



Count Nostitz

*no. 8 in D Major* (KV 504). Although it was composed in Vienna in December of 1786, it was done with the intention that it would premiere in Prague, which is why it is known as the “Prague Symphony.” In his biography of Mozart from 1798, F. X. Němeček notes that this symphony “is a piece always cherished by Prague audiences, even if they have heard it perhaps 100 times already.”

façade of the church is the result of the building’s reconstruction midway through the 18<sup>th</sup> century. Inside, Václav Vavřinec Reiner’s illusory architectonic frescos of Saint Simon and Jude (1731) adorn the presbytery designed by Josef Hager (1773). The church has been deconsecrated and today is used for social events and concerts. It is worth mentioning that the development of the Brothers of Mercy Hospital was also connected with the Freemasonry, who considered charity to be an essential part of their mission.

The most significant concert of Mozart’s music during his first trip to Prague was undoubtedly the one organized in his honor on January 19, 1787 at **Nostitz Theatre**. During the show Mozart played three of his fantasias on the piano, one of which was the beloved theme from *The Marriage of Figaro*, “Non Piú Andrai.” He also conducted the first performance of his *Symphony*

## Stop # 5

**House of the Three Golden Lions (U Skořepů), 420/1 Martinská Street;  
House of the Golden Angel, 588/29 Celetná Street**

From Clam-Gallas palace we will make our way by foot to another place where Mozart stayed during his stay in Prague. The House of the Three Golden Lions is famous for the fact that Mozart lived here in the fall of 1787 on his second trip to Prague. If we continue down Husova Street in the direction of Perštýn, we will go by the Church of Saint Jiljí, and just before the street Na Perštýně that leads to Národní třída, we shall turn left onto Skořepka street. Its name is taken from building # 420, U Skořepů, which in the first half of the 16<sup>th</sup> century belonged to Vít Skořep. The house, located at the corner of Uhelný trh and Skořepka was originally a Gothic building, but Skořep reconstructed it in a Renaissance style. At the end of the 17<sup>th</sup> century, the stone mason Jan Křtitel Allio of Löwenthal owned the house and remodeled it according to the Baroque style of the time; he also connected it to part of the neighboring building (419 U Křížek). The name of the house comes from the Three Lion emblem Allio placed on the facade.

Mozart, accompanied again by his wife, returned to Prague for a second time on October 4, 1787 to finish and prepare his new opera in two acts *Il dissoluto punito o sia Il Don Giovanni – The Rake Punished, or Don Giovanni*. As Mozart arrived in Prague a large portion of the second act remained unfinished and he was missing the entire finale of the opera.

So it's no wonder that the preparations, rehearsing the roles, finishing the score, and preparing the performance, were hectic and exhausting. As we have already mentioned, Mozart was living at the time not far from Nostitz Theatre – in an apartment in the House of the Three Golden Lions, which the management of the opera had rented for him. The new opera's librettist, Lorenzo da Ponte, stayed in the Platýz (Halibut) building directly opposite at # 416/11. Reportedly, the two colleagues would communicate with each other by opening their windows and yelling across



*House of the  
Three Golden Lions*

the street. When Mozart needed absolute peace to compose, he would work at Bertramka.

Since the time of Mozart's stay there, the House of the Three Golden Lions has undergone further renovations, but the façade carries a plaque from the beginning of the 19<sup>th</sup> century that commemorates the famous composer's visit, the façade facing Martinská Street (#1) shows a relief of Mozart done by Taťána Konstantinová-Amortová. These days the ground floor of the entire building has been transformed into the restaurant Wolfgang.

Although Mozart's second stay in Prague was focused on work, and was of a less



*House of the  
Golden Angel*

social nature than his earlier trip, he certainly needed to relax and enjoy himself at times. Nearby the House of The Three Golden Lions, on the edge of Uhelný trh where Mozart was staying, there was a well-known Old Town beer hall (U Šturmů) and a café (U Modrého hroznu) that the composer almost certainly visited on his way to and from the theatre for rehearsals so he could, among other things, enjoy one of his favorite pastimes: billiards. It is said that Mozart often used to go to the very popular New Pub at 588/29 Celetná Street. We can find it easily because of the statue of a golden angel that was added over the entrance after the space became the Golden Angel Hotel in 1814. Today it is the Hotel Barceló.

It is said that in this beer hall the famous Prague harpist Josef Häusler (nicknamed Copánek) inspired Mozart so greatly with his playing, especially his variations of *The Marriage of Figaro*, that the composer presented him with a musical motif



*Prague harpist Josef Häusler*

(*Andante d moll*), so the harpist could continue improvising.

Reportedly, when Mozart was not spending his evenings with close acquaintances at Bertramka, he would enjoy himself at the 'Spital pub on Templová Street (now Celetná) in the Old Town, playing billiards and cards with his circle of friends and admirers, drinking Czech beer and Moravian wine long into the evening. The wine cellar was in the building of Saint Pavel's Hospital, established in 1663. Until this pub was torn down in 1911 it was also known as Mozart's Cellar. Mozart's second stay in Prague lasted through the middle of November 1787.

## Stop # 6

### Estates Theatre, 540/11 Železná Street

Mozart's apartment on Uhelný trh was very close to his most important "workshop": the Estates Theatre. In Mozart's time, however, it was still called Nostitz Theatre.

From Skořepka Mozart most likely walked to the theatre. We can reach it just as easily. We'll walk from Uhelný trh straight up Rytířská Street to the theatre. Above the theatre's main entrance we can see the Latin inscription *Patriae et Musis* (For the Country and the Muses). The easy walk to the neoclassical theatre, so closely linked to the success of Mozart's operas, should only take five minutes. Count František Antonín Nostitz-Rieneck, the supreme Czech burgrave and president of the governorate, decided to build the theatre on his property and at his expense in 1781. Antonín Haffenecker, who had worked with the count before, constructed the theatre over the next two years. Although the overall style of the building is neoclassical, its dynamic façade on Rytířská Street betrays Haffenecker's affection for the Baroque.

When Emperor Joseph II granted Nostitz permission to build, he did so despite protests. The building was set smack-dab in Prague's liveliest center. The Czech word *trh* means market, and if we look at a map we see that the theatre separates Uhelný trh from Ovocní trh: Before the theatre was built there was one market right after another here. The extravagant opening of the Nostitz Theatre in April 1783 also meant the closing of what had been the most popular theatre in Prague for the past fifty years: the Theatre at Kotce on Rytířská Street.

Count Nostitz was a patriotic Czech nobleman of Lusatian origin. In addition to presenting German drama and opera, he offered the stage occasionally to Czech productions. On January 10<sup>th</sup>, 1786 the theatre presented its first original Czech play: the historical-musical *Břetislav and Jitka* by Václav Thám. Over the years the theatre changed its name a number of times. After the death of Count František Antonín Nostitz-Rieneck, his heir Count Bedřich Nostic offered the theatre to the Czech Estates, which bought it in 1798 and renamed it the Royal Estates Theatre. On