducive to assimilating the learning process at his own speed. The Mozart family constituted something of a closed society into which others penetrated only with difficulty. Truly close friends were few. There were many acquaintances, of course, who provided good company on occasions like *Bölzlschiessen* (target shooting), playing cards and the like, but within the family itself, there was always a highly developed sense of being special and apart.

Mozart made full use of the musical possibilities of Salzburg. On the one hand, they lay in what at first was an expansive and opulent church music, with masses, vespers and litanies, as well as many occasions for lesser compositions for religious use. And on the other, they were to be found in the demand for music of highly diverse forms for social events and gatherings, such as divertimenti and, especially, the elaborate serenades of seven or eight movements that served as *Finalmusik* to celebrate the completion of examinations at end of the university year. The Archbishop's Court and the aristocratic public provided occasion for the numerous Salzburg symphonies and some concertos. Only rarely did it happen in Salzburg, however, that the town was visited by skilled and accomplished singers and instrumental virtuosos from outside whose presence could call forth compositions suited to their abilities. What one such seldom exception could result in is shown by the astonishing E-flat piano concerto (K.271, the "Jenamy" concerto), composed in 1777.

In the large, however, we must take into account the extensive changes that had been taking place in Salzburg with the advent of the Enlightened and Reform-committed Archbishop Hieronymus Colloredo in 1772. The fact that the Mozarts never got along with him lay in the Archbishop's matter-of-fact way of looking at things: to him, it was perfectly clear that, for a musician of Mozart's rank, the field of musical opportunity in Salzburg was insufficient, nor were the necessary musical forces at hand. And basically, he was right. That he was not prepared (perhaps for that very reason) to grant some sort of special conditions is something that the Mozarts always chose to perceive as personal disdain on his part and would only serve to intensify the later conflict over dismissal from his service.

Once Mozart (dragging his feet and protesting all the way) had returned from Paris to service in Salzburg, he began to use the next two years to compose the first of those masterpieces showing the world that his apprenticeship were over and that he now, in his early twenties and finally free of his "Wunderkind" aura, was equal to every challenge. One of the first of these was his concerto in E-flat for two pianos (K.365), composed for himself and his sister as a tribute to their days as "Wunderkinder" together. And in this regard, we should also mention the Sinfonia concertante for violin and viola (K.364) – is this something that he intended to perform with his father? In the realm of church music, the so-called "Krönungs-Messe" (K.317) and the "Missa solemnis" in C-major (K.337) are among the first high points. Symphonic masterpieces include the lightly scored (just pairs of oboes, bassoons and horns besides strings) symphony in B-flat (K.319) and the symphony in C (K.338) for full orchestra, works that provide a resounding glimpse into the future. No less masterly were divertimentos such as the thoroughly splendid "Posthorn Serenade" (K.320) and the last of them written in Salzburg, the divertimento in D (K.334) written just for strings – two violins, viola, double-bass – and a pair of horns. In the realm of opera, he worked on the Singspiel "Zaide" and, ultimately, one of his greatest works, the opera seria "Idomeneo," written for the Munich Court. In this work, Mozart pulled out all stops in realizing the full range of his personally developed ideas of orchestral and vocal sound, ideas that were closely tied to his now fully developed style involving sharp contrasts, sudden excursions into the minor, and contrasting wind entries – an orchestral language of the clearest emotions in constantly changing hues. As dramatic as this music is, it no way signifies only darkness and gloom, ponderousness, profound seriousness or pathos, but also just as well light, elegant, playful cheerfulness and wit. It is music that looks well beyond the confines of Salzburg and is already seeking out the audiences of great cities, of Vienna first and foremost.

\* \* \* \* \*

Volkmar Braunbehrens  
July 2005

Translation by:  
Bruce Cooper Clarke  
Contributing editor:  
Philip Waggener

## Index

Bach, Johann Christian, 7

Biographers, the eternal task; "psychologizing", 2

Early influences on young Mozart: Johann Schobert, 7; Johann Christian Bach, 7

Fux, Johann Joseph, "Gradus ad Parnassum", 6

Jahn, Otto, publication of first major M. biography (1856-59), 1

Joseph II, Emperor, years as sole ruler of Austrian Monarchy, 1780-90, 3;  
cornerstones of his Reforms, 3

K 271, Piano concerto in E-flat (Jenamy"), 8

K 317, Missa in C ("Coronation"), 9

K 319, Symphony in B-flat, 9

K 320, Serenade in D for orchestra ("Posthorn"), 9

K 334, Divertimento in D for horns and strings, 9

K 337, Missa solemnis in C ("Aulica"), 9

K 338, Symphony in C, 9

K 344, Opera "Zaide", 9

K 364, Sinfonia concertante in E-flat for violin, viola, and orchestra, 9

K 365, Concerto in E-flat for two pianos, composed for himself and his sister, 9

K 366, Opera "Idomeneo, re di Creta", 9

London, 7

M. and Masonry, 3

M.'s names: Amadé, Amadeo, "Amadeus", 2

M.'s operas, political dynamite, 3

Mozarts as a family: something of a closed society, 8; sudden death of mother  
in Paris, 8

Mozart, Leopold, importance of understanding him to understand Wolfgang, 4;  
his intellectual horizons, 5; his recognition of Wolfgang's genius and how  
to foster it, 5; musical relationship between father and son, 7

Mozart, Wolfgang, the "Wunderkind", 6; with sister Nannerl, learning through  
performing, 6, 7; in London, writes symphony to keep himself busy, 7

New Edition of the Complete Works (*Neue Ausgabe sämtlicher Werke*), 2

Salzburg – and the Mozarts, 4; difficulty of return to Salzburg after Grand  
Journey, 7; changes in city with advent of Archbishop Colloredo, 1772, 9  
Schobert, Johann, 7

Travels, the Grand European Journey, 1763-66, 6, 7; the big trip to Mannheim  
and Paris, 1777-79, 8

Weber, Aloysia, 8

-----