

# mozart mass in c major

Mozart Mass in C Major: A Masterpiece of Sacred Music

**mozart mass in c major** stands as one of the most celebrated and enduring works in the classical sacred music repertoire. Composed by Wolfgang Amadeus Mozart, this mass showcases his extraordinary ability to blend intricate musical structures with deep spiritual expression. Whether you are a seasoned classical music enthusiast or a curious newcomer, exploring this composition offers a fascinating glimpse into Mozart's genius and the rich tradition of liturgical music.

## The Historical Context of Mozart Mass in C Major

To fully appreciate the Mozart Mass in C Major, it helps to understand the historical and cultural backdrop against which it was composed. During the late 18th century, the Catholic Church played a significant role in commissioning music that would be used in worship services. Mozart, deeply rooted in this tradition, composed several masses throughout his career, each reflecting his evolving style and spiritual insights.

The Mass in C Major, often referred to by its catalog number K. 317 (Coronation Mass), was composed in 1779. It earned its nickname because it was frequently performed at the coronation ceremonies of Holy Roman Emperors. This piece is distinct for its majestic and uplifting character, blending solemnity with joyful celebration—qualities that made it suitable for grand ecclesiastical occasions.

## Structure and Musical Elements of the Mozart Mass in C Major

One of the most captivating features of the Mozart Mass in C Major is its well-balanced structure and the way it adheres to the traditional Latin Mass format. The composition includes all the standard sections: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. Each movement is thoughtfully crafted, reflecting different moods and theological themes.

### The Kyrie: A Prayer for Mercy

The opening Kyrie sets a tone of reverence and supplication. Mozart employs a delicate interplay between the choir and orchestra, with vocal lines that soar above gentle orchestral accompaniment. The repetition of the phrase "Kyrie eleison" (Lord, have mercy) creates a meditative atmosphere, inviting listeners into a spiritual dialogue.

## **The Gloria: Joyful Praise**

In contrast to the Kyrie, the Gloria is vibrant and exuberant. Celebrating the glory of God, this section bursts with energetic rhythms and bright harmonies. Mozart's use of vivid orchestration, including trumpets and timpani, emphasizes the jubilant nature of the text. The choir and soloists alternate seamlessly, providing dynamic contrast and enhancing the emotional impact.

## **The Credo: Statement of Faith**

The Credo is the longest and most complex movement, encapsulating the core beliefs of the Christian faith. Mozart masterfully handles the text's weighty theological content with musical motifs that vary from majestic to contemplative. The movement's intricate counterpoint and thematic development demonstrate Mozart's compositional prowess and deepen the listener's engagement with the creed.

## **The Sanctus and Benedictus: Holy and Blessed**

The Sanctus is a highlight of the mass, combining solemnity with a sense of awe. The choir's harmonies evoke the heavenly hosts praising God's holiness. Following this, the Benedictus offers a more lyrical and intimate moment, often featuring a soloist accompanied by a lighter orchestral texture. Together, these movements create a powerful spiritual climax within the mass.

## **The Agnus Dei: A Plea for Peace**

The final movement, Agnus Dei, returns to a tone of humble supplication. Mozart's gentle melodies and soothing harmonies express a heartfelt plea for peace and mercy. The movement concludes the mass with a serene and reflective mood, leaving listeners with a sense of calm and resolution.

## **Why the Mozart Mass in C Major Remains Relevant Today**

The enduring popularity of the Mozart Mass in C Major can be attributed to several factors. For one, it beautifully balances accessibility with complexity, making it appealing both to casual listeners and to musicians who appreciate its technical brilliance. The mass's melodies are memorable and singable, while its orchestration and choral writing offer depth and nuance.

Additionally, the work's spiritual resonance transcends time and culture. Even for those who are not religious, the mass's emotional intensity and artistic beauty can inspire

feelings of awe and contemplation. Many choirs and orchestras around the world continue to perform it regularly, ensuring that Mozart's sacred masterpiece remains alive in contemporary musical life.

## Performing the Mass: Tips for Choirs and Conductors

For ensembles preparing the Mozart Mass in C Major, several considerations can enhance the performance:

- **Balance and Clarity:** Given the intricate interplay between voices and instruments, maintaining balance is crucial. Choirs should focus on clear diction and blend to highlight the text's meaning.
- **Tempo Choices:** Selecting appropriate tempos that respect the character of each movement helps convey the emotional contrasts effectively.
- **Understanding the Text:** Familiarity with the Latin liturgical text enriches interpretation, allowing performers to express the nuances of the prayers and hymns.
- **Orchestral Support:** Collaboration between choir and orchestra is essential to achieve a cohesive and dynamic performance.

## Exploring Recordings and Live Performances

If you're interested in experiencing the Mozart Mass in C Major, there is a wealth of recordings available, each offering unique interpretations. Some renowned conductors bring a historically informed approach, using period instruments and performance practices to recreate the sound world of Mozart's time. Others emphasize lush modern orchestral colors and powerful choral delivery.

Attending a live performance can be especially moving, as the grandeur of the mass is amplified in a church or concert hall setting. Many major orchestras and choral groups include this mass in their repertoire, particularly during festive seasons such as Christmas and Easter.

## Further Exploration: Other Mozart Masses and Sacred Works

While the Mass in C Major is among Mozart's most famous sacred compositions, it is just one part of a larger body of work that includes several other masses and religious pieces. For those captivated by this mass, exploring Mozart's Requiem, the Great Mass in C

Minor, and smaller masses can offer additional insights into his sacred music style.

Each of these works reveals different facets of Mozart's spiritual and musical expression—from the dramatic intensity of the Requiem to the lyrical beauty of the missa brevis settings. Together, they paint a rich portrait of a composer who continuously sought to harmonize faith and artistry.

Listening to these works alongside the Mass in C Major enriches the appreciation of Mozart's versatility and the timeless power of his music to touch hearts and minds.

Mozart's Mass in C Major remains a shining example of how classical music can elevate sacred texts into profound artistic experiences. Whether you engage with it through listening, performance, or study, this masterpiece invites ongoing discovery and admiration.

## **Frequently Asked Questions**

### **What is the Mozart Mass in C Major?**

The Mozart Mass in C Major, also known as the 'Coronation Mass' (K. 317), is a famous missa solemnis composed by Wolfgang Amadeus Mozart in 1779. It is one of his most celebrated sacred works.

### **Why is the Mozart Mass in C Major called the 'Coronation Mass'?**

The Mass in C Major is nicknamed the 'Coronation Mass' because it was traditionally performed at the coronation ceremonies of Holy Roman Emperors, although there is no definitive evidence Mozart wrote it specifically for a coronation.

### **What are the main sections of the Mozart Mass in C Major?**

The Mass in C Major follows the traditional structure of the Catholic Mass and includes the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei movements.

### **When and where was the Mozart Mass in C Major first performed?**

The Mass in C Major was composed in 1779, and its first known performance took place in Salzburg, likely at the Salzburg Cathedral, where Mozart was active at the time.

### **What makes the Mozart Mass in C Major significant in**

## **classical music?**

The Mass in C Major is significant for its melodic beauty, balanced orchestration, and its embodiment of classical style, blending solemnity with joyful expression, making it a staple of sacred choral repertoire.

## **What instrumentation is used in Mozart's Mass in C Major?**

The Mass is scored for choir, soloists, strings, two trumpets, timpani, and organ, reflecting the festive and grand character of the work.

## **How does the Mozart Mass in C Major compare to his other masses?**

Compared to Mozart's other masses, the Mass in C Major is more concise and lively, featuring bright and celebratory music, whereas some of his later masses, such as the Great Mass in C minor, are more complex and dramatic.

## **Additional Resources**

**\*\*Mozart Mass in C Major: An In-Depth Exploration of a Liturgical Masterpiece\*\***

**mozart mass in c major** stands as one of the most celebrated and studied works in the classical sacred music repertoire. Composed by Wolfgang Amadeus Mozart, this mass is often referred to as the "Coronation Mass," a title that reflects its historical use and ceremonial grandeur. Beyond its liturgical function, the Mozart Mass in C Major exemplifies the composer's exceptional ability to blend solemnity with melodic brilliance, making it a subject of enduring interest among musicians, scholars, and enthusiasts of classical music.

## **Historical Context and Significance**

The Mozart Mass in C Major, K. 317, was composed in 1779 during Mozart's Salzburg period. At this time, Mozart was deeply entrenched in the ecclesiastical traditions of the Catholic Church, which commissioned much of his sacred music. The mass was reportedly first performed in Salzburg Cathedral and was associated with significant ceremonial occasions, including the coronation of Emperor Leopold II, which is how it earned the nickname "Coronation Mass."

This mass belongs to the genre of the *missa brevis et solemnis*, combining elements of both the concise *missa brevis* and the more elaborate *missa solemnis*. This dual nature allowed Mozart to create a piece that was both suitable for liturgical use and musically substantial enough for festive celebrations. Its importance in Mozart's oeuvre is highlighted by its frequent inclusion in choral repertoires and recordings dedicated to Baroque and Classical sacred music.

# Musical Structure and Composition Features

The Mozart Mass in C Major follows the traditional six-movement structure of the Ordinary of the Mass:

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Each section demonstrates Mozart's mastery of counterpoint, harmonic richness, and melodic invention. The orchestration typically includes strings, organ continuo, and a modest wind ensemble, which together provide a clear and bright sound characteristic of the Classical era.

One notable feature of this mass is its clarity and accessibility. Unlike some of Mozart's more complex sacred works, the Mass in C Major is marked by straightforward, singable melodies and transparent textures. This approach not only reflects the liturgical function of the work but also underscores Mozart's skill in balancing artistic sophistication with devotional simplicity.

## Comparisons with Other Mozart Masses

When examining the Mozart Mass in C Major, it is instructive to compare it with other masses composed by Mozart, such as the Great Mass in C Minor, K. 427, and the Requiem Mass in D Minor, K. 626. Unlike the dramatic and emotionally intense Great Mass in C Minor, which remained unfinished and is noted for its complex vocal and orchestral demands, the Mass in C Major is more concise and celebratory in tone.

Similarly, while the Requiem is shrouded in mystery and marked by its somber, profound atmosphere, the Mass in C Major exudes brightness and optimism. This contrast highlights Mozart's versatility in sacred composition, where he could adapt his musical language to suit different liturgical contexts and emotional expressions.

## Performance Practice and Interpretations

The performance of the Mozart Mass in C Major varies widely depending on the ensemble, conductor, and interpretive choices. Historically informed performances often employ period instruments and smaller vocal forces to recreate the soundscape of Mozart's time accurately. These renditions tend to emphasize the mass's elegance and clarity, with attention to phrasing and articulation that reflect 18th-century practices.

In contrast, modern performances may use larger choirs and full symphony orchestras, lending the work a grander and more theatrical quality. Both approaches have their merits, and the mass's inherent musical strengths allow it to resonate across diverse interpretative styles.

## Impact and Legacy in Sacred Music

The Mozart Mass in C Major has had a lasting influence on the development of sacred music. Its balance of melodic appeal and liturgical appropriateness set a standard for subsequent composers of church music. The mass's accessible style made it a popular choice for church services and concerts alike, ensuring its place in the choral canon.

Moreover, the work's continued popularity in recordings and performances worldwide attests to its enduring appeal. It serves as an entry point for many listeners to the world of classical sacred music and remains a staple in the repertoire of church choirs and classical ensembles.

## Key Characteristics That Define the Mozart Mass in C Major

- **Melodic clarity:** Memorable and singable themes that enhance congregational participation.
- **Balanced orchestration:** Use of strings and winds creates a transparent but rich texture.
- **Liturgical suitability:** The *missa brevis et solemnis* format makes it appropriate for both solemn and festive occasions.
- **Structural coherence:** Each movement is carefully crafted to maintain musical and theological unity.
- **Emotional range:** From the pleading Kyrie to the jubilant Gloria, the mass traverses a spectrum of devotional moods.

# Modern Reception and Recordings

In recent decades, the Mozart Mass in C Major has been extensively recorded by leading conductors and ensembles specializing in classical and sacred music. Notable interpretations by conductors such as Nikolaus Harnoncourt, John Eliot Gardiner, and Sir Colin Davis have brought fresh perspectives to the piece, often highlighting different facets of its character.

The accessibility and relatively short duration of the mass make it a popular choice for concert programming and educational purposes. Its inclusion in comprehensive Mozart collections and sacred music anthologies further cements its status as a quintessential work of the Classical choral tradition.

Listeners today appreciate the mass not only for its historical significance but also for its timeless musical qualities. The joyous and uplifting spirit embedded in the Mozart Mass in C Major continues to resonate, inviting reflection on both its artistic mastery and spiritual depth.

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The Mozart Mass in C Major remains a cornerstone in the sacred music landscape, embodying the fusion of liturgical function and classical artistry. Its melodic grace, structural precision, and emotional warmth ensure that it will continue to be cherished by performers and audiences alike, sustaining Mozart's legacy as one of history's greatest composers of sacred music.

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Collection of essays in a single volume for nonspecialists with information about each of Mozart's compositions, where, when, and why it was written, what it is like, and what special significance it may have within the composer's oeuvre.

**mozart mass in c major: A Conductor's Guide to Choral-orchestral Works, Classical Period: Haydn and Mozart** Jonathan D. Green, 2002 A Conductor's Guide to the Choral-Orchestral Works of the Classical Period, Part I: Haydn and Mozart is the fourth volume in Jonathan Green's innovative study of the vast body of choral-orchestral repertoire. A treasure-trove for conductors of choir and orchestras, in this volume all of the masses, oratorios, cantatas, litanies, vespers, and minor sacred works of Haydn and Mozart are carefully examined. For each work, the author has compiled the text source, duration, date of composition, date and place of premiere, location of manuscript materials, commercially available editions, a selected discography, a bibliography, and a brief history of the work. Most importantly, the performance concerns for the choir, orchestra, and soloists of each work are evaluated and described. This will prove to be an invaluable programming



aid for conductors and a touchstone for anyone embarking on research into this music.

**mozart mass in c major: Choral-Orchestral Repertoire** Jonathan D. Green, David W. Oertel, 2019-12-05 Choral-Orchestral Repertoire: A Conductor's Guide, Omnibus Edition offers an expansive compilation of choral-orchestral works from 1600 to the present. Synthesizing Jonathan D. Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, available editions, and locations of manuscript materials, as well as descriptive commentary, a discography, and a bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

**mozart mass in c major: The Cambridge Companion to Mozart** Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the readers' appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

**mozart mass in c major: A Study of Mozart's Mass in C Major, K. 317** Steven L. Darr, 1981

**mozart mass in c major: Exploring Bach's B-minor Mass** Yo Tomita, Robin A. Leaver, Jan Smaczny, 2013-10-17 The B-minor Mass has always represented a fascinating challenge to musical scholarship. Composed over the course of Johann Sebastian Bach's life, it is considered by many to be the composer's greatest and most complex work. The fourteen essays assembled in this volume originate from the International Symposium 'Understanding Bach's B-minor mass' at which scholars from eighteen countries gathered to debate the latest topics in the field. In revised and updated form, they comprise a thorough and systematic study of Bach's Opus Ultimum, including a wide range of discussions relating to the Mass's historical background and contexts, structure and proportion, sources and editions, and the reception of the work in the late eighteenth and early nineteenth centuries. In the light of important new developments in the study of the piece, this collection demonstrates the innovation and rigour for which Bach scholarship has become known.

**mozart mass in c major: Mozart** Royce E. Wates, 2010-09 (Amadeus). Mozart: An Introduction to the Music, the Man, and the Myths explores in detail 20 of the composer's major works in the context of his tragically brief life and the turbulent times in which he lived. Addressed to non-musicians seeking to deepen their technical appreciation for his music while learning more about Mozart the man than the caricature portrayed in the 1986 movie Amadeus, this book offers extensive biographical and historical background debunking many well-established Mozart myths along with guided study of compositions representing every genre of 18th-century music: opera, concerto, symphony, church music, divertimento and serenade, sonata, and string quartet. Author Royce E. Wates, a Mozart specialist, has taught music history to thousands of non-musicians, both undergraduates and adults, as a Professor of Music at Boston University and from 2002-2004 as director of Boston University's Adult Music Seminar at Tanglewood, summer residence of the Boston Symphony Orchestra. Mozart: An Introduction to the Music, the Man, and the Myths provides a

unique combination of biographical detail, up-to-date research, detailed musical analyses, and clear definitions of terms. Amateurs as well as more advanced musicians will gain a greater understanding of Mozart's encyclopedic mastery.

**mozart mass in c major:** Mozart at the Gateway to His Fortune: Serving the Emperor, 1788-1791 Christoph Wolff, 2012-05-21 ASCAP-Deems Taylor Award winner A fresh look at the life of Mozart during his imperial years by one of the world's leading Mozart scholars. I now stand at the gateway to my fortune, Mozart wrote in a letter of 1790. He had entered into the service of Emperor Joseph II of Austria two years earlier as Imperial-Royal Chamber Composer—a salaried appointment with a distinguished title and few obligations. His extraordinary subsequent output, beginning with the three final great symphonies from the summer of 1788, invites a reassessment of this entire period of his life. Readers will gain a new appreciation and understanding of the composer's works from that time without the usual emphasis on his imminent death. The author discusses the major biographical and musical implications of the royal appointment and explores Mozart's imperial style on the basis of his major compositions—keyboard, chamber, orchestral, operatic, and sacred—and focuses on the large, unfamiliar works he left incomplete. This new perspective points to an energetic, fresh beginning for the composer and a promising creative and financial future.

**mozart mass in c major:** *Catalogue of Printed Music in the Library of the Royal College of Music, London* Royal College of Music (Great Britain), William Barclay Squire, 1909

**mozart mass in c major:** Deep from within Alfred Fáyemí Olúṣégún, 2024-09-05 Deep From Within chronicles the life of Alfred Olúṣégún Fáyemi from his early years at Ìfàkì Èkiti and Abeokúta Nigeria, through to his ninth decade. He attended Igbobi College, Yábàá and Abeokúta Grammar School, the latter for the Cambridge Higher School Certificate course. He studied Medicine at the Hebrew University-Hadassah Medical School, Jerusalem, Israel and graduated with an MSc (Pathology) and MD degrees. He served as an intern and senior house officer at the University College Hospital, Ibàdàn, Nigeria followed by a Pathology residency at the Mount Sinal Hospital and Medical Center, New York. He is Board certified in Anatomic and Clinical Pathology and he is a Fellow of the College of American Pathologists. He practiced as a pathologist and later, for decades, as the director of pathology and laboratories of hospital systems in New Jersey and New York. He also served as an Associate Clinical Professor of Pathology and Professorial Lecturer at the Mount Sinai School of Medicine, New York, Visiting Professor of Pathology at the College of Medicine, Obáfémi Awólówo University, Ilé Ife, Nigeria, Èkiti State University College of Medicine and Afe Babalolá University College of Medicine, Adó Ekiti, Nigeria. An accomplished and renowned documentary photographer of the African continent with an extensive history of exhibitions in the United States and Nigeria, he is the author of three outstanding and celebrated books of photographs

**mozart mass in c major:** Harvard Dictionary of Music Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects.

**mozart mass in c major:** **Orchestral Music** David Daniels, 2005-10-13 Also Available: **Orchestral Music Online** This fourth edition of the highly acclaimed, classic sourcebook for planning orchestral programs and organizing rehearsals has been expanded and revised to feature 42% more compositions over the third edition, with clearer entries and a more useful system of appendixes. Compositions cover the standard repertoire for American orchestra. Features from the previous edition that have changed and new additions include: · Larger physical format (8.5 x 11 vs. 5.5 x 8.5) · Expanded to 6400 entries and almost 900 composers (only 4200 in 3rd Ed.) · Merged with the American Symphony Orchestra League's OLIS (Orchestra Library Information Service) · Enhanced specific information on woodwind & brass doublings · Lists of required percussion equipment for many works · New, more intuitive format for instrumentation · More contents notes and durations of individual movements · Composers' citizenship, birth and death dates and places, integrated into the listings · Listings of useful websites for orchestra professionals

**mozart mass in c major:** **Choral Music in Print** , 1974 Includes Sacred choral music and Secular choral music.

**mozart mass in c major: Beyond the Art of Finger Dexterity** David Gramit, 2008 Carl Czerny was a highly successful composer of popular piano music, and his pedagogical works remain fundamental to the training of pianists. But Czerny's reputation in these areas has obscured the remarkable breadth of his activity, and especially his work as a composer of serious music. This collection aims to address this.

**mozart mass in c major: A History of Western Choral Music, Volume 1** Chester L. Alwes, 2015-06-24 A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Volume I offers a thorough exploration of the music of the Renaissance and Baroque eras and its aesthetic influence on the beginnings of the Classical and Romantic eras.

**mozart mass in c major: Catalogue of Music** British Museum, 1894

**mozart mass in c major: Strong on Music** Vera Brodsky Lawrence, 1999-02 In Strong on Music Vera Brodsky Lawrence uses the diaries of lawyer and music lover George Templeton Strong as a jumping-off point from which to explore every aspect of New York City's musical life in the mid-nineteenth century. This third and final volume ranges across opera, orchestral and chamber music, blackface minstrels, military bands, church choirs, and even concert saloons. Among the many striking scenes vividly portrayed in Repercussions are the rapturous reception of Verdi's *Ballo in maschera* in 1861; the impact of the Civil War on New York's music scene, from theaters closing as their musicians enlisted to the performance of *The Star-Spangled Banner* at every possible occasion; and open-air concerts in the developing Central Park. Throughout, Lawrence mines a treasure trove of primary source materials including daily newspapers, memoirs, city directories, and architectural drawings. Indispensable for scholars, Repercussions will also fascinate music fans with its witty writing and detailed descriptions of the cultural life of America's first metropolis. Formerly a concert pianist, Vera Brodsky Lawrence spent the last third of her life as a historian of American music (she died in 1996). She was editor of *The Piano Works of Louis Moreau Gottschalk* and *The Complete Works of Scott Joplin*. On Volume 1: A marvelous book. There is nothing like it in the literature of American music.—Harold C. Schonberg, *New York Times Book Review* On Volume 2: A monumental achievement.—Victor Fell Yellin, *Opera Quarterly*

**mozart mass in c major: Life of Mozart** Otto Jahn, 1882

**mozart mass in c major: Mozart's Ghosts** Mark Everist, 2013-06-11 *Mozart's Ghosts* traces the many lives of this great composer that emerged following his early death in 1791. Crossing national boundaries and traversing two hundred years-worth of interpretation and reception, author Mark Everist investigates how Mozart's past status can be understood as part of today's veneration. Everist forges new paths to reach the composer, examining a number of ways in which Western culture has absorbed the idea of Mozart, how various cultural agents have appropriated, deployed, and exploited Mozart toward both authoritarian and subversive ends, and how the figure of Mozart and his impact illuminate the cultural history of the last two centuries in Europe, England, and America. Modern reverence for the composer is conditioned by earlier responses to his music, and Everist argues that such earlier responses are more complex than allowed by a simple reception studies model. Closely linking nine case studies in an innovative cultural and theoretical framework, the book approaches the developing reputation of the composer from death to the present day along three paths: *Phantoms of the Opera* deals with stage music, *Holy Spirits* addresses the trope of the sacred, and *Specters at the Feast* considers the impact of Mozart's music in literature and film. *Mozart's Ghosts* adeptly moves the study of Mozart reception away from hagiography and closer to cultural and historical criticism, and will be avidly read by Mozart scholars and students of eighteenth-century music history, as well as literary critics, historians of philosophy and aesthetics, and cultural historians in general.

**mozart mass in c major: Life of Mozart**, tr. by P.D. Townsend Otto Jahn, 1882

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