



Mozarthaus Vienna

## **"You will see how merry we can be - Mozart and women"**

24.6.2010-1.5.2011

In spite of the extensive correspondence, there has still been a lot of discussion and speculation about Mozart's life. The riddles of the multifaceted relationships and circumstances of his life and times are far from being solved. Much of his relationship with women is also based on guesswork. His exuberant lifestyle offers plenty of scope for interpretation in this regard. He never lived according to conventional rules and yet he always endeavored to justify his way of life to his father; his wife Constanze demanded that he lead a bourgeois existence, but he frequently encouraged his sister Nannerl, at least until her marriage, to lead a more self-indulgent life, if only for "health reasons." Another aspect of this uncertainty can be seen in his two most well known love affairs, with his wife's sister Aloysia Weber and with Nancy Storace, both highly talented singers. It is quite likely that these affairs were more than just a physical relationship. There was one fundamental difference, however: while the first relationship is well documented in Mozart's correspondence, there is practically no mention of the second. This once again opens up the door to further speculation.

His relationships to gifted women students, pianists and singers have often given rise to all kinds of conjecture. All of this is overshadowed by Mozart's music, whose lightness and gaiety conceal the joys, pleasures, despair, hardship, exhilaration, and the entire tragedy of life.

It is known that there was a book in his estate about "colors and music." Artists and composers have frequently dealt with this subject. Artists often use music as an inspiration for their work, and composers use images to redefine the moods and "colors" of their music. Intensity can be communicated in images, and even "other-worldliness" can be visualized by the listener. A musician's personality expresses itself more forcefully when playing than in everyday life. Colors are also attributed to sounds and connected with sensory experiences: red with love, green with hope, and so on. Graphic depictions are often produced by capturing certain movements, like dance, joy, or sadness—and these are all found in music as well. "I sought out all possible colors for this finale," Franz Schubert once said. The artist Caspar David Friedrich experimented on a sheet of paper with transparent morning and evening moods in some of his landscapes and associated the different lighting with movements from a Mozart violin sonata.

For this small exhibition collages on the subject of Mozart and women have been specially made and then given to the modern artists Evelin Schmidt, Herwig Zens and Bernd Fasching to work on: a possibility for bridging barriers of time but also for establishing graphic links with the abstract pictures of Mozart's writing and for relating them at the same time to the subject of this exhibition. In this way a connection is made with what is possibly the most sensuous music imaginable.

The exhibition shows twelve selected letters, a loan from the International Mozarteum Foundation, and explanatory documents and portraits, selected by curator Gernot Friedel.

"You will see how merry we can be – Mozart and women" will be on view from 24 June 2010 to 1 May 2011; admission is included in the regular ticket price. Mozarthaus Vienna (A-1010 Vienna, Domgasse 5), which is part of the culture cluster of Wien Holding, is open daily from 10 am to 7 pm. Further information at [www.mozarthausvienna.at](http://www.mozarthausvienna.at)