

MOZART'S WOMEN

The Relatives
The Romances
The Roles

The Man and the Myth – a short diversion

- A supernatural talent
- The eternal child

A Mysterious Death?

The commission for the Requiem

Salieri's "confession"

The unmarked grave

"I will work – work so hard – that no unforeseen accidents shall ever reduce us to such desperate straits again..."

Letter to his wife, 7-8 October, 1791

"After God comes Papa."

The superb teacher

The struggle for control

"Hurt me now, if you can be so cruel!"

Letter to his son, 11 February, 1778

"If you continue to pursue your empty hopes, you will make me and your sister into beggars."

Letter to his son, 3 September, 1778

The Relatives

Maria Anna, mother

“Mama, I beg you to pray for me, that my opera may go well and that we may be happy together again...”

Letter from Mozart in Milan, 20 October, 1770

“Why, everything can be made right again.”

Letter to her husband, 19 February, 1778

A Mother's Plea

Die Zauberflöte (The Magic Flute)

Deutsche Grammophon, 1991

James Levine, Conductor

The Metropolitan Opera and Chorus

Act I, scene 1, Lucianna Serra as Queen of the Night

“O zitt're nicht, mein lieber Sohn!”

The Relatives

Nannerl, sister – “*carrissima sorella mia*”

“...the little child from Salzburg and his sister played the harpsichord.
... his sister’s playing is masterly, and he applauded her.”

Diary of Count Zinzendorf, October 17, 1762

“I embrace you with all my heart, with all my soul, and ever remain
your sincere – your true brother.”

Letter from Mozart after their mother’s death, 20 July 1778

A Sister’s Plea

La Clemenza di Tito (The Clemency of Titus)

RM Arts, 1991

Andrew Davis, Conductor

The London Philharmonic

The Glyndebourne Chorus

Act II, No. 23

Elzbieta Szmytka as Servilia

“*S’altro che lacrime*”

The Romances

Kissin' Cousins

Maria Anna, the 'Basle'

"I declare that our little cousin is beautiful, intelligent, charming, clever and gay.... Indeed we two get on extremely well, for, like myself, she is a bit of a scamp.

Letter to his father, 17 October, 1777

"Do go on loving me as I love you, then we shall never cease loving one another...."

Letter to his cousin, 13 November 1777

A lover's remedy

Don Giovanni ossia il dissoluto punito

Deutsche Grammophon, 2005

James Levine, Conductor

The Metropolitan Opera Orchestra and Chorus

Act II, scene ii

Hei-Kyung Hong as Zerlina,

John Relyea as Masetto.

"Vedrai, carino"

The Romances

Mozart's Other Family, the Webers:

Fridolin, (uncle of the composer Carl Maria von Weber) and Maria Cacilia

Their daughters: Josefa, Aloysia, Costanze and Sophie.

"...[M]y situation will be the happiest on that day when I shall have the infinite pleasure of serving you again..."

Letter to Aloysia, 30 July 1778

Plaisir d'amour

"Non so d'onde viene"

Majella Cullagh, soprano

Mozart The Supreme Decorator

Opera Rara, 2005, CD, Track 4

Sir Charles Mackerras, Conductor

The Hanover Band

"I know not whence it comes, this tender feeling,
this unknown emotion that stirs in my breast,
this chill that runs through my veins.

To wake such fierce contrasts in my breast,
I think pity alone is not enough."

Chagrin d'amour

"I arrived here [Munich] on the 25th, but until now it has been impossible for me to write to you...my heart is too full of tears." Letter to Leopold, 29 December 1778

Le Nozze di Figaro

Glyndebourne Festival Opera

Bernard Haitink, Conductor

The London Philharmonic

Kultur, 1994

Act II, scene I

Renee Fleming as the Countess

"Porgi amor"

The Romances

"My dear, good Costanze"

"She is not ugly, but at the same time, far from beautiful. Her whole beauty consists of two little black eyes and a pretty figure. She has no wit, but she has enough common sense to fulfill her duties as a wife and mother.... Moreover she understands housekeeping, and has the kindest heart in the world."

Letter to Leopold, 15 December, 1781

A Hymn to Marriage

Die Zauberflote

Deutsche Grammophon
James Levine, Conductor
The Metropolitan Opera Orchestra and Chorus,
1991

Act I, scene ii

Kathleen Battle as Pamina

Manfred Hemm as Papageno

“Bei Mannern, welche Liebe fuhlen”

The Roles

The Mature Operas:

Idomeneo

The Abduction from the Seraglio

The Marriage of Figaro

Don Giovanni

Così fan tutte

The Magic Flute

The Clemency of Titus

The classical characters of *opera seria*: Elettra

Hell hath no fury...

Idomeneo

Deutsche Grammophon, 2006

James Levine, Conductor

The Metropolitan Opera Orchestra & Chorus

Act III, No. 19

Hildegard Behrens as Elettra

“D’Oreste, d’Aiace”

The Roles

The Human Personalities of the Comedies

The Marriage of Figaro

Susannah and the Countess

Cherubino

Teen Angel

Le Nozze di Figaro

Glyndebourne Festival Opera
Bernard Haitink, Conductor
The London Philharmonic
Kultur, 1994

Act II, scene I, Chapters 25-28

Marie-Ange Todorovitch as Cherubino
“*Voi che sapete*”
Alison Hagley as Susannah
“*Venite, inginnochiatevi*”
Renee Fleming as the Countess

The Roles

Don Giovanni

From reconciliation to divine retribution
Elvira – a study in ambivalence

Tradita e abbandonata
(Betrayed and abandoned)

Don Giovanni ossia il dissoluto punito

Deutsche Grammophon, 2005

James Levine, Conductor

The Metropolitan Opera Orchestra and Chorus

Act II, scene I

Solveig Kringleborn as Elvira

“Mi tradi quell’alma ingrata”

The Roles

Feminine Archetypes in The Magic Flute

Pamina

The Queen of the Night

“Things are seldom what they seem.”

If Mama ain't happy...

Die Zauberflote

Deutsche Grammophon
James Levine, Conductor
The Metropolitan Opera Orchestra and Chorus,
1991

Act II, scene ii

Lucianna Serra as the Queen of the Night
"Der Holle Rache kocht in meinem Herzen"

The Roles

The "Enlightenment"

"She is all too proud!
By man your course must be decided,
For by herself a woman
Steps beyond her sphere and is
misguided."

Sarastro to Pamina, The Magic Flute
Act I, scene iii

Keeping the faith

Così fan tutte

Opus Arte, 2007

Ivan Fischer, Conductor

Orchestra of the Age of Enlightenment

The Glyndebourne Chorus

Act I, Ch. 15

Miah Persson as Fiordiligi

“Come scoglio”

Falling rock zone

Così fan tutte

Deutsche Grammophon, 1988

Jean-Pierre Ponnelle, Director

Nikolaus Harnoncourt, Conductor

Wiener Philharmoniker and Staatsoperchor

Act II, Ch. 1 & 2

Teresa Stratas as Despina

“Andate là, che siete due bizzarre ragazze”

“Una donna a quindici anni”

The Roles

Mozart, the dramatist

Women as the turning point

Costanze and Blonde, women of spirit

“We are in command, you are our slaves, and you’re lucky if you have enough sense to make your chains lighter.”

Blonde to Osmin, Act II, scene I

The Abduction from the Seraglio

Die Entführung aus dem Serail

Kultur, 1988

Georg Solti, Conductor

The Royal Opera Covent Garden

Act II, scene I

Lillian Watson as Blonde

“Durch Zartlichkeit und Smeicheln”

Kurt Moll as Osmin

Duet: *“Ich gehe, doch rate ich dir”*

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