Contents

Illustrations xi
Preface xiii

Prologue: Mozart, 1788 to 1791—An Inevitable End or a New Beginning? 1

1 Imperial Appointments: Mozart and Salieri 9
   Time for Change 9
   Prolific under Discouraging Conditions 21
   Toward Spirited Partnership 32

2 Explorations Outside of Vienna 44
   Traveling Again 44
   Frankfurt, 1790: The Self-Styled Ambassador 47
   Leipzig and Berlin, 1789 50
   Bach Circles at Home and Abroad 60

3 Grand Ambitions: Expanding Compositional Horizons 74
   A Musical Announcement 74
   A Garden Apartment for a Bold Start 84
   The Notion of “Imperial Style” 90

4 “Vera Opera” and The Magic Flute 107
   What’s in a Name? 107
   More than an Egyptian Opera 110
   The Language of “Grand Opera” 116
Contents

5 “The Higher Pathetic Style of Church Music” and the Requiem 134
  An Auspicious Prospect 134
  A Timely Commission 142
  Envisioning a New Kind of Sacred Music 145

6 “Composed, Just Not Yet Written”—Music Never to Be Heard 159
  A Self-Assured Prodigy 159
  Work in Progress: The Fragments 166
  Windows Ajar: Fleeting Sounds of Chamber Music 177
  Epilogue 191

Appendix: Currency and Monetary Values 197

Notes 199

Bibliography 221

Index 229