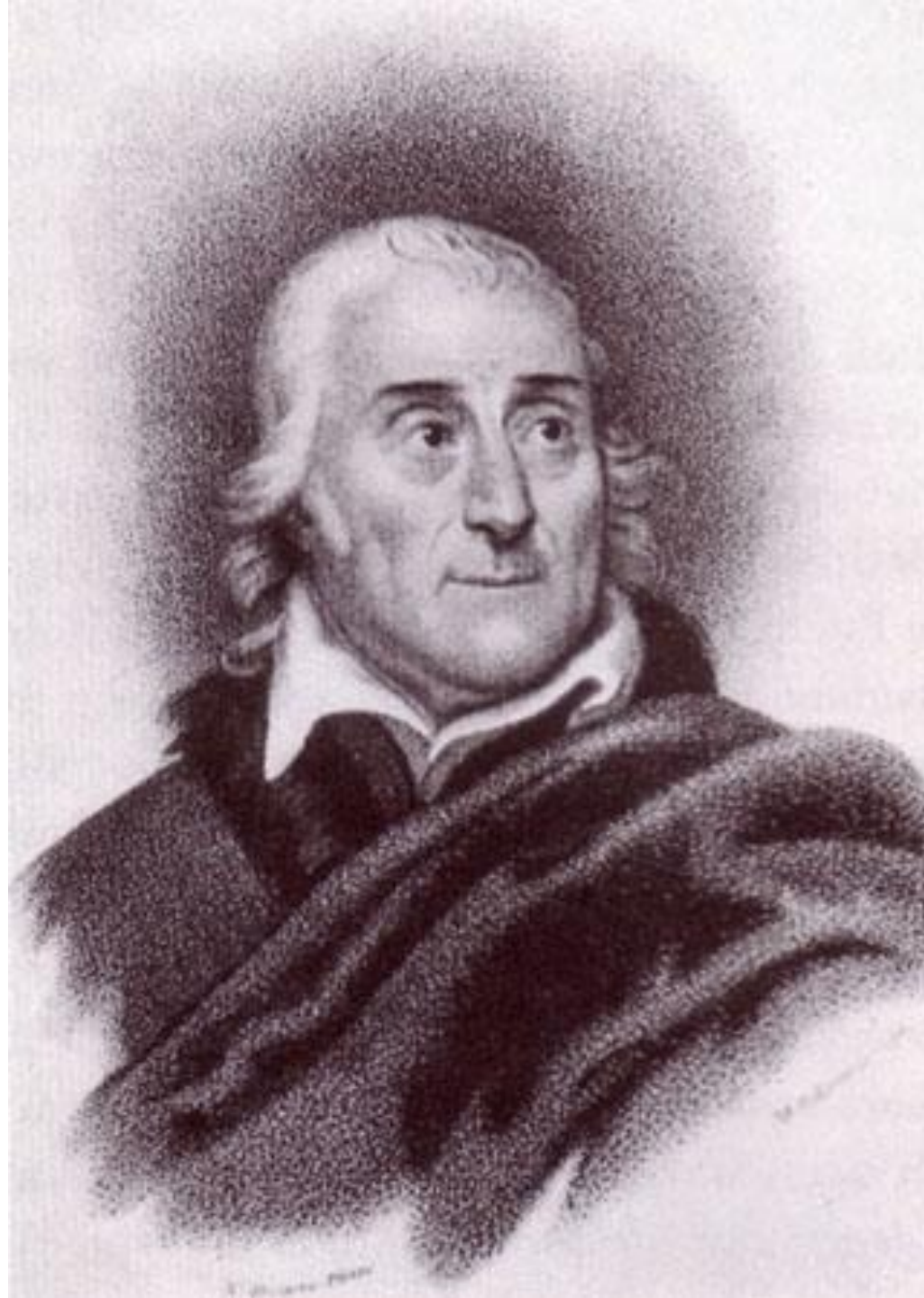


Mozart and his time

Towards the creation of modern opera

Lorenzo da Ponte
(1749-1838)



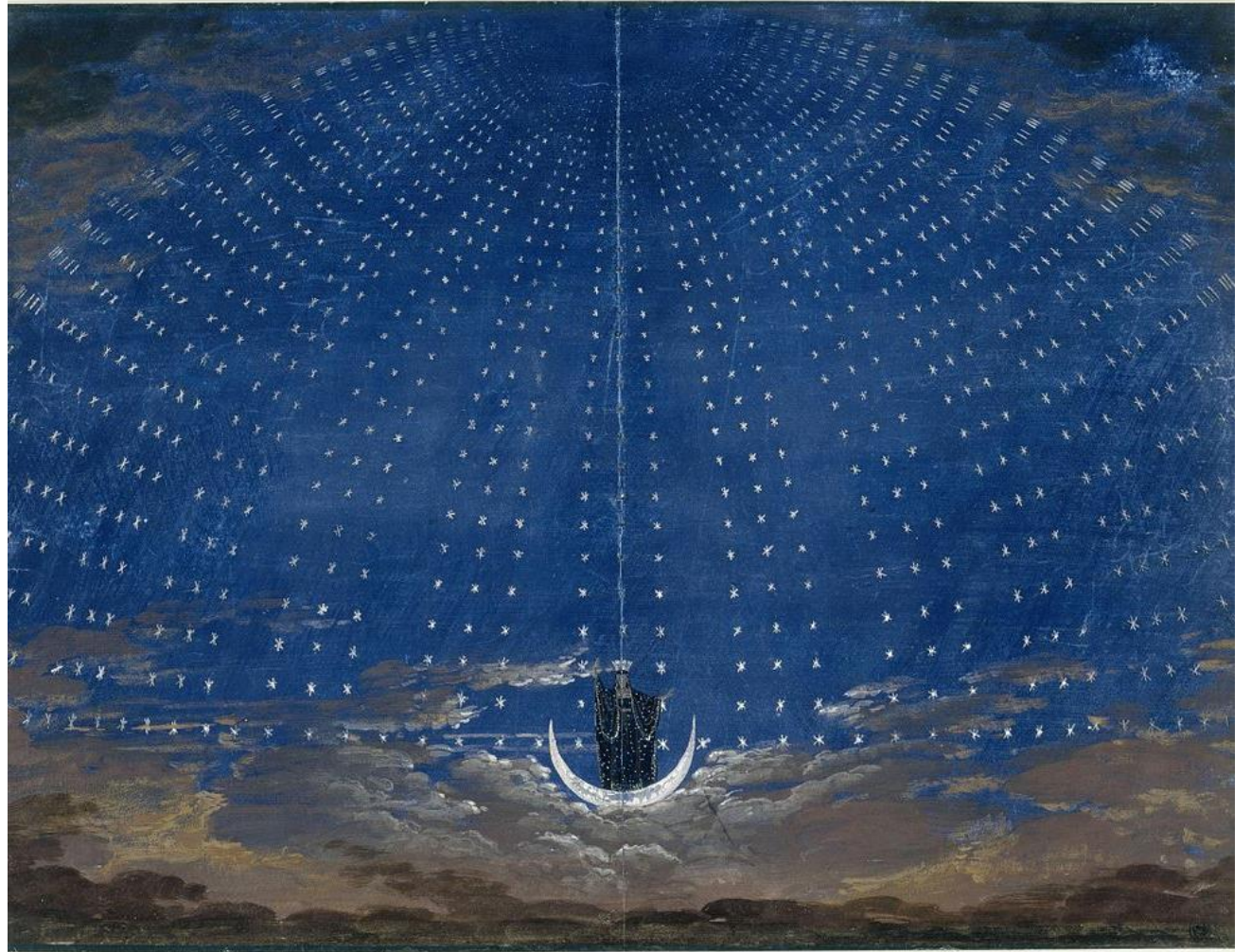
Antonio Salieri
(1750-1825)

Painted by Joseph
Willibrod Mähler



The Magic Flute

Design for the
entrance of the
Queen of the Night
in Mozart's *The
Magic Flute*
designed in 1815 by
the architect Karl
Friedrich Schinkel



Pietro Metastasio
[Pietro Domenico
Trapassi]
(1698-1782)
Painted by Pompeo
Batoni



Costume for Louis XIV
as Apollon in the
Ballet de la nuit (1653)



Christoph Willibald
Gluck

(1714-1787)

Painted by Joseph Siffred
Duplessis in 1775



Burgtheater, Vienna

The old Burgtheater photographed before 1888, where Gluck's *Orfeo ed Euridice* was premiered.

Mozart's *Die Entführung aus dem Serail* (1782), *Le nozze di Figaro* (1786) and *Così fan tutte* (1790) would also premiere there.



Catherine Nelidova
In the role of Serpina in
Pergolesi's *La serva
padrona* painted by
Dmitry Levitzky in 1773



Giovanni Battista
Pergolesi

(1710-1736)

Wrote the comic opera
La serva padrona in
1733



Baldassare Galuppi
(1706-1785)

Venetian school,
1750's



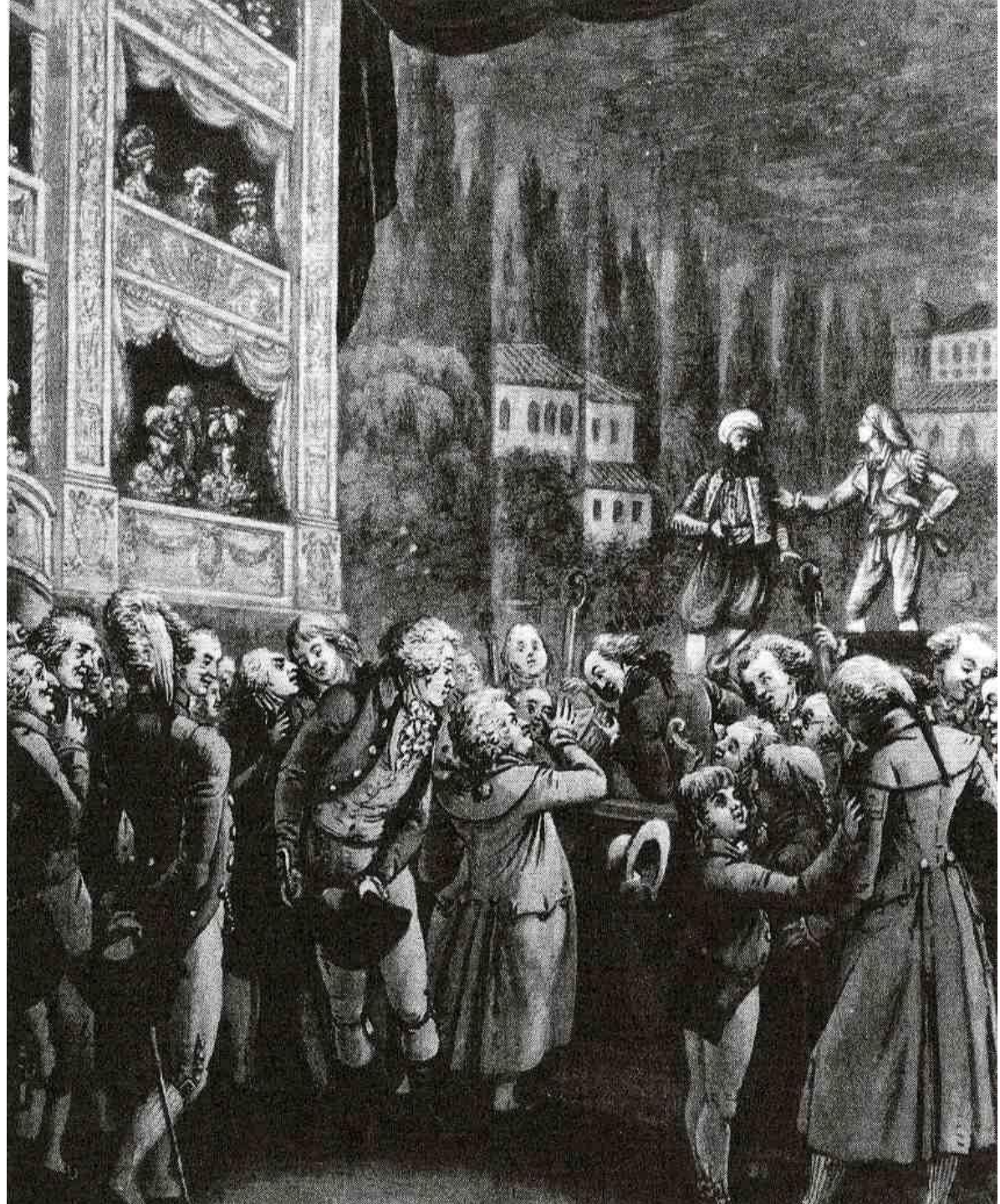
Opera in Dresden
1719 performance in
the old opera in
Dresden at the
Zwinger



Johann Adam Hillier
(1728-1804)
Composer of *singspiel*



Mozart at a
performance of *Die
Entführung aus dem
Serail* in Berlin



Mozart

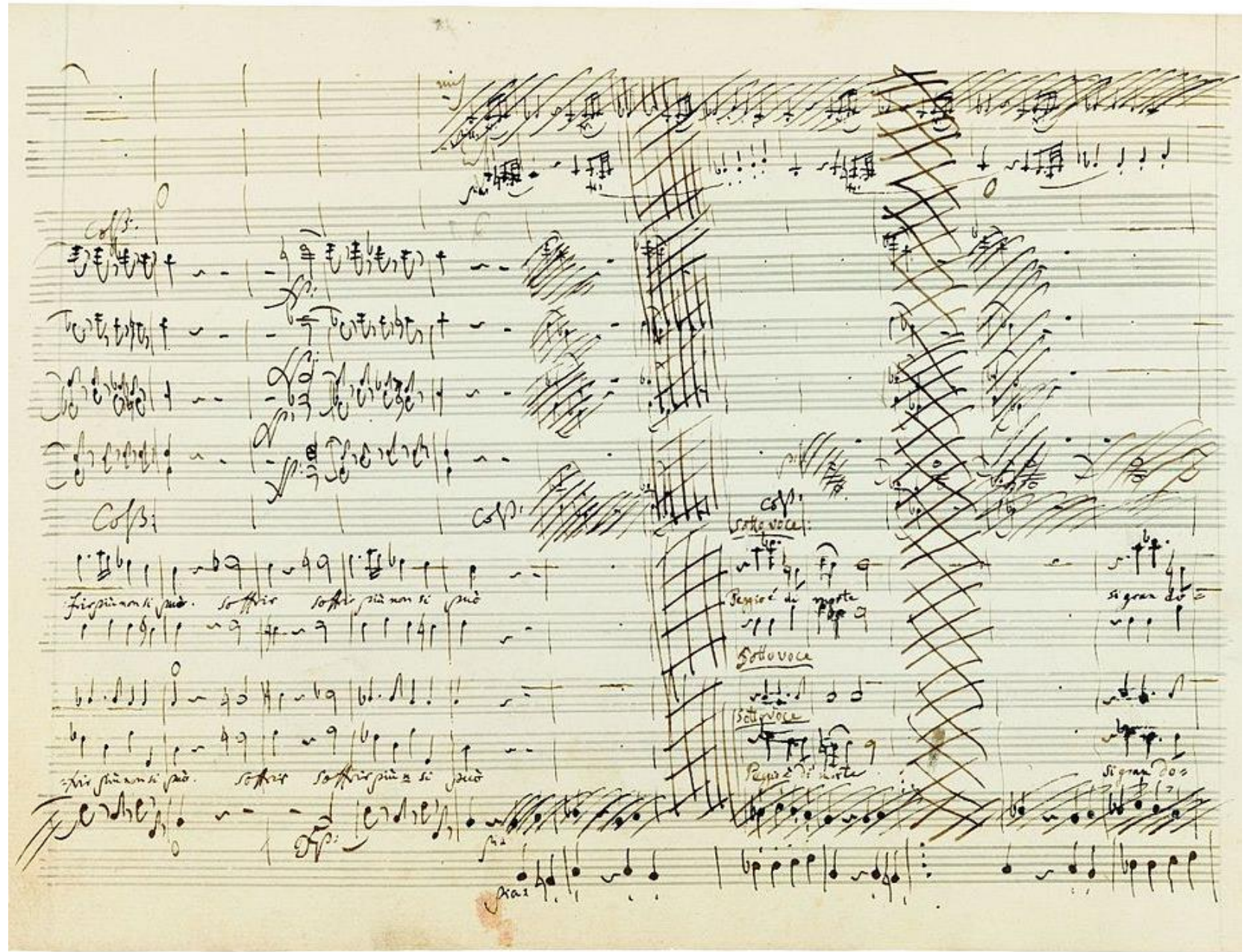
(1756-1791)

Mozart and his sister, Nannerl, at the piano with their father Leopold and an image of their mother.

Painted in the 1780's



Idomeneo
Mozart's
manuscript
score



David Cairns:

‘young Mozart had an extraordinary capacity for seizing on and assimilating whatever in a newly encountered style was most useful to him’

Mozart in a letter to his father, 7/2/1779

‘As you know, I can more or less adopt or imitate any
kind and style of composition’

Mozart's
*Mitridate Re di
Ponto*
at Covent Garden

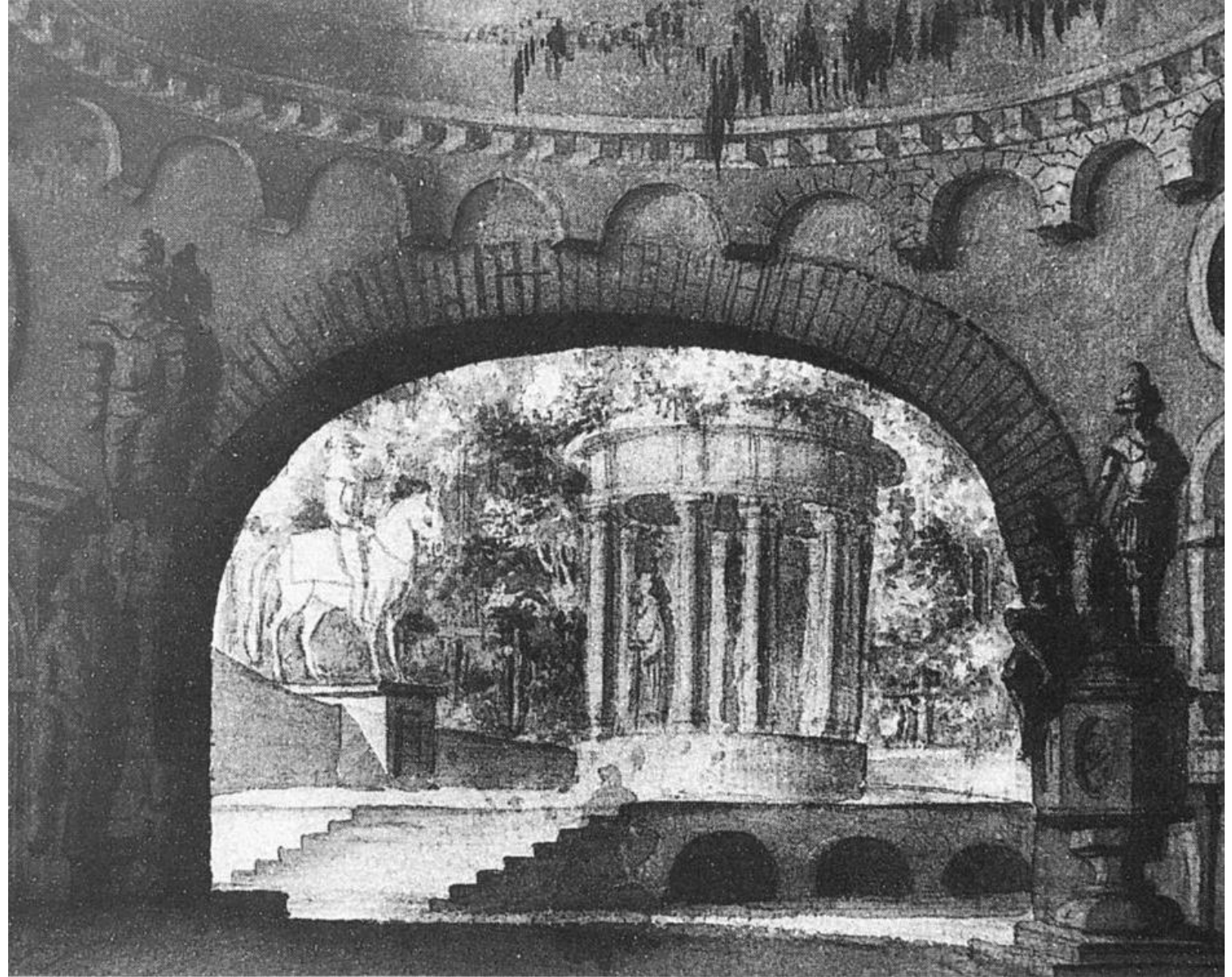


Anton Raaff in the title
role in Mozart's
Idomeneo in 1781



Don Giovanni

Set design for *Don Giovanni* from a performance in Prague in the 1790's



Charles Rosen:

‘It is possible that Da Ponte understood the dramatic necessities of Mozart’s style without prompting: but before his association with Da Ponte, Mozart had already bullied several librettists into giving him the dramatically shaped ensembles he loved.’

Mozart's
Le nozze di Figaro
The first Susanna in *Le*
Nozze di Figaro: Nancy
Storace portrait by
Pietro Bettelini



Mozart's
Don Giovanni

Luigi Bassi as Don
Giovanni in 1787



Playbill for the
first performance
of Mozart's *Così
fan tutte*



Papageno
Emanuel
Schikaneder as
Papageno in
Mozart's *The Magic
Flute*

