

## A Blog about Mozart

This article was written as a gesture of respect for the great composer and musician, Mozart, and intended to be of interest to the scientists and mathematicians and other members of the Royal Society of New Zealand Wellington Branch. Hence, I give some detail here about his love of numbers, algebra and arithmetic. However, I feel that, for completeness, such an article should ideally include salient details of his life and a discussion of his works, even if these things do not seem immediately relevant to a scientific audience. If you are interested only in Mozart and numbers, then read the first two sections and skip the remainder. Otherwise, I hope that the entire article is worth a little of your time.

I also include some links to my personal favorites. I hope that you try a few of them and perhaps all of them! Perhaps you will in time grow to love his music as much as I do. Maybe his music will complement your research work and your interest in science and mathematics. I do hope so!

David Lillis

22 September 2022

## Mozart the Mathematician?

### A Fascination of the young Mozart

The life and genius of Joannes Chrysostomus Wolfgangus Theophilus Mozart (born in Salzburg, Austria, in 1756 and died in Vienna, Austria, in 1791) are very well documented. However, it is not so widely known that as a child Mozart had a deep fascination with numbers - a fascination that he retained into adulthood. Johann Andreas Schachtner (1731 - 1795), musician and friend of the Mozart family, wrote this about him:

*When he was doing sums, the table, the chair, the walls and even the floor would be covered with chalked numbers.*

Schachtner was an accomplished musician in his own right and a friend of the Mozart family. He observed the early development of the young prodigy very closely and wrote about Mozart after his death. From him we know a great deal about the young genius, as we do from others. Perhaps Mozart could have become a famous mathematician if not distracted by music. Who knows?! Here we should remember that his sister, Nannerl, five years older, was also very gifted, possibly just as gifted as he but, like so many talented women, married and then subjugated her career to the needs of her family. Later, Clara Schumann (nee Wieck), also a very gifted pianist and composer, was to do the same thing, devoting her life to her eight children and later to her very unwell husband, Robert Schumann.

Sauty (2013) tells us about Mozart's love of numbers and also of the fascination that other composers had with numbers. Sauty reminds us that 43 is a number that comes after 36. These two and certain prior numbers make up the opening lines of *The Marriage of Figaro* (sung by Figaro himself) as he measures the room that he is to share with Susanna when they become married. He sings the numbers 5, 10, 20, 30, 36 and then 43. When added together they yield 144, or 12-squared. Some experts see this number as the numeric representation of the union of Figaro and his future wife, Susanna.

Sauty tells us that the sequence of numbers 1095060437082 is recorded in a letter to his own wife, Constanze. One possible explanation is that if we add 10, 9, 50, 60, 43, 70 and 82 we get 324, which is 18-squared. Just as in the opening bars of Figaro, this squared number may have been intended to express love – this time between Mozart and Constanze. Indeed, his letters show that he loved Constanze very much.

In one letter he signed-off as *Friend of the House of Numbers* and, after Mozart's death, Constanze informed one biographer about his enduring interest in arithmetic and algebra. Of course, there may exist a connection between talent for mathematics and love of music. One fellow who was pretty good with numbers was Albert Einstein and - guess what? - he loved Mozart. He said of Mozart's music that, while Beethoven created his music, Mozart's music was so pure that it seemed to have been ever-present in the universe, waiting to be discovered by the master.

### **Mozart's Musical Output**

Reportedly, Mozart was a very fine pianist and was also an accomplished violinist and singer. However, want some numbers about Mozart's compositions? Well - his output was quite phenomenal – well over 600 documented works by the time of his death at 35 years of age in 1791. It is particularly impressive, considering that he spent a lot of time travelling across Europe (Belgium, Germany, England, France, Italy, the Netherlands, Austria, Switzerland, Slovakia and the Czech Republic) and that he had an active social life, going out very often to lunches and dinners, visiting cafes (yes, indeed, cafes existed during his lifetime), engaging in musical soirees and other peoples' concerts around town and himself concertizing a great deal. See *Wolfgang Amadeus Mozart: a Life in Letters*, edited by Eisen et al., where you can read his letters, telling us about his daily life, including his travels and social engagements. He spent up to two hours in the mornings with his friseur (hairdresser), who made up his hair. He also spent much time teaching piano and composition to various pupils, some of whom were musically gifted too. Indeed, he even wrote music for some of his pupils. For example, his piano sonata number 14 was written in 1784 for Therese von Trattner (1758 - 1793), a student of Mozart's in Vienna.

How on earth did he produce so much composition? He could work for long hours at a time, from early afternoon to early the next morning, but it's mainly because he wrote at lightning speed and it really is true that most of his original manuscripts show no evidence of corrections. His mind appears to have worked in the medium of music like no-one else's.

### **A few more Numbers and his Fortepiano**

In his short life he wrote 41 Symphonies. I recommend numbers 25 (an astonishing work for a seventeen-year-old boy and it is even more astonishing that he wrote 25 symphonies by the age of seventeen), 29, 40 and 41 (the Jupiter), but others are remarkable too; for example, 31 (The Paris), 36 (The Linz), 38 (The Prague) and 39. He also produced 27 concerti for piano. Actually, at that time it was the fortepiano, a forerunner of the modern grand piano, but much lighter, smaller in acoustic volume and with fewer keys, at 60 to 80, as opposed to the seven-octave, 88 keys of today. I do not know which particular concerti to recommend over and above the others because they are all wonderful - though I will recommend a few later. I suggest Murray Perahia as one of the premier performers of Mozart's concerti because he performs them with great delicacy, but others are very fine too (Mitsuko Uchida, Daniel Barenboim, Ingrid Haebler, Krystian Zimerman and Alfred Brendel,

for example). How about 22 operas, each a major work of two or three hours in duration? Astounding!

Mozart's own fortepiano, dated to approximately 1782, which he used for composition and performance from 1785 until his death in 1791, is shown below:



Reproduced from <https://www.classicfm.com/composers/mozart/mozart-piano/>

This fortepiano was made by Anton Walter of Vienna. It has two fewer octaves and is physically much smaller than today's pianos.

### **A few Suggestions**

His first piano concerto was written at eleven years of age. It is quite charming and, truly, it would do the mature Beethoven or Haydn proud. You should listen to Perahia performing this one and ask yourself how an eleven-year-old boy could produce it. My own take on the question of his genius is that he was immensely talented, of course, but that he profited from being born into a musical family and in not having to undergo regular schooling such as every child must endure today. If we factor in his extreme love for his art, and possibly some obsessive-compulsive tendencies, then we have Mozart.

Here (the piano concerti) are where his genius shines so brightly, at least as brightly as in his operas and chamber music. At times the piano seems to mimic the human voice and, if you don't believe this assertion, listen to Perahia on the middle movement of concerto 11, of which Perahia's wistful and sensitive handling transports some of us to the heavens! Go for Perahia on concertos 11, 12, 13, 15, 17, 18, 19, 20, 21 (the Elvira Madigan), 22, 23, 24 and 25, but how can we leave out the others, because 5 - 10 and 14, 16, 26 and 27 are also quite lovely?

Geza Anda performs number five very well indeed, as do Perahia, Mitsuko Uchida and others. This concerto was Mozart's own favorite, which he loved to perform at concerts. Note that Joseph Stalin was very fond of number 23, especially the recording of Maria Udina. Apparently, on hearing number 24 for the first time Beethoven declared that he could never write anything like it. Well - his piano concerti are wonderful too. Finally, hear Daniel Barenboim and Vladimir Ashkenazi on the concerto for two pianos - number 10. This is a monumental work and it is quite enthralling to hear those two great musicians live with the English Chamber Orchestra in 1966.

I recommend Daniel Barenboim on the piano sonatas, especially eight (a superhuman piece of music, apparently written in grief after his mother's death), 13 and 16 (Sonata Semplice). Alfred Brendel does number 14 very well and Krystian Zimerman delivers number 10 with wonderful humour, especially the final movement. But all of them are lovely and I especially like the Rondeau en Polonoise from the sixth; his third sonata (a fascinating and very complex piece for an eighteen-year-old boy), performed by Andras Schiff; the twelfth, performed by Maria João Pires, and Mitsuko Uchida on the seventeenth.

Two great representatives of the Hungarian School of Piano, Dezso Ranki and Zoltan Kocsis, perform the truly remarkable sonata for two pianos and the sonatas for four hands (two players at a single piano) quite wonderfully – very propulsive and exciting. Incidentally, the Hungarian School of Piano, beginning with Franz Liszt, and including many great concert pianists such as Annie Fischer, Gyorgy Cziffra, Geza Anda, Andreas Schiff, Dezso Ranki and Zoltan Kocsis, is of considerable historic importance in the world of music. You can find material about the Hungarian School on the internet, as well as documentaries about the very fine pianist and human being, Zoltan Kocsis. You can hear Zoltan (one of my own favorite pianists, along with Perahia, Barenboim, Uchida, Brendel, Krystian Zimerman, Klara Würtz and the Rumanian pianist, Dinu Lipatti) playing Mozart's 23<sup>rd</sup> concerto live if you use the relevant link at the end of this article.

### **More of His Music**

Mozart wrote at least 36 violin sonatas. Go for Henryk Szeryng with Ingrid Haebler or Itzhak Perlman with Daniel Ashkenazi on all of them, but particularly 17 (my favorite), 18 (quite lovely!), 19, all of the twenties and 27 and 35, in particular. Hilary Hahn and Arthur Grumiaux, both of them characterized by great elegance, do them beautifully too.

He wrote much chamber music, including 23 string quartets, five wonderful violin concerti (Henryk Szeryng; Arthur Grumiaux; the great Soviet virtuoso, Leonid Kogan (one of my own favorite violinists), and Hilary Hahn all do them beautifully) and concerti for other instruments. How can you look past the clarinet concerto, the oboe concerto, the concerto for flute and harp, the fabulous clarinet quintet and the equally fabulous quintet for piano and woodwind? What about the two piano quartets, the string quintets and the Sinfonia Concertante for Violin, Viola and Orchestra? They're lovely! They're all on the internet and very easy to find.

How can any mortal make woodwind sound like the music of the gods? He can. Just listen to the quintet for piano and woodwind, the Sinfonia Concertante for Four Winds in E flat, and the Adagio from the Gran Partita. And his choral works are among the most beautiful in all of music - the opening to the Mass in C-minor; the Recordare from the Requiem; the aria Soave il Vento from the opera *Così fan Tutti*; the Canzonetta sull'aria from the *Marriage of Figaro*, several arias from the opera *Die Entführung aus dem Serail*, Ave Verum Corpus, and the lovely song, Abendempfindung - to name just a few.

### **An Acquired Taste?**

Perhaps classical music is an acquired taste and it could be that I was lucky to be born into a musical family. My parents were one half of the Irish String Quartet (the RTE String Quartet) in the late 1960s and early 1970s. My father was the leader and my mother, the cellist. For those of you who may be interested, you can see my father on the left and my mother on the right.



The RTE String Quartet in 1974

Perhaps my own love of Mozart is due to exposure to music from a very early age but I suspect that, ultimately, either it is embedded in one's DNA or it is not, and I imagine that I acquired it from both parents. I can remember listening to the quartet in rehearsal of Mozart, Beethoven, Haydn, Schubert, Bartok and others at our home from the age of three or four, and I remember various Irish and overseas musicians (including musicians and conductors who were well-known internationally) coming to our home for rehearsals of quintets and other works. We were also visited regularly by various Irish and overseas composers. However, it was at the age of twelve that it began to take hold and become a lifelong obsession - a wonderful obsession, actually! And it was indeed Mozart who provoked this obsession when my father played the Mozart fifth concerto when I was about ten years of age.

My obsession was amplified in my early teens when he performed the Beethoven, the second Bartok and Brahms concerti (by the way, he also premiered the Walton violin concerto in Ireland when I was very young), but also on hearing a recording of the Brahms violin concerto by the supreme genius of the violin, Jascha Heifetz, my own and my father's favorite violinist (Leonid Kogan, Michael Rabin and Henryk Szeryng are the next favorites). However, many years afterward, I have given up on conversations about the relative merits of Mozart and AC/DC or Mick Jagger and the Rolling Stones. Such conversations are mostly futile and leave everyone in very bad temper!

Of course, much popular music is wonderful too, though possibly serving a different purpose from Mozart. I myself enjoy listening to Lionel Richie and Roberta Flack (as well as others), though they, too, have slipped into the past.

### **The Futility of Comparison**

Comparisons between Haydn, Mozart, and Beethoven (three contemporaneous composers and musicians) are often conducted(!) but achieve very little. Whichever music moves you is a personal thing. To myself, one of them stands above the others because his music touches me more than the others', appears to me the more inventive and inspired and because he seems to have written with greater ease. But whose work you love most is indeed dependent on who you are and how you

respond viscerally. Many people feel that Haydn's music is more light-hearted, Beethoven's more turbulent, but that Mozart's is the most beautiful. I tend to feel the same way. And, generally, it's the beauty that I look for, rather than fun or passion, though these emotions have their place too.

Over the years, several learned experts (for example, one well-known musicologist at Washington University) and music lovers (including friends of my own) have raised the objection that Mozart's works are old-fashioned and formulaic, and therefore that Beethoven's represent an advance, breaking free of the bonds of Mozart's strictly classical forms to achieve more unrestricted, romantic and more profound expression. In my case, I knew intimately the piano sonatas, piano concerti and chamber music of Beethoven for many years before discovering the Mozart equivalents, written perhaps twenty or more years earlier. What a fabulous surprise!

Without doubt Mozart's works most often adhere to tighter rules than Beethoven's but it was nevertheless a revelation to me to discover Mozart after more than three decades of acquaintance with works that Beethoven was to write so much later. Before I began my reconnaissance of Mozart I had seen Beethoven as the detonator of modern music, but now it became evident that Mozart had anticipated him. And Mozart did not disappoint! His fortepiano concerti, fortepiano sonatas and chamber music struck me very forcibly, almost as diamonds cut to perfection, rather than as objects boxed-up or constrained in any way. My first hearings of his eighth fortepiano sonata, with Barenboim at the keyboard, came across to me as a polished emerald; I don't know exactly why, but it did. His 16'th sonata (Sonata Semplice) evoked the impression of a sparkling ruby - perhaps recalling Mozart's red jacket!?

His formulae usually, but not always, involved three movements, each characterized by repetitions of various themes and motifs, but these repetitions served only to intensify their beauty for me, especially as the second or third repetition was often subtly different from the first. The opening movement is usually an Allegro and therefore quite fast. The second movement is usually an Andante, softer and slower than the first, while the third and last movement is usually propulsive and triumphant - a final Allegro. Above all, Mozart has the power of going at every moment to the unexpected and intensely beautiful, when Beethoven so often goes to the turbulent, introspective and the profound. Can we not love them both?

#### **What did other Composers see in him?**

The others greatly admired him! Here are a few quotes that prove their estimation of Mozart.

*Play Mozart in memory of me and I will hear you.*  
Frédéric Chopin on his death bed

Josef Haydn, in grief on Mozart's untimely death, suddenly broke down and wept. *Forgive me, I must ever weep, ever weep, when I hear the name of my Mozart.*

Later, Haydn wrote: *I was for some time quite beside myself over his death. I cannot believe that Providence should so quickly have called an irreplaceable man into the next world.*

Haydn eulogized Mozart, saying: *Posterity will not see such a talent again in a hundred years.*

Haydn praised Mozart frequently to his friends. He wrote to Franz Rott: *If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high persons, in particular, as deeply, with the same musical understanding and with the same deep feeling as I understand and feel them, the nations would vie with each other to possess such a jewel.*

To the musicologist, Charles Burney, Haydn said: *I have often been flattered by my friends with having some genius, but he was much my superior.*

In a letter to his friend, Marianne von Genzinger, Haydn admitted to dreaming about Mozart's work, listening in awe to *The Marriage of Figaro*.

After a chamber music session at Mozart's apartment, Haydn said to Mozart's father, Leopold: *Before God and as an honest man I tell you that your son is the greatest composer known to me, either in person or by name.*

Richard Strauss idolized Mozart. About Mozart's Clarinet Concerto, he is alleged to have said that he *would have given anything* to have written it.

Antonio Salieri was an admirer and friend of Mozart and certainly not the jealous person we see in *Amadeus* (a 1984 US film, Miloš Forman the director, adapted from Peter Shaffer's 1979 play, *Amadeus*). Most probably this misconception originates in a play of the Russian playwright, poet and writer, Alexander Pushkin (1799 - 1837). This play was entitled *Mozart and Salieri*, written in 1830.

Instead, these words are probably more in line with the real Salieri:

*On the page, it looked simple. Nothing. The beginning - simple, almost comic. Just a pulse. Bassoons, Basset Horns. Like a rusty squeezebox. And then, suddenly, high above it, an oboe. A single note hanging there unwavering, until a clarinet took it over. Sweetened it into a phrase of such delight. This was no composition by a performing monkey. This was a music I've never heard. Filled with such longing, such unfulfillable belonging. It seemed that I was hearing the voice of God.*

Antonio Salieri in the film *Amadeus*

*When the angels praise God in Heaven I am sure they play Bach. However, en-familie they play Mozart, and then God the Lord is especially delighted to listen to them.*

Karl Barth, Swiss Protestant theologian, 1886 - 1968

Of course, to achieve familiarity with the corpus of work of Mozart, or any other composer or artist, takes many years of intense listening and reflection. In a sense his music grows with you and becomes a significant part of your life, as it has done for many professional musicians. Certainly, it requires much greater effort to understand a forty-minute symphony or concerto, and even more so a two-and-a-half hour opera, than a short popular tune. I suspect that many people who claim that they do not enjoy classical music have never been introduced properly to it or simply do not have the time within their busy lives to listen intently for long sessions. It is not a priority for them and, in any case, three-minute songs heard as background on the radio are more immediately catchy and easier to take in. Sadly, many more people could enjoy Mozart and others than in fact do and what pleasure it might give them if only they were given the opportunity!

### **What did he look like?**

At about five foot three (1.6m) he was short, even by the standards of the time. He was described as slender and somewhat effeminate in appearance. His face was somewhat pock-marked from a

childhood episode of rickets but he was very proud of his sandy, light-brown hair. We know that he suffered from dental caries and experienced considerable pain at times. When he met the young Beethoven, who was also about 1.6m tall, it was indeed a meeting of giants!

One painting of him is this very famous one by Barbara Kraft, created in 1819.



Reproduced from: <https://www.britannica.com/biography/Wolfgang-Amadeus-Mozart>

However, this painting was done many years after his death, though it is more or less consistent with descriptions of him by those who knew him. He noticed that famous red jacket with gold embroidery in a shop close to where he lived and simply had to have it. There he is, wearing it proudly – and why not?

He loved fancy clothing. However, he saw expensive clothing as necessary for a professional in Vienna. As a very well-known musician, he had to attend court functions and mix with nobility, various patrons and the concert-going public in the salons of Vienna. In a letter to his father, dated 5 September 1781, he wrote:

*I cannot go about Vienna like a tramp. One must not make oneself cheap here; that is the main point, or else one is done for.*

Possibly, the electronic portrait below suggests even better what he looked like in life, perhaps during his early thirties, with light-brown hair, large blue eyes, a rather large nose and slightly pursed lips.





Reproduced from: <https://www.classicfm.com/composers/mozart/real-face-hadi-karimi-3d-colourised-portrait/>

It is worth knowing that his sister, Nannerl, thought that the painting of Mozart below was very good. It was completed around 1780 by Johann della Croce.



Reproduced from <https://commons.wikimedia.org/wiki/File:Mozart-by-Croce-1780-81.jpg>

This painting shows detail from the original which also depicts Mozart's father and sister. You can find it on the internet quite easily.

### **Mozart as a Person?**

He is known to have had an impish, somewhat childlike sense of humor, frequently going to the vulgar in word and in his letters, but toilet humor was normal in Germany and Austria during his times. Often he came across as abstracted and disengaged from those around him, possibly as one or other musical idea came to mind. He lived beyond his means and rented apartments that in truth he could not easily afford. He enjoyed gambling and lost a lot of money there. We know that he was

not completely immune to the charms of ladies other than his own wife; often found himself short of money and wrote several begging letters to friends.

At one point he owned a horse and carriage. At various times he owned a dog, several pet canaries and a pet starling. He could be very critical in his evaluations of other people and especially of other musicians and composers. But then he stood far above them and their best efforts must have seemed very mediocre to him.

Mozart was a Freemason, having been introduced to Freemasonry in 1784. He became a member of the Viennese Freemasons lodge 'Beneficence'. Later he introduced his father, Leopold, and Josef Haydn to the Order and both of them joined too. Many of his friends and patrons were also members. His very famous opera, *The Magic Flute*, is centered about the ordeals of the hero, Pamina, who struggles to gain admission to the Freemason brotherhood. Thereby, everything is transformed through forgiveness and love. Apart from *The Magic Flute*, other works of Mozart's seem to embody Freemason motifs.

### **Mozart's Death**

It is impossible to be sure of the cause of Mozart's early death on 5 December 1791, but he was still developing as a composer and what a loss! We do know that he had been very ill and near death several times during his life, especially as a child. It seems probable that a streptococcal throat epidemic carried him off, as it did many others in Vienna the year he died. Various symptoms reported by those who were with him during his last week are consistent with known symptoms of this particular infection. However, we will never know.

Perhaps we can reach out to him over more than two centuries if we look at the following daguerreotype image, dating from about 1840.



Reproduced from [https://en.wikipedia.org/wiki/Constanze\\_Mozart#/media/File:Constanze\\_Weber\\_1840\\_full.jpg](https://en.wikipedia.org/wiki/Constanze_Mozart#/media/File:Constanze_Weber_1840_full.jpg)

The elderly lady seated on the left might just be his wife, Constanze Weber, some fifty years after his passing. Experts are not entirely sure of this point, but she does look strikingly similar to portraits of Constanze as a young woman. Daguerreotype cameras became available to the public in September of 1839 and were commonplace by the mid-1840s. If Mozart had lived to about 84 years of age, then we might have images of him, just as we do of Chopin and maybe of Mendelssohn. But it was not to be.

### **Transcendental Genius?**

Perhaps the world of mathematics is the poorer for Mozart's life in music but maybe more people enjoy his music than would have enjoyed his mathematics?! Unfortunately, love of mathematics, theoretical physics or any science is mostly confined to people trained to an advanced level in those domains, whereas music, like art and literature, is to be enjoyed by everyone.

You may find Mozart a perfect foil to your scientific work. Myself? Well - I owe him a debt of gratitude for many years of immense enjoyment of his music and, for me, any day without at least two or three hours is incomplete! It is only a personal view that the musical ideas of Mozart live on the highest level – a celestial level, beyond that of other mortals.

Several others (for myself, principally Beethoven, the other great genius who took over where Mozart left off and who also wrote beautiful piano and violin sonatas; Bach, the master of the fugue and counterpoint; the highly original Stravinsky, who gave us the Firebird and Sacre du Printemps; the equally unique Prokofiev, whose Romeo and Juliet with Galina Ulanova as prima ballerina is a monument to Soviet-era filmed ballet; Brahms, who so often goes to the magnificent and whose two titanic piano concerti with Krystian Zimerman made for one of the greatest evenings of music-making in living memory; Chopin, supreme creator for the piano, and Schubert, the melodist who gave us Ave Maria and a wonderful piano sonata in B-flat, D960) were people of genius who perfected their art through immense industry and effort. Perhaps we can explain them this way. One other is the transcendental genius who exists beyond explanation.

### **One for Mozart!**

I admit to having no religious beliefs whatsoever but it is through his music where I have come closest to perceiving God or, at least, sensing Mozart's God-given talent. Finally - my poetry is not worth much but a few years ago, in 2019, I felt compelled to write for him the following:

For Mozart

Nor fortune, power nor conquest your intent.

Not born to wealth or highest rank were you.

In music, lovely to behold, were your days spent;

Richness of another kind, your gift to ages;

Transfixing; elegant; so beautiful, so true.

A boy? Such pretty sounds flowed from your hands!

And then, at height, wrought gems

as timeless as the desert sands,

and precious as the brightest pearl.

A deepest sadness, yet such joy that gives a new delight.

Perfect harmonies that touch the soul so near;

Adamantine symphonies of sound;

A brilliant treasure, inestimably dear;

An early promise kept;

A gift of love to all the world around.

Gone, when still in sight of youth,

while music, long within you, left unfinished.

What melodies of purest form and poetry and truth,

nor sparkling ruby, nor emerald nor finest sapphire could compare,

to be unheard forever, and leave us twice diminished?

### **A Final Appreciation of Mozart**

In the end, there is no single premier artist, musician or composer and nor is there any single greatest work of music, or art, for that matter. However, if I must select my choices of the greatest works of music that have been gifted to humanity, and thereby also to myself, then to many of Mozart's creations I must accord the superlative *summus*. These are the Requiem; the Mass in C-minor; his opera *Die Entführung aus dem Serail*; his opera *the Marriage of Figaro*; the Ave Verum corpus; the eighth, thirteenth and sixteenth piano sonatas; the twenty-fifth piano concerto; the Jupiter (forty-first) symphony; the fourteenth, seventeenth and nineteenth string quartets; the Sinfonia Concertante for Violin, Viola and Orchestra; the quintet for piano and woodwinds; the first piano quartet; the Divertimento for String Trio; the Adagio from the Gran Partita; the second movement of the eleventh piano concerto and the concerto for flute and harp. I must stop somewhere, but where to stop? These works are much more than the accidental outpourings of a God of music. They are among the loveliest of all treasures; gifts of joy to humanity today and to future generations. And for me, the greatest gift of all, perhaps partly because I remember my parents rehearsing and performing it when I was a young child, the clarinet quintet of Wolfgang Amadeus Mozart - the pinnacle of all musical achievement.

### **Some Further Reading**

I have many books on the life and works of Mozart, some of them very technical and I won't list them all. At home I have John Suchet's *Mozart. The Man Revealed*. It's a wonderful summary of his life and has numerous, beautiful color plates.

Suchet, John. Mozart. The Man Revealed.

Elliott & Thompson Limited

ISBN

1783965819

I also recommend Alfred Einstein's *Mozart. His Character, His Work*. (Yes! Alfred the musicologist; not Albert the physicist).

Mozart: His Character, His Work (Galaxy Books) Paperback. December 31, 1965.

Alfred Einstein (Author), Arthur Mendel (Translator) and Nathan Broder (Translator).

If you want to read about Mozart's interest in numbers, try this:

Sautoy (2013). How composers from Mozart to Bach made their music add up. Retrieved from:

<https://www.theguardian.com/music/2013/apr/05/mozart-bach-music-numbers-codes#:~:text=Mozart%20loved%20numbers.,with%20numbers%20didn't%20wane>.

Finally, his letters to friends and family provide a fascinating glimpse into his daily life.

Wolfgang Amadeus Mozart, a Life in Letters. Edited by Eisen et al.

Penguin Books, Published 30 April 2007

ISBN 9780141441467

## Links to some of Mozart's Music

Piano Concerto 1, performed by Murray Perahia - written by Mozart at the age of eleven years

<https://www.youtube.com/watch?v=as-DI7t3rfk>

Piano Concerto 5 (Mozart's own favorite), performed by Geza Anda

<https://www.youtube.com/watch?v=5TecYEthY9I>

Piano Concerto 11, performed by Murray Perahia – if short of time, try the second movement at 8 mins 48 sec

<https://www.youtube.com/watch?v=1x1KEphfpDE>

Piano Concerto 12, performed by Murray Perahia

<https://www.youtube.com/watch?v=PiHra1MBhtE>

Piano Concerto 23 (Joseph Stalin's favorite), performed by Zoltan Kocsis

<https://www.youtube.com/watch?v=l8OL640JQkg>

Piano Concerto 25, performed by Alfred Brendel

<https://www.youtube.com/watch?v=UniXSQYJd-k>

Concerto for two pianos, performed by Daniel Barenboim and Vladimir Ashkenazi

<https://www.facebook.com/watch/?v=199706887452051>

From his opera *Die Entfuhrung aus dem Serail*, featuring Yelda Kodalli

<https://www.youtube.com/watch?v=Tw84smtNE1Q>

Chorus of the Janissaries, also from his opera *Die Entfuhrung aus dem Serail*, performed by Akademie für Alte Musik Berlin

<https://www.youtube.com/watch?v=Xsibr9y96Q>

The entire opera *Die Entfuhrung aus dem Serail*, featuring Lynne Dawson

<https://www.youtube.com/watch?v=KpXVy4qsMOA>

The aria Soave il Vento from *Cosi Fan Tutti*, performed by Miah Persson, Anke Vondung and Nicolas Rivenq

[https://www.youtube.com/watch?v=a\\_OFHyF3Pyk](https://www.youtube.com/watch?v=a_OFHyF3Pyk)

Batti Batti – aria from *Don Giovanni*, performed by Patricia Janečková

<https://www.youtube.com/watch?v=-UZ8GoHvMfs>

Canzonetta sull'aria from the *Marriage of Figaro*, performed by Patricia Janečková and Eva Dřízgová Jirušová

<https://www.youtube.com/watch?v=d4s5VHIAwDw>

Voi Che Sapete - from the *Marriage of Figaro*, performed by Maria Ewing

<https://www.youtube.com/watch?v=Q-e0fHUoKD8>

The entire opera *Marriage of Figaro*, with Alison Hagley

<https://www.youtube.com/watch?v=Yy-DTtJ5q-A>

Laudate Dominum, performed by Kathleen Battle

[https://www.youtube.com/watch?v=vY\\_zGwyH54s](https://www.youtube.com/watch?v=vY_zGwyH54s)

The Requiem, performed by Dorothee Mields, Marianne Beate Lielland, Markus Schaefer and Tijn Faveyts.

All of it great, but particularly the Recordare at 16.00 minutes

[https://www.youtube.com/watch?v=Pa4o\\_nutl14](https://www.youtube.com/watch?v=Pa4o_nutl14)

Ave Verum, performed by the Vienna Boys Choir

<https://www.youtube.com/watch?v=DsUWfVKJwBM>

Mass in C minor, performed by Miah Persson, Ann Hallenberg and others  
<https://www.youtube.com/watch?v=KsiP4-mCnQ0>

The lovely song, Abendempfindung, performed by Barbara Bonney  
<https://www.youtube.com/watch?v=r9-GesedW-c>

Piano Sonata 8, performed by Daniel Barenboim  
<https://www.youtube.com/watch?v=bZZqSZqJz4Y>

Piano Sonata 10, performed by Krystian Zimerman – last movement is fun!  
<https://www.youtube.com/watch?v=-V4bGocFwnE>

Piano Sonata 12, performed by Maria João Pires  
<https://www.youtube.com/watch?v=wZRIATHp4fl>

Piano Sonata 13, performed by Daniel Barenboim  
<https://www.youtube.com/watch?v=oTS1fohQNec>

Piano Sonata 14, performed by Alfred Brendel  
<https://www.youtube.com/watch?v=gA8m1QPv1yQ>

Piano Sonata 16; don't know who performed it, but it's nice  
<https://www.youtube.com/watch?v=XXIu0MRu1QU>

Sonata for Two Pianos, performed by Dezso Ranki and Zoltan Kocsis  
<https://www.youtube.com/watch?v=PQQgHpMBHbo>

Sonata for Four Hands, performed by Dezso Ranki and Zoltan Kocsis – fun, especially the second movement!  
<https://www.youtube.com/watch?v=RPspf6zE-M0>

Violin sonata 17, performed by Henryk Szeryng and Ingrid Haebler  
<https://www.youtube.com/watch?v=b-ejpozB-Ps>

Violin sonata 18, performed by Itzhak Perlman and Daniel Barenboim  
<https://www.youtube.com/watch?v=boqBzTBAIOY>

Violin sonata 27, performed by Henryk Szeryng and Ingrid Haebler  
[https://www.youtube.com/watch?v=VLod\\_2Sszhk](https://www.youtube.com/watch?v=VLod_2Sszhk)

Violin sonata 35, performed by Henryk Szeryng and Ingrid Haebler  
<https://www.youtube.com/watch?v=jF8gJCXgoEo>

Concerto for Flute and Harp, 2<sup>nd</sup> movement, performed by Anna Komarova (flute) and Alisa Sadikova (harp)  
<https://www.youtube.com/watch?v=00iO7FXWhx8>

Concerto for Flute and Harp, performed by Tamara Cocha Mandić (flute) and Diana Grubišić Čiković (harp)  
<https://www.youtube.com/watch?v=nheif2BuFz0>

The Piano Quartets, performed by the Beaux Arts Trio  
<https://www.youtube.com/watch?v=PRCY-mDAHbw>

Quintet for Piano and Woodwinds, performed by Alfred Brendel (piano), Heinz Holliger (oboe), Eduard Brunner (clarinet), Hermann Baumann (horn) and Klaus Thunemann (bassoon)  
<https://www.youtube.com/watch?v=F40X8bRxKI4>

Quartet 14, "Spring", performed by Quatuor Mosaïques  
<https://www.youtube.com/watch?v=A3bAiTtM2Pc>

Quartet 17, "The Hunt", performed by Quatuor Mosaïques  
<https://www.youtube.com/watch?v=6mm7UHVfwho>

Quartet 19, "Dissonance", performed by Quatuor Mosaïques  
<https://www.youtube.com/watch?v=kcfDxgfHs64>

Divertimento for String Trio, performed by the Grumiaux Trio  
[https://www.youtube.com/watch?v=npQJP\\_nF7NI](https://www.youtube.com/watch?v=npQJP_nF7NI)

Clarinet Quintet, performed by the Academy of St. Martin in the Fields Chamber Ensemble  
[https://www.youtube.com/watch?v=\\_mKUYMQsFwM&list=RD\\_mKUYMQsFwM&index=1](https://www.youtube.com/watch?v=_mKUYMQsFwM&list=RD_mKUYMQsFwM&index=1)

Adagio from the Gran Partita, performed by an ensemble from the London Symphony Orchestra  
<https://www.youtube.com/watch?v=NecLh4YOT9M>

Sinfonia Concertante for Four Winds in E flat. Jan Adamus, František Bláha, Svatopluk Čech and Zdeněk Divoký  
[https://www.youtube.com/watch?v=PpOOJWTT\\_LY](https://www.youtube.com/watch?v=PpOOJWTT_LY)

Sinfonia Concertante for Violin, Viola and Orchestra, first movement. Julia Fischer and Gordan Nikolic.  
Oh my God! No wonder Julia is smiling!  
<https://www.youtube.com/watch?v=6tlbPCe11tl>

Symphony 25, performed by Wiener Philharmoniker with Leonard Bernstein as conductor  
<https://www.youtube.com/watch?v=rNeirjA65Dk>

Symphony 29, performed by The Concertgebouw Chamber Orchestra  
<https://www.youtube.com/watch?v=X3j5f9ggN-4>

Symphony 40, performed by the Boston Symphony Orchestra, with Leonard Bernstein as conductor  
<https://www.youtube.com/watch?v=qzBwa2jl1Oc>

Symphony 41 (The Jupiter), performed by the Wiener Philharmoniker  
<https://www.youtube.com/watch?v=bnK3kh8ZEgA>