

Mozart's flute: magic, mediocre or maligned?

Scarcely a mention of Mozart's flute concertos and quartets is made without reference to a certain letter dating from around the time of their composition in which Mozart wrote: "*my mind gets easily dulled, as you know, when I'm supposed to write lots for an instrument I can't stand.*"¹ Was this merely an off-the-cuff remark or did Mozart genuinely harbour a deep dislike of the flute? If so, on what grounds did he hold this opinion and was it a lifelong aversion?

Most of what we know about Mozart's life at this time is derived from his correspondence with his father, occasional letters to his sister and cousin and a few notes from his mother to his father.² It is as well not to read Mozart's letters too literally. Frequently he delighted in writing playful nonsense such as "*That's so strange! I'm supposed to come up with something sensible, but nothing sensible comes to mind...well now I don't have enough space to write anything sensible, besides to be always sensible gives you a headache.*"³ He loved to jumble up the words in random order and sign himself off tongue-in-cheek. At times, particularly with his cousin, but also with his family, he revelled in talking dirty, as the poem below graphically illustrates.

Mozart's damning remark on the flute seems abrupt, yet he frequently dished out harsh criticism of other musicians and their compositions, often less than tactfully, publicly sniggering at them or openly bettering them. He could speak against his friends with remarkable ease, yet maintain the friendships when it suited him, revealing all the immaturity of a hot-housed young boy, despite his astonishing musical maturity or perhaps as a way of coping with it.

In his fascinating book *Mozart in Revolt* David Schroeder suggests that Mozart's father may have hoped to publish their correspondence so the young man deliberately sabotaged the plan by writing things that were unprintable.⁴ The letters between father and son during Mozart's sixteen-month absence document the pressures on their ever more strained relationship. The embittered man with no control over his son at the end of 1778 is a far cry from the dotting father-manager who had meticulously engineered every stage of his wunderkind's career.

From his earliest boyhood, Mozart had been paraded around Europe as a child prodigy, welcomed, in fact adored by the nobility, performing on the fortepiano, harpsichord, organ or violin and presenting his compositions. He made two trips at the age of six, undertook a three-year tour taking in many musical centres in Germany, Belgium, the Netherlands, Switzerland, Paris and London between the ages of seven and ten, spent two years in Vienna, aged eleven to twelve and two years in Italy, aged thirteen to fifteen. Further trips to Italy, Vienna and Munich followed in his later teenage years. In Italy he had enjoyed particular success with performances of his operas *Mitridate*, *Ascanio in Alba* and *Lucio Silla*. He was presented with the Order of the Golden Spur by the Pope and awarded two diplomas in Bologna, the second after examination at the Accademia Filharmonica, where he was six years younger than the minimum age for entrance.

All these tours and public appearances were arranged by Mozart's highly ambitious father, Leopold, himself a notable violinist and author of the celebrated *Violinschule*.⁵ Leopold was employed as deputy Kapellmeister of the archbishop's orchestra in Salzburg. He enjoyed considerable freedom of leave to undertake these lengthy concert tours promoting his son's miraculous talent. However, in 1771 Archbishop Schrattenbach died and was replaced by Count Hieronymus Colloredo who, far from indulging the Mozarts, expected them to fulfil their duties as servants at home. The situation became intolerable; in August 1777 Mozart applied for leave, both he and his father were dismissed but eventually Leopold was forced to stay and so for the first time, Wolfgang, aged twenty-one, set off, accompanied only by his mother, to seek his fortune.

Little did any of his family know what awaited him. Mozart's genius as a performer and gifts as a composer were more mature than ever, yet, as a grown man he commanded none of the attention to which he was accustomed. No longer a freak child, to be petted and admired, he was quite unprepared for the general indifference he was to meet. Mozart's first port of call was Munich, to the court of Elector Maximilian III of Bavaria where he had performed many times and had given the first performance of his opera *La finta giardiniera*. His reputation must have been outstanding and he should have needed no introduction, yet the Elector himself casually brushed him off with "but my dear child, there is no vacancy" as he strolled away.

In Augsburg (Leopold's birthplace), despite much fun with his cousin and cordial reception, he was teased on account of his cross (perhaps he had worn it too publicly)⁶ and was anxious to leave.

Mannheim, the next destination, held much more promise. The court orchestra was renowned for its excellent standard, remarkable discipline, dramatic performances and particularly electrifying crescendos. Many of the orchestral players were virtuoso performers and accomplished composers in their own right, notably court composer and Kapellmeister Ignaz Jakob Holzbauer, violinist and Konzertmeister Christian Cannabich, oboist Friedrich Ramm, flautist Johann Baptist Wendling and several members of the Stamitz, Danzi and Lebrun families. Here at last was a fine orchestra whose musicians received Mozart with open arms⁷ and he was optimistic that a position would be forthcoming. Yet after his first couple of concerts he was merely presented with a gold watch, admittedly a beautiful one, but hardly what he had hoped for: "*What one needs on a journey is money. Now I own, con permissione, 5 watches. I have a mind to have an extra pocket watch put on each of my trousers, so when I come before one of these great lords I can wear two watches (which is the fashion anyway), so that they don't get the idea of bestowing on me yet another watch...*"⁸

Leopold was quick to see that Mannheim held no prospect for his son, advised him to move on and assumed his advice would be taken. A week later, his impatient letter reads: "*For heaven's sake – you must try to earn some money.*"⁹ His

subsequent letters become ever more angry and frustrated: *“The purpose of the journey, that is the necessary purpose, was, is, and must be to find employment or earn money. So far there doesn’t seem to be a prospect for one or the other.”*¹⁰ Leopold was infuriated that his son and wife remained in Mannheim, that they were running into debt and obliged to borrow money without his permission. To him, Mozart seemed to be squandering not only his money but his time in late night revelry and bawdy joking sessions in unsavoury company.

One of Mozart’s letters, written as an irreverent confession was perhaps a little too frank:

*I, Johannes Chrisostomus Amadeus Wolfgangus Sigismundus Mozart, am guilty of not coming home until 12 o’clock midnight, the day before yesterday and yesterday, and often times before and that from 10 o’clock until said hour at Cannabich’s, I did some rhyming in the company of Cannabich, his wife and daughter, the Treasurer, and Messrs. Ramm and Lang, - nothing too serious but rather light and frothy, actually, nothing but crude stuff, such as Muck, shitting, and ass licking, all of it in thoughts – but not in deeds. I would not have behaved so godlessly if our ringleader, known as Lisel, namely Elizabetha Cannabich, had not inspired and incited me to such high degree; I must also confess that I thoroughly enjoyed it all. I confess all my sins and transgressions from the bottom of my heart, and in the hope that I confess them more often, I am fully committed to perfecting the sinful life I have begun.*¹¹

After this, Mozart learnt to be a little less candid about his activities, but the unspecific reports and vague half-truths only irritated Leopold all the more. He urged his father not to think badly of him and to trust that everything would turn out well.

However, it seemed that the time was never right; hunting parties or gala celebrations, the extended carnival period, were forever on the agenda. Despite earnest attempts by Holzbauer and Cannabich to petition the Elector on his behalf, it was only on December 8th, after pestering Count Savoli for information and after he in turn had pressed the Elector for a decision, that Mozart was finally informed that there would be no place for him in Mannheim. He was dismayed and resentful that he hadn’t have been told earlier.¹² Cannabich and Wendling, by now very close friends, rallied round, finding him pupils and obtaining a commission for him from Ferdinand De Jean, a wealthy Dutchman working as a doctor with the East India company who offered Mozart 200 gulden for *“3 short, easy concertos, and a pair of quartets for the flute.”*¹³ Wendling was determined to keep Mozart in Mannheim until Lent, when he planned to take him to Paris. He appeared to know the French capital well and had ideas on what Mozart should do there to promote his music and earn his keep.

Time passed and Mozart was finding it difficult to apply himself. The next few months see a catalogue of excuses for his lack of progress on the commission, his supposed laziness, his behaviour, his failure to move on in search of a position and

anything else his father could possibly nag him about. On December 20th he wrote home at 11pm:

for there's no other time. We can't get up before 8 o'clock, because we have no daylight in our room until half past 8, since it is situated on the ground floor. I get dressed quickly, at 10 I sit down to Compose until 12 or half past 12 o'clock; then I go to Wendling's, where I write a little more until half past 1 o'clock, after that we take our noon meal, which lasts until almost 3 o'clock when I have to go to the inn Mainzischer Hof, in order to give lessons to a Dutch officer in galanterie playing...At 4 o'clock I need to be back home to give a lesson to the daughter of the house; although we never begin before half past 4 o'clock because we have to wait for the lights to come on. At six o'clock I go to Cannabich's to give a lesson to Mad.^{selle} Rose; I stay there for supper; after which we talk – or sometimes they play a game; and when that happens, I pull a book out of my pocket and read – just as I used to do in Salzburg.”¹⁴

The D major quartet is dated Christmas Day, 25th December 1777.¹⁵ This commission was turning into something of a chore.

However, there was a far more compelling reason for Mozart's remaining in Mannheim, and a most welcome distraction from the task in hand. He had met and fallen deeply in love with a talented young singer, Aloisia Weber, aged sixteen. He first casually slipped a description of her into a letter to his father in mid January 1778, after reference to her worthy father: “*I'm not sure whether I have mentioned his daughter to you -*”¹⁶[!] Mozart described her accomplishments, both musical and social and her family's poor state; one man, a wife and six children on a paltry income. Subsequent letters show Mozart's total infatuation with her. He praises her beautifully clear voice, her exquisite rendition of his aria, her superb cantabile, the quality of her singing which he would guarantee with his life, her respectable piano playing, and above all her manners and the high regard with which she was held by all in Mannheim, in short a perfect friend and companion for his own dear sister “*for she has the same Reputation here as my sister enjoys in Salzburg on account of her proper behaviour.*”¹⁷ Herr Weber is portrayed as a good honest German, just like Leopold; in fact the whole family was just like his own.

Meanwhile, work on the flute commission was obviously not uppermost in his mind. On a short trip to perform for the Princess of Oranien he sent a typically scatological poem to his mother:

*Madame Mutter!
I like to eat Butter.
We are, Thank the Lord,
Healthy and never bored.
Our trip is bright and sunny,
Though we haven't any money;
We enjoy the company we keep,
we are not sick, we do not weep.*

*O course, the people I see
Have muck in their bellies, just like me,
But they will let it out with a whine,
Either before or after they dine.
There's a lot of farting during the night,
And the farts resound with thunderous might.
Yesterday, though, we heard the king of farts,
It smelled as sweet as honey tarts,
While it wasn't in the strongest voice,
It still came on as a powerful noise.
We have now been here for over a week,
Shitting muck upon muck in a steady streak.
Herr Wendling has reason to be angry with me,
For I haven't written any of the quartetti;
But when I get back to the bridge o'er the Rhine,
I will travel homeward in one straight line,
And write four quartets without any sass,
So he has no reason to call me an ass.*

*The Concerto I'll write him in Paris, it's fitting,
For there I can dash it off while I'm shitting,
To tell the truth, I'd rather go with these people here
Into the world both far and near,
Than with those music men I thought I knew,
When I think of them now, I feel so blue;
I may have to do it, but now it's a dread,
For Herr Weber's ass is better than Ramm's head.
Indeed, a small slice from the ass of Herr Weber
I prefer to the whole Wendling endeavour.
We don't insult God when we sit down and shit
Or if we eat muck, chewing off every bit,
We are all honest folk, bird of a feather,
And have summa summarum 8 eyes all together.
That's not counting the one on which we sit.
But now I'd better stop this Poesie of wit.
Just one more thing allow me to add
Monday coming, please don't be sad,
For I'll have the Honour of kissing your hands
Though before I see you, I'll shit in my pants.*

À dieu Mamma

*Yours,
With deep Respect and Allegiance,
And full of scabs and obedience
Trazom."¹⁸*

Mozart's mother, incidentally, was not averse to this kind of humour herself, but complained to her husband "*when Wolfgang makes new acquaintances, he*

promptly wants to give everything he has to such people...as soon as he got to know the Webers, he changed his mind [about travelling to Paris with Wendling]. In a word, he endears himself to other people more than to me, for I raise objections with him about this and that which I do not approve of; and he does not like this."¹⁹

Mozart's new plan from this time was to take Aloisia to Italy, to establish her as a prima donna, and presumably make her his wife. To explain his change of heart to his father, he wrote a rather more formal letter to his father than the one to his mother in which he was at great pains to emphasize *"the indescribable pleasure of having become acquainted with such thoroughly Honest and good Catholics and Christians."*²⁰ Mozart also demonstrated just how fickle he could be suddenly taking the upright moral high ground and speaking so disparagingly of his other musician friends: *"My mother and I have talked about it and agree that we don't like the conduct of the Wendling family. Wendling is an Honest and good man, but he has no Religion and neither does his family. It is enough said when I tell you that his daughter was a mistress. And Ramm is a good person but a libertine. I know who I am. I know that I have enough religion in me that I would never do anything that I could not do before the whole world; just the idea of being alone on a trip with such men whose way of thinking is so different from mine and different from that of all honest people, is scary to me. They are, of course, free to do as they please, but I don't have what it takes to travel with them; I probably wouldn't have a single enjoyable hour; I wouldn't know what to say to them. In a word, I don't really trust them. Friends who have no religion do not last..."*²¹

The Wendlings had been most generous to Mozart and whatever their ways, had certainly not offended him until he needed a virtuous excuse for taking Aloisia to Italy. Leopold reacted with amazement and horror. It took him some days to reply, haranguing him with a tirade of fury and emotional blackmail: *"I have not slept all night and am so weak that I have to write very slowly, word by word...Your proposal to travel with Herr Weber and, Nota Bene, 2 of his daughters has almost driven me to insanity...How can you have let yourself be taken in even for an hour by such a repulsive idea! Your letter reads like nothing other than a romance – and could you really decide to go schlepping around the world with these strange people? To set aside your reputation – your aging parents, your beloved sister? Then cause me grief, if you can be so cruel!... Off with you to Paris!"*²² Leopold even harked back to Mozart's childhood when they had sung together at bed time; clearly here was a father finding it very difficult to allow his son to grow up.

Mozart's letters of the next few weeks attempted to pacify his outraged father with an acknowledgement of Leopold's paternal authority, a reiteration of his loyalty to his family, an acceptance that he could not marry until he was financially self-sufficient and with a chain of yet more excuses for still not having completed his commission and still not having left Mannheim: *"The fact that I could not finish the assignment can easily be explained. I never have a quiet hour round here. I cannot compose, except at night; which means, I also can't get up in the morning. And then, one isn't always in the mood to write. Of course, I could scribble all day*

long, and scribble as fast as I can, but such a thing goes out in the world; so I want to make sure I won't have to feel ashamed, especially when my name appears on that page."²³

In the rush to complete the obligation before De Jean left Mannheim Mozart unfortunately presented him with the autograph scores; normally he kept these himself and had copies made for the recipients. De Jean, in his turn, packed the music for the concertos in the wrong trunk, which was left behind. Wendling was supposed to have forwarded them to Mozart, but whatever happened, they are now lost. De Jean only paid Mozart 96 gulden, just less than half the agreed sum, since he had only received one new complete concerto (in G major K. 313), one transcription of the existing oboe concerto (in D major K. 314),²⁴ a single Andante movement (in C major K. 315) which was perhaps the slow movement of the expected third concerto and two or three quartets (in D major, K. 285 and G major, K. 285a and C major, K.285b).²⁵

Finally Mozart left for Paris in March, but he never completed De Jean's commission. He did, however, compose a Sinfonia concertante for flute, oboe, waldhorn and bassoon with orchestra to be performed by his Mannheim friends Wendling (flute), Ramm (oboe), Punto (horn) and Ritter). The manuscript was given to Le Gros, who was to arrange for the parts to be prepared, but he delayed inexplicably. Mysteriously the music disappeared before the performance. Ramm exploded with fury in the concert hall, accusing Le Gros of dirty tricks. Mozart, however, suspected Cambini had been implicated, in retaliation for offence he may have caused.

The Paris sojourn did not go well. Mozart's lodgings were cramped, dark and without a piano. The Parisians were preoccupied with an ongoing controversy between rival supporters of Piccini's Italian *opera buffa* and Gluck's French *tragédie lyrique* and paid little attention to the newcomer, Mozart. He had used up much of his father's and his sister's money. As this wasn't bad enough, his mother contracted typhus and died on July 3rd. Leopold urged him to return to Salzburg, but he spent almost four months en route when the journey should have taken about a fortnight. Predictably, Leopold erupted: "*Mon très cher Fils! I really don't know what to say anymore – I will either lose my mind or die of exhaustion...Your whole intent is to ruin me so you can build your castles in the air*" and "*I hope that, after your mother had to die in Paris already, you will not also burden your conscience by expediting the death of your father.*"²⁶

Mozart spent some time in Mannheim on his return, but the Weber family had, along with most of the musical establishment, moved to Munich. The unsuccessful and frustrating tour culminated in heartbreak; he had never given up hope of marrying Aloisia but at their eventual reunion she disowned him. Mozart was devastated; the flautist Becke described trying to console him as he wept for over an hour.²⁷ Dejected, he returned to Salzburg, at the end of an unhappy chapter of his life. Despite everything, Mozart held fond memories of Mannheim: "*as I love Mannheim, Mannheim loves me.*"²⁸

Given that at that time Mozart was in love, experiencing his first taste of freedom and wanting to be out socialising and that he was very frustrated, strained and defensive on account of the constant badgering from his father, it is understandable that he was not in the best frame of mind for composing, and it is probable that his remark about the flute was made on the spur of the moment. However, Mozart may have had grounds for not liking the flute of course. Radical changes were made to the instrument during his lifetime, but at this point, many players (Wendling and De Jean probably among them) would still have been using one-keyed flutes. Such instruments were well suited to the baroque music they were invented for and a good flute in the hands of a skilled and flexible player with an intuitive, sensitive composer could use the brighter tonalities and upper register to sound strong and happy and the delicate colours of the flat keys to great *Affekt*. Whilst these colours could and should be brought to classical repertoire, much dramatic orchestral music used the flat tonalities for powerful impact and consequently the flute is often absent in so many works of the *Sturm und Drang* type. Classical orchestral flute parts often lie in the high register and though many one-keyed flutes ascended at least to A^{'''}, the high F^{'''} was frequently either non-existent or barely acceptable. In a few exceptional one-keyed flutes F^{'''} was a good, strong note.

By the last quarter of the eighteenth century flutes with more keys were becoming popular,²⁹ though were by no means standard. These keys provided the flute with one tone hole for every note (or most), albeit holes of uneven size and spacing on a tapering bore, and brought a new-found degree of sonority and evenness to the flute. The combined use of one-keyed and multi-keyed fingerings offered a wider palette of colours.

However, pitch was never standardized so wind players frequently had problems adjusting to a higher or lower pitch, particularly if they travelled. Flutes were constructed with interchangeable centre-pieces (*corps de rechange*) of slightly different lengths, extendable foot registers and moveable corks but whilst sometimes partially successful, this method was often a poor substitute for having a well-tuned instrument at one agreed pitch.

Prior to taking on the commission from De Jean, Mozart had actually written very little featuring the flute. The early sonatas, opus 3, for harpsichord with violin or flute accompaniment and ad lib. cello were composed in London in 1765 (at the age of eight) and dedicated to Queen Charlotte. These six sonatas are charming but clearly not conceived primarily for the flute since much of the violin part contains double stopping, pizzicato and notes on the G string, below the range of the flute.³⁰ Perhaps the designation for flute was added to the title page as a gesture to King George III, who played the flute, or more likely, in order to increase sales, particularly in England where the flute had become so popular.

Most of Mozart's choral works, early symphonies and operas contain either nothing for flute or else small parts, which in some cases may have been played by oboists doubling on flute.³¹ If flutes are present, they rarely have independent lines but are

written in unison or octaves with violins, or they shadow them with simplified parts. They generally appear in only a few numbers in each work, almost exclusively in safe keys (D, G, A and C majors) with very simple figures. Fast passages are limited to easy scales and the highest note is E”’. Mozart may never have met many really fine flautists at this stage in his life. The symphonies from the early 1770s show a marked development in his flute writing³² and the little cameo obbligato parts in *La finta giardiniera* (1775) must have had a startling effect. This may have been performed by the flautist Johann Baptist Becke, for whom a little part was included in his next opera *Il Re Pastore*.

Despite his close acquaintance with Wendling, there is no record of Mozart actually praising his playing, though he apparently orchestrated one of his concertos³³ and Leopold had admired him some years earlier. De Jean requested some easy pieces, so Mozart may have felt that to be a limiting factor. In Paris, on the other hand, he approved of the Comte de Guines, an amateur player who had acquired a flute with several keys in England,³⁴ and was pleased to make use of the added low notes in the Concerto for flute and harp.

Whatever Mozart’s feelings about the flute, one could understand if he were irritated by certain flautists. De Jean (perhaps justifiably) short-changed him and even the Comte de Guines messed him about:

Just imagine, the Duc de Guines, to whose house I was required to come every day and stay for 2 hours, let me go on teaching 24 lessons, although it is customary to pay after 12, then he went to the country and came back 10 days later without letting me know – if I hadn’t gone there and inquired out of sheer curiosity, I would still not know they are back; - the housekeeper finally pulled out her purse and said: pardon me for paying only for 12 lessons right now, I don’t have more money on hand – now there’s noblesse for you – and then she counted out 3 louis d’or – and added – I hope this is satisfactory for you – if not – please tell me – so Monsieur le Duc has no honour either; - he must have thought: this is a young fellow and a stupid German besides – that’s just how all the French speak if the Germans – he will be quite content with this – but the stupid German was not content – and didn’t accept the money either – in other words, the Duc wanted to pay only one lesson for 2, and this although he has had a Concerto for flute and harp from me already for 4 months without paying for it – so, I’m going to wait until the wedding [of his daughter] is over, then I’ll go to the housekeeper and demand my money. What annoys me most is that these stupid Frenchmen think I’m still just seven years old – because that was my age when they first saw me – it’s absolutely true; Mad. D’Epinaï told me herself in all seriousness – they treat me here like a beginner – except the musicians, they know better. But it’s the general public that counts.³⁵

In this respect, the flautists were no better than many of Mozart’s other patrons but all this points to a certain naivety in making financial arrangements.

Despite the emotional turmoil he was experiencing and despite the reluctance to get on with the job, Mozart seems to have taken some pride in the finished articles. Wendling's close involvement in the project, and indeed, Mozart's contact with all the other inspirational wind players from Mannheim proved to be pivotal in unleashing his imagination. *Idomeneo*, his next big opera, displays an extraordinary emancipation of the wind section from its hitherto purely accompanying role. It was as if the floodgates had opened and his creative powers were given free rein; he could use his wind players as both as soloists and as a team.

All of Mozart's large-scale operas, late piano concertos and some of the late symphonies have glorious flute parts. His altogether new expectations, both technically and musically, are unmistakable in the chromaticism of Don Giovanni, the quartet of obbligato instruments in the aria in *Die Entführung*³⁶ and the beautiful trio in the *Et incarnatus est* of the C Minor Mass (ex). It is difficult to single out just a few highlights when all his late works are wonderfully rewarding. In the context of this article, however, Mozart's use of a magic flute in *Die Zauberflöte* to protect Tamino from all danger and guide him through fire and water in his initiation to Sarastro's sacred temple symbolized purity, honour and the power of good over evil. Surely, we can ask for no greater testament than this.

It is a shame that Mozart's solo flute works exist under the shadow of his youthful remark, but even if they were not composed in the happiest of circumstances, to have them at all, we must surely feel as Ramm did on being presented with a copy of the oboe concerto: "*the man is beside himself with joy.*"³⁷

¹ Letter to Leopold Mozart, February 4th, 1778.

² Unless stated, all quotations from Robert Spaethling *Mozart's Letters, Mozart's Life*, Faber & Faber, London, 2000

³ Letter to his cousin, Maria Anna Thekla Mozart, 'Bäsele', October 1st, 1777

⁴ David Schroeder, *Mozart in Revolt*, Yale University Press, New Haven and London, 1999.

⁵ L. Mozart, *Versuch einer gründlichen Violinschule*, Augsburg, 1756

⁶ He had worn the cross on Leopold's advice.

⁷ Mozart frequently dined at the homes of the Wendlings and the Cannabichs.

⁸ Letter to Leopold Mozart, November 13th, 1777.

⁹ Letter from Leopold Mozart, November 24th, 1777.

¹⁰ Letter from Leopold Mozart, November 27th, 1777.

¹¹ Letter to Leopold Mozart, November 14th, 1777.

¹² Shortly after this Maximilian of Bavaria died; the Elector of Mannheim succeeded him and united the two courts. The musical establishments merged and were based in Munich. Thus there was already a superfluity of musicians without Mozart.

¹³ Letter to Leopold Mozart, December 10th, 1777.

¹⁴ Letter to Leopold Mozart, December 20th, 1777.

¹⁵ If the admission that he had not written any of the quartets in his poem of January 31st is correct, this date is either wrong or falsely backdated. Perhaps it is poetic licence.

¹⁶ Letter to Leopold Mozart, January 17th, 1778.

¹⁷ Letter to Leopold Mozart, February 4th, 1778.

¹⁸ Letter to his mother, Maria Anna Mozart, January 31st, 1778.

¹⁹ Letter from Maria Anna Mozart to Leopold Mozart, MBA ii 255, quoted in David Schroeder, *Mozart in Revolt*, Yale University Press, New Haven and London, 1999.

²⁰ Letter to Leopold Mozart, February 4th, 1778.

²¹ Letter to Leopold Mozart, February 4th, 1778.

²² Letter from Leopold Mozart, February 11th, 1778.

²³ Letter to Leopold Mozart, February 14th, 1778.

²⁴ The D major concerto is transposed from the oboe concerto in C with a few interesting changes.

²⁵ There is some doubt over the date of the C major quartet, K. 285b.

²⁶ Letters from Leopold Mozart, November 19th and 23rd, 1778.

²⁷ Aloisia married Joseph Lange in 1779 and in 1782 Mozart married her younger sister, Constanze, with whom he appears to have been very happy. Mozart and Aloisia continued to work together occasionally. She sang the role of Donna Anna in the first Viennese production of Don Giovanni.

²⁸ Letter to Leopold Mozart, November 12th, 1778.

²⁹ B \square , G#, F, E \square , and sometimes C \flat , C \flat and C \sharp as well as an additional F key for awkward fingering combinations. The thumb B \square key enabled a strong top F \flat .

³⁰ Most modern editions transfer some of the melodic right-hand piano part to the flute.

³¹ It is possible that the two flute players in Mozart's opera *La finta semplice* (Salzburg, 1769) may have been required to double on cor anglais.

³² Symphony K. 130 (1772) contains high F \flat 's, F major scale in the second octave and low C \flat . K. 114 (1771) has an F \sharp \flat and K. 184 in E \square (1773) has a G \flat and noticeably more to do.

³³ Mozart's orchestration has not been traced.

³⁴ France was slow to adopt the keyed flutes.

³⁵ Letter to Leopold Mozart, July 31st, 1778.

³⁶ Directly inspired by a similarly scored aria by J. C. Bach.

³⁷ Letter to Leopold Mozart, November 4th, 1777.