

Mu23 Mozart
Study Guide for Quiz 3

Know the most important details having to do with Freemasonry and Mozart's relationship with it. Who were the Freemasons? What did they stand for? Why were they under attack from the emperor? Which Masons were most influential in Mozart's life and how did they interact with him during his later years in Vienna?

Know the circumstances behind the commissioning, composition and performances of *Idomeneo*, *Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito* and *Magic Flute*. Know something about the public reaction to *Figaro*, *Giovanni* and *Flute*. Know the type of opera each represents.

What is the truth about Mozart's financial situation during the 1780s and at the time of his death?

What is the truth about the causes of his death?

What is the truth about Mozart's compositional process?

What is the truth regarding the commissioning and composition of the *Requiem*? Who commissioned it? how much of it did Mozart finish? who finished the rest? when and under what circumstances was it first performed?

Re: *The Marriage of Figaro*. Know about Beaumarchais the man and the original play. How did it come to be an opera for the Viennese court when it was explicitly banned as a play by the emperor? What is the relationship between *Figaro* and "*The Barber of Seville*"? Which characters are common to both? What were likely the emperor's objections to it/why was it controversial? Why is *Figaro* considered such a masterpiece, i.e. what musico-dramatic elements make it so much better than anything written before?

Re: the Act II finale of *Figaro*. How is this huge finale held together and how does Mozart integrate various musical numbers (or parts of the finale) with the dramatic action and presence of the various characters. What is the relationship between the characters and the music which accompanies their presence in the finale?

What new and astounding elements do Mozart and Da Ponte introduce in *Don Giovanni*? Like *Figaro*, *Giovanni* is considered an unqualified masterpiece. Why do you think this is the case?

What elements of Freemasonry seem to be present in *Magic Flute*? Was *Flute* composed as an *apologia* of Freemasonry? How is *Flute* different from other examples of *Singspiel* which may have been known by the Viennese public at the time? What are the morals which seem to be presented by the end of *Magic Flute*?