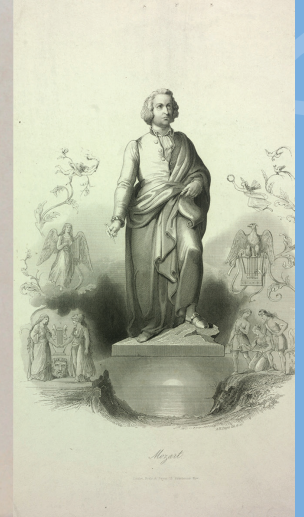


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Mozart on the way to immortality.
Genius and posterity
An exhibition compiled from the Austrian National Library
in the Mozarthaus Vienna

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Genius and posterity

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Curated by Andrea Harrandt and Thomas Leibnitz

Auspices

An astonishing development occurred in how the public regarded Wolfgang Amadé Mozart after his death on December 5, 1791: until then Mozart had had the reputation of a successful and popular contemporary, but from then onward the image of a genius of time-transcending grandeur evolved. During his lifetime Mozart had in some cases been awarded the status of the extraordinary, especially by his great contemporary Joseph Haydn. It was Haydn who, in 1785, said to Mozart's father Leopold that his son was "the greatest composer I know in person and by name" and in a letter dated December 20, 1791, shortly after Mozart's death, Haydn wrote to Marianne von Genzinger, "Not in a hundred years will posterity again see such talent." Almost a year later, on October 29, 1792, Ferdinand Graf Waldstein wrote in the album of the young Ludwig van Beethoven, who was about to set off for Vienna, "Mozart's genius is still grieving and lamenting the death of his pupil [...] By constant diligence you will receive Mozart's spirit from Haydn's hands."

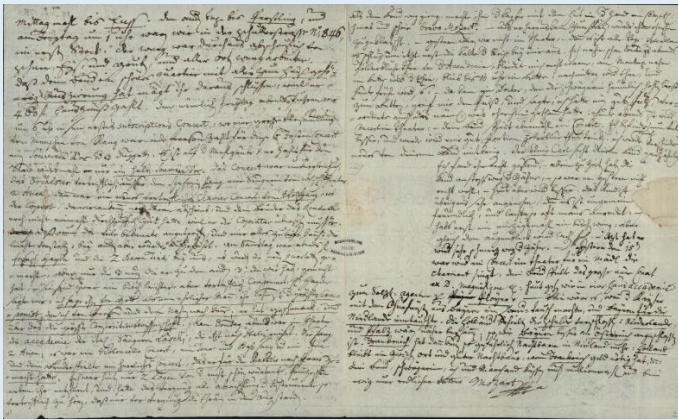


**Heinrich Eduard von Winter (1788–1829):
Leopold Mozart 1816, lithograph**

Original in: ÖNB, Bildarchiv und
Grafiksammlung, Pg 452:I(1)

Early biographies, the question of the grave, “poisoning”

The aim of this presentation is to show this process of how people became aware of Mozart’s greatness and make it possible to experience and comprehend the unbroken, indeed increased popularity of his oeuvre after his death on the basis of a variety of aspects. Both in the necrologies as well as in the early biographies an image of a composer is revealed whose creativity is not to be regarded as a closed chapter but which gains increasing significance for the present and future. Several portrayals of Mozart’s life were issued; the places where they were published (including Graz, Erfurt, Prague and Berlin) testify to the dissemination of his name throughout Europe. These early writings are all characterized by the spirit of reverence and admiration for Mozart. Mozart’s death became the object of many, mostly romanticized portrayals; rumors that he was possibly poisoned would not go away, and even his grave was the object of much conjecture and speculation. The fact that nobody knows for certain where exactly Mozart’s last place of rest is, heightened the mystery surrounding the composer and contributed to the creation of legends.



Leopold Mozart (1719–1787): Letter to Maria Anna Mozart, February 14 to 16, 1785, autograph, 2 sheets

As of May 15, 2018: reproduction

ÖNB, Musiksammlung, Mus.Hs.41406

“Mr Haydn / said to me: I tell you before God, as an honourable man, your son is the greatest composer known to me in person and by name; he has taste, and moreover, he has the greatest skill in composition.”



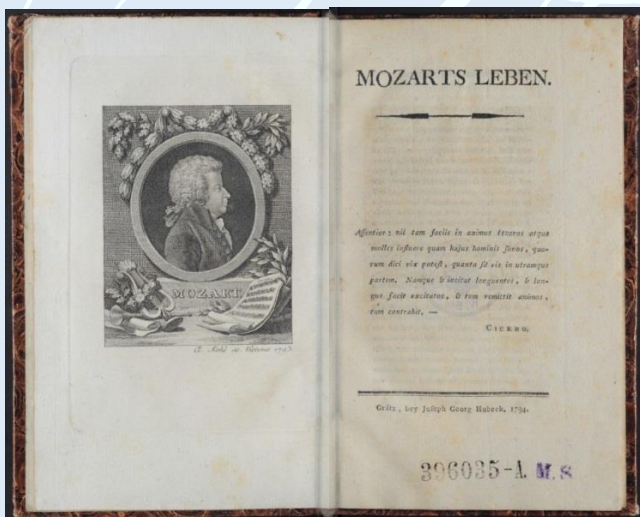
Biographical sketch of Wolfgang Amadäus Mozart. Worked on according to the right sources, Salzburg: Jos. Oberer 1837, 54 p.

ÖNB, Musiksammlung, 390996-A.M.



Joseph von Hormayr (1782–1848): Austrian Plutarch or the life and portraits of all regents and the most famous generals, statesmen, scholars and artists of the Austrian imperial state: Wolfgang Gottlieb Mozart, Vienna: Doll 1807, before p. 129

ÖNB, Sammlung von Handschriften und alten Drucken, 10.G.10 (Vol. 8) Alt Prunk



Friedrich Schlichtegroll (1765–1822): Mozart's Life, Grätz: Joseph Georg Hubeck, 1794, 32 p

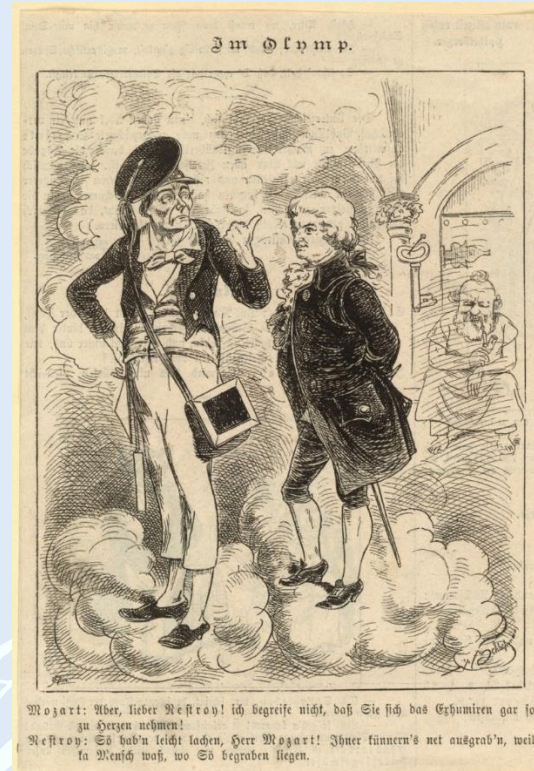
ÖNB, Musiksammlung, 396035-A.M.

From the possessions of Graf Moritz Dietrichstein, who received it from Mozart's widow.



Johann Ritter von Lucam (1783–1857): The Question of Mozart's Grave. According to letters and original documents of Mozart's widow herself. Answered by Johann Ritter von Lucam. With the portrait and grave of Mozart, Vienna 1856. Printed by Josef Stöckholzer von Hirschfeld, opened at page 62

ÖNB, Musiksammlung, 47551-B.M.



Hans Schliessmann (1852–1920): On Olympia, 1890, caricature, undesignated newspaper clipping

Original in: ÖNB, Bildarchiv und Grafiksammlung, NB 508698-B

In 1881, when Johann Nestroy (1801–1862) was exhumed from the Währing Cemetery and transferred to a grave of honor at the Central Cemetery in Vienna, the question as to Mozart's grave was treated satirically.

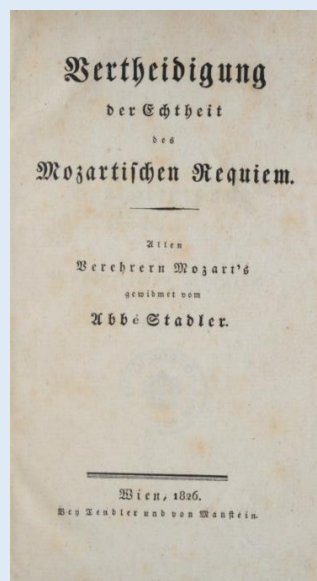
Mozart: "But my dear Nestroy! I don't understand why you're getting so upset about being exhumed!"

Nestroy: "It's easy for you to laugh, Herr Mozart! They can't dig you out, because no one knows where you're buried."



Henry Nelson O'Neil (1817–1880): The Last Hours of Mozart, oil on canvas

Original in: Leeds Museums and Galleries (Leeds Art Gallery) U.K./Bridgeman Images



Maximilian Stadler (1748–1833): Defence of the Authenticity of Mozart's Requiem. Dedicated to all of Mozart's Admirers by Abbé Stadler, Vienna 1826. By Tendler and von Manstein

ÖNB, Musiksammlung, SA.72.F.14



W. A. Mozart: "Requiem" KV 626, facsimile of the autograph, editors: Christoph Wolff and Günter Brosche, Kassel: Bärenreiter 2015

ÖNB, Musiksammlung, MS118268-qu.4°



Friedrich Leybold (1798–1879): A Moment from Mozart's Last Days, lithograph based on the painting by Franz Schams, Kaiserlich-Königliche Hof- und Staatsdruckerei, Vienna 1857

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pg III/7/21a

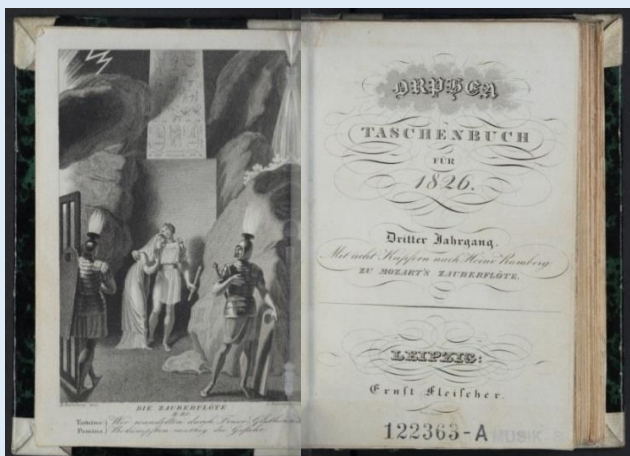
The Magic Flute

“The Magic Flute” dates from the last year of Mozart’s life. From its first performance on September 30, 1791 in the Freihaustheater in Vienna its popularity continued to grow; Mozart’s death did not detract from the success of the work. On September 21, 1792 the opera was performed for the first time in Prague; in 1793 it was staged in Augsburg, Regensburg, Leipzig, Passau, Pest, Graz, Munich, Warsaw, Dresden, Frankfurt am Main, Linz and Hamburg. Beethoven, Hegel, Herder and Goethe were among the admirers of “The Magic Flute”. Emanuel Schikaneder, author of the original libretto, wrote a second part entitled “The Labyrinth or the Struggle with the Elements” which was set to music by Peter von Winter.



Joseph Schaffer (1757-1825): Scene from Mozart’s “The Magic Flute”: Papagena is taken away from Papageno again, ca. 1794, colored etching

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pk, 2621,2



Orphea. Pocket book for 1826. Third year. With eight copper engravings after Heintz Hamberg on Mozart's Magic Flute, Leipzig: Ernst Fleischer

ÖNB, Musiksammlung, 122363-A.M.1826

Peter von Winter (1754–1825): The second part of The Magic Flute entitled The Labyrinth or The Struggle with the Elements. Transposed for the fortepiano by Mr Johann Henneberg, Vienna, n. d., engraved by J. Schäfer, and printed by A. Pjro

Original in: ÖNB, Musiksammlung, MS38609-qu.4°

The sequel to a libretto written by Emanuel Schikaneder of “The Magic Flute” was premiered on June 12, 1798 in the Theater in Wieden. Leopold von Sonnleithner characterized the music of the Bavarian kapellmeister Peter von Winter as “in parts pleasing but quite often boring; never heartfelt or gripping.”

(Reviews and Reports about Theatre, Music and the Fine Arts, 1862)

Ludwig van Beethoven

Throughout his life Ludwig van Beethoven held Mozart in great esteem. It is not certain whether Beethoven met him during his first visit to Vienna in 1787, as shown in a contemporary engraving, which from a historical point of view, gives this meeting a highly romantic touch: the young Beethoven is sitting at the organ (!) while Mozart holds his finger to his lips and admonishes the listeners streaming in through the door as if to say “watch out for him, he will make a name for himself in the world one day” – but there is no certainty that he ever made this statement. At the end of 1792 Beethoven travelled again to Vienna (and this time for good), and before his departure from Bonn, his patron Count Ferdinand Ernst Waldstein wrote as a farewell in his album: “Mozart’s genius is still grieving and lamenting the death of his pupil. It found refuge in the inexhaustible Haydn, but no occupation; through him it wanted to be unified once again with someone. By constant diligence you will receive Mozart’s spirit from Haydn’s hands.” Here for the first time the three names Haydn – Mozart – Beethoven are united, which later as a spiritual triad epitomized the Viennese Classical period in music.



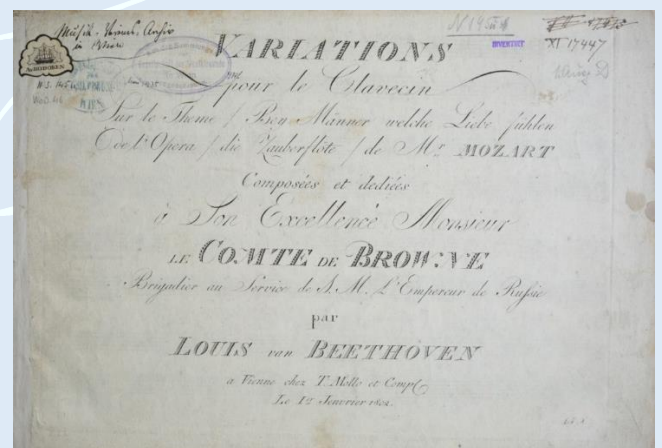
Tableau showing Mozart, Haydn and Beethoven, lithograph based on Kriehuber by R. Schein, Engraving by F. Mehl, Vienna 1843

Original in: ÖNB, Bildarchiv und Grafiksammlung, PORT_00067737_01



Hugues Merle (1823–1881): Beethoven chez Mozart/Beethoven with Mozart, mezzotint by Prosper-Paul-Ernest Allais, Vienna, published by L. T. Neumann

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pk 353, 115



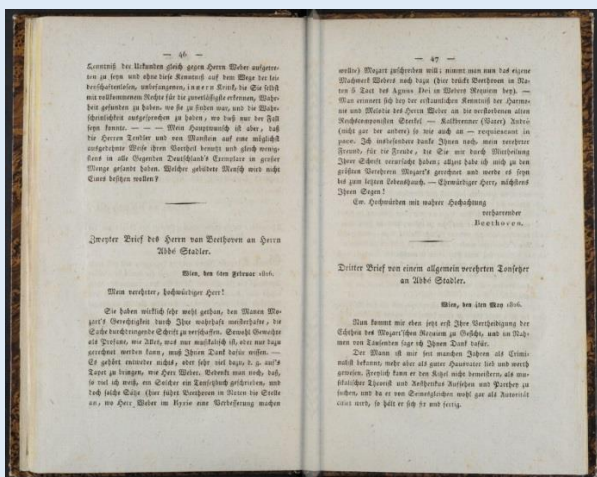
Ludwig van Beethoven, [WoO 46] Variations pour le Clavecin Sur le Theme Bey Männer welche Liebe fühlen de l'Opera die Zauberflöte de Mr. Mozart, Vienne: T. Mollo et Comp. [1802], first printed edition

ÖNB, Musiksammlung, SH.Beethoven.580

“I have always been one of Mozart’s greatest admirers and will be so until my last breath.”
 (Ludwig van Beethoven, 1826)

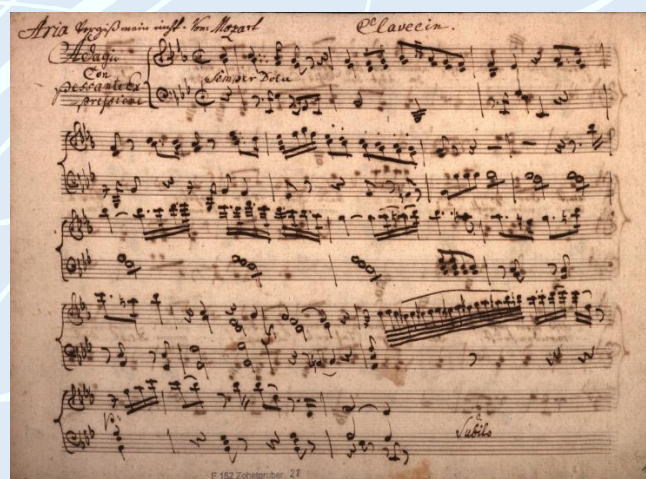
Falsely attributed works, Franz Xaver Mozart

After Mozart’s death in 1791 works by less eminent composers were frequently distributed under the name “Mozart” – as manuscripts or in print – so as to arouse interest and boost sales. This was the case for instance in works by Georg Laurenz Schneider, Emanuel Aloys Förster or Anton Eberl. Even Mozart’s widow Constanze made use of the appeal of the name of her deceased husband: she presented her son Franz Xaver to the public under the name “Wolfgang Amadeus Mozart fils”. Franz Xaver’s compositions also appeared under this name, which are nowadays more or less forgotten. He could not do justice to the high demands associated with the idealized image of his father, and as he grew older, he probably suffered increasingly from being regarded as the “successor” of his great father.



Maximilian Stadler: Second and Final Supplement to the Defence of the Authenticity of Mozart’s Requiem: together with a report about the new edition of this Requiem by Mr. Andre in Offenbach; besides Mozart’s vindication and four foreign letters, Vienna: Mausberger 1827

Original in: ÖNB Musiksammlung, SA.72.F.14 (3)

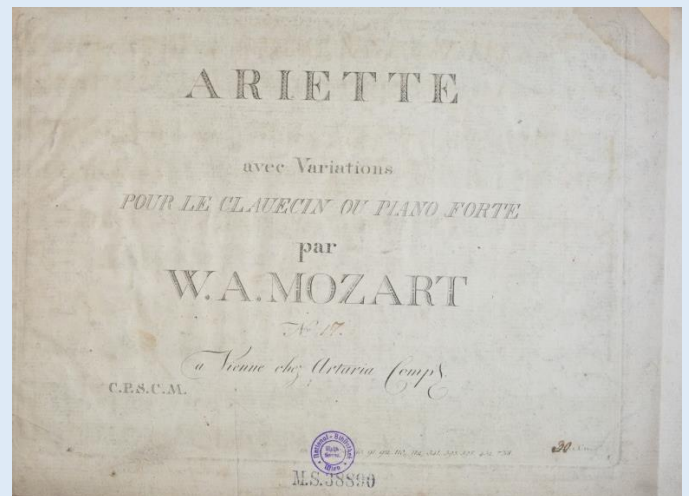
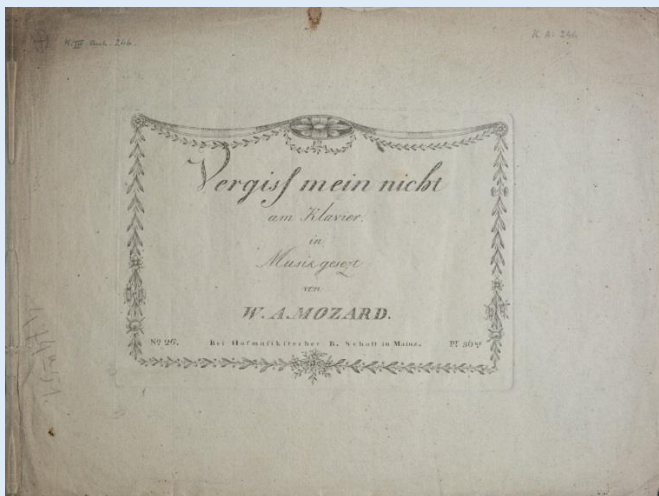


Georg Laurenz Schneider (1766–1855): Aria: Forget me not, eighteenth century, manuscript

As of May 15, 2018: reproduction

ÖNB, Musiksammlung, F152.Zehetgruber.28

Falsely attributed to Mozart (KV Anh. C 8.06/KV Anh. 246)



Georg Laurenz Schneider: Forget me not for piano, Mainz: B. Schott [1794]

ÖNB, Musiksammlung, SH.Mozart.612

Falsely attributed to Mozart (KV Anh. 246)

Anton Eberl (1765-1807): Ariette avec Variations pour le Clavecin ou Piano Forte par W. A. Mozart No. 17, Vienna by Artaria [1798]

ÖNB, Musiksammlung, MS38890-qu.4°

Falsely attributed to Mozart (KV supplement C26.04/KV supplement 287. 12 Variations for piano by Anton Eberl (op. 6) on an Andantino "Freundin sanfter Herzenstriebe" from "Der Gutsherr" by Dittersdorf)



François le Villain (ca. 1790-?): Franz Xaver Wolfgang Mozart, n. d., lithograph

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pg 451:I(3)

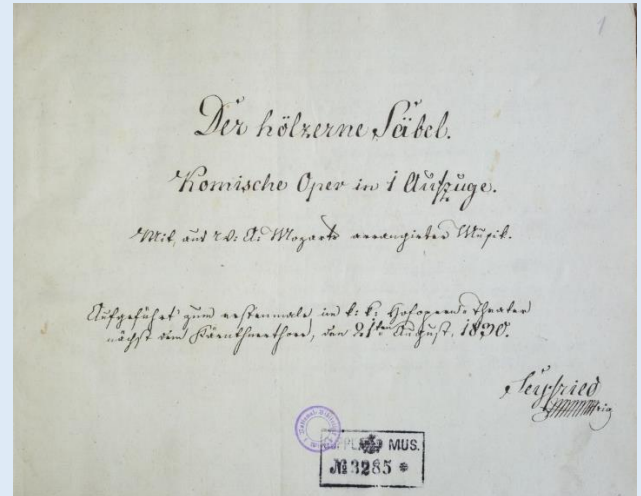


Franz Xaver Wolfgang Mozart (1791–1844): To Emma, poem by Schiller, Hamburg by August A. Cranz [1819], first printed edition

ÖNB, Musiksammlung, MS90132-qu.4°

Homages, variations

The phenomenon of growing interest in Mozart's creativity is shown not only in the widespread biographical literature but also in the many first printed editions of his works which were published in the years after his death. This concerns the first editions of "The Magic Flute" and of the "Requiem" and of many other works which were printed in the period between 1791 and 1810.



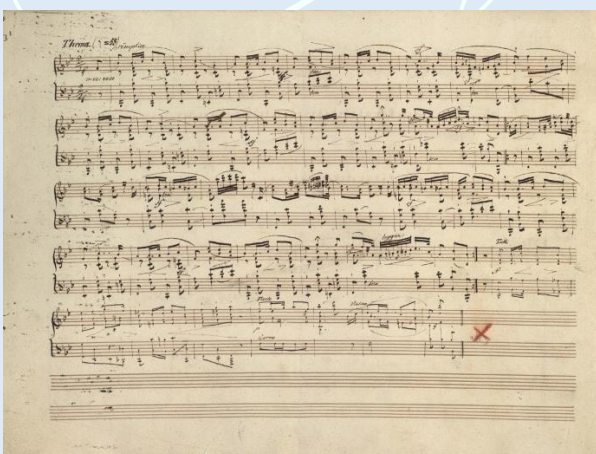
Joseph Lanner (1801–1843): 196th work. The Mozartisten. Waltz for the Pianoforte. Based on Mozart’s melodies but not for dancing, dedicated to the admirers of the immortal master, Vienna: Tobias Haslinger, 1842

ÖNB, Musiksammlung, SH.Lanner.227

Ignaz von Seyfried (1776–1841): Der hölzerne Säbel. Comic opera in one act, music manuscript

Original in: ÖNB, Musiksammlung, Mus.Hs.3285

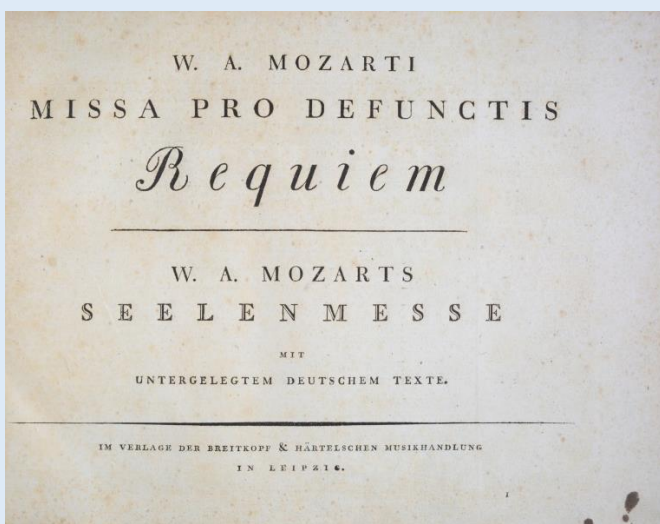
The work was performed on August 21, 1830 in the Kärntnertortheater. In particular Seyfried used themes from Mozart’s sonatas and “thereby again showed his great ingenuity” (Der Sammler, September 4, 1830)



Frédéric Chopin (1810–1849): “Là ci darem la mano” varié pour le piano-forte avec accompagnement d’orchestre, autograph manuscript with entries by Tobias Haslinger and Tomasz Nidecki

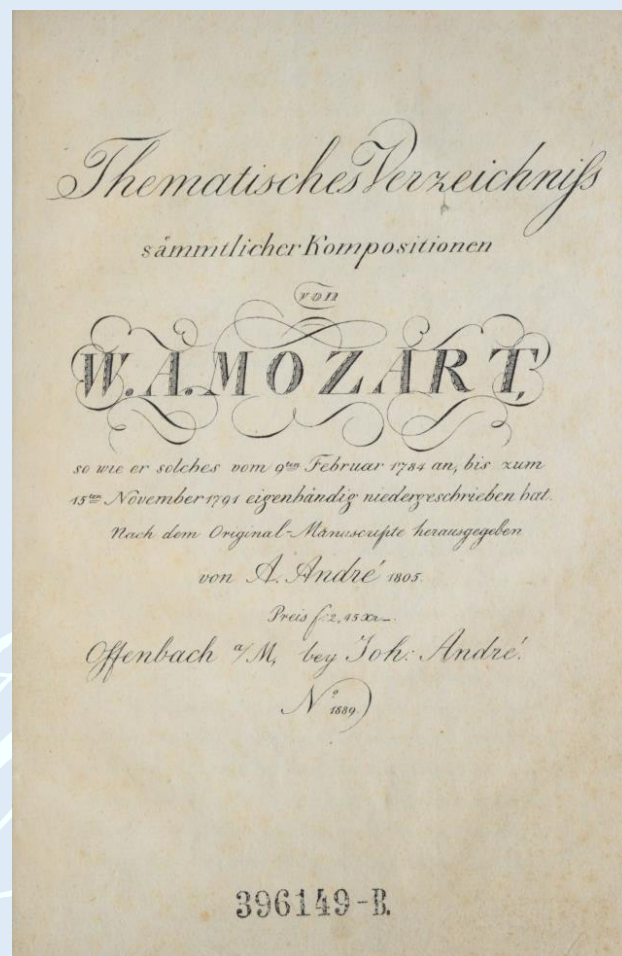
ÖNB, Musiksammlung, Mus.Hs.16789

Editions



Wolfgang Amadeus Mozart: Missa pro defunctis. Requiem, score, first printed edition, Leipzig: Breitkopf & Härtelsche music store, ca. 1801

ÖNB, Musiksammlung, SA.82.C.16



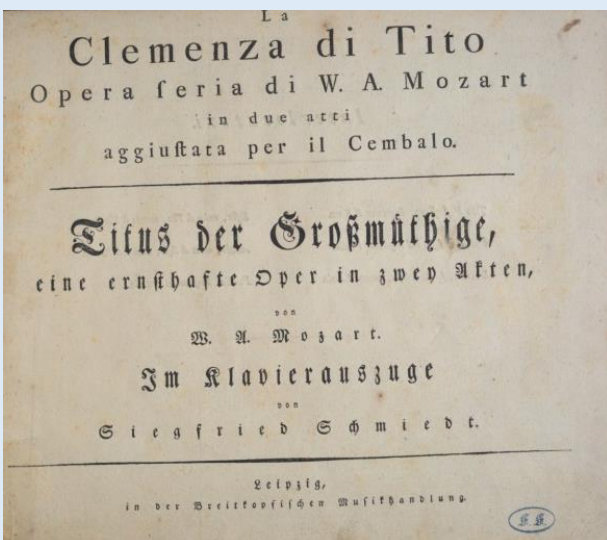
Thematic catalogue of all compositions, just like he wrote down in his own hand from February 9, 1784 to November 15, 1791, Offenbach: Joh. André, 1805

ÖNB, Musiksammlung, 396149-B.M.



Wolfgang Amadeus Mozart: Il Dissoluto Punito ossia Il Don Giovanni, piano score by Christian Gottlob Neefe, Hamburg: Giovanni Augusto Böhme [ca. 1800–1803]

ÖNB, Musiksammlung, SH.Mozart.341



Wolfgang Amadeus Mozart: La clemenza di Tito, opera seria/The Magnanimous Titus, a serious opera in two acts, piano score by Siegfried Schmiedt, Leipzig: Breitkopf [1795], first printed edition

ÖNB, Musiksammlung, SH.Mozart.533



Mozartplatz in Salzburg, engraving by C. Huber based on a drawing by Johann Fischbach, Salzburg: G. Baldi

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pg 450:I(5)

Monument on the Mozartplatz (sketch), drawing and engraving by Albert Henry Payne (1812–1902), London: Brain & Payne, 1842

Original in: ÖNB, Bildarchiv und Grafiksammlung, Pg 450:I(55c)

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Johann Ritter von Lucam: The Question of Mozart's Grave, Vienna 1856 © ÖNB, Musiksammlung (middle)

Albert Henry Payne: Monument on the Mozartplatz (sketch), 1842 © ÖNB, Bildarchiv und Grafiksammlung (right)