

Media information 2010

Mozarthus Vienna - A centre devoted to the life and works of Mozart including the historical Mozart apartment

Domgasse 5 is the only one of Mozart's apartments in Vienna that still exists today. The composer lived in Mozarthus Vienna from 1784 to 1787 in grand style, with four large rooms, two small ones and a kitchen. The life and works of this musical genius are presented here on four exhibition levels. In addition to Mozart's apartment, which has been adapted by Wien Museum, visitors can find out about the times in which Mozart lived and his most important works. The exhibition focuses on his years in Vienna, which marked a high point in his creativity. The tour starts on the 3rd floor of the building with details of Mozart's time in Vienna: where he lived and performed, who his friends and supporters were, his relationship to the Freemasons, his passion for games and much more. The presentation on the 2nd floor deals with Mozart's operatic works, and the apartment on the 1st floor, the real heart of the building, focuses on the two and a half years that Mozart lived there.

A museum shop, the Café Figaro and an event area in the basement of Domgasse 5 round off the offer. Mozarthus Vienna and the Wien Museum Mozart apartment (A-1010 Vienna, Domgasse 5) are open every day from 10 am to 7 pm. Further information is available at www.mozarthusvienna.at. Admission costs € 9 (full price), € 7 (reduced rate) for students and senior citizens, € 6 for groups and € 3 for pupils up to 14 years of age. Family special: family ticket (for two adults and up to three children) for € 18; special offer for school classes: a ticket for the entire class starting at € 40. An audio guide – in German, English, French, Italian, Spanish, Czech, Slovak, Hungarian, Polish, Russian or Japanese – is included in the price. Mozarthus Vienna in co-operation with Haus der Musik also offers a combined ticket for both establishments for € 15. In 2010 two special exhibitions and four concert series will take place. The detailed programme is available at www.mozarthusvienna.at.

Mozarthus Vienna is providing a new service designed specially for families and schools in the form of an audio guide for children aged 6 to 12 years. The children's audio guide, which is available in German, English, Italian, French, Polish, Russian, Hungarian and Czech, allows families to find out about the life and works of Mozart together. This linguistic variety was subsidised by the EU "Culture 2000" programme.

The Learning Center, which was also subsidised by the EU "Culture 2000" programme, provides adult and young Mozart enthusiasts from all over the world with the opportunity of obtaining even more information than what can be found in the permanent exhibition. The Mozarthus Vienna project was implemented by Mozarthus Vienna Errichtungs- und Betriebs GmbH, a company of Wien Holding; managing director of the operating company is Gerhard Vitek.

Mozarthauss Vienna – short tour

Visitors enter the foyer with the ticket desk and cloakroom via one of the reconstructed entries. From there they continue into the glass-roofed reception area in the inner courtyard where the historical depth and genius loci can be experienced for the first time. The introduction to Mozarthauss Vienna is provided in the form of two video installations that prepare visitors for Mozart and the Vienna of his time. The first of these videos relates the history of the building, while the other gives a virtual impression of Mozart's arrival in Vienna. From the inner courtyard a lift takes the visitors to the other three exhibition floors. The tour starts on the 3rd floor.

3rd floor: Vienna in the era of Mozart

Starting with the quotation "...I assure you that this is a magnificent place...", the tour begins with the personal and social situation of Mozart in Vienna. The first group of rooms is designed to locate Mozart in the city. A monitor installation (one monitor let into the floor and another upright monitor) provides a bird's-eye view of Mozart's Vienna. A magnifying glass moves over a map of the city, stopping at the places where Mozart lived, with corresponding views of the city being shown as accompaniment. The next room is devoted to persons who played a role in Mozart's life in Vienna (his customers, patrons, employees, friends, theatre officials etc.). This is followed by the installation "Mozart and his time" consisting of a showcase placing Mozart in his historical context. In the centre of the showcase are two monitors showing films describing events elsewhere in three sections: "1781-1784 Fire of the Enlightenment", "1785-1788 Calm before the Storm" and "1789-1791 Revolution".

The area connecting Domgasse to Schulerstrasse deals with Mozart's relationship with the ideas of the Freemasons. A number of valuable original artefacts provided by the Grand Lodge can be seen here. The last room on the 3rd floor highlights aspects of Mozart's personality – his easy-going nature, his love of gambling and pleasure, his fashion consciousness etc. – and also offers a forbidden glimpse of the titillating amusements in this erotic era. This three-dimensional multimedia raree show takes a toy from Mozart's time and transports it to the present: through a peephole, visitors can see an animated erotic illustration from Mozart's time in centre stage. These erotic raree shows are set up at either side of the "Grabennymphen" installation, in which visitors can look down through a door onto a stylised scene of the famous Graben courtesans. The three-dimensional view of the Graben in Mozart's time shows erotic figures, strollers, refined gentlemen and not so refined ladies of easy virtue.

2nd floor: Mozart's musical world

The 1st room on the 2nd floor ("... - and the best place in the world for my profession") presents the most important musicians and composers, both colleagues and rivals, in Mozart's Vienna. This is followed by rooms dealing with the two great da Ponte operas, "The Marriage of Figaro" and "Don Giovanni". These rooms still have their original stucco ceilings and in the "Figaro room" the original murals have also been exposed, giving an idea of what the decorations throughout the house might have looked like. The connecting area deals with the Requiem and the end of Mozart's life. The last room is devoted to "The Magic Flute", possibly Mozart's most well-known opera. With the multimedia installation "The Magic Flute – The Devine Laugh" this room marks the culmination and is the most opulent in the entire tour: there is a large-scale theatre model with a three-dimensional stage set featuring collages from scenes from "The Magic Flute" from 1791 to the present. Film scenes from various productions are played and presented by a projection of Papageno. This installation uses five monitors to form a background, five as a ceiling and a special sheet film. The music consists of a four-minute potpourri of the most famous arias in the opera. The stage and room are lit synchronously with the films to produce a multimedia experience, presented by the timeless public favourite Papageno.

1st floor: Wien Museum Mozart apartment

Arriving at Mozart's apartment, visitors enter the most atmospheric and personal area in the building – the rooms in which Mozart and his family actually lived. The apartment was, in fact, the largest, most elegant and most expensive one that Mozart ever lived in and the only apartment in Vienna that still exists. It consists of four large rooms, two small ones and a kitchen. Mozart lived there from the end of September 1784 until the end of April 1787. During these two and a half years he wrote some of his key works, including "The Marriage of Figaro". The apartment has been open to the public in various arrangements for more than 60 years. In these narrow confines, exhibitions of the past have attempted to present as much of Mozart as possible. Mozarthauss Vienna now has two additional floors providing information about Vienna, Mozart and his music in general. In contrast to earlier incarnations, the focus in Mozart's apartment is now therefore exclusively directed on the time that Mozart actually spent living there. This period is approached by asking the central question: how did Mozart and his family live and work in these rooms?

Playful interaction with the public

Hard facts are hard to come by, however: none of the furniture owned by the composer has survived and there is no precise description of the rooms and how they were used. Visitors are therefore required to use their imagination and are invited to interact playfully with the exhibition to form their own ideas. The authentic core of Mozart's apartment is made up of the rooms themselves. No one knows exactly how they were arranged and visitors are asked first of all to consider the proportions, lines of sight, doors and windows. Questions arise immediately. Where was the music room? Where did the servants sleep? The "search for evidence" is accompanied by stories and background information. This is provided in the form not only of pictures and documents, but also of models and videos. Specially selected furniture and other objects from Mozart's time – but not owned by him – serve as references ("time pieces") and also hint at the probable purposes for which the various rooms were used. The basis for the selection is the list of Mozart's possessions on his death. Examples include a gaming table for board games like chess or Trick-Track recently acquired by Wien Museum and a magnificent musical clock made around 1790.

A museological challenge

Composers' apartments are all too often referred to as "memorials", a term that suggests devotional respect. In Mozart's Vienna apartment the era of the historical cult of the genius is long gone. In 1995 the apartment was redesigned by the architect Elsa Prochazka and radically reduced, no doubt as a result of scepticism regarding non-authentic items. One of the tasks facing the curators in 2006 was to maintain the high level of reflection of 1995 (and to leave much of the sober and poetic "ghost furniture" in place) but also to establish new interpretative connections, to offer information and to involve the public more in the search for evidence: a museological challenge for the curator team of Werner Hanak (main concept), Ulrike Spring and Wolfgang Kos. The presentation in Mozart's apartment was designed by Kriso Leinfellner (Lichtwitz – Büro für visuelle Kommunikation/propeller z).

Redesign of the exhibition area

The revitalisation of the house, which is owned by Privatstiftung Sucher, was carried out by architect Klaus Becker, while the interior design of the exhibition and event area was the responsibility of architect Gustav Pichelmann. In both cases, the work was preceded by extensive studies of the building's history in close co-operation with the Federal Office for the Protection of Monuments, which had a significant influence on the design. The majority of the building is used as an exhibition area and museum and there is also an event area with the corresponding infrastructure and ancillary rooms. The fourth floor and attic storey contain private apartments and thus continue to be used for their original purpose. The former entry into the building is now the entrance area. The vaulted cellar in the second-level basement has been dried, renovated and converted into an event room. The acoustic design by Bernd Quiring makes the area suitable for chamber music concerts with historical instruments. At the turn of the year 2007 the Learning Center was established in the second basement floor of Mozarthaus Vienna. The Learning Center, which was subsidised under the "Culture 2000" programme of the EU, offers visitors the opportunity to do research on three workstations; it can also be used for educational programmes.

The inner courtyard with its restored access galleries has been given a glass roof for use as the reception area for the new museum and has also been incorporated in the design of the museum. Next to a new window looking into the café, there is a glass showcase with two monitors providing information about Mozart's arrival in Vienna and the history of the building. As an additional highly visible element in the inner courtyard, a stele rises from the ground to the underside of the 1st-floor gallery and contains two monitors which set the mood for visitors by providing further virtual and acoustic information about their visit.

The tour of Mozarthaus Vienna starts on the 3rd floor and ends in the historical Mozart apartment on the 1st floor, the former *bel étage*. The exhibition focuses on the more than ten years that Mozart spent in Vienna until his death, a time in which he composed a large number of works that have established his unique place in the history of music. The underlying motto behind the documentation is reflected in the famous quotation by Mozart in a letter to his father Leopold: "...I assure you that this is a magnificent place – and the best place in the world for my profession". The basic concept for the tour through the 2nd and 3rd floors has been devised by Joachim Riedl, all audiovisual installations have been developed and technically implemented by checkpointmedia.

Architecture of the building and the exhibition areas on the 3rd and 2nd floors

Mozarthaus Vienna is used to a large extent as an exhibition/museum area and event venue. The dwellings in the storeys above the 3rd floor are occupied by the building's inhabitants, who use the building in the way that it was originally intended. The exhibition and presentation areas are on the 1st, 2nd and 3rd floors, the design of Mozart's apartment on the 1st floor being deliberately distinct from the rest of the exhibition.

Mozart's apartment in the Figarohaus was described by his father as "nice quarters with seemly decorations". Indeed, the accommodation on all floors was unusually elegantly decorated for a bourgeois house, with stucco ceilings and mural paintings; the exposed mural gives an idea of this. Up to 40 superimposed layers of paint covering a period of around 250 years can be found in the rooms. The exposed version with the division of the walls by means of frames and fields (here made of "painted stone") has 12 older layers underneath, some of which have survived only in part, and is a particularly well preserved example of its type. Although it dates from the early 19th century, it is based on decorations that existed before and during Mozart's time. Some of the panels contained not only imitation stone but also painted silk wallpaper with flowers or stripes as decorative elements.

The barrel vaulting in the driveway entrance is practically unchanged, but the historical inner courtyard to the right of the entrance area has been extensively renovated. On the ground floor are the ticket desk, café and entrance to the shop. The 1st basement contains the building engineering, cellars for the inhabitants and the restrooms for Mozarthaus Vienna. In the 2nd basement level is an event area and since autumn 2007 the Learning Center. The acoustics in this 2nd basement level have been supervised by Bernd Quiring, and the vaulted structure of the old brickwork has been retained as far as possible. At floor level, where the brickwork was in poor condition, the wall has been covered by white and light grey panels, which also conceal the air conditioning installations. These panels recall the external façade, whose white and grey colouring has also been restored, while the brickwork above is left exposed.

The exhibition areas on the 2nd and 3rd floors retain the earlier room sequence practically in its entirety. The rooms are furnished with "exhibition furniture" and the large paravents to hold the exhibits appear impermanent in these historical surroundings. There is a horizontal stripe running through the paravents on which pictures and objects in different wooden frames relate the story of Mozart's life and works.

Multimedia presentations in Mozarthaus Vienna

The audiovisual installations in the Mozarthaus are inspired by media techniques and the "world wonders" of Mozart's time. In those days, decades before the invention of photography or cinema, optical experiments and illusions, machines and mechanical tricks were fashionable manifestations that amazed the public of the time. The new media of our time make use of these and convey to the public an impression of Mozart's life and surroundings. Visitors are received in the roofed inner courtyard by a video and sound installation to set the mood for the tour of the building. The multimedia elements along the way continue in the top storey, where a bird's-eye view of old Vienna picks out the places of importance during Mozart's "golden years". Small three-dimensional raree shows and a larger panorama featuring the famous "Grabennymphen" courtesans show the gallant side of the 18th century as an erotic game of discovery. A video installation on the subject of Figaro combines the principle of old dice puzzle games with modern tastes and video technology. The presentation culminates with a multimedia homage to Mozart's opera "The Magic Flute" with stage sets, projections and lighting effects showing an abridged version of the opera as a "virtual mirror opera" from 1791 to today. Film extracts from legendary productions are projected into virtual and real stage sets. The timeless public favourite Papageno is projected in space and time and presents the most famous arias from the opera.

From memorial to interactive space – the design of the exhibition in Mozart’s apartment by Lichtwitz - Büro für visuelle Kommunikation/propeller z

There is no surviving furniture that once belonged to Mozart and that would allow an authentic reconstruction of the atmosphere in the late 18th century, and it is not even known what the individual rooms were used for. All the new elements such as air conditioning, platforms, showcases and lighting are designed so as not to be confused in any way with the furnishings. The materials used are glass, metal sheets and galvanised steel grilles – a practical material frequently used for technical infrastructures whose surface appears to take on the colour of its surroundings. As far as the graphics are concerned, a modern design form was used by the curators for descriptions and comments, while the original quotes by Mozart or his father Leopold are written on the walls in large old-fashioned handwriting.

Mozarhaus Vienna with WIEN MUSEUM Mozart apartment

A-1010 Vienna, Domgasse 5
Open daily from 10 am to 7 pm
Special appointments after 7 pm are possible
Tel.: +43-1-512 17 91
info@mozarhausvienna.at
www.mozarhausvienna.at

Admission

Regular € 9, reduced € 7, groups € 6, children up to 14 years € 3
Family ticket (2 adults + up to 3 children) € 18
School ticket without guided tour (years 1-9, up to 25 pupils) € 40
School ticket with guided tour (years 1-9, up to 25 pupils) € 60
School ticket without guided tour (year 10 and higher, up to 25 pupils) € 75
School ticket with guided tour (year 10 and higher, up to 25 pupils) € 95
Audio guide for adults and children included in the price

Combined ticket with Haus der Musik € 15
Museums melange - 2 out of 4 Wien Holding museums (Mozarhaus Vienna, KUNST HAUS WIEN, Jewish Museum Vienna and Haus der Musik) for € 15



Culture 2000

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programme of the European Union

Mozarhaus Vienna Team

GEO: Gerhard Vitek

2nd and 3rd floors:

Concept: Joachim Riedl

Multimedia concept and technical implementation: checkpointmedia AG (team list enclosed)

Architectural design: Gustav Pichelmann

Graphics: buero8, Studio B.A.C.K.

Audio guide for adults: Alfred Stalzer, Isolde von Mersi, Joachim Riedl

Children’s audio guide: Alfred Stalzer

1st floor – Wien Museum Mozart apartment

Concept: Werner Hanak (main concept), Ulrike Spring and Wolfgang Kos

Exhibition design and graphics: Lichtwitz - Büro für visuelle

Kommunikation/propeller z, with “ghost furniture” by Elsa Prochazka (1995)

Audio guide for adults: Werner Hanak, Wolfgang Kos, Ulrike Spring

Children’s audio guide: Werner Hanak, Nathalie Lettner

Revitalisation of Mozarthaus: Klaus Becker; Gustav Pichelmann
Musical consultant: Martin Haselböck
Audio guide production: Artex Acoustics
Website: scharf_net
Translations: Paul Aston; Nick Somers (audio guide, press release), Stephan Telfer, Michael Knight (catalogue, booklet), Michaela Alex-Eibensteiner, Christopher Wynne (editor)
Corporate design: Justus Oehler, Pentagonam Berlin
Public relations & marketing: Alfred Stalzer

Revitalisation of Mozarthaus

Planning / refurbishing: Klaus Becker †
General contractor, building supervision: Voitl & Co Baugesellschaft mbH
Planning / interior design: Atelier Gustav Pichelmann
Acoustics: Quiring Consultants
Interior lighting consultancy: Ing. Wiltschko GmbH
Exterior lighting consultancy: Furtner
Natural stone work: Wolfgang Ecker Ges.m.b.H.
Lime-sand brick: Schubert Steinzentrum GmbH
Carpentry, wooden floors: Tischlerei Kases
Paintwork: FSS Facility Services
Electrical installations: Fleck Elektroinstallationen Ges.m.b.H
Heating, ventilation and air conditioning: Molin
Joinery: Cserni Wohnen GmbH
Steel engineering: Metallbau Kamper GmbH
Restorations, exposure: Hans Hoffmann

The team of the checkpointmedia installation at Mozarthaus Vienna

Concept: Sigrid Markl
Artistic direction: Virgil Widrich
Technical management: Stefan Unger, Ralph Ortner, Mattias Schnellberger
Project management: Virgil Widrich, Martin Wesian
Content-related project management: Catrin Neumüller

Production management: Stefan Reiter, Renate Haider

Multimedia installations
Pawlatschenhof monitor installation with Overture & "Making of", monitor installation with Overture in the stele in front of the lift, Mozart's residences in Vienna, World affairs at Mozart's time, Figaro
Storyboard, creation & animation: Oleg Savtchenko
Technical media consultant: Wolfram Zöttl, MFA

Raree show
Planning, realisation, design: Martin Reinhart
Animation: Nikolaus Jantsch
Woodworks: Katapult, Wien

Grabennymphen
Production design: Hans Kudlich – Studio für temporäre
Architektur
CAD planning: Verena Steinschaden
Construction and stage painting: Franz Gebetsberger
Model building: Georg Ausweger, Lothar Hüttling, Adam Stecker
Video & motion graphics: Walter Rafelsberger

The Magic Flute
Animation & video: GTT-Gunther Auer
Set design: Klaus Karlbauer
Set objects: Hannes Simmerl-Burgis
Sound: Alfred Reiter
Cameraman: Volkmar Geiblinger
Papageno: Radek Hewelt
Steel construction: Schlosserei Zoubek

Sound design: highhat media Ton- und Bildstudio

Research & authorisations: Catrin Neumüller

Engineering: Robert Richlik, Werner Schlossarek, Johannes Schmidmayr, Herbert Schmitt, Emanuel Sonnleithner

Collaboration: Valentin Berger, Lukas Litzinger, Natalie Ramler, Felix Siglreithmaier, Nicole Stadler

IT: Milo Christov

INFORMATION

Public Relations & Marketing Mozarthaus Vienna

Alfred Stalzer, A-1040 Vienna, Weyringergasse 17/2

Tel.: +43-1-505 31 00, mobile: +43-664-506 49 00, fax: +43-1-505 31 00-16

E-mail: pr@stalzerundpartner.com, www.mozarthausvienna.at

Ticketing, reservations

Barbara Hafenscher

Mozarthaus Vienna, A-1010 Vienna, Domgasse 5

Tel.: +43-1-512 17 91-70, fax: +41-1-512 17 91-90

E-mail: b.hafenscher@mozarthausvienna.at

Sales

Sandra Gollmann

Mozarthaus Vienna, A-1010 Vienna, Domgasse 5

Tel.: +43-1-512 17 91-30, fax: +43-1-512 17 91-90

E-mail: s.gollmann@mozarthausvienna.at

Information on musician apartments of Wien Museum

Press department of Wien Museum:

Peter Stuibler; tel.: +43-1-505 87 47-84019, fax: +43-1-505 87 47-7201

E-mail: peter.stuibler@wienmuseum.at, www.wienmuseum.at

Barbara Wieser; tel.: +43-1-505 87 47-84068, fax: +43-1-505 87 47-7201

E-mail: barbara.wieser@wienmuseum.at; www.wienmuseum.at

Further information:

MOZARTHAUS VIENNA Errichtungs- und Betriebs GmbH

Dir. Gerhard Vitek, tel.: +43-1-512 17 91-20, e-mail: g.vitek@mozarthausvienna.at

A-1010 Vienna, Domgasse 5

and

Wien Holding GmbH

Dir. Peter Hanke, tel.: +43-1- 408 25 69-10, e-mail: p.hanke@wienholding.at

A-1010 Vienna, Universitätsstrasse 11

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