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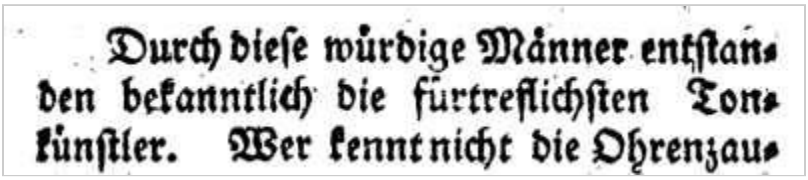
Mozart listed among German composers (1788)

David Black

Heinrich Wilhelm Seyfried, *Schröder und Fleck: Ein Duodrama*. Berlin: Petit und Schöne, 1788

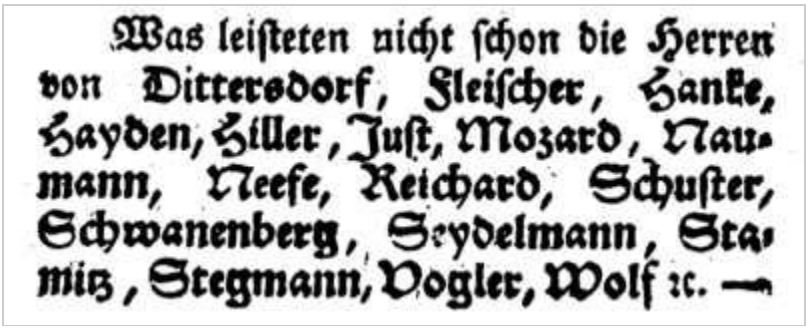
[17]

Durch diese würdige Männer entstan=
den bekanntlich die fürtreflichsten Ton=
künstler. *[...]*


Durch dieſe würdige Männer entſtan=
den bekanntlich die fürtreflichſten Ton=
künſtler. Wer kennt nicht die Ohrenzau=

[19]

Was leisteten nicht schon die Herren
von **Dittersdorf**, **Fleischer**, **Hanke**,
Hayden, **Hiller**, **Just**, **Mozard**, **Nau=**
mann, **Neefe**, **Reichard**, **Schuster**,
Schwanenberg, **Seydelmann**, **Sta=**
mitz, **Stegmann**, **Vogler**, **Wolf** &c. —


Was leiſteten nicht ſchon die Herren
von Dittersdorf, Fleiſcher, Hanke,
Hayden, Hiller, Juſt, Mozard, Nau=
mann, Neefe, Reichard, Schuſter,
Schwanenberg, Seydelmann, Sta=
mitz, Stegmann, Vogler, Wolf ꝛc. —

[translation:]

As you know, through these worthy men
arose the most excellent composers. *[...]*

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What have not achieved already
Herr von **Dittersdorf**, **Fleischer**, **Hanke**,
Haydn, **Hiller**, **Just**, **Mozart**, **Naumann**,
Neefe, **Reichard**, **Schuster**, **Schwanenberg**,
Seydelmann, **Stamitz**, **Stegmann**, **Vogler**,
Wolf, etc. —

Commentary

The prolific and opinionated Heinrich Wilhelm Seyfried (1755–1800) was an actor, playwright, and critic in Berlin and Braunschweig (for more information on Seyfried and his criticism on Mozart's operas in his periodical *Chronic von Berlin*, see the entry for 16 Oct 1788). The unusual title of this work—*Schröder und Fleck. Ein Duodrama. Vorgestellt auf dem grossen Schauplatze der Welt. Mit musicalischer Volksbegleitung. Solo accompagnirt von Heinrich Wilhelm Seyfried*—is a reference to Friedrich Ludwig Schröder (1744–1816) and Johann Friedrich Ferdinand Fleck (1757–1801), two leading actors and directors in German theater (on Schröder, see also the entry for 1 May 1780).

The majority of this "duodrama" (5–82) is a rather rambling account of Schröder's life and career with extended digressions; Fleck then receives the same treatment (82–126). Just before this passage, Seyfried cites a long list of German playwrights, who through their writings make possible the emergence of the most excellent composers. Seyfried then mentions a number of settings, including Benda's *Ariadne*, Gluck's *Orfeo* (favorably compared with Bertoni's setting), Holzbauer's *Günther von Schwarzburg*, and Schweizer's *Alceste*. The final paragraph of this discussion is quoted above, where other composers are mentioned in passing, including Mozart.

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