

## **A Tale of Two Cities: Introduction and Reception of Mozart in Stockholm and New York during the 1790s**

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In 1785 Carl Friedrich Cramer published in his *Dillentantarien* an article by Christian G. Neefe in which this composer and teacher of Beethoven expressed his opinion on the top contemporary composers. Joseph Haydn was at the top of the exclusive list, but also included were composers such as Rosetti, Pleyel, Kraus, and Wolfgang Amadeus Mozart. Although Mozart was well known and regarded across Europe while a prodigy, the spread of his fame outside the Holy Roman Empire as an adult seems less clear, especially if he was regarded by Neefe (and others) as one of the leading composers of the period. This paper takes two case studies from cities on the periphery of Europe where Mozart's music was introduced in two different ways. It explores Mozart within the vibrant cultural world of Gustavian Sweden, where its Kapellmeister Kraus (also named on the list) became according to Gösta Morin "a passionate Mozarteian," resulting both in his permanent introduction into the symphonic (and eventually operatic) repertory in Scandinavia. As a contrast, Mozart's music in the nascent United States was introduced in a less obvious manner, with the insertion of his music into the public concerts by way of the ubiquitous Medley Overture by James Hewitt. In both instances, the introductions paved the way for Mozart's inclusion in the early 19<sup>th</sup> century repertory.