


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bncdoc.id	CEW
bncdoc.author	Thompson, Wendy
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bncdoc.title	Mozart: a bicentennial tribute.
bncdoc.info	Mozart: a bicentennial tribute. Sample containing about 29302 words from a book (domain: arts)
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<p><1021/c></p>  <p>Key:</p> <p><u>Footprint</u> <u>ConEn1</u> <u>Footprint</u> <u>ConEn2</u> <u>Footprint</u> <u>ConEn3</u></p>	<p>Concertante for violin and viola, the C minor Mass, the motet Ave verum corpus, the unfinished Requiem, the four great string quintets, the Clarinet Quintet and the Quintet for piano and wind. Even many of his contributions to contemporary entertainment music - serenades and divertimentos - transcend their original function to reveal such gems as the 'Haffner' Serenade, the exquisite miniature Eine Kleine Nachtmusik and the three magnificent wind serenades, in B flat, E flat, and C minor. ABOVE Leopold Mozart with his two children, Wolfgang and Nannerl, in court dress; watercolour by Louis Carrogis de Carmontelle. This is one of several versions of the same subject; the original was painted in 1763. What makes Mozart's music unique? Today it is beyond our comprehension that The Marriage of Figaro could have been greeted with indifference in Vienna, that a relatively sophisticated musical public could fail to appreciate and cherish such talent. Mozart worked with the commonplace musical fabric of his time, the prescribed structures, instrumental combinations, harmonic progressions and melodic formulae that he had absorbed as a child, and from which a Salieri and hundreds like him fashioned polite, two-dimensional drawing-room music suitable for the delectation or titillation of many a jaded aristocratic ear. In Mozart's hands this universal galant language emerged transmuted into structures of awesome perfection, clothed in phrases of searing beauty, and invested with an expressive power capable of illuminating the entire range of human emotions. Quite simply, it surpassed any requirements. 'Too many notes, my dear Mozart', the baffled Emperor Joseph II is said to have remarked on leaving the premiere of Die Entführung aus dem Serail. Like the secret of Stradivari's varnish, this extra dimension defies analysis. We can only call it genius. ABOVE Wolfgang Mozart (1756-91); anonymous portrait. Mozart's musical development was, naturally, shaped by the circumstances of his life. He was born at a time when the great majority of musicians were employed by patrons - wealthy aristocrats, monarchs, or prelates - or as civic musicians working for a town council. As such, they were treated as menials, on a level with cooks, footmen and other servants. Mozart's own father Leopold, and later Wolfgang himself, worked for the Archbishop of Salzburg, for whom they were required to produce music for ceremonial and sacred occasions, and also for the personal diversion of their patron. Until he was finally pensioned off, Haydn spent nearly all his working life in the service of the powerful Esterházy family. Fortunately, Prince Nikolaus Esterházy was an enlightened and civilized person, who appreciated Haydn's outstanding abilities, and allowed him</p> <p><u>a certain degree</u> of <u>freedom</u></p> <p>to pursue his own interests. Nevertheless, such a post had its drawbacks: <u>the prince could detain his musicians at will</u>, and, on one occasion, <u>Haydn was obliged</u> to drop his patron a heavy hint - in the form of the 'Farewell' Symphony - that the court orchestra members had been kept away from their families in Vienna for too long. Such a patron could, of course, also <u>dictate what 'his' composer should write</u>: Prince Nikolaus' own favourite instrument was an archaic and unwieldy form</p>
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	<p>of viola da gamba, called a baryton. In the course of his service, poor Haydn was obliged to compose no less than 126 trios for this instrument, purely for the prince's amusement. This kind of life - secure (so long as the patron was kept happy) but strictly limited - did not appeal to Mozart. By the early 1780s the spirit of the Enlightenment, emphasizing individual freedom and status, was filtering through to Austria from pre-Revolutionary France. To the great distress of his father, a natural conformist who was most anxious to secure a permanent post for his brilliant son, Wolfgang decided to shake off the shackles of patronage, and leave provincial Salzburg to go freelance in cosmopolitan Vienna. There he intended to earn a living giving concerts, composing to various commissions from different sources, and teaching. At first he made a great success of his new-found freedom, earning sufficient money to rent an elegant apartment, marry, and enjoy a reasonable standard of living. But once his novelty value had worn off among the blasé Viennese, his audiences declined, while jealousy and court intrigue combined to deny him the court appointments and lucrative commissions he so desperately needed. His output in these later years shows that he made every effort to adapt to changing economic circumstances: Austria was then at war with the Ottoman Empire, and the war effort had begun to drain the financial resources of the upper-class patrons on whose support Mozart relied. As concerts became fewer and more difficult to fill, he turned to writing music suitable for publication - fewer large-scale works such as symphonies and piano concertos, and more chamber music suitable for domestic consumption. But very little - if any - was written as pure speculation. The Romantic ideal of the free artist, creating from inner conviction, was not far off, but for Mozart it had not yet arrived. ABOVE Mozart's sister Maria Anna Mozart (1751-1829); she was always known as 'Nannerl'. Mozart was by no means the first freelance composer to die in financial difficulties in the days before copyright law and performance rights afforded the artist some protection:</p>
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