This chapter begins with a political and operatic chronology aimed to help readers appreciate at-a-glance aspects of the context in which La clemenza di Tito was conceived, created and first heard. It is followed by a selection of original documents. Although many of the twenty-four documents are published elsewhere, this is the first time they have appeared side by side with parallel English translations. Some of the translations are entirely new, while the remainder are freshened up from existing versions. These particular sources were selected to create a documentary context for La clemenza di Tito, bringing together contemporary responses to the original production, as well as to the circumstances surrounding its genesis. We hope this will help the reader to appreciate the essays that follow, and that many will download and use this chapter as a basic documentary reference tool to gain a deeper understanding of Mozart’s opera.
1 Chronology

Prepared by John A. Rice and Magnus Tessing Schneider

*Dates and text in italics indicate a political event in France.*

The premiere of *La clemenza di Tito* on 6 September 1791 is marked in bold.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1734</td>
<td>First performance of <em>La clemenza di Tito</em>—libretto by Pietro Metastasio, music by Antonio Caldara—at the Kärntnertortheater in Vienna.</td>
</tr>
<tr>
<td>1789</td>
<td>Rebellion against the reforms of Joseph II breaks out in the Austrian Netherlands.</td>
</tr>
<tr>
<td></td>
<td><strong>14 July</strong> Fall of the Bastille; beginning of the French Revolution.</td>
</tr>
<tr>
<td></td>
<td><strong>26 August</strong> Publication of the Declaration of the Rights of Man and the Citizen.</td>
</tr>
<tr>
<td></td>
<td><strong>5 October</strong> A mob forces the royal family to move from Versailles to Paris. Marie Antoinette declares ‘J’ai tout vu, j’ai tout su, et j’ai tout oublié’, a paraphrase of Pierre Corneille’s <em>Cinna</em> and Metastasio’s <em>La clemenza di Tito</em>.</td>
</tr>
<tr>
<td></td>
<td><strong>27 October</strong> Rebel army in the Netherlands defeats the Austrians at Turnhout.</td>
</tr>
<tr>
<td></td>
<td><strong>November</strong> Anti-Austrian rioting in Ghent.</td>
</tr>
<tr>
<td></td>
<td><strong>2 November</strong> Church property nationalised.</td>
</tr>
</tbody>
</table>
### 1790

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 January</td>
<td>Rebels in the Austrian Netherlands form the United States of Belgium.</td>
</tr>
<tr>
<td>26 January</td>
<td>Premiere of Mozart’s <em>Così fan tutte</em>.</td>
</tr>
<tr>
<td>30 January</td>
<td>Joseph II withdraws almost all his reforms in Hungary.</td>
</tr>
<tr>
<td>20 February</td>
<td>Death of Joseph II.</td>
</tr>
<tr>
<td>6 April</td>
<td>Oath of allegiance (<em>Huldigung</em>) to Leopold as archduke of Austria.</td>
</tr>
<tr>
<td>9 May</td>
<td>Many Bohemian serfs, freed by Joseph, forced back into servitude by Leopold.</td>
</tr>
<tr>
<td>19 May</td>
<td>National Assembly abolishes nobility.</td>
</tr>
<tr>
<td>12 July</td>
<td><em>Civil Constitution of Clergy requires priests to take an oath of loyalty to the state.</em></td>
</tr>
<tr>
<td>12 July</td>
<td>Representatives of the Bohemian Estates convene the so-called ‘Big Bohemian Diet’ of 1790–91 in Prague, to formulate grievances addressed to Leopold.</td>
</tr>
<tr>
<td>25 July</td>
<td>Treaty of Reichenbach between Austria and Prussia.</td>
</tr>
<tr>
<td>15 September</td>
<td>Premiere of Joseph Weigl’s <em>La caffettiera bizzarra</em> in celebration of the arrival in Vienna of King Ferdinand and Queen Maria Carolina of Naples.</td>
</tr>
<tr>
<td>19 September</td>
<td>Triple Marriage: Archduke Francis to Princess Maria Theresa of Naples, and marriages between four of their younger siblings.</td>
</tr>
<tr>
<td>20 September</td>
<td>Antonio Salieri’s <em>Axur re d’Ormus</em> performed before the Austrian and Neapolitan royal families.</td>
</tr>
<tr>
<td>9 October</td>
<td>Coronation of Leopold in Frankfurt as emperor of the Holy Roman Empire. Associated events include performances of Carl Ditters von Dittersdorf’s <em>Der Apotheker und der Doktor</em> and <em>Betrug durch Aberglauben</em>, Salieri’s <em>Axur</em> and <em>Il talismano</em>, Georg Benda’s <em>Romeo und Julie</em>, and Paul Wranitzky’s <em>Oberon</em>.</td>
</tr>
<tr>
<td>11 November</td>
<td>Coronation of Leopold in Bratislava as king of Hungary.</td>
</tr>
<tr>
<td>December</td>
<td>Rebellion in the Austrian Netherlands suppressed.</td>
</tr>
</tbody>
</table>

(Continued)
1791

1 January  | Joseph Haydn arrives in England.
29 January | ‘Big Bohemian Diet’ adjourned.
9 February | King and Queen of Naples attend performance of Mozart’s *Le nozze di Figaro* at Schönbrunn.

March  
1 March  | Opera seria soprano Cecilia Giuliani begins tenure at the Viennese Court Theatres: start of Leopold’s transformation of the Viennese theatre.
2 March  | Announcement in Vienna of plans for celebrations of the Prague coronation of Emperor Leopold II as king of Bohemia.
9 March  | The Emperor dismisses Lorenzo Da Ponte as imperial court theatre poet.
14 March | The Emperor leaves Vienna for a trip to Italy.
9 April  | While away in Venice, the Emperor announces that Giovanni Bertati will succeed Da Ponte as court theatre poet.
29 April | A committee under the Bohemian Estates decides that the Prague coronation celebrations will include Italian opera.

Mid-May  | Invited by the director of the Court Theatre, Count Johann Wenzel Ugarte, Saxon court theatre poet Caterino Mazzolà arrives in Vienna to serve as temporary replacement for Da Ponte.
1 June   | Opera seria tenor Vincenzo Maffoli begins tenure at Viennese Court Theatres.
10 June  | Opera impresario Domenico Guardasoni and his company return to Prague after two years in Warsaw.
20 June  | *Flight to Varennes: Louis XVI and Marie Antoinette’s failed attempt to flee.*
8 July   | Guardasoni signs a contract with the Bohemian Estates, agreeing to both commission and put on a coronation opera—either an entirely new opera, or a new musical setting of Metastasio’s *La clemenza di Tito*.

c.14–31 July | Guardasoni arrives in Vienna. He asks first Salieri, then Mozart to compose the coronation opera. Mazzolà asked (presumably by Guadarsoni) to revise Metastasio’s libretto. Guardasoni travels to Bologna to hire principal singers.

Late July  | Mazzolà, dismissed by the Emperor, returns to Dresden.
2–4 August | Installation of Anton Esterházy as prince at Eszterháza. Premiere of Weigl’s *Venere e Adone* at Eszterháza with Cecilia Giuliani in the role of Venere.
4 August  | Treaty of Sistova establishes peace between Austria and Turkey.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 15 August</td>
<td>Guardasoni returns to Vienna. Maria Marchetti Fantozzi and Domenico Bedini, the two principal singers, arrive in Vienna around now. Presumably, Mozart works with them.</td>
</tr>
<tr>
<td>19 August</td>
<td>Possible date Mozart begins to compose <em>La clemenza di Tito</em>, after Niemetschek’s 1798 claim that Mozart composed it in 19 days. Mozart begins by composing the ensembles and choruses, and arias for Antonio Baglioni, for whom he had written Don Ottavio in <em>Don Giovanni</em> four years earlier.</td>
</tr>
<tr>
<td>25 August</td>
<td>Declaration of Pillnitz, in which Leopold and King Frederick William II of Prussia declare their readiness to intervene militarily in France. Mozart leaves Vienna for Prague by mail coach with his wife and his pupil Franz Xaver Süssmayr, who probably composes the <em>secco</em> recitatives of the opera.</td>
</tr>
<tr>
<td>28 August</td>
<td>The party arrives in Prague. Mozart meets the remaining singers. Mazzolà arrives in Prague around now to assist in text revisions and to direct production.</td>
</tr>
<tr>
<td>5 September</td>
<td>Score completed with composition of Tito’s second aria, the march, the accompanied recitatives and the overture.</td>
</tr>
</tbody>
</table>
| 6 September | **Coronation of Leopold as King of Bohemia.**
Premiere of Mozart’s *La clemenza di Tito* at the National Theatre, scheduled for 7pm, but delayed until 7.30 or 8pm due to late arrival of the imperial family. Mozart conducts the performance. |
| 13 September | *Louis XVI formally accepts the Constitution.* |
| Mid-September | The Mozarts travel back from Prague to Vienna. |
| 20 September | *Louis XVI and Marie Antoinette attend a performance of Rameau’s Castor et Pollux in celebration of the Fête de la Constitution.* |
| 30 September | Final performance of *La clemenza di Tito* in Prague.
Premiere of Mozart’s *Die Zauberflöte* in Vienna. |
| 1 October  | The *musico* (castrato) Angelo Testori and the ballet master Antonio Muzzarelli begin their tenures at the Viennese Court Theatres. |
| 15 November | Leopold’s ballet troupe makes its debut in *Il Capitano Cook agli Ottaiti* in celebration of his name day. |
| 24 November | Leopold’s *opera seria* troupe makes its debut with the Viennese premiere of Sebastiano Nasolini’s *Teseo a Stige* in celebration of Empress Maria Luisa’s birthday. |
| 5 December | Mozart’s death. |

*(Continued)*
<table>
<thead>
<tr>
<th>1792</th>
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<tbody>
<tr>
<td>6 January</td>
</tr>
<tr>
<td>7 February</td>
</tr>
<tr>
<td>1 March</td>
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<tr>
<td>20 April</td>
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<tr>
<td>29 July</td>
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<tr>
<td>22 September</td>
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<table>
<thead>
<tr>
<th>1793</th>
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</thead>
<tbody>
<tr>
<td>21 January</td>
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<tr>
<td>11 March</td>
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<tr>
<td>13 July</td>
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<tr>
<td>27 July</td>
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<tr>
<td>September</td>
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<tr>
<td>16 October</td>
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<table>
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<tr>
<th>1794</th>
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<tbody>
<tr>
<td>3 December</td>
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<thead>
<tr>
<th>1807</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 April</td>
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</tbody>
</table>

**II Documents in Parallel Translation**

Selected by Magnus Tessing Schneider

All translations are by Magnus Tessing Schneider, unless based on a published source cited in a footnote. The documents, copied from published sources, are ordered chronologically, numbered and linked electronically to their occurrence in the essay texts.
Document 1. Baron Wilhelm Hugo MacNeven. Draft of the Prague coronation commission.¹

1791, 29 April

Es dürfte daher durch die drei Täge des Einzuges, der Huldigung und der Krönung mit vorzüglich guten Teutschen Schauspielen und wälschen Singspielen, dann großen Balletten abwechseln werden. Hierzu wären die vornehmste Subjekte so weit es die Zeit zuläßt herbei zuschaff[en], und sich hierwegen mit verschiedenen Impressen [sic] in Korrespondenz und Behandlung zu setzen.

During the three days of the processional entry, the oath of allegiance, and the coronation, there should be an alternation primarily of good German plays and Italian operas, and then of grand ballets. To this end, as far as time permits, the most distinguished persons [i.e. performers] should be put into contact and negotiate with various impresarios.

Document 2. Contract between Domenico Guardasoni and the Bohemian Estates, Prague.²

1791, 8 July

Specificazione de’ punti, ch’io qui sottoscritto mi obligo di mantenere agli Eccelsi Stati di Boemia, ed esigo dalle prefate loro Eccellenze toccante una grand’Opera Seria da rappresentarsi in questo Nazional Teatro in occasione dell’Incoronazione di Sua Maestà Imperiale dentro lo spazio della metà * principio del prossimo mese di Settembre, qualora mi venghino graziati ed accordati seimila fiorini, o seimilacinquecento, qualora vi fosse il Musico Marchesi.

List of points which the undersigned is obliged to observe vis-à-vis the High Bohemian Estates, and to which he expects the aforementioned Excellencies to adhere, with regard to a grand opera seria which is to be performed in the local National Theatre on the occasion of the coronation of His Imperial Majesty in the middle * at the beginning of the next month of September, insofar as the six thousand gulden are paid to me as per agreement, or six thousand five hundred if the singer [Luigi] Marchesi is involved.

1. I shall undertake to engage a primo musico of the first calibre, such as [Luigi] Marchesini or [Giovanni Battista] Rubinelli or [Girolamo] Crescentini or [Violano] Violani, or someone else, but always of the first calibre. I further agree to engage a prima donna, likewise of the first calibre, or in any case the best available in this category; for the other participants I shall engage my own opera company.

(Continued)
2do Mi obligo di far comporre la Poesia del Libro, a norma dei due soggetti datimi da Sua Eccellenza gran Burgravio e di farlo porre in Musica da un celebre Maestro, in caso però che non fosse affatto possibile di ciò effettuare per la strettetza del tempo, mi obligo di procurar un’Opera nuovamente composta sul soggetto del Tito di Metastasio o sia un’altro eguale.*

3zo Mi obligo di fare espressamente per tale spettacolo due Decorazioni nuove. Come pure mi obligo di far fare il Vestiario nuovo, ed in specie alle prime parti per tal opera.

4to Mi obligo di Illuminare e far parare il Teatro con Festoni e montare di tutto detta opera e darla gratis per una sera a Disposizione dei sudetti Eccelsi Stati, dentro lo spazio sudetto.

Punti esigenti.

1mo Che mi sia improntato Seicento fiorini per il mio Viaggio a Vienna, e in Italia, con un ordine qui da un Banchiere per Vienna, e Italia, che mi sia dato occorrendo un paio di mille fiorini colà, in caso che li soggetti cercassero denari anticipati.

2do Che il resto del pagamento mi sia fatto pagare il giorno dell’esecuzione di detta Opera.

3zo Se in spazio di 14. giorni dal giorno di mia partenza per Italia fosse difesa l’Opera, allora si pagaranno solamente le spese del Viaggio.

4to Guardasoni aviserà subito il giorno, nel quale ha impegnato un Virtuoso, da questo giorno, se non fosse Opera, questo Virtuoso avrà una Bonificazione, se sarà già partito d’Italia.

2. I shall undertake to have the libretto written in accordance with the two subjects given to me by his Excellency the Burgrave [Heinrich Franz von Rottenhan], and to have it set to music by a famous composer; if this should not be possible owing to the shortness of time available, I shall rearrange to acquire a new opera composed on the basis of [Pietro] Metastasio’s Tito or a similar subject.*

3. I shall undertake to prepare two new stage sets expressly for this performance. I shall likewise undertake to make new costumes, especially for the opera’s main roles.

4. I shall undertake to illuminate the theatre, to decorate it with garlands, and to equip the entire opera house with everything, as well as to give a performance free of charge for the aforementioned High Estates within the specified period of time.

Claims.

1. I shall be given an advance payment of six hundred gulden for my journey to Vienna and Italy, with a payment order prepared here for a banker in Vienna and Italy, so that there I shall be given, if necessary, one thousand gulden in case the persons [i.e. performers] should demand payment in advance.

2. The remainder of my fee is to be paid to me on the day on which the said opera is performed.

3. If the opera shall be cancelled or prevented within the space of fourteen days after my departure for Italy, I shall be compensated only for my travel expenses.

4. Once Guardasoni has engaged a singer, he shall inform us on the same day; should the opera not be given, the singer shall receive compensation from this day on, provided he has already left Italy.
1791, 8 July

5to Le cose comprate per il denaro speso si devano rendere in natura e quello che non è ancor fermato, contro manderà[.] In caso de la difesa Opera si darà una remunerazione al Guardasoni se Lei proverà, aver avuto più grandi spese nel Viaggio che importerà l’anticipazione.

Praga li 8 luglio 1791.
Enrico Conte di Rottenhan
Casparo Ermanno Conte Kinigl
Giuseppe Conte di Sweerth
Giovanni Conte Unwerth
Giovanni Baron d’Hennet

Domenico Guardasoni
Impresario

* The struck-through words were crossed out in the original document


1791, August

[… ] senza pentirmene però, ho ricusato di scriver l’opera che si prepara per l’incoronazione di Boemio [sic], per la qual’opera l’Impressario di Praga è stato cinque volte da me per pregarmi di ammetterne l’impiego coll’esibizione [sic] di duecento zecchini, impegno ch’io non potei assumere perchè mi trovavo solo a servire il teatro imperiale.

[… ] without regretting it however, I had to decline to write the opera which is being prepared for the coronation in Bohemia, for which opera the Prague impresario [i.e. Guardasoni] came to me five times to press the commission on me to the point of showing me 200 zecchini, a commission which I could not accept since I alone was attending to the affairs of the Court Theatre.
1791, 3 September


2. Um hiebei alle Unordnung zu vermeiden, werden Billete, ohne welche niemand eingelassen wird, ausgetheilt werden.

3. Bei Austheilung dieser Billete wird man zuvorderst auf die k. k. Hofsuite und auf den fremden Adel, sodann erst auf den hiesigen innländischen Adel, weithers auf die Fremden, und endlich auf die innländischen Honorazioren Bedacht nehmen.


1. On Tuesday 6 September a grand opera will be given at the National Theatre in the Old Town [footnote: ‘The Estates chose the opera known as La clemenza di Tito by Abbé Metastasio; they let the composer Herr Wolfgang Mozart from the imperial court provide the music expressly for it.’] by the Estates of the Kingdom of Bohemia, to celebrate the solemn day of the coronation of His Majesty the Emperor, King and Prince of the Land.

2. In order to avoid any confusion, the tickets will be distributed, without which no one will be admitted.

3. In the distribution of these tickets, consideration will be given first to the imperial entourage and the foreign nobility, then to the local nobility, then to foreigners, and finally to local dignitaries.

4. Therefore, one relies on the well-known courtesy of the Prague audience, expecting them to be as fair as to leave the first seats in the theatre to the foreigners.
1791, 3 September

5. The gentlemen and the ladies who appeared in the chambers of the court ['Appartement'] on the first of this month, and all clerical, noble and knightly members of the Estates, as well as the foreign officials and officers who have not appeared at court, and then foreign scholars and merchants, are requested to collect their tickets at the Provincial Presidency in the Gubernatorial House. Their servants who are sent there, however, are requested to prove their identity with a written announcement containing their name and a signet. On the 5th, from 8 a.m. until 1 p.m., then from 3 p.m. until 6 p.m., and finally on the 6th, from 8 a.m. until 11 a.m., officials in the Provincial Presidency will be specially occupied with the distribution of the tickets.

6. However, the dicasterial [of the Holy Roman Empire] officials of all estates and offices, as well as the members of the municipal administration, the merchant class, the four faculties and other dignitaries will receive their tickets (if such are still available) from their presidents, head officials and other superintendents.

Since the space and the attention owed to the court do not permit the distribution of as many tickets as one would wish, the above-mentioned categories will include all imperial councillors and head officials, the city pastors and deans, the secretaries of all imperial offices, the municipal councillors of the City of Prague, the principal head officials of the municipal chanceries, the doctors of all four faculties, the Collegium Advocatorum, the upper merchant class (such as bankers and wholesale traders), and then the officers, corporals and four common soldiers from each civil regiment, along with their spouses and one grown-up daughter.

(Continued)
<table>
<thead>
<tr>
<th>1791, 3 September</th>
<th>1791, 3 September</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Um die vergeblichen Anfragen zu vermeiden, wird jedermann, der nach dieser Ankündigung nicht berechtigt ist, ein Billet zu verlangen, ersucht, sich genau an diese Vorschrift zu halten.</td>
<td><strong>7.</strong> To avoid futile requests, anyone who, according to this announcement, is not entitled to claim a ticket is asked to pay close attention to this instruction.</td>
</tr>
<tr>
<td><strong>8.</strong> Die Fahrordnung ist besonders abgedruckt.</td>
<td><strong>8.</strong> The driving rules will be printed separately. [See Document 5]</td>
</tr>
</tbody>
</table>

Prag am 3ten September 1791.

Prague, 3 September 1791.

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**Document 5.** Notice from the Royal Provincial Presidency, Prague.⁵

<table>
<thead>
<tr>
<th>1791, 3 September</th>
<th>1791, 3 September</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nachricht, wie man sich den 6ten Sept. bei der Zu- und Abfahrt zur Opera im Nazionaltheater, verhalten solle.</strong></td>
<td><strong>Information on how to conduct oneself when travelling to and from the opera at the National Theatre on 6 September.</strong></td>
</tr>
<tr>
<td>Da die Opera mit Schlag 7 Uhre anfangen solle, so werden alle in das Nazionaltheater Fahrenden ersucht, sich zeitlich da einzufinden, damit sowohl ein jeder gemächlich seinen Platz einnehmen könne, als auch die Ankunft Sr. Majestät, und der höchsten Herrschaften durch die spätere Zufuhr nicht beirret werde. Der Zug der Wägen hatte also schon um 5 Uhre anzufangen. [...] [133] [...]</td>
<td>Since the opera is to begin on the stroke of 7, everyone driving to the National Theatre is requested to be present on time, so that each may take his seat at his leisure, and so that the arrival of His Majesty and Their Highest Lordships is not deterred by late arrivals. Therefore, the train of wagons should start already at 5 o’clock. [...]</td>
</tr>
</tbody>
</table>

Prag am 3ten September 1791

Prague, 3 September 1791.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
</table>

## Document 7. From the printed libretto for La clemenza di Tito, Prague.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1791, September</td>
<td>La musica è tutta nuova, composta dal celebre Sig. Wolfgango Amadeo Mozart, maestro di capella in attuale servizio di sua Maestà imperiale. Le tre prime Decorazioni sono d’invenzione del Sig. Pietro Travaglia, all’attual servizio di S. A. il Principe Esterazi. La quarta Decorazione è del Sig. Preisig di Coblenz. Il vestiario tutto nuovo di ricca e vaga invenzione del Sig. Cherubino Babbini di Mantova.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1791, September</td>
<td>The music is entirely new, composed by the celebrated Signor Wolfgang Amadeus Mozart, Kapellmeister currently in the service of His Imperial Majesty. The three first decorations are the invention of Signor Pietro Travaglia, currently in the service of His Highness Prince Esterházy. The fourth decoration is by Signor [Johann Adam] Breysig from Koblenz. The costumes, entirely new, are the rich and charming invention of Signor Cherubino Babbini from Mantua.</td>
</tr>
</tbody>
</table>

1791, 6 September

6. Septembre. [...] A 5 h au Théâtre de la vieille ville. a ce Spectacle que donnent les Etats, on m’introduisit dans une loge au premier, où étoient M e de Braun sa niée M e de Staray, M e de Klebersberg et M e Tourinette, le C e Wallis et l’amb. de Venise. Je fus voir de mes connoissances dans leurs loges, je vis dans celle de Collorado la Pesse Hohenlohe de Breslau, née hoymb. La Cour n’arriva qu’a 7 h 1/2 passé on nous regala du plus ennuyeux Spectacle La Clemenza di Tito. Rotenhan en frac dans la loge de l’Empereur avec une canne qu’il a pourtant laissé dehors je crois. La Marchetti chante fort bien, l’Empereur en est entousiasmé. On eut beaucoup de peine a sortir de ce theatre.

Document 9. Letter from Empress Maria Luisa in Prague to her daughter, Archduchess Maria Theresa.

1791, 7 September

au soir au Theatre la grande opera n’est pas grande chose et la musique très mauvaise ainsi nous y avons presque tous dormi. Le Couronnement est allé a merveille. In the evening at the theatre: the grand opera is not so grand, and the music very bad, so that almost all of us went to sleep. The coronation went marvellously.
### Document 10. Entry in the *Diary of the Bohemian Coronation*.

1791, 7 September

Abends war Freyopera, in welche sich Sr. Majestät mit der durchlauchtigsten Familie, und dem Hofstaate in die für höchstdieselben zubereiteten Logen nach 8 Uhr begeben, wohin höchstdieselben ein allgemeines freudiges Vivatufen durch allen Gassen begleitete, mit welchem höchstdieselben auch im Theater empfangen wurden.

It was free opera [i.e. no entrance fee] in the evening, in which His Majesty with His Most Serene family and the court arrived at the boxes prepared for them after 8 o’clock. Along the whole route, they were accompanied by general and joyful *vivat* calls, with which Their High Selves were also received in the theatre.

### Document 11. Notice in the *Prager Oberpostamtszeitung*.

1791, 8 September

Vorgestern Abends war freye Opera im altstädtar Nazionaltheater, welches größtenteils von dem hier gegenwärtig sehr zahlreichen hohen Adel bese[t]zt war. Die allerhöchsten Herrschaften fanden sich um 8 Uhr gleich falls ein, und wurden im Hin- und Zurückfahren von vielen tausend frohlockenden Menschen begleitet.

The evening before last there was free opera [i.e. no entrance fee] at the National Theatre in the Old Town, which was mainly occupied by the very numerous high nobility that are currently here. Their Supreme Lordships also came at around 8 o’clock, and were accompanied on their way to and from the theatre by several thousand, rejoicing people.
**Festivitäten der Herren Stände.**


Sr. Majestät erschienen um halb acht Uhr, und wurden mit lautem Zujauchzen der Anwesenden empfangen. Der Herren Stände Mitglieder nahmen selbst die Billets ein, und sahen auf die gehörige Ordnung, damit niemand auf sein Billet zurückgewiesen werden, und keiner ohne Billet eindrängen sich mögte. [384]

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**Festivities of the Noble Estates.**

On the 6th, Coronation Day, the Noble Estates, in order to glorify His Majesty on this day, gave a newly composed opera on an Italian text by Metastasio, changed however by Herr Mazzola [sic], theatrical poet in Dresden. The composition is by the famous Mozart, and is an honour to him, although he had not much time for writing it, and moreover fell ill as he was in the process of finishing the last part.

The Noble Estates lavished everything on the performance; they had sent the entrepreneur [i.e. Guardasoni] to Italy in order to bring back a prima donna and a leading male singer. The title of the opera itself was La clemenza di Tito. The entrance was free of charge, and many tickets were distributed. The house is capable of holding a large number of persons, but one can imagine that on such an occasion, the request for tickets was so great that finally there were none, so that some local citizens and foreigners, even members of the nobility, had to leave because there were no tickets for them.

His Majesty appeared at 7:30 pm and was greeted with loud cries by the audience. Members of the Noble Estates themselves took in the tickets and saw that proper order was kept, so that no one with a ticket was refused and no one without a ticket could enter.
### 1791, 6 September

#### Von den Schauspielen. [...]  


#### On the theatrical performances [...]  

Meanwhile the plays are not very full. This is either caused by other entertainments or it is the high price of the tickets that drives the enthusiasts away. Neither the second performance of the opera given by the Noble Estates, nor the house in the Lesser Town had many spectators.


#### Königskrönung. [...]  


#### Royal coronation. [...]  

In the evening a most beautiful new opera, *La clemenza di Tito*, was given free of charge by the Estates. The music is by Mozart and quite worthy of its master. Here he especially pleases in the andante where his melodies are sufficiently beautiful to entice heavenly beings to earth. It is impossible for me to pass any critical comment on it, since I only heard the opera once, and in the middle of a great crowd.
**Document 14.** Johann Debrois, *Record of the Complete Coronation of His Majesty King Leopold II of Bohemia.*

1791, 6 September

The performance of this serious Italian opera took place at 7 o’clock. The usual theatre guard had been doubled; a division of carabiniers occupied the appropriate places, and the fire extinguishing measures were reinforced. Their Majesties the King and the Queen honoured the National Theatre together with the royal family and were received with cheering. The theatre was full to the point of avoiding a crush, and in accordance with Prague’s well-known courtesy, the first seats were left to the foreigners. The opera itself was received with the applause that the poet, the composer and the singing voices—especially the well-known [Luísa] Todi [sic]—fully deserved, and it seemed that Their Majesties left the theatre satisfied.

**Document 15.** Letter from Wolfgang Amadeus Mozart in Vienna to his wife, Constanze Mozart in Baden.

1791, 7 October

Meanwhile I have had a letter which [Anton] Stadler has sent me from Prague. [...] And the strangest thing of all is that on the very evening when my new opera [i.e. *Die Zauberflöte*] was performed for the first time with such success [i.e. 30 September], *Tito* was given in Prague for the last time with tremendous applause. All the numbers were applauded. Bedini sang better than ever. The little duet in A major which the two maidens [i.e. Perini and Antonini] sing [i.e. duet 7. ‘Ah perdona al primo affetto’] was repeated; and had not the audience wished to spare Marchetti, a repetition of the rondò [i.e. rondo 23. ‘Non più di fiori’] would have been very welcome. Cries of ‘Bravo’ were shouted at Stodla [i.e. Stadler] from the parterre and even from the orchestra – ‘What a miracle for Bohemia!’ he writes, ‘but indeed I did my very best’.

1791, 29 October

Guardasoni hat schon von mehrern Wochen ein ähnliches Gesuch mit den anliegenden 2 Berechnungen dem Praesidio übergeben; die eine, die die Verfertigung zweyer nicht in dem Contract bedungener neuen Decorationen betrifft, wird salva moderatione keinem Zweifel unterliegen, weilen diese 2 Decorationen und viele Ausbesserungen wirklich verfertigt worden sind, da das alte Scenarium gar zu sehr abgenutzt war, um zur neuen opera dienen zu können; was der Entschädigungsbitte für die Aufwand der Oper selbst betrifft, das ist bloß eine Gnaden Sache, weil dieser Gegenstand durch einen formlichen [sic] Contract seine Bestimmung erhalten hat. Allein es ist allgemein bekannt, daß wegen der vielen Hof Fest[e] und der Balle und Gesellschaften, die in den Privat Haysern gegeben wurden beyde Theater Entreprenueurs sehr wenig zulauf gehabt haben, zeigte sich auch bey Hof wider Mozarts Composition eine vorgefasste Abneigung, allso da die Oper nach der ersten feyerlichen Vorstellung fast gar nicht mehr besucht ward, die ganze Speculation des Entreprenueurs war darauf gebaut, das nebst der bewilligten Gabe der H. Stände auch die Entrée einen beträchtlichen Beytrag abwerfen wurde, und das hat gänzlich fehlgeschlagen. Guardasoni already submitted a similar petition to the Presidency several weeks ago, along with the two enclosed invoices. Of the first of these, which regards two new decorations that are not stipulated in the contract, there can be no doubt salva moderatione [*shorthand for ‘salva moderatione consilii generalis’ i.e. while safeguarding the general direction of the plan], since these two decorations and many rectifications indeed were produced, the old scenery being far too worn to serve for the new opera. As for the request for compensation for the expenditure relating to the opera itself, this is a mere question of grace, since this matter was provided with a clause in a formal contract. However, it is generally known that both theatre entrepreneurs had very little intake due to the many courtly festivities and balls and parties that were given in private houses. Furthermore, a preconceived aversion to Mozart’s composition was apparent at court, and thus the opera was barely attended after the first celebratory performance. In addition to the endowment granted by the Noble Estates, the entire venture of the entrepreneur relied on the entrance fees yielding a substantial contribution, and this has failed completely.
At the coronation in this city two musical works were notable. One was a grand, or rather, semi-serious opera, another setting of *La clemenza di Tito*, which, however, although the music was by Mozart, did not find favour. This normally great composer seems to have forgotten Octavius’s motto: *Festina lente* [i.e. ‘Make haste slowly’]! Also, only the arias and choruses were from his hand, the recitatives by another. The second [work] was a grand cantata composed by [Leopold] Koželuch. The text for it was written by [August Gottlieb] Meissner at the request of the Estates. This composition met with applause despite the unpropitious time and place chosen for the performance.
**Document 18.** Index of the performances of Guardasoni’s company.¹⁸

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**Early 1792**

**PRAGA / PRAGUE**

Nel Teatro nazionale di Sua Eccellenza il Sig. Conte Nostiz si rappresentò il Dramma Serio intitolato / In the National Theatre of His Excellency Count Nostitz was performed the serious drama with the title

*La Clemenza di Tito*

Musica nuova del Sig. Maestro Wolfgango Amadeo Mozzart / New music by Sig[nor] Maestro Wolfgang Amadeus Mozart

**SIGNORI ATTORI / THE ACTORS**

<table>
<thead>
<tr>
<th>Primo soprano</th>
<th><em>Prima Donna</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Domenico Bedini</td>
<td>Maria Marchetti Fantozzi</td>
</tr>
</tbody>
</table>

*Primo Tenore*

Antonio Baglioni

*Ed altri Suggetti, che cantano nelle opere buffe qui sotto descritti / And other persons who sing in the comic operas listed below*

**SIGNORI ATTORI / THE ACTORS**

<table>
<thead>
<tr>
<th>Antonio Baglioni</th>
<th>Carolina Perini</th>
</tr>
</thead>
<tbody>
<tr>
<td>Felice Ponziani</td>
<td>Luigi Bassi</td>
</tr>
<tr>
<td>Gaetano Campi</td>
<td>Giuseppe Lolli</td>
</tr>
<tr>
<td>Angiola Perini</td>
<td>Caterina Micelli</td>
</tr>
<tr>
<td>Anna Antonini</td>
<td>Caterina Perini</td>
</tr>
</tbody>
</table>

*Titoli delle Opere / Titles of the operas*

IL Dissoluto punito Axur Re d’Ormus
**Document 19.** Heinrich August Ottokar Reichard’s report on Guardasoni’s opera company, Leipzig.\(^1\)

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**1792, autumn**

Im Jahr 1789 bewog ihn der pohlnische Landtag nach Warschau zu gehen. Hier blieb er, bis die Herren Stände des Königreichs Böhmen ihn zur Feyerlichkeit der Krönung des nun verewigten Kaiser Leopolds im vorigen Jahre nach Prag zurückruften. Da aber der öffentlichen Lustbarkeiten zu viel waren und sich auch daselbst mehrere Schauspielergesellschaften befanden, so war das Publikum getheilt, und er fand daher auch seine Rechnung nicht. Guardasoni schloß daher seine Oper zu Ende der Krönung, entließ einige Mitglieder und behielt nur die vorzüglichsten von seiner Gesellschaft bey sich, mit welchen er den Winter hindurch ruhte.

In 1789, the Polish parliament induced him [Guardasoni] to go to Warsaw. There he remained until last year the Noble Estates of the Kingdom of Bohemia called him back to Prague for the festivities for the coronation of the now deceased Emperor Leopold. But since there were too many public entertainments and also several theatrical companies there, the public was divided and he did not even cover his expenses. Guardasoni therefore closed his opera company at the end of the coronation, dismissed several performers and retained only the most excellent members, with whom he rested throughout the winter.

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**Document 20.** ‘Some News on the State of the Prague Theatre’.

Attributed to Franz Xaver Niemetschek.\(^2\)

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**1794, December**

Endlich muß man noch mit Dank und Lob der Vorstellung der *Clemenza [sic] di Tito*, von Mozart, Erwähnung [569] machen. Dieses letzte Werk [Footnote: ‘Die Zauberflöte war schon fertig, als Mozart bei der Krönung Leopolds in Prag den Titus schrieb, wenigstens spielte er die meisten Stücke daraus seinen Freunden am Klavier. Man irrte also, wenn man die Zauberflöte den Schwanengesang Mozarts nennt.’] der dramatischen Musik Mozarts, welches er zu dem Krönungsfeste des höchstsel. Kaisers Leopold II. in Prag schrieb, gehört unter seine größten Meisterstücke. Es wurde zur Krönungszeit als Freioper und dann einigermal noch gegeben; aber da es das Ungefähr so haben wollte, daß ein elender Kastrat und eine mehr mit den Händen als der Kehle singende Primadonna, which he wrote for the coronation festivity of the late Emperor Leopold II in Prague, belongs among his greatest masterpieces. At the time of the coronation, it was given once free of charge and then a few times more. But since fate decreed that a miserable castrato [i.e. Bedini] and a *prima donna* who sang more with her hands than with her throat, and whom one was

Finally, I do feel obliged to mention the production of *La clemenza di Tito* by Mozart with thanks and praise. Mozart’s last work of dramatic music [Footnote: ‘Die Zauberflöte was already finished when Mozart wrote *La clemenza di Tito* for Leopold’s coronation in Prague; at least he played most of its numbers on the clavier for his friends. It is therefore wrong to call *Die Zauberflöte* Mozart’s swansong.’], which he wrote for the coronation festivity of the late Emperor Leopold II in Prague, belongs among his greatest masterpieces. At the time of the coronation, it was given once free of charge and then a few times more. But since fate decreed that a miserable castrato [i.e. Bedini] and a *prima donna* who sang more with her hands than with her throat, and whom one was...
die man für eine Besessene halten mußte, die Hauptparten hatten; da der Stoff zu simpel ist, als daß er eine mit Krönungsfeierlichkeiten, Bällen und Illuminazionen beschäftigte Volksmenge hätte interessiren können, und da es endlich—(Schande unserm Zeitalter)—eine ernsthafte Oper ist, so gefiel sie minder im Allgemeinen, als sie es vermög ihrer wahrhaft himmlischen Musik verdiente. Es ist eine gewisse griechische Simplizität, eine stille Erhabenheit in der ganzen Musik, die das fühlende Herz leise, aber desto tiefer trifft; die zu dem Karakter des Titus, den Zeiten und ganzen Sujet so richtig paßt, und dem feinen Geschmacke Mozarts, so wie seinem Beobachtungsgeist, Ehre macht. Dabei ist der Gesang throughgängig, vorzüglich aber im Andante, himmlischsüß, voll Empfindung und Ausdruck, die Chöre pompös und erhaben; kurz, Glucks Erhabenheit ist darin mit Mozarts origineller Kunst, seinem strömenden Gefühle und seiner ganzen hinreissenden Harmonie vereinigt. Unübertreffbar, und vielleicht ein non plus ultra der Musik, ist das letzte Terzett und Finale des ersten Akts. Die Kenner sind im Zweifel, ob Titus nicht doch sogar den Don Giovanni übertreffe. Dieses göttliche Werk des unsterblichen Geistes gab uns Hr. Guardasoni am 3ten Dezember d. J. bei gedrängtvollem Hause und unter dem ungetheiltestem Beifalle des Publikums; er hat dadurch die langen Wünsche aller Kenner und Schätzer des wahren Schönen erfüllt, und ihren vollkommensten Beifall erhalten. Möchte er doch reichlich für dieses Vergnügen unterstützt, und seine Kasse gefüllt werden! Die Sängerin Strenasachi [sic], welche die Part des Kastraten in der Rolle des [570] Sesto als Mann singt, zeichnet sich am meisten durch guten Gesang und ein ächtles Spiel aus, und kein Anwesender wird anstehen, ihr den Vorzug vor dem verstümmelten Menschen zu geben, dessen unförmliche Fleischmasse uns, so oft er auftrat, erschreckte, und zu seiner Bastardstimme sich so komisch verhielt!

The music for the opera *La clemenza di Tito* had been commissioned by the Bohemian Estates for the coronation of Emperor Leopold. [Mozart] began the latter in his travelling coach on the way from Vienna, and he finished it in the short space of eighteen days in Prague. [...] The masterpieces of Rome and Greece are appreciated the more often they are read and the more mature our taste becomes. This applies to connoisseurs as well as non-connoisseurs when listening to Mozart’s music, particularly to his dramatic works. Those were our feelings at the first performance of *Don Giovanni* and especially at *La clemenza di Tito*!

In addition to the qualities and superiority of Mozart’s style just mentioned, the attentive praiser of his works will notice how with a certain fine perception, the character of each person, situation and emotion is most accurately drawn;

*reddere convenientia cuique* [a reference to Horace, *The Art of Poetry*. Line 316 ‘Reddere personae scit convenientia cuique’: ‘Each actor must have manners agreeable to the Character’]
Diese Eigenschaft war sein wahrer Beruf zum
dramatischen Komponisten, und ist zugleich der
Erklärungsgrund des Zaubers und der großen Wirkung
seiner Werke. Daher hat jede seiner Kompositionen
einen bestimmten eigenthümlichen Charakter, den
selbst die Wahl der Tonart nicht verläugnet. Kenner
seiner Werke bedürfen keiner besonderen Beyspiele, da
alle Opern von seiner Komposition diese Eigenschaft
im hohen Grade an sich haben; aber das schönste
Muster davon ist [omitted in 1808 edition: ‘die
ganze’] Clemenza di Tito.—Wie ganz anders bey den
gewöhnlichen Kompositionen? Es sind größtenteils
Gesänge von so unbestimmter Charakter, daß sie eben
so gut zu einer Messe, als Opera buffa taugen. [...]

[67] Wenn man seine Werke[,] besonders die
theatralischen[,] nach der Zeitfolge ihrer Entstehung
betrachtet, so merkt man deutlich den Gang seines zur
Vollkommenheit schreitenden Geistes. In den frühern,
z. B. in der Oper Idomeneo und der Entführung aus
dem Serail, auch noch zum Theil in Figaro[,] strömt
das ganze Feuer einer jugendlichen Phantasie und
eine Fülle üppiger Empfindung ohne Gränzen. Es
ist mehr Wärme als Licht darinn—die Massen des
Gesanges und der Harmonie sind nicht so bestimmt,
wie in den spätern Werken, in welchen dieser Strom
der Empfindung im[68]mer sanfter sich in sein Bett
zurückzieht; alles leichter, einfacher und korrekter
wird. Nirgends ist diese Reife des Geschmackes
sichtbarer, als in der Clemenza di Tito. Daraus läß es
sich schließen, was man noch von Mozart zu erwarten
berichtiget war. [...]

This characteristic showed the real vocation he
possessed for dramatic composition and is at the same
time an explanation of his magic, and of the great
effect of his works. In consequence, each composition
has a very distinct character of its own, which is even
shown by the choice of key. Connoisseurs of his works
will not require any specific examples of this, as all the
operas composed by him have this characteristic to
a high degree. This is best exemplified in [omitted in
1808 edition: ‘the whole of’] La clemenza di Tito. How
different are ordinary compositions! There the songs
are of so indeterminate a character that they would do
equally well for a Mass or an opera buffa. [...]

If we regard his works, particularly his dramatic ones,
in the order of their appearance, we clearly recognise his
rapid strides to perfection. A whole torrent of youthful
imagination gushes forth and never-ending expressions
of tenderness pervade his earlier works, such as the
opera Idomeneo and Die Entführung aus dem Serail,
and to some extent in Figaro as well. There is more
warmth than light—the mass of song and harmony is
not so distinct, as in his later works, in which this storm
of feeling ever gentler is laid to rest; everything becomes
lighter, simpler and more correct. Nowhere is this
maturing of taste more obvious than in La clemenza
di Tito. From this, one can judge what might still
justifiably have been expected of Mozart. [...]

(Continued)
La clemenza di Tito, considered from an aesthetic standpoint as a fine work of art, is thought to be the most polished. With his fine sensitivity, Mozart comprehended the simplicity, the calm grandeur of the character of Tito and the whole plot, and conveyed this throughout his composition. Every part, even the smallest instrumental part, bears his stamp, and combines to form a beautifully united whole. As it was written for a coronation and for two singers specially engaged from Italy [i.e. Bedini and Marchetti Fantozzi], he was compelled to write brilliant arias for these two roles. But what arias these were! Far above the usual supply of bravura songs.

The remaining numbers betray through and through the great genius from which they stem. The last scene or finale of the first Act is certainly the most perfect [In the 1808 edition: ‘felicitous’] among Mozart’s compositions; expression, character, feeling, all compete with one another to produce the greatest effect. The singing, instrumentation, variety of tone and echo of distant choruses—at each performance these created such emotion and illusion as is seldom apparent at operas. Among all the choruses I have heard, there is none which is so flowing, so magnificent and expressive as the final chorus of Act II [chorus 26. ‘Tu è ver, m’assolvi, Augusto’]; among all the arias, none so charming, so filled with sweet melancholy, with such a wealth of musical beauty as the perfect rondo [23.] in F, with the basset horn obligato, ‘Non più di fiori’ in Act II. The few accompanied recitatives are by Mozart; the rest—much to be regretted—are all in a pupil’s hand.

The opera, which is still heard with delight, was not liked as much as it deserved to be at its first performance at the coronation. A public which was surfeited with dances, balls and amusements, in the bustle of coronation festivities, certainly did not find the simple beauties of Mozart’s art much to its taste!

1798, 5 December

Indess nahete sich die Abreise Leopolds nach Prag zur Krönung. Die Operndirektion, welche erst spät daran dachte, mit einer neuen Oper den Ueberfluss der Feyerlichkeiten und Feste noch mehr zu überfüllen—wendete sich deshalb an Mozart. Seiner Gattin und seinen Freunden war dies angenehm, weil es ihn zu anderer Arbeit und zu Zerstreuungen zwang. Auf deren Zuredung, und weil es seinem Ehrgefühl schmeichelte, übernahm er die Komposition der vorgeschlagenen Oper: Clemenza di Tito, von Metastasio. Der Text war von den böhmischen Ständen erwählt. Die Zeit war aber so kurz, dass er die unbegleiteten Recitative nicht selbst schreiben, auch jeden gelieferten Satz, sobald er fertig war, sogleich in Stimmen aussetzen lassen musste, und also nicht einmal revidieren konnte. Er sahe sich mithin gezwungen, da er kein Gott war, entweder ein ganz mittelmässiges Werk zu liefern, oder nur die Hauptsätze sehr gut, die minder interessanten ganz leicht hin und blos dem Zeitgeschmack des grossen Haufens gemäss zu bearbeiten. Er erwählte mit Recht das Letzte. Einen Beweiss für die Richtigkeit seines Geschmacks und für seine Theater- und Publikumskenntnis legte er hierby dadurch ab, dass er die in die Ewigkeit gedehnte Verwechselung, welche bey Metastasio ziemlich den ganzen mittlern Akt fullet, wegschnitt, woraus die Handlung einen raschern Gang bekommt, das Ganze mehr konzentriert, dadurch weit interesanter, und in zwey mässiglangen Akten vollendet wird; dass er auch, um mehr Mannigfaltigkeit in die einförmiße stete

However, Leopold’s departure for his coronation in Prague was approaching. The opera management, who at a late point thought of overfilling the abundance of festivities and celebrations even more with a new opera, therefore turned to Mozart. This appealed to his wife and his friends because it forced him to engage in other work and distractions. Due to their persuasion, and because it flattered his sense of honour, he undertook the composition of the suggested opera, La clemenza di Tito by Metastasio. The text had been chosen by the Bohemian Estates. The time was so short, however, that he was unable to write the unaccompanied recitatives himself, and as soon as a number was finished he was obliged to let it be written out in parts, not even being able to revise it. Since he was no god, he therefore felt compelled either to deliver a quite mediocre work, or only to produce the main numbers very well, while producing the less interesting ones quite easily and merely according to the fashionable taste of the big crowd. He rightly chose the latter. In so doing, he gave proof of the correctness of his taste and of his knowledge of theatre and the audience, pruning away the mistaken identities that are stretched out perpetually and take up more or less the entire second Act in Metastasio. Thereby, the action acquires a faster pace and is completed in two moderately long Acts, and the whole becomes more concentrated and thereby far more interesting. Furthermore, in order to introduce more variety into the perpetual monotonous alternation of arias and recitatives, he melted together several such numbers towards the end of the first Act.

(Continued)
### 1798, 5 December

<table>
<thead>
<tr>
<th>Abwechslung von Arien und Recitativien zu bringen, mehrere dergleichen Sätze gegen das Ende des ersten Akts zusammensmolz, und [152] daraus das grosse Meisterstück, das Finale des ersten Akts, bildete—eine Komposition, die, wie schon bemerkt worden, im Ganzen zwar nach einer Scene seines Idomeneo angelegt ist, aber Mozarts shakespeare'sche, allmächtige Kraft im Grossen, Prachtvollen, Schrecklichen, Furchtbaren, Erschütternden so unverkennbar, und so bis zum Haaremportreiben darlegt, als kaum das berühmte Finale des ersten Akts seines D. Giovanni.</th>
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<tbody>
<tr>
<td>He thus formed that great masterstroke, the Act I finale [quintet with chorus 12. ‘Deh conservate, oh Dei’]: a composition that, as a whole, is structured on a scene from his Idomeneo, as already mentioned [in Allgemeine musikalische Zeitung V/4 (24 October 1798), 54]. However, it exhibits Mozart’s almighty Shakespearean force in the field of the grand, the magnificent, the horrific, the terrifying and the harrowing so unmistakably—to the extent of making the hairs stand on end—as barely even the famous Act I [sic] finale of his Don Giovanni.</td>
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### Document 23. Passage added in the second edition of Niemetschek’s Mozart biography, Prague.

<table>
<thead>
<tr>
<th>1808</th>
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<tr>
<td>Die Gestalt, in welcher die alte Opera seria von Metastasio La Clemenza di Tito bey seiner Musik erscheint, ist das Werk seines richtigen Urtheiles und Geschmackes. Und ein solcher Kompositeur, der den Geist des Textes, das eigene der Situation so faßte und verstand—ihn oft verbesserte noch öfter erhob, soll keine höhere Bildung besessen haben?</td>
</tr>
<tr>
<td>The form in which Metastasio’s old opera seria La clemenza di Tito is made to appear through [Mozart’s] music is the result of his correct judgement and taste. And such a composer, who grasped and understood the spirit of the text and the individuality of the situation in this way—often improving it, and more often elevating it—should he not have been in possession of first-rate culture?</td>
</tr>
</tbody>
</table>

1821, 18 January


I did not come to Vienna before 1810, and only then did I begin to sing Tito with the modifications that I encountered there, having performed it according to the original composition in Prague [with Guardasoni’s company] for four or five years [from 1800 to 1805]. [...] The author of that report [in Originalien aus dem Gebiete der Wahrheit, Kunst, Laune und Phantasie IV/153 (1820), 1095-96] was unaware that when the Prague theatre management decided to let the great Mozart set one of the most beautiful dramas by the immortal Metastasio to music for the coronation festivities of Emperor Leopold, they felt obliged to make a lot of changes in the piece to make it more appropriate to the circumstances. Fifty years ago, it was inconceivable for anyone to have the courage to lay their hands on the most beautiful works by one of the greatest dramatic poets in order to modify them. However, it happened on Mozart’s own demand, and otherwise we would perhaps not possess this wonderful work by the great composer. For the cast, the once famous soprano Bedini was got from Italy for the role of Sesto; Mad. Marchetti sang Vitellia, and Herr B[aglion]i Tito. When the management noted that Mozart had treated the role of Tito with less interest than the two other principal roles (although he is the principal role and the protagonist), they complained to Mozart and demanded that he change the music. He refused to do this, however, and said they should have engaged another tenor from Italy: he had made the suit for the body of the person who was to wear it. If they had presented him with a different Tito, then he would also have composed different music. Mozart had some other reasons, too, which are not relevant in this context, for as I have heard, Herr B[aglion]i was not without merit. The author may convince himself of the truthfulness of this story if he makes an inquiry to the people who were involved with the theatre management in Prague at that time.

(Continued)
1821, 18 January

Auch wird man überall, wo Mozart Opern componirt hat, hören, daß derselbe sich jenen Ideen immer nur insofern überließ, als dieselben mit den Kräften derer übereinstimmten, welche sie ausführen sollten, daß er sie erst dann völlig entwickelte und vollendete, wenn er sich mit den Mitteln und der Art des Gesanges eines jeden der Hauptpersonen genau bekannt gemacht hatte. So haben allen großen und genialen Componisten gehandelt, so handeln sie noch, und so werden alle diejenigen handeln, welche gewissenhaft zu Erfüllung desjenigen Zweckes beitragen wollen, für welchen sie als Componisten von den Directionen bezahlt werden, nämlich dem Publikum zu gefallen, und dadurch der Kasse, aus welcher ihr Verdienst herrührt, Vortheile zu verschaffen.

But anywhere where Mozart composed operas, one will hear that he only surrendered to these ideas to the extent that they matched those who were to execute them, and that he would only develop and perfect them when he had acquainted himself thoroughly with the vocal means and style of each of the principal roles. Great and brilliant composers have always acted this way; they still act this way, and those will always act thus who want to contribute diligently to the one aim for which they are paid as composers by the managements, viz. pleasing the audience and thereby gain benefits for the box office from which their earnings proceed.

Notes


5. Debrois, Aktenmässige Krönungsgeschichte, I, ix, 131–33.


16. Státní Ústřední Archiv, fond Zemský výbor (Central State Archive in Prague, Provincial Committee), department. 84/12, Karton 84. Volek, ‘Über den Ursprung’, 284.


