

Mozart

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*Stations of his Life  
as Reflected in his Piano Music*



**Wiener Urtext Edition**

[www.wiener-urtext.com](http://www.wiener-urtext.com)

*“... I am no poet ...”*

# Famous Quotes about Mozart

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**“I say to you before God, as an honest man, that your son is the greatest composer I know personally or by name: he has taste, and besides, the greatest knowledge of composition imaginable.”**

*Joseph Haydn to Leopold Mozart*

**“A phenomenon like Mozart will always remain a miracle that can never be explained.”**

*Johann Wolfgang von Goethe*

**“He is the purest of all musicians, he embodies music itself.”**

*Claude Debussy*

**“[the music of] Mozart is of such purity and beauty that ... it has always existed as part of the inner beauty of the universe waiting to be revealed.”** *Albert Einstein*

**“They say that when the angels play before God, they are playing Bach, but for each other, they are playing Mozart.”**

*Isaiah Berlin*

**“Mozart is divine Mozart, and will always be divine. Not just a name, but a heavenly genius who was born on earth, remained here for thirty and some years, and when he left the world, it was new, enriched, and blessed by his visit.”**

*Leonard Bernstein*

**“What would this world be without Mozart?”** *Thomas Bernhard*

*“...for this must surely be piano land.”*

# From passionate pianist to creator at the piano

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Mozart – that is the composer who wrote the *Magic Flute* and *Don Giovanni*, the *Requiem* and the *Coronation Mass*, the *Little Serenade* and the *Musical Jokes*, the *Violet* and the *Evening Feeling*, the *Clarinet Concert* and the *Jupiter Symphony*, the *Gran Partita* and the quartet *Dissonances*.

What remains of this great composer if, on the occasion of his 250<sup>th</sup> birthday, we reduce him to a single genre, namely his piano music? And if we even leave aside the piano concerts, the chamber music and the songs with piano accompaniment? – Surprisingly, quite a lot! – In fact, his piano work alone allows us to roughly follow the path of his life!

The first instrument Mozart played was the piano. When he was only three years old, he would find thirds on this instrument and enjoyed their combined sound. As a wunderkind, he fascinated philistines and experts alike, as a pianist, he competed with the best of his time. However, the piano also proved to be his last instrument: Constanze, a widow at 29, for the rest of her life treasured the clavichord he used to write the *Magic Flute* and *La Clemenza di Tito*.



*“... that he already wrote little pieces  
at the tender age of five, ...”*

## Childhood in Salzburg

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756, as the seventh and last child of Leopold Mozart and Anna Maria Pertl. His sister Maria Anna, called Nannerl, five years his senior, was the only other child to survive for more than one year. When he was only four, Mozart learned to play his first pieces on the piano: Friedrich von Schlichtegroll, Mozart's first biographer, wrote in 1793:

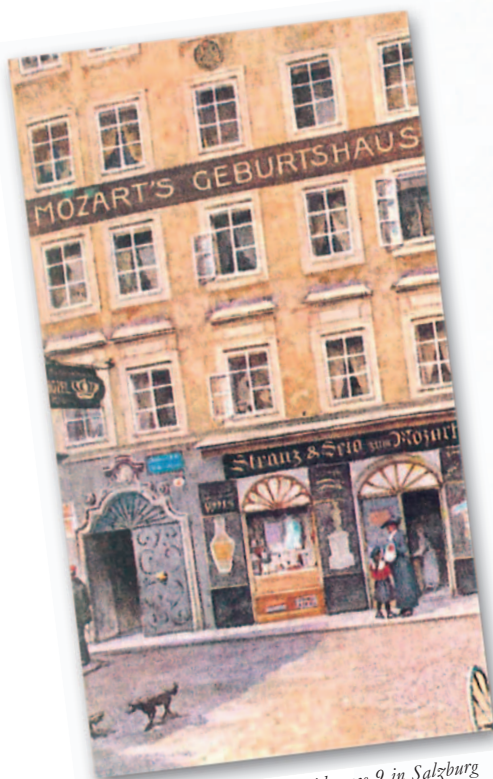
*“In his fourth year, his father began, almost playfully, to teach him some minuets and other pieces on the piano, a matter that proved to be easy and pleasant to both the teacher and the student. He needed half an hour to learn a minuet, one hour for a longer piece, and then played it most elegantly and kept the tempo quite exactly. From then on, he progressed so rapidly that in his fifth year, he wrote little pieces and played them for his father who would write them down on paper.”*



Wolfgang and Nannerl Mozart, miniature on ivory,  
by Eusebius Johann Alphen, around 1765

For a long time, the Minuet in G major with Trio in C major was regarded as Mozart's first composition, and was therefore listed as no. 1 in the *Complete Chronological-Thematic Catalogue of Compositions by Wolfgang Amadé Mozart* by Knight Ludwig von Köchel in 1862. Precisely 50 years ago, however, a little sheet with four small pieces for piano was discovered which Nannerl had removed from her notebook and passed on to a Mozart enthusiast.

*A note by Leopold Mozart in Nannerl's notebook confirms that these are indeed 'compositions by Wolfgang, in the first 3 months after his 5th birthday'; these pieces are nowadays listed as K. 1a to 1d.*



Mozart's birthplace at Getreidegasse 9 in Salzburg



Wolfgang Amadeus Mozart  
**Piano Pieces**

New editions  
Volume 1: Earlier Works  
UT 50229

Volume 2: Later Works  
UT 50230

# Allegro in F-Dur

KV 1c

3

6

4

# Menuett in F-Dur

KV 1d

4

7

14

3

*“The wunderkind truly makes one dizzy.”*

## First longer journeys

Following their first travels during which Wolfgang and Nannerl performed for the Prince-Elector in Munich and the imperial family in Vienna, the Mozart family left on a larger tour through the musical centres of Western Europe on June 9, 1763. The most important stops were Munich, Ludwigsburg, Schwetzingen, Frankfurt, Cologne, Aachen, Brussels, Paris and London, and, on the return trip, Gent, Antwerp and The Hague. The journey lasted until November 29, 1766.

Whenever there was an opportunity, Wolfgang and Nannerl were presented as child prodigies – especially playing the piano. Mozart made huge progress in his compositional skill during this time: from 1763 onwards – Mozart had just turned seven – his first compositions were published in print. They are piano pieces from Nannerl’s notebook to be accompanied with a violin. The acquaintance of Mozart with Johann Christian Bach in London then became one of lasting impact.

*Bach thought of something special for a concert before the English royal family: He sat down at the harpsichord with Wolfgang, took the little boy between his legs and played a few bars. Then Wolfgang continued to play, then Bach again – and thus they played an entire sonata, and if one did not look at the fingers of each player who were always switching, one would have thought that the sonata was played by one player only.*



London Sketch Book, autograph 1764 – Biblioteka Jagiellońska Kraków



Johann Christian Bach

When their father fell seriously ill in Chelsea in autumn 1764, young Mozart was not allowed to touch a piano for several weeks. He made use of the time by completing an entire book, called the *Capricci* by the family, but today referred to as the *London Sketch Book*. Some of the compositions are somewhat peculiar; his way of digesting influences picked up during these travels. Some ideas are brilliant and executed with remarkable skill.

On the way back, in the Netherlands, he wrote his first variations and, when opportunity presented itself, some small piano pieces.

# 42 Stücke aus dem Londoner Skizzenbuch

KV 15a

1

7

(14)

22

30

\*) Vgl. aber T. 12 / But cf. b. 12 / Mais cf. mes. 12

(from: W. A. Mozart, 42 Pieces from the London Sketch Book, Piano Pieces, Vol. 1, UT 50229)

*"... I would certainly do Munich honour."*

# Leaving behind the Salzburg tradition

Around 1775, Mozart had reached a crossroads in his life. In the course of the years, he had reached a professional level not only on the piano, but also on the violin. Evidence of this is found in his five violin concerts. And after all, he had already been appointed assistant concert master at the court in Salzburg even in 1769, and was promoted to salaried concert master on August 21, 1772. However, he felt more comfortable as a pianist.

At the turn of 1774/75, he wrote a cycle of six piano sonatas during his journey to Munich where he was to witness the premiere of the *Finta giardinera*. Those piano sonatas are proof of the fact that the 19-year-old rapidly left behind the Salzburg tradition in his development. The first Sonata in C major K. 279 is – especially in the final movement – still evidently influenced by Viennese piano master Joseph Anton Steffan, who enjoyed a great reputation in Salzburg. The second Sonata in F major shows, especially in the slow movement, how Mozart tried to come to terms with Joseph Haydn's first piano sonatas to be published in print in 1774. Another factor contributing to this creative period may have been the musical competition with Ignaz von Beecke, one of the best contemporary pianists.

*Schubart's Deutsche Chronik reports in 1775:*

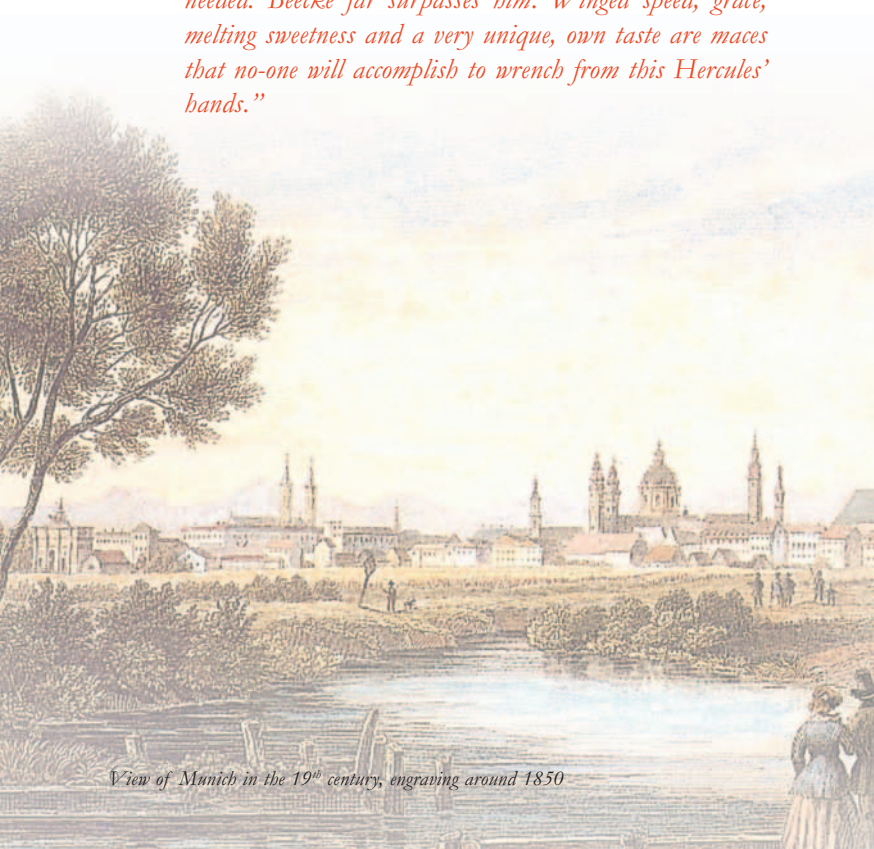
*"Mozart plays difficult pieces, and everything one places before him, directly from the score. But there's nothing else needed: Beecke far surpasses him. Winged speed, grace, melting sweetness and a very unique, own taste are maces that no-one will accomplish to wrench from this Hercules' hands."*



*Piano Sonata in D Major, K. 284 – original edition, Christoph Toricella, Vienna 1784*

Nevertheless, the first six sonatas K. 279 – 284 demand a very skilful technique on the piano, Mozart himself occasionally referred to them as *"my difficult sonatas"*. The final Sonata in D major K. 284 which Mozart later on reported had been written for a sponsor, Baron Thaddäus von Dürnitz in Munich, is a brilliant piece, even if he himself was not satisfied with the first movement until he had rewritten it again. Mozart himself thought the sonata such an accomplished composition that this is the only one of his early piano sonatas which he later allowed to be printed in Vienna.

*Named for the person it was dedicated to, this sonata surpasses its five predecessors in terms of virtuosity and length. Especially the first movement almost seems like a piano score of a symphony. The last movement is one of two variation movements in Mozart's piano sonatas. It is designed with much variation, and presents the entire range of what were then technical specialties, such as crossing the hands, octaves and tremolos.*



*View of Munich in the 19<sup>th</sup> century, engraving around 1850*

Wolfgang Amadeus Mozart  
**Piano Sonatas**  
New edition  
Volume 1 UT 50226  
Volume 2 UT 50227





**Allegro**

1 *p* *f*

8 *p* *f* *p* *f* *tr*

13 *p* *p*

19 *f*

24 *p* *f*

30

35

(from: W. A. Mozart, Sonata in E-flat major K. 282, Piano Sonatas, vol. 1, UT 50226)

(39)

Musical score for measures 39-44. The piece is in B-flat major (two flats) and 3/4 time. Measure 39 starts with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. Measure 40 features a forte (*f*) dynamic in the right hand. Measures 41-43 contain a triplet of eighth notes in the right hand, with dynamics *f* and *p* respectively. Measure 44 ends with a piano (*p*) dynamic in the right hand.

45

Musical score for measures 45-49. Measure 45 starts with a forte (*f*) dynamic in the right hand. Measures 46-48 contain a triplet of eighth notes in the right hand, with dynamics *f* and *p* respectively. Measure 49 ends with a forte (*f*) dynamic in the right hand.

50

Musical score for measures 50-55. Measures 50-55 feature a complex texture with chords and moving lines in both hands. Dynamics include *f*, *p*, and *f*. Measure 55 ends with a forte (*f*) dynamic in the right hand.

56

Musical score for measures 56-60. Measure 56 starts with a forte (*f*) dynamic in the right hand. Measure 57 includes a trill (*tr*) in the right hand. Measures 58-60 feature a steady eighth-note accompaniment in the left hand. Measure 60 ends with a forte (*f*) dynamic in the right hand.

60

Musical score for measures 61-64. Measure 61 starts with a piano (*p*) dynamic in the right hand. Measures 62-64 feature a steady eighth-note accompaniment in the left hand. Measure 64 ends with a piano (*p*) dynamic in the right hand.

65

Musical score for measures 65-69. Measure 65 starts with a forte (*f*) dynamic in the right hand. Measures 66-69 feature a steady eighth-note accompaniment in the left hand. Measure 69 ends with a piano (*p*) dynamic in the right hand.

70 *tr* *f* *p* *f*

75 *p* *p*

81 *f* *p*

87 *f*

93 *tr* *tr* *tr*

98

*“... the Andante is like her.”*

## Influences from Mannheim

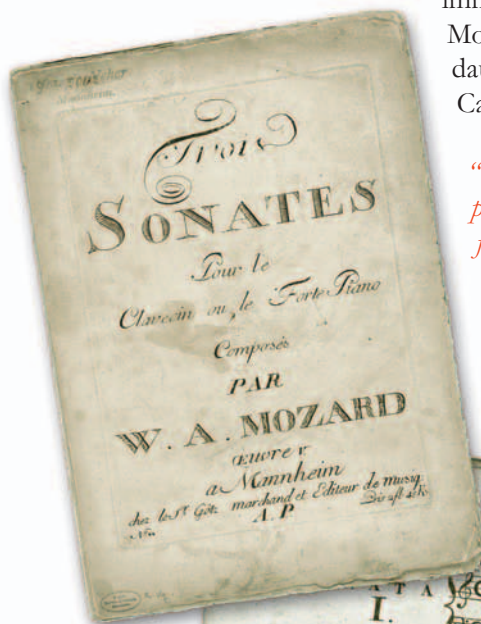
Mozart took the six sonatas from the time in Munich with him on the great journey that took him and his mother to Mannheim and Paris in 1777/78. He repeatedly performed the sonatas in concerts and among friends. The piano became his best friend and confidante during those travels, and he wrote another three piano sonatas K. 309 – 311.

The first one, the Sonata in C major K. 309, was written immediately at the beginning of his stay in Mannheim. Mozart wrote it for Rose Cannabich, the 13-year-old daughter of the instrumental director of music Christian Cannabich from the Palatinate. He reported to Salzburg:

*“... he [Cannabich] has a daughter who plays the piano quite nicely, and for me to make him my true friend, I am now working on a sonata for his Mad:selle daughter which is almost finished but for the Rondeau. I personally took it to them when I finished the first Allegro and Andante and played it for them; my dear papa cannot imagine what kind of applause it received ...”*



Instrumental director Cannabich from Mannheim



This sonata is an exceptional work in every sense. On the one hand, it approaches the Mannheim style of mannerism like no other composition written by Mozart, and on the other, the middle movement is one of the few examples of a character portrait in Mozart's instrumental music, and the first bars of the Andante are already bristling with subtle dynamic instructions: *“for this is full of expression, and must be played accurately with that gusto, forte and piano, as it is written.”* What is behind this expression we find explained in Mozart's letter dated December 6, 1777:

*“...they know that on the 2<sup>nd</sup> day after my arrival, I had already completed the first Allegro, and had, accordingly, only met Mad:selle Cannabich once. Young Danner [Danner was a violin player in the Mannheim court orchestra] asked me how I was intending to do the Andante; and I wish to make it just like Mad:selle Rose's character. When I played it, it was very much appreciated, and young Danner later on reported that, and it is indeed so: the andante is like her.”*

*“Away with you to Paris!”*

## Tragic defeat in France

Mozart was very highly regarded and popular among the court musicians in Mannheim. But even his friendship with influential instrumental director of music Christian Cannabich was not able to gain him that coveted employment at the court of the Elector of the Palatinate. And therefore, Mozart in the spring of 1778 followed his father's advice from faraway Salzburg, who was angry at the lost time and angrily told him: *“Away with you to Paris!”*

However, Paris was to hold another professional failure for Mozart. His stay in that city was clouded by his mother's death on July 3, 1778. Mozart confided his grief and loss in the piano, namely in the Sonata in A minor K. 310, dated Paris 1778, his first sonata in a minor key. The head motif with its rigid rhythmical profile, the quaver accompaniment full of dissonances and its contrasting sighs may express this stroke of fate and the sorrow resulting from it:

*“... you will easily conceive what I have had to bear – what courage and fortitude I have needed to endure calmly as things grew gradually and steadily worse. – And yet, our gracious God granted this to me – I have felt sufficient pain, have cried enough – but to what avail? – I had to comfort myself, so please do the same, dear father and dear sister!” – Mozart wrote to his father and sister on July 9, 1778 – and there are some comforting notes found in the slow movement of the sonata, in the *Andante cantabile con espressione*.*



Anna Maria Mozart, oil painting around 1775

Nevertheless, Mozart managed to find a publisher in Paris for some of his compositions, among them the three piano sonatas he had written while travelling, K. 309 – 311. The sonatas were published some years after Mozart's departure by the publishing house of musician François-Joseph Heina, whom the Mozart family knew since their journey from 1763 – 1766.

All in all, the journey in 1777/78 ended in a fiasco. Despite all his endeavours, Mozart did not succeed in finding a salaried steady employment at one of the courts, or a position in a bourgeois city, and his mother had died in Paris. His return to court service in Salzburg must have been difficult for him, and although his new position as court organist appeared to him to be somewhat better than the one as concert master, it could not possibly satisfy him for long.



Piano Sonata in A minor K. 310 – autograph, page 1, The Pierpont Morgan Library New York

*... und so die trübseligste Zeit  
haben – als ich von ihm in ein 2. Jahr weicht – ich wünschte zwar das Leben zu  
meiner trüben Mutter ist nicht mehr! – Gott hat mich zu sich berufen – er  
haben, das Leben ist klar – mit dem Leben ist mich in Göttern gottlich  
Es fetter mich mir zu geben, er hat mich mich selbst, in dem  
mich soll mich immer, in dem mich mich selbst, in dem  
Zugenden haben – in dem mich mich selbst, in dem  
und ein mir Licht. In dem 3. Jahr von dem 14. Tag  
9. hat die selbige Erklärung bekommen – ein Leben 3. Jahr  
... und so die trübseligste Zeit  
haben – als ich von ihm in ein 2. Jahr weicht – ich wünschte zwar das Leben zu  
meiner trüben Mutter ist nicht mehr! – Gott hat mich zu sich berufen – er  
haben, das Leben ist klar – mit dem Leben ist mich in Göttern gottlich  
Es fetter mich mich zu geben, er hat mich mich selbst, in dem  
mich soll mich immer, in dem mich mich selbst, in dem  
Zugenden haben – in dem mich mich selbst, in dem  
und ein mir Licht. In dem 3. Jahr von dem 14. Tag  
9. hat die selbige Erklärung bekommen – ein Leben 3. Jahr*

*“... the best location in the world for my profession.”*

# The great works for piano from the

Once he broke with Archbishop Colloredo in Salzburg, calling him an “Archblout”, Mozart moved to Vienna in the spring of 1781. A city with an enthusiastic music life, and for him, the only possible “piano land”. Many members of the nobility had settled down in the imperial metropolis of the Habsburgs. Famous virtuosos performed in their salons, some kept their own orchestra, and as amateurs they themselves played music on a remarkably high level. The rising bourgeoisie competed with them. In all this, the piano played a central role. It is no wonder that Mozart soon after his arrival wrote to his father on April 4, 1781:

*“...I assure you that this is a magnificent place – and the best location in the world for my profession.”*

The years in Vienna are the era of the great piano concertos Mozart used to present himself as a virtuoso in his own so-called “academies”. He furthermore also found a wider audience for his compositions for the piano when he published them in print. Even his first three piano sonatas K. 330 – K. 332 from the Vienna era, among them the famous Sonata in A major with the Rondo *alla Turca*, were soon printed after they were written.

*Mozart started a new era of music history with this status as a freelance composer and concert organizer: independent of the necessities at court, bourgeois musicians wrote music at their own risk and managed everything themselves, from performances to the printing of their works.*



Invitation to an academy concert on March 10, 1785

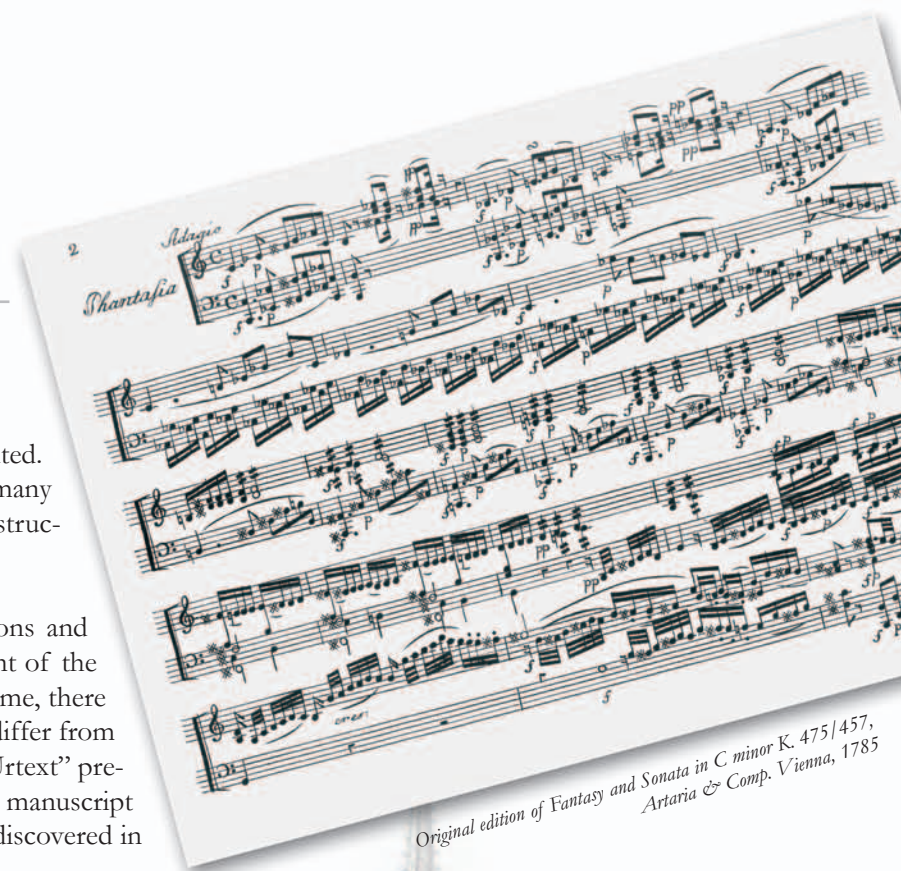


Many works by Mozart were first published by Artaria. This is the Vienna central office at around 1810

# Viennese period

However, Mozart did not just have his new piano sonatas printed. He rather published them – surely not without regard to the many amateurs of music – in a way which also provided the players instructions on performance practice.

We find precise instructions on dynamics, alternative articulations and embellishments written out, even a coda to the middle movement of the sonata K. 330 that is not included in the autograph. For a long time, there was some doubt as to the authenticity of those addendums that differ from the original manuscripts, and many a pianist obsessed with the “Urtext” preferred the simpler version of the autograph until the lost original manuscript of the Fantasy and Sonata in C minor K. 474/457 was finally rediscovered in 1990.



*They were indisputable proof that such variations can be traced back to the composer himself and mirror his own performance practice.*

*The fact that Mozart noted down several versions of the same passages also shows that his own performance practice was quite flexible and not determined to remain the same once and for all.*

And thus, it is a necessity for an authentic interpretation of Mozart to study the different variations left by Mozart in detail and, ideally, be inspired to one's own stylistically appropriate embellishments.

*Bar 41 from the Adagio of the Sonata in C minor K. 457 is an example of the many different variations Mozart provided for performances, including the versions according to the autograph rediscovered in 1990.*

Unembellished version as found in Mozart's autograph



Embellished version (first variation)  
Addendum by Mozart to the autograph



Embellished version (second variation)  
according to the separate sheet in Mozart's autograph and the original edition (the only known version until 1990)



## *“Duets on the same harpsichord”*

# The compositions for four hands

According to a letter written by Leopold Mozart in 1765, Wolfgang had already written two pieces in London at the age of eight which were his first compositions for four hands. He wrote the two Sonatas for piano four hands in D major K. 381 and in B-flat major K. 358 in 1772, intended to be played at home in Salzburg. Charley Burney's widely read *The present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773) contains a short statement on Wolfgang's and Nannerl's performances of “duets on the same harpsichord” in Salzburg. An organist and contemporary of Mozart, he remarked appreciatively in 1777:

*“Besides the Amusement which such experiments will afford, they may be made subservient to two very useful purposes of improvement, as they will require a particular attention to Time, and to that clair-obscur which is produced by different degrees of Piano and Forte. ... And with respect to the Pianos and Fortes, each Performer should try to discover when he has the Principal Melody given to him, or when he is only to accompany that Melody; in order, either to make it more conspicuous, or merely to enrich its harmony.”*

The famous family portrait by Johann Nepomuk della Croce painted in 1780/81 also shows Mozart and his older sister sitting at the piano, and thus underlines the important function of playing the piano together in this family.

*However, it had not been very popular before. Leopold Mozart had this written in the announcement of a London tour:*

*“The two children will also play together with four Hands upon the same Harpsichord, and put upon it a Handkerchief, without seeing the Keys.”*

*It was a novel idea to see two people playing at the same keyboard sitting next to each other, and it became even more exciting by the announcement that the keyboard would be covered with a cloth.*

During the years spent in Vienna, Mozart returned to the compositions for four hands. He created the two great Sonatas in F major and C major K. 497 and K. 521 and the variations K. 501.

Even during the final years of his life, Mozart occupied himself with writing works for four hands. He left two fragmentary extended piano pieces in G major, an Allegro and an Andante that shows similarities with the variations K. 501, the latter dating to the year of his death. American Mozart expert Robert D. Levin was able to complete the two movements in Mozart's style for Wiener Urtext Edition as part of the preparations for the Mozart year 2006.



Family portrait of Wolfgang and Nannerl at the piano, painting around 1780/81

*Sonata for Piano 4 Hands K. 381, beginning of the autograph (primo) according to a facsimile from Mainzer's Musical Times, January 2, 1843, British Library London*

Wolfgang Amadeus Mozart  
**Works for Piano  
Four Hands**

New edition  
UT 50219





# ANDANTE mit VARIATIONEN

KV 501

Andante

Primo

Secondo

6

12

15

\*) OA:

(from: W. A. Mozart, Andante with Variations K. 501, Works for Piano Four Hands, UT 50219)

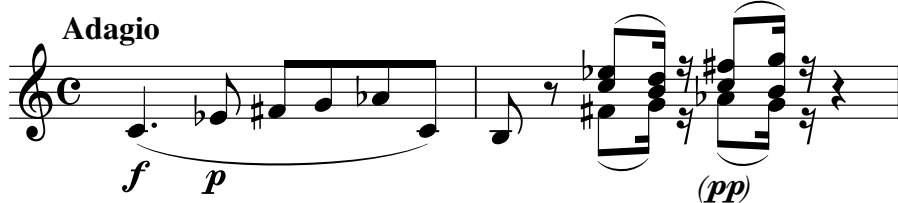
*“I am a musician.”*

# Famous Mozart Quotes

... from a vocabulary

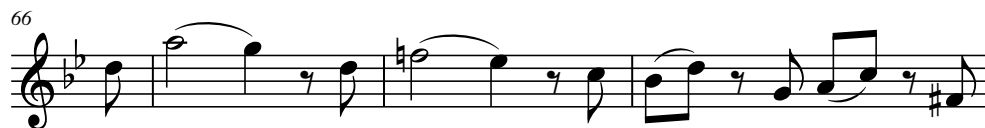
of eloquent notes

and conversing rests



Mozart, *Fantasy in C minor*, K. 475, beginning

of thoughtful pauses



70



Mozart, *Allegro in B-flat major*, K. 400, bars 66ff, segment from the development

with commas and full stops



Mozart, *Sonata facile in C major*, K. 545, 1<sup>st</sup> movement, main theme

*Is Mozart a poet after all?*

– a poet with words, grammar, rhetoric in music?

For more information about Mozart's musical language, please refer to the keyword "Actions" at [www.wiener-urtext.com](http://www.wiener-urtext.com)

# The Wiener Urtext Edition and its Mozart Editors

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**Ulrich Leisinger** studied musicology, philosophy, mathematics and physics in Freiburg, Brussels and Heidelberg. He completed his Ph. D. thesis on Joseph Haydn and the development of the classical piano style. After his post-doctorate study period at Harvard University, he worked at the Bach Archive in Leipzig from 1993 – 2004, eventually as head of the research project Bach-Repertorium. From 2004/05, Leisinger was a guest professor at Cornell University in Ithaca/NY, USA. Since July 2005, he has been Director of Research for the Internationale Stiftung Mozarteum in Salzburg. The edition of works of music from the 18th and 19th centuries is one of the focal points of his work, and pieces by Bach, Haydn and Mozart are at the centre of his attention. Leisinger's Mozart editions are the first to consequently evaluate the latest findings of Mozart research with respect to the piano works. For Wiener Urtext Edition, Leisinger in addition to the piano works by Mozart, has emerged with a widely acclaimed edition of the violoncello suites by J. S. Bach.

**Robert D. Levin**, American pianist and professor in Harvard, plays concerts with renowned orchestras and conductors (e.g. Seiji Ozawa, Simon Rattle, Roger Norrington) and has made a name for himself as a pianist on historical keyboard instruments and as a specialist for historical performance practice. Intensive scholarly research and the study of sources prove Levin to be an intimate expert on Mozart's music and piano playing. He is famous for his improvised embellishments and cadenzas in contemporary Mozart style as well as his reconstructions of works by this composer which have only been passed on as fragments. He recently was able to complete the missing parts of Mozart's Great Mass in C minor. The Wiener Urtext Edition was able to win Levin's support for the contributions on performance practice for its new edition of Mozart's piano works as well as for an appropriate completion of different piano works which survived as fragments, among them the Sonata K. 357 for piano four hands.

**... High time for a new edition – especially if it offers, in addition to current information on performance practice and a critical and exact musical text (that manages to eliminate errors which were continued since the first publications in print), a clear, and easily legible musical score and convenient page turns.**

*Piano News 1/04*

**... The present text aims for a rendering of the original that is as authentic as possible, with all the individual aspects of Mozart's style of writing: ... The preface is very informative, and a careful reading of the notes on interpretation by Robert D. Levin will be essential. ...**

*Schweizer Musikzeitung, 2/05*

**... This edition with its interesting mix of practical Urtext edition and an apparatus of critical remarks well worth reading should prove to be the best one available for professional pianists and amateurs of music alike. ...**

*Piano News 4/04*

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Additional illustrations from:

Brigitte Hamann, **Mozart – Sein Leben und seine Zeit**  
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*Wien Dorotheum, Kataloge Alter Meister, Dr. Peter Wolf*

Page 12: Artaria publishing house, central office in Vienna, around 1810 *Hamann, private collection*



*“... the best location for my profession ...”*

*– The best edition for your profession!*

## Wiener Urtext Editions of Mozart's Works for Piano

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### **Piano Pieces**

Editor: Ulrich Leisinger

Fingering: Ulrich Leisinger, Hans Kann and Detlef Kraus

Completion of fragmentary pieces and notes on interpretation:

Robert D. Levin

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Completion of the fragmentary Sonata K. 357 by Robert D. Levin

Notes on interpretation: Robert D. Levin

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Editor: Ulrich Leisinger

Fingering: Heinz Scholz

Notes on interpretation: Robert D. Levin

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Fingering: Heinz Scholz

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Fingering / Notes on interpretation: Carl Seemann

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