



# Mozarteum Hellas ~ Review

02 # 2021

*Interview*  
**Tobias Debuch**  
CEO, Salzburg  
Mozarteum Foundation

■ 13/07/2020  
Mozarteum Hellas Summer Concert

■ 27/01/2020  
Mozarteum Hellas Held its First  
Annual General Meeting and Elected  
its New Board of Directors

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**Evgenia Votanopoulou**

President

Mozarteum Hellas

### **Dear Mozarteum Hellas members**

**2020** was a very challenging and difficult year for classical music, cultural activities as well as for everyone indeed. Despite the challenges Mozarteum Hellas participated just before the start of the pandemic in the 2020 Mozart Week and the annual working session of the Mozart communities.

On Monday 27 January 2020, the day of birth of Mozart, the First Annual General Meeting of Mozarteum Hellas was held during which the Board of Directors was elected. During 2020 we organised two concerts for our members. one during the Annual General Meeting and the other one on the 13 of July the Mozarteum Hellas summer concert. Unfortunately due to the lockdown we couldn't organize any other event with physical presence. Finally, in November Mozarteum Hellas participated in the virtual Mozarttag.

We are planning and we have started working on a number of events for 2021. On Monday 15 February 2021 we will host the first event of the year, i.e. our AGM & Conference. Due to COVID-19, unfortunately, the first events of this year will take place virtually. We are pleased, though, to invite you to our virtual event. We will send all our members the invitation, the detailed programme, the Zoom link in order to attend. The 2021 Mozarteum Hellas AGM & Conference is under the auspices of the Austrian Embassy in Athens and Salzburg Mozarteum Foundation.

In the event we will have the honour to receive a welcome address by the Ambassador of Austria in Athens, HE Hermine Poppeller. Dr Tobias Debuch, CEO of Salzburg Mozarteum Foundation will deliver the keynote address and of Dr Ulrich Leisinger, Head of Research Department will make the presentation of the new Mozart piece "94 seconds", a reconstructed work that made the world premiere in the digital Mozart week on Wednesday 27 January 2021.

**Enjoy reading!**

27/01/2020

## Mozarteum Hellas Held its First Annual General Meeting and Elected its New Board of Directors



The Annual General Meeting of Mozarteum Hellas members held on Monday 27th January and during its proceedings the new Board of Directors was elected unanimously from its members for the period 2020-2023.

The President of Mozarteum Hellas, Evgenia Votanopoulou said that after the first successful year since its establishment and its working closely with Salzburg Mozarteum Foundation, the target of the organization for the next four years is to familiarize the wider Greek public with the work of Mozart and and make known Mozarteum Hellas.

The New Board strategy includes more liaisons with Greek classical music community through the organization of concerts, seminars and scholarships. Mrs Chara-Helene Mitsotaki is the new Board Member and her role will focus on the Public Relations and Communication of Mozarteum Hellas.

Mrs Ch. Mitsotaki said:

*“The Stiftung Mozarteum Salzburg is an international Music Foundation with high reputation & prestige among the millions of lovers of Mozart and classical music worldwide. Working for almost twenty years in the field of curating & organizing cultural exhibitions & events in a public space as the Athens Airport, I am strongly convinced that, through*

## Mozarteum Hellas Held its First Annual General Meeting and elected its new Board of Directors *(cont'd)*



*culture & the fine arts, the world is connected and, dare to say, is getting a better place to live. It is an honor for me to join forces with the Mozarteum Hellas for the further familiarization of the work of Wolfgang Amadeus Mozart in Greece and bridge the Austrian tradition with the Greek culture and history."*

The new Board of Directors is as following:

- **Evgenia Votanopoulou, President**
- **Nina Patrikidou, Vice President**
- **Dr Kostas Iatrou, Secretary General**
- **Panagiota Votanopoulou, Treasurer**
- **Chara-Helene Mitsotaki, PR and Communication**

At the end of the AGM the Vasilopita (New Year Cake) was cut with Litsa Anagnostaki getting the flouri (coin), Finally after the AGM a concert was held in commemoration of the birthday of Mozart with Mrs Evgenia Votanopoulou playing the piano and Mrs Patrikidou the violin.



2/02/2020

## Mozarteum Hellas Participates at the 2020 Mozart Week and the Annual Working Session of the Mozart Communities



Mozarteum Hellas participated for the first time since it became member of Mozart Communities of SMS last June to the annual working session of Mozart Communities. The event was held in Salzburg on Saturday 25 January during the first weekend of the 2020 Mozart Week.

This year the Mozarteum Foundation presented to the Mozart Communities a new project run by their research department: The online edition of Leopold Mozart's Versuch einer gründlichen Violinscule of 1756 is a new component of the Digital Mozart Edition.

Mozarteum Hellas was represented by its



## Mozarteum Hellas Participates at the 2020 Mozart Week and the Annual Working Session of the Mozart Communities *(cont'd)*

President, Evgenia Votanopoulou, and its the Secretary General, Dr Kostas Iatrou. Dr Ulrich Leisinger welcomed Mozarteum Hellas as one of the new three members of Mozart Communities.

Dr Iatrou briefly presented the activities of Mozarteum Hellas during 2019. He stressed the need for collaboration between the different Mozarteum Communities. Mrs Votanopoulou had the opportunity to network with other Mozart Communities namely Associazione Mozart Italia, Mozartian Verein & Association Mozart Italy – Kyiv branch.



During this working session the Secretary General had a series of meeting with Chief Marketing Officer, Mr Rainer Heneis, Mrs Claudia Meyer (International Cooperations and Media Productions) and Andreas Fladvad-Geier Künstlerische Leitung Dialoge und Saisonkonzerte for Salzburg Mozarteum Foundation providing content for Mozarteum Hellas Review to explore the prospects of closer collaboration and pf organizing Mozart days/events of Stiftung Mozarteum in Greece as well organising a concert of the CHILDREN YOUTH SYMPHONY ORCHESTRA “NINA PATRIKIDOU” that is under the patronage of Mozarteum Hellas



Mrs Votanopoulou and Dr Iatrou had the opportunity to attend the 2020 Mozart Week Premiere of SMS production Messiah, the 2020 opening concert of Mozart Week, the opera Le Nozze Di Figaro as well as the concert of the Vienna Philharmonic conducted by Daniel Barenboim



Finally Dr Iatrou participated in the presentation of the 2021 Mozart Week by Rolando Villazon, Artistic Director of Mozart Week.

27/11/2020

## Mozarteum Hellas participates in the digital 2020 Mozarttag



**M**ozarteum Hellas participated in the 141st Mozart Day digital video conference on Friday 27th November 2020. During the virtual event Mr. Nutthaporn Thammathi, BA MA, was awarded the Lilli Lehmann Medallion. Mr. Thammathi completed his master's degree in singing with distinction.

The Bernhard Paumgartner Medallion goes to Mr. John Hwang, BA MA, who completed his master's degree in composition at the Mozarteum University with distinction. Dr. Tobias Debuch, CEO of Mozarteum made the presentation of the 2019/2020 annual report.

President Honsig also expresses his thanks to the Foundation's employees and particularly emphasizes the sponsorship department. However, he also mentions that every situation presents an opportunity. In the case of the foundation, it is the use of the empty performance rooms due to the renovation that has begun. Report on the renovation of the intermediate wing of the Mozarteum Foundation. President Honsig reported on the current status of the renovation.



## Tobias Debuch, CEO, Salzburg Mozarteum Foundation

**2020 was an abnormal year. How much has COVID-19 impacted the Salzburg Mozarteum Foundation? Has the Austrian government given rescue funds to support cultural institutions?**

The Mozarteum Foundation – like many other cultural institutions – has been hard hit by the Covid crisis. The year began very successfully; we were lucky enough to implement the 2020 Mozart Week at the end of January with more than 50 concerts in Salzburg for audiences totalling over 30,000. But then the first lockdown, in March, put an end to all the Foundation's marketing activities; overnight, we had to close both Mozart museums and suspend the concert schedule. After reopening in early summer we embarked optimistically on the summer season, opened the museums and welcomed live audiences to concerts in the autumn – until in November everything was shut down again. Since the worldwide pandemic and the travel warnings caused in effect the collapse of international urban tourism in Salzburg, our revenues from visits to the museums has been dramatically lower than in the previous year.

The Republic of Austria, together with the Province and the Town of Salzburg, support us as well as other branches in various sectors. Over recent months, the possibility of putting large sections of staff on reduced working hours has safeguarded our employees' jobs; in addition, we have received various subsidies for our activities. However, since – unlike in other branches – the loss of revenue from ticket sales has not been compensated, the Foundation is currently experiencing one of the most difficult financial years in its long history.



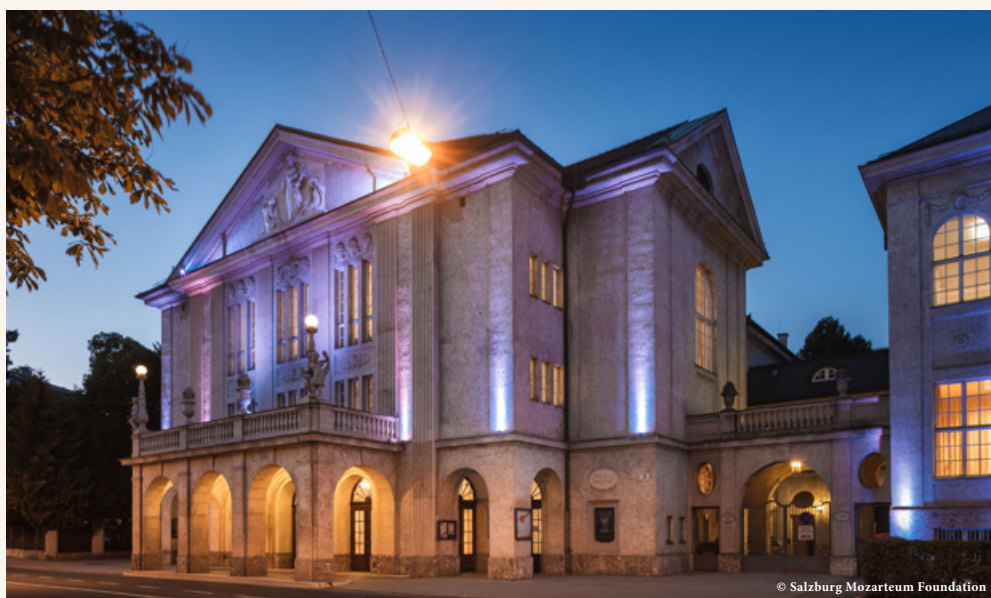
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***Have you found alternative sources of funding during the pandemic? Such as pay virtual performances, crowd funding, etc?***

The pandemic enabled us to take a strong step forward in our digitalisation strategy. In the first lockdown, we implemented virtual museum visits, so that today every Mozart-lover can pay a digital visit to Mozart's birthplace and the Mozart residence. In addition, we expanded our activities on social media; during the first lockdown we broadcast a daily "Kleine Pause Mozart" with digital concerts, readings from his letters and interesting details from the Foundation, increasing its presence.

The digital activities were aimed less at marketing than at guaranteeing



the Foundation's relevance in the international culture market. Regular communication with our members, patrons and sponsors resulted in increased readiness to donate. The

exceptional situation in which we all currently find ourselves has led Mozart-lovers to close ranks, opening up new possibilities – as for example the digital Mozart Week.



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***Can you give a résumé of the digital 2021 Mozart Week and your planned events for 2021?***

The first digital Mozart Week was a truly great success. In only a few weeks, despite the pandemic, intendant Rolando Villazon organised a fantastic programme with top-class performers including the Vienna Philharmonic, Daniel Barenboim, Marta Argerich and Cecilia Bartoli, and produced it in collaboration with ORF (Austrian Broadcasting) and Unitel. Via streaming platform fidelio, we reached over 30,000 users in Germany, Austria and Switzerland alone, and selected concerts were broadcast (and are still available) via our world-

wide partners Medici.tv and Mezzo in more than 180 countries. Initially, we were slightly sceptical as to whether our regular classical audiences would take advantage of the streaming service, but we were quite overwhelmed by the response, both nationally and internationally. In these challenging times, with the 2021 Mozart Week we were able to send out a strong and positive signal from Salzburg into the world and to offer all Mozart-lovers – wherever they live – the opportunity of sharing these moments in the community. After this experience, I am confident that the Foundation will in future be able to offer more digital concerts.

***Is virtual access to performances here to stay? Will live concert performances revert to the way they were?***

I certainly hope they will! Of course, what we and our artists miss more than anything is our audience – especially in the unique ambience of the halls in the Mozarteum. Nothing can replace the emotional experience of a live concert – and that will return. We will doubtless have to adapt to different conditions – capacity, safety concepts, testing and vaccination are important points here, to be clearly regulated by the legislature for the cultural sector. We strongly assume



that in a year's time we will be welcoming Mozart-lovers in Salzburg again for the 2022 Mozart Week, to celebrate Mozart's 266th birthday together in his native town.

***Mozart Week 22 will take place in parallel with the reconstruction. With the new building of the Grand Foyer, the Salzburg Mozarteum Foundation is setting an important and long-awaited milestone in the 140-year history of the foundation. Can you give an update?***

With the new construction of the





Grand Foyer, the Mozarteum Foundation is indeed setting an important and long-awaited milestone in its 140-year history. The new design of the foyer will at last allow us to link the two Mozarteum buildings with elegant modern architecture, giving new spaces to make the whole concert experience more enjoyable. The entire building will be accessible barrier-free, and we will at last have enough room to create attractive surroundings for the audience during the interval. We are well on schedule for the reconstruction; the connecting wing will be demolished in the coming weeks, and we plan to reopen in early summer next year.

We are proposing a number of possibilities for supporting the reconstruction and renovation of our concert halls. Our campaign “My Building Block for Mozart” has proved popular; it offers the opportunity of purchasing a personalised marble block from the new building, to keep a permanent link with the Mozarteum at home.

***The Salzburg Mozarteum Foundation announced three important acquisitions, including the last letter that Mozart wrote to his father, in April 1787. How important are these acquisitions for the Foundation?***

First of all, we are immensely proud that with these acquisitions we have secured Mozart’s legacy here in his birthplace, making it accessible to Mozart-lovers and the whole world through our research and museums. In particular, the important recent acquisition of Wolfgang Amadé Mozart’s last letter to his seriously ill father, dated 4 April 1787, gives a clearer picture of the special relationship between father and son, which in later years developed almost into a bond of friendship.

Then the rediscovery of the new Mozart piece, the *Allegro in D major K626b/16*, performed at the start of the Mozart Week, demonstrated once more the fascination exerted by Mozart worldwide. As a private non-profit organisation, we are always extremely grateful for the generous support we can rely on in such cases from sponsors, patrons and Mozart communities.



***As a famous musician [Sofiya Gubaydulina] once said, music has three components: composer, performer and audience. How, in your opinion, does music operate during the pandemic, in the absence of the audience?***

I can only confirm this triad. Even now,

in times of travel restrictions, when streaming and digital services offer a fantastic opportunity for broadcasting music events worldwide, live and in top quality, nothing can match the enthusiasm and the shared experience of the power of music in one of the finest concert halls in Europe – the Large Hall of the Mozarteum.

13/07/2020

## Mozarteum Hellas Summer Concert

**O**n Monday 13 July was held the Mozarteum Hellas Summer Concert with the presence of the Ambassador of Austria, Mrs Hermine Poppeller, the Ambassador of Chile, Mrs Ximena Ares, the Ambassador of Canada, Mr Mark Allen and the Vice Mayor of Kiffissia, Mr Achileas Kourepis.



## Mozarteum Hellas Summer Concert (cont'd)



Mozarteum  
Hellas  
*Summer  
Concert 2020*

Monday 13 July 2020  
 Iatrou Residence   
 Ekali-Greece

### PROGRAM

#### Wolfgang Amadeus Mozart

##### SONATA FOR PIANO AND VIOLIN IN C MAJOR KV 296

- *Allegro vivace* -  
 Piano: *Evgenia Votanopoulou*  
 Violin: *Nina Patrikidou*

*Allegro KV 487 Nr. 8*  
*Allegro KV 487 Nr. 12*  
*Allegro KV 487 Nr.1, Violin duo*  
*Pantomime-Allegretto*  
*Polonaise KV 487 Nr. 4*

##### ENSEMBLE "5 TO 9" FROM THE "PNZO" ORCHESTRA

Violins: *Sofia Botini, Ionas Temperikidis, Yiannis Iatrou, Avra Daskalaki*  
 Flute: *Markos Daskalakis*, Piano: *Elli Temperikidis*, Percussion: *Valerios Botinis*

##### DIE ENTFÜHRUNG AUS DEM SERAIL / THE ABDUCTION FROM THE SERAGLIO KV 384 (arr. Franz Lotz)

- *Ouverture* -  
 - *Hier soll ich dich denn sehen* -  
 - *Welche Wonne, welche Lust* -  
 - *Wenn der Freude Tränen fließen* -  
 - *Im Mohrenland gefangen* -  
 - *O, wie will ich triumphieren* -

Clarinets: *Thomas Byka, Katerina Lioudaki, Efosini Koutelou,*  
*Giannis Giannou, Odysseas Androutsos, Giorgos Zervos*

##### ADAGIO FROM CLARINET CONCERTO KV 622

Clarinet: *Thomas Byka*  
 Piano: *Evgenia Votanopoulou*

##### LE NOZZE DI FIGARO, OVERTURE KV 492 (arr. Thomas Byka)

Clarinets: *Thomas Byka, Katerina Lioudaki, Efosini Koutelou,*  
*Giannis Giannou, Odysseas Androutsos, Giorgos Zervos*  
 Clarinet ensemble Artistic Director: *Ioannis Elefantis*

##### VEDRAI CARINO, ZERLINA'S ARIA FROM DON GIOVANNI KV 527

Soprano: *Marina Rechkalova*  
 Piano: *Evgenia Votanopoulou*

##### BATTI BATTI O BEL MASETTO, ZERLINA'S ARIA FROM DON GIOVANNI KV 527

Soprano: *Marina Rechkalova*  
 Piano: *Evgenia Votanopoulou*

##### ALLELUJA FROM MOTET EXSULTATE, JUBILATE KV 165

- *Molto allegro* -  
 Soprano: *Marina Rechkalova*  
 Piano: *Evgenia Votanopoulou*





## Mozarteum Hellas Summer Concert *(cont'd)*



15/02/2021

## 2021 Mozarteum Hellas Annual General Meeting & Conference

Mozarteum Hellas requests the pleasure of your attendance at the 2021 Mozarteum Hellas Annual General Meeting & Conference to be held online via Zoom on Monday 15 February 2021 at 18:00 Greece time.

### PROGRAM

**18:00 (17:00 CET) WELCOME**

Dr Kostas Iatrou,  
*Secretary General, Mozarteum Hellas*

**18:05 (17:05 CET) MOZARTEUM HELLAS ANNUAL REPORT**

Evgenia Votanopoulou,  
*President, Mozarteum Hellas*

**18:10 (17:10 CET) WELCOME ADDRESS**

HE Hermine Poppeller,  
*Ambassador of Austria in Greece*

**18:20 (17:20 CET) KEYNOTE ADDRESS**

Dr Tobias Debuch,  
*CEO, Salzburg Mozarteum Foundation*

**18:35 (17:35 CET) VIDEO Salzburg Mozarteum Foundation:  
MORE SPACE FOR MOZART**


**18:40 (17:40 CET) PRESENTATION OF THE NEW MOZART PIECE "94 SECONDS"**

Dr Ulrich Leisinger,  
*Head of Research Department, Salzburg Mozarteum Foundation*

**18:50 (17:50 CET) CONCLUSION**



Under the Auspices



Austrian  
Embassy  
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STIFTUNG  
MOZARTEUM  
SALZBURG

## Three New Mozart Letters in Salzburg: The Salzburg Mozarteum Foundation announces three important acquisitions, including the last letter that Mozart wrote to his father in April 1787

At the beginning of 2020, before the coronavirus pandemic became a pressing concern, a courier arrived in Salzburg from the United States of America. The Mozart Week Festival was in full swing at the time. He had in his possession three letters written by members of the Mozart family that undoubtedly is the most important addition to the collection of original letters held by the Salzburg Mozarteum Foundation in recent decades. As a result of the current pandemic, we were able to post only one of these letters online on Good Friday as part of our *#kleinePauseMozart* page. This letter was addressed by Mozart to his “dearest, most treasured little wife” and was written to her from Prague during his journey to Berlin, Dresden and Leipzig in 1789. This was the first time that the Mozarteum Foundation had been able to acquire one of the extremely rare letters that Mozart wrote to Constanze on his travels during the final years of his life.

The second letter was written in Bologna on 28 July 1770 during the Mozarts first visit to Italy and perfectly fits into the Foundation’s extensive collections. The main body of this substantial letter was written by Leopold Mozart to his wife Anna Maria, who had remained behind in Salzburg, but it also includes a short postscript by Wolfgang Amadé Mozart, written in Italian and addressed to his “carissima sorella” (dearest sister), Maria Anna (“Nannerl”). This letter is particularly important from a historical point of view since it provides us with a detailed account of the prestigious commission that required Mozart to compose the first opera for the 1770–71 Carnival season in Milan. This is the first time that we learn not only the work’s title, *Mitridate, re di Ponto*, but also the names of the librettist and of the singers who would be involved in the production. Two of them, Guglielmo d’Ettore and Antonia Bernasconi, were among the most acclaimed opera singers of their day.

But the most important of these new acquisitions is the touching letter that Mozart wrote to his father on 4 April 1787 after he had learnt that Leopold was seriously ill – by 28 May his father was dead. It contains the famous lines:

“death |: when looked at closely :| is the true goal of our lives, and so for a number of years I’ve familiarized myself with this true best friend of man to such an extent that his image is not only no longer a source of terror to me but offers much that is comforting and consoling! – And I give thanks to my God that He has given me the good fortune of finding an opportunity |: you understand what I mean :| of realizing that death is the *key* to our true happiness. –”

Like so many of the letters that Mozart wrote to his father from Vienna, this one begins with an apology, on this occasion for the fact that the mother of Nancy Storace – Mozart’s first Susanna in *Le nozze di Figaro* – had forgotten to give Leopold a letter from his son on her way from Vienna to London, where Nancy had just been offered a contract at the King’s Theatre. The next section of this letter of 4 April 1787 is given over to musical gossip: several mutual friends and acquaintances had visited Vienna during Lent, among them the German oboist and composer Johann Christian Fischer, whom the Mozarts had got to know while visiting the Netherlands in 1765–66. But Mozart now sought to distance himself from his childhood memories: Fischer not only played in an old-fashioned way but had poor intonation and lacked musical taste. The tone of Mozart’s letter suddenly becomes more serious at this point, and he goes on to explain that he has just heard from a third party that in spite of Leopold’s repeated assurances to the contrary, his father is gravely ill.

## Three New Mozart Letters in Salzburg *(cont'd)*

He longs to receive reassuring news from Salzburg. This is followed by the famous phrases and thoughts about death that we quoted above. Here Mozart refers to the unexpected death of his “dearest and best friend”, Count August Clemens von Hatzfeld, who had recently died at the age of only thirty-one and whose passing had evidently affected Mozart deeply. Mozart ends his letter by begging his father to tell him the truth about his state of health:

“I hope and pray that, even as I write these lines, you’re feeling better; but if, contrary to all expectations, you’re not better, I would ask you by ..... not to hide this from me but to tell me the plain truth or get someone to write to me, so that I may hold you in my arms as fast as is humanly possible; I entreat you by all that’s sacred to you.”

This letter is influenced by the spirit of Freemasonry, a movement to which Mozart felt deeply committed. Indeed, he had even introduced Leopold to its rituals during his father’s visit to Vienna in 1785. This assumption is supported by the references to friendship and philanthropy implied by Mozart’s statement that death is “the true best friend of man”. But there is further evidence in the somewhat indistinct symbol that Mozart exceptionally added to his signature, following the abbreviation “m.p.” (manu propria = in his own hand) with a sign that may be interpreted as two interlocking triangles. This same symbol also occurs, for example, in Leopold’s “Masonic” letter of 8 July 1785 as well as in Mozart’s entry in the album of a fellow lodge member dated 30 March 1787, less than a week before his letter to his father.

The contents of all three letters have been known since the nineteenth century, but for a long time the holographs have not been accessible – in the case of Mozart’s letter to his father, for example the document was in private hands during the last 90 years and had not even been photographed. These newly acquired letters have already been integrated into the Mozarteum Foundation’s digital edition of the Mozart family letters both as images and as up-to-date transcriptions. All the Mozart family’s surviving letter from the years between 1755 and 1791 are already freely accessible as part of the Foundation’s [Digital Mozart Edition](#), where they may be consulted for private, scholarly and teaching purposes. Here are links to all three letters:

\* [Letter from Leopold Mozart to his wife Anna Maria \(Bologna, 28 July 1770\)](#)

\* [Letter from Wolfgang Amadé Mozart to his father Leopold \(Vienna, 4 April 1787\)](#)

\* [Letter from Wolfgang Amadé Mozart to his wife Constanze \(Prague, 10 April 1789\)](#)

A high-quality facsimile of Mozart’s letter to his father may be bought from either of the Mozarteum Foundation’s two museums, namely, the house where the composer was born and the family residence on the Makartplatz. It is also available online at <https://www.mozarthauss.biz> at € 10.95 (ISBN 978-3-901955-15-0).

The Salzburg Mozarteum Foundation owns the world’s largest collection of Mozart family letters, most of which have been in Salzburg since the middle of the nineteenth century, when Mozart’s two surviving sons, Carl Thomas and Franz Xaver, bequeathed all the originals in their possession to the Cathedral Music Society and Mozarteum, the immediate predecessor of the Mozarteum Foundation. But Mozart’s letters to his wife Constanze were not a part of this bequest, Constanze and her two sons often gave away particularly valuable documents to friends and Mozart enthusiasts while they were still alive. The three letters that have recently been acquired by the Mozarteum

## Three New Mozart Letters in Salzburg *(cont'd)*

Foundation had all gone their separate ways in the nineteenth century but with the support of the W. A. Mozart Foundation of Switzerland and through the intermediary of the London-based auctioneer Stephen Roe they have now been bought for a six-figure sum from the estate of the American writer and book illustrator Maurice Sendak (1928–2012). The price paid represents the letters' current value. The Mozarteum Foundation is extremely grateful to the letters' previous owner for offering them to us directly. Both parties have agreed not to divulge the exact price that was paid. According to the Foundation's president, Johannes Honsig-Erlenburg, "Although we have been fortunate to have been able to add a number of items to our collection of autograph documents in recent years, I find myself particularly affected by Mozart's last letter to his father, which is unusually profound and thoughtful. Only the original, with its easily overlooked symbols, reveals what generations of Mozart scholars have suspected, namely, that this letter was powerfully influenced by Masonic ideals. In this way it is not as a son that Wolfgang Amadé Mozart bids farewell to his father but as one brother to another. What a deeply touching moment this is, and one in which we can now all participate!"

### **The Salzburg Mozarteum Foundation**

For more than two and a half centuries Wolfgang Amadé Mozart has fascinated people all over the world through his music and his personality. The Salzburg Mozarteum Foundation is the world's leading institution aimed at preserving and disseminating this priceless cultural legacy. It also seeks to make the world aware of Mozart's manifold facets by opening up access to his music and to introduce his life and personality to everyone, regardless of their age.

A non-profit-making organization, the Salzburg Mozarteum Foundation engages with the figure of Mozart as both man and artist and to this end has established initiatives in three key areas, organizing concerts, running Mozart museums and pursuing research, in that way building a bridge between the preservation of a tradition and the promotion of contemporary culture. Its aim is to open up different perspectives and encourage new ideas in our engagement with the composer. The Mozart Week Festival was established in 1956 with the goal of celebrating Mozart's birthday each January.

The Society of the Salzburg Mozarteum Foundation was established as the International Mozarteum Foundation in 1880 by the townspeople of Salzburg, although its origins date back to the Cathedral Music Society and Mozarteum that was set up in 1841. Mozart's widow Constanze and their two sons Carl Thomas and Franz Xaver Wolfgang donated much of their estate to the Society. As a result, the Mozarteum Foundation owns the world's largest collection of original letters, portraits and instruments once in the possession of the Mozart family.

## The Salzburg Mozarteum Foundation has acquired a rare letter that Mozart wrote to his beloved wife Constanze while in Prague on Good Friday 1789

### ***“dearest, most treasured little wife!”*** The Salzburg Mozarteum Foundation has acquired a rare letter that Mozart wrote to his beloved wife Constanze while in Prague on Good Friday 1789

The composer Wolfgang Amadé Mozart rarely travelled far from Vienna after he settled there in 1781, and when he did, he was almost always accompanied by his wife Constanze. As a result the only surviving letters that the couple exchanged after they married for love in 1782 date from the years between 1789 and 1791. They offer us an opportunity to peer deep into Mozart’s heart. He left Vienna in April 1789 on a journey to Berlin that took him via Prague, Dresden and Leipzig in the company of Prince Karl Lichnowsky, a man better known as one of Beethoven’s patrons. Mozart was motivated in the main by his desire to perform for King Frederick William II in Berlin – the Prussian ruler was a well-known music lover – but he also hoped to fill his coffers by giving concerts since the musical life of Vienna had suffered considerably since 1787 as a result of the latest Russo-Turkish War.

While on the road, Mozart wrote at least twice a week to his wife, who had remained behind in Vienna. In the course of these letters he reported on his encounters with mutual acquaintances and on his concert appearances. Particularly heartfelt and touching are the asseverations of his love, his petty jealousies and his concern for his wife’s health. The letter that he wrote to Constanze from Prague on 10 April 1789 begins with a tender salutation *“dearest, most treasured little wife!”* and goes on to mention his meetings with a number of friends, a contract for a new opera from Prague that he says is “almost in the bag” but which in the event came to nothing, and rumours that the king of Prussia was expecting him in Berlin. Mozart also told his wife how much he was longing to hear from her and hoped to find a letter from her waiting for him in Dresden, the next port of call on his journey. His message home ends with the words *“Kiss our Karl a thousand times and I you with my whole heart”*. The couple’s son, Carl Thomas, was then four-and-a-half-years old.

For a long time this letter was familiar only from a nineteenth-century publication, but the original has now arrived in the Bibliotheca Mozartiana of the Salzburg Mozarteum Foundation and is already available online as part of the Foundation’s Digital Mozart Edition:

<https://dme.mozarteum.at/DME/briefe/letter.php?mid=1661&l=2>

This latest acquisition to the Foundation’s collection is introduced by Dr Ulrich Leisinger and Andreas Fladvad-Geier, respectively the Mozarteum’s director of research and its artistic director, under the following link:

<https://www.youtube.com/watch?v=u9u5-FiFHK0>

The Salzburg Mozarteum Foundation owns the world’s largest collection of Mozart family letters. Most of them have been in Salzburg since the middle of the nineteenth century, when Mozart’s two surviving sons, Carl Thomas and Franz Xaver, bequeathed the original letters that they owned to the Cathedral Music Association and Mozarteum – the immediate forerunner of the Mozarteum Foundation. Conversely, Mozart’s letters to Constanze were not among these priceless gifts. Con-

## The Salzburg Mozarteum Foundation has acquired a rare letter that Mozart wrote to his beloved wife Constanze (*cont'd*)

stanze had evidently not passed them on to her children but had given them away, one by one, to her friends. From time to time these letters come on to the market, regularly commanding six-figure sums for a single page. The letter of 10 April 1789 was last sold at auction in the early 1990s. It is the first of the letters written by Mozart to Constanze during his travels to have been acquired by

the Mozarteum Foundation. The seller wishes to remain anonymous. The two parties have agreed not to divulge any details about the selling price.

The Foundation's president, Johannes Honsig-Erlenburg, has welcomed this latest acquisition: "What a special moment it is for this autograph letter to be added to the Mozarteum Foundation's collection – above all because this priceless document is one of the rare written declarations of Wolfgang Amadé's love for Constanze. We are extremely grateful to the letter's previous owners for contacting us directly since a non-profit-making organization like the Salzburg Foundation has no hope of competing at an auction."

One of the by-products of Mozart's visit to Dresden was Doris Stock's famous silverpoint drawing that was acquired by the Salzburg Mozarteum Foundation in 2005. On 16 and/or 17 April 1789 Mozart visited Consistorial Councillor Christian Gottfried Körner, the father of the poet Theodor Körner and brother-in-law of Doris (Dorothea) Stock, who lived in the same building. Doris Stock was the daughter and pupil of a copper engraver, Johann Michael Stock, and enjoyed a reputation as an outstanding portraitist working in pastels. She was on friendly terms with many of the leading figures of her day, including Goethe and Schiller. In addition to working in pastels, Doris Stock also devoted herself to miniatures. It was presumably during one of Mozart's visits that she drew his profile. The filigree silverpoint drawing is one of the few authentic portraits of Mozart and the last portrait of him to date from his own lifetime.

### **The Salzburg Mozarteum Foundation**

For more than two and a half centuries Wolfgang Amadé Mozart has fascinated people all over the world through his music and his personality. The Salzburg Mozarteum Foundation is the world's leading institution aimed at preserving and disseminating this priceless cultural legacy. It also seeks to make the world aware of Mozart's manifold facets by opening up access to his music and to introduce his life and personality to everyone, regardless of their age.

A non-profit-making organization, the Salzburg Mozarteum Foundation engages with the figure of Mozart as both man and artist and to this end has established initiatives in three key areas, organizing concerts, running Mozart museums and pursuing research, in that way building a bridge between the preservation of a tradition and the promotion of contemporary culture. Its aim is to open up different perspectives and encourage new ideas in our engagement with the composer. The Mozart Week Festival was established in 1956 with the goal of celebrating Mozart's birthday each January.

The Society of the Salzburg Mozarteum Foundation was established as the International Mozarteum Foundation in 1880 by the townspeople of Salzburg, although its origins date back to the Cathedral Music Society and Mozarteum that was set up in 1841. Mozart's widow Constanze and

## The Salzburg Mozarteum Foundation has acquired a rare letter that Mozart wrote to his beloved wife Constanze *(cont'd)*

their two sons Carl Thomas and Franz Xaver Wolfgang donated much of their estate to the Society. As a result the Mozarteum Foundation owns the world's largest collection of original letters, portraits and instruments once in the possession of the Mozart family.



## 2020 Austrian–Greek Music Summer



The Austrian – Greek Music Summer is a cycle of projects organized by the Austrian Embassy and Greek partner institutions all over Greece during the summer months. Its aim is to bring together Austrian and Greek artists, thus creating a musical bridge between Austria and Greece.

In 2020 the Austrian Greek music summer already ran its 5th edition, and was held mostly in a digital format due to the Covid19 situation. The outstanding Austrian and Greek participating artists were asked to send in videos, often also specifically produced for the program. 54 artists joined the initiative, with 11 virtual concerts and 2 live concerts broadcasted on Facebook. The year 2020 was challenging especially for the performing arts and the Austrian Embassy therefore wanted to offer a stage to the participating musicians.

Moreover, the aim was to invite the audience on a musical journey with the hope that keeping your distance does not mean that you have to miss out on musical performances. An overview over the Austrian Greek music summer 2020 can be found under: <https://www.facebook.com/AustrianGreekMusicSummer> . The Austrian Embassy is currently working on the 2021 edition of the Austrian Greek music summer, keep following us on Twitter and Facebook for more details!