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Lindsey Tabor
Honors Senior Project Spring 2009

W.A. Mozart: The Power of Environment and Experience

Abstract/Introduction:

Objective:

To research Wolfgang Amadeus Mozart's life and career in order to discover what aspects of his life most influenced his compositions; to determine whether or not Mozart's genius was affected by who and what he encountered during his life

Possible Questions:

Did Mozart's physical environment influence his compositions?

Which composers, if any, during Mozart's time, had an impact on the way he composed? Did he mimic any particular person's style or were his compositions entirely unique?

Did religion play a major role in Mozart's composition?

Were there any other factors that influenced what or for whom Mozart composed?

Method of Research: In order to discover the answers to these questions, I plan to research many writings on Mozart, including those focusing on particular relationships and time periods. I will then take the discoveries I make in these writings and combine them to form my own conclusions.

Discussion/Results/Findings:

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born on January 27, 1756. Better known as Wolfgang Amadeus Mozart, the infant soon grew into a child prodigy who in turn became one of the most beloved composers of all time (Sadie 7). In his lifetime, he composed over six hundred works. The growth of this man as a composer, however, did not simply just happen. Rather, from very early on, Mozart was influenced by many things in his environment. Throughout his life, there were people, places, events, and experiences that inspired and affected him. Without these factors, the music we know today as the work of Mozart may never have been composed.

Wolfgang Mozart was born in the relatively small town of Salzburg, Austria. In this town, the Archbishop served as a major head of government. Not only that, but his power extended to cover religious affairs as well. In fact, the Archbishop had to answer only to the Holy Roman Empire and God himself (Helminger 6). This fact would influence the Mozart family greatly throughout Wolfgang's lifetime. This was largely due to the fact that musicians in Salzburg were employed by both the church and the state. While this might have been a good balance in some places, in Salzburg it simply meant one employer – the Archbishop (Keys 27).

From very early on, Wolfgang was surrounded by music. His father, Leopold, was both a violinist and a composer. When Wolfgang was only two years old, he began to show an interest in music. He would listen to his sister, Nannerl, take harpsichord lessons from Leopold, and then sit down and pick out notes and chords for himself (Sadie 7-8). By the time Wolfgang was four, Leopold had begun to give him his own lessons. For these lessons, he began by teaching young Mozart minuets by ear, since he could not yet read the notes. These minuets came from a book Leopold had put together for Nannerl. In this book, Leopold would record the dates that certain pieces were learned by Wolfgang, and it is apparent from these records that Mozart learned at an astonishing pace. In fact, he could master a minuet in as little as thirty minutes (Küster 2-3).

Not too much time passed before Wolfgang began to compose pieces of his own. At the time, he was only five years old, and although he could create music, he could not yet write his compositions out for himself. So his father would listen as Wolfgang played, and copy down what he saw and heard into Nannerl's notebook

(Küster 3). Therefore, it was only through his father's careful dictation that Mozart's earliest genius is known to us today. Of course, this also means there could have been many more early works of Mozart that Leopold simply chose not to write down. In other words, it was really Leopold who shaped what we now define as Mozart's earliest compositions.

It was not only young Wolfgang's talent that allowed him to achieve such early success. One other important factor was his personality itself. He was an incredibly enthusiastic child. As Einstein states in his book entitled *Mozart, His Character, His Work*,

“And whatever his father prescribed he worked at for a time with the greatest industry, so that he seemed to forget everything else, even music, for a certain period. When, for example, he was learning arithmetic, the table, the chairs, the walls, and even the floor were covered with figures written in chalk.” (25)

This type of passion in such a young child may explain why Mozart would even dream of composing at age five. When he was making music, the music was his entire focus. This passion seems even more natural considering Wolfgang's schooling. In this regard, he never had any type of formal schooling in his lifetime. This may help to explain where that passion for music came from. Learning music from his father and others around him was his school, and this school continued throughout his lifetime, unmeasured by the standards of any classroom (Keys 32).

When Wolfgang Mozart was just six years old, his father decided it was time to exhibit Wolfgang and Nannerl's talents. Leopold claimed it was his duty to share the gifts that God had bestowed upon his family with others, and the children soon played a successful concert in Munich. This experience led to several other quick excursions, and finally to a cross-country grand tour that would last over three years. This tour had a great deal of impact on Mozart's future as a composer (Sadie 8-9).

On June 9, 1763, the Mozart family set out on an incredible journey. Right from the start of this Grand Tour, Wolfgang was making music. This included planned stops of course, but also allowed for flexibility. As in any long-term travels, there were bound to be mishaps along the way. In fact, shortly after leaving for the tour, the Mozart's coach suffered a broken wagon wheel. To fill time waiting on the coach to be fixed, young Wolfgang went over to the cathedral in Wasserburg and played the organ. He was still so small at this time he had to stand upright in order to play the pedals. What an experience that must have been for a boy who was barely eight years old (Keys 34). It was experiences like this that would have never occurred without the tour, and which had a great impact on Mozart's outlook as a composer.

After a brief time spent in Munich, the Mozarts headed towards Leopold's birthplace, Augsburg. While there, Leopold not only showcased his children, but also made an important purchase. It was only sensible that Nannerl and Wolfgang would need to continue their practice sessions if they were to give successful concerts. Since they would be spending so much time on the road, Leopold stopped at the manufacturer Stein and purchased a portable clavichord. This purchase allowed Wolfgang to compose at a keyboard even if the family was not at a performance venue (Keys 39).

One of the most obvious influences of this tour is that it simply exposed Mozart to many new sights and sounds. The music he composed during the tour is highly reflective of where he was and who he spent time with when it was composed. For example, after touring several more cities in Germany, the Mozarts travelled to Paris. While there, Wolfgang was introduced to a group of German Parisian composers led by Johann Schobert. When Mozart first made an effort to compose in a major form, he chose to write several accompanied sonatas. In these works, the keyboard is actually the primary instrument, and it is the violin that provides the accompaniment. This is the same form that was being used most often by that same group of composers. In addition, he even quoted directly out of portions of Schobert's works (Sadie 78). Furthermore, Mozart was not only inspired by these composers' technical characteristics, but by their overall character as well. There was a strong push towards free expression in their circle, influenced by people such as Rousseau. As a result, Mozart wrote music during this time using more expressive elements, such as tempo rubato and more minor sounds (Turner 58).

After their time in France, the Mozart family spent over a year in London. While there, Wolfgang had the opportunity to meet Johann Christian Bach, an experience that would make a lasting impression on him. By looking at a set of sonatas Mozart wrote while in London, as well as his early symphonies, it is easy to make comparisons to Bach's work. The sonata set in particular is written with the same instrumentation and style of a trio of Bach's Wolfgang played shortly after the two met (Keys 44). Overall, there are similarities in areas such as form, dynamic change, mood and even character of melodies. Though some of these characteristics were not unique to J.C. Bach, it was

in his work that Mozart first encountered them (Sadie 80). Over the next few years, Mozart's music would be so inspired by J.C. Bach's style that some refer to Bach's "turns of phrase as 'Mozartean'" This is true even though Bach's pieces were likely composed first. In reality, those same people should have referred to Mozart's phrasing as "Bachean," not the other way around. This confusion only exemplifies great similarities in Mozart and Bach's works (Keys 44). Also while in London, Wolfgang was immersed in the music of Handel. Despite the fact that Handel himself had been dead for five years, the town was still brimming with performances of his music, which Wolfgang was also asked frequently to perform. Despite this fact, when compared to the influences of those such as J.C. Bach, Handel's influence seems minor (Blom 24).

Though the experience of meeting accomplished composers such as these seems to have affected Mozart in a positive way, other experiences on the tour had undesirable effects. While Mozart was being exposed to all new places and people, he was also often exposed to illnesses. While on this tour, he suffered from both scarlet fever and smallpox (Einstein 25). In addition, both Wolfgang and Nannerl contracted intestinal typhoid fever while the family was in Holland. Nannerl became so ill at one point that almost all hope was lost for her survival. In the end, she was saved by the town's court physician, whom the princess had sent to the Mozart residence. Times such as these made the family long for home, and Leopold sent word asking those in Salzburg to pray for his family at mass (Blom 30). This illness also caused the family to stay longer than originally planned. As a result, they were still at the Hague for the installation as Stadtholder of William V of Orange. (Keys 48, 53). To celebrate the occasion, Wolfgang not only participated in the festivities by giving concerts, he also wrote

several pieces especially for the occasion. These included variations on the national song, an air written by the local conductor, and still more on popular airs of the area. Without the particular circumstances, pieces such as these probably would have never been written (Blom 31).

While these bouts of illness might seem to have actually had a positive effect on Mozart's output as a composer, they took time away from performing and composing. More importantly, they likely contributed to Mozart's early death. Other members of his family dealt with illness as well (Turner 33). For example, there was a period where Leopold was gravely ill. During his illness and recovery, he would not allow the children to make much noise, including practicing. As a result, Wolfgang poured himself into his compositions. It was during this time in London that he composed his first symphony. He was only nine years old. Obviously, the entire grand tour experience really had a lot of power in shaping Mozart's life (Sadie 12). Even though the illnesses may have cut his life short, causing him to lose what could have been decades of composition, he may have never even composed what he did without those same experiences.

The first grand tour would not be the only tour that the Mozart family would take. In fact, they spent much more time on the road than they did in their home town of Salzburg. As a result, Mozart really did not view Salzburg as his "home" at all. His father Leopold had negative attitudes about the town, and that fact only furthered Mozart's distance and dislike. Whenever people question what inspires composers to write music, their home or the landscape around them is often that place of inspiration. For Mozart, however, this was certainly not the case. It seems that of the many things

that did inspire and affect him, landscapes and scenery were not on the list. He was too busy taking in experiences and composing music to really notice where he actually was physically. Consequently, Mozart never wrote anything comparable to Beethoven's *Pastoral Symphony*, because he simply did not think about nature in that way (Einstein 14-15).

By the end of the first grand tour, Mozart and his family had traveled through France, England, Belgium, Holland, and Germany. In Mozart's time, Italian music was really considered the ideal, and traveling to Italy seemed like a natural next step. While in Salzburg in 1768, Wolfgang composed and performed several pieces at high-profile public events. As a result, the archbishop appointed him as the third Konzertmeister, providing the family with greater financial stability (Halliwell 142). Consequently, at the end of 1769, Leopold and Wolfgang set out for their first of three Italian tours. Not surprisingly, Wolfgang quickly picked up the styles of the Italian composers around him, and his own style soon changed as a result. This particular tour was a striking success, partially due to the number of Italian noble families who set up countless grand gatherings and performance opportunities for Wolfgang (Spaethling 3-4). For instance, while touring in Milan, the Mozarts stayed in housing near Karl Firmian. He was a nobleman - the nephew of a former archbishop of Salzburg, and he soon became friends with the Mozarts. During the time they spent in Milan, Wolfgang gave two private concerts at his residence. Concerts such as these led to a high amount of praise throughout Milan, enough so that Wolfgang was soon commissioned to write the first opera for the next year's season there. This was quite an honor, and one that could lead

to many other opportunities. As a result, Wolfgang was required to return to Milan at the beginning of November to prepare and compose (Jahn 111-114).

Shortly after initially leaving Milan in March, the Mozarts headed for Bologna. This city in particular was filled with great and well-known masters of the arts. One such man, Padre Martini, was especially revered. As Jahn states, he “was esteemed not only as the composer of short, concise, artistically worked-out sacred pieces, but, from his thorough and comprehensive researches, as unquestionably the most learned theoretical musician of his day” (114). Martini provided Wolfgang with practice in and discussion of counterpoint, and this influence is very evident in his compositions. It is speculated that one set of compositions begun by Wolfgang at this time may have even been completed by Martini. It was influences such as Martini’s that led to Wolfgang being honored as *Compositore* by the Philharmonic Society of Naples – a very prestigious award obtained through competition. (Jahn 125-128). Throughout all these experiences, Wolfgang was certainly being exposed to amazing music, and he took it in with the excitement and vitality of a teenager. Wolfgang wrote letters to his mother and sister during this tour describing some of the things he saw. For example, one letter speaks of a ballet he saw in Mantua entitled “*Le clemenza di Tito*.” Wolfgang is very detailed, speaking individually about several vocalists, dancers, and orchestra members. It is clear that he was quite observant, soaking in the full experience. Observations such as these provide Wolfgang with many ideas that he could later apply to his own music. For instance, as Sadie mentions, if Wolfgang’s symphonies written before and during 1770 are viewed side by side, it is easy to see drastic differences. It is obvious that his observations of those around him contributed to the later works. Those symphonies

written while in Italy mirror symphonies written by Sacchini and Piccini, etcetera in their number of movements, orchestration, and emphasis on individual melodies (81). The same type of similarities can be seen in other types of composition as well. Overall, the influence of this entire tour is very clear. After weeks of intense rehearsals, Mozart's opera "*Mitridate*" was premiered in Milan on December 26, 1770. These performances were a great conclusion to a successful tour. A few weeks later, following a brief stop in Padua (where he received yet another commission for an oratorio) Leopold and Wolfgang returned home to Salzburg (Jahn 133).

Shortly after arriving home, Wolfgang received a commission to compose a cantata for the marriage of Empress Maria Theresa and Archduke Ferdinand. This commission required him to be back in Italy by August 1771, cutting his time at home short. Leopold and Wolfgang arrived in Milan on August 21. Once there, however, the Mozarts discovered the libretto for the cantata had not yet arrived, and as a result, Wolfgang could not begin composition until the beginning of September. The wedding was set for October 15, and Wolfgang composed in such a rush that the entire cantata was complete in less than a month (Jahn 134-135). The performance was a great success, and was repeated several times throughout the month. Meanwhile, the Mozarts had been informed that the Archduke wished to meet with them. As a result, they did not immediately head back to Salzburg, but stayed on a bit in Milan. Because of this, Mozart was able to give another private concert. Soon enough, though, Leopold and Wolfgang headed home (Halliwell 166). Once again, they would not stay there long, for Wolfgang's presence would be required yet again in Milan the following year. This was because he had been commissioned to write the first opera of the next season. The

opera, like the cantata the year before, was highly successful. Following the conclusion of performances, Leopold once again detained the Mozarts in Italy longer than necessary. He was desperately trying, though unsuccessfully, to obtain a permanent position for Wolfgang there. Though this fact allowed Wolfgang to receive more commissions, it also kept him away from home for longer duration. Perhaps this is another reason why Mozart's music had very little connection to his home. On the other hand, compositions such as *Ascanio* were comparable to the great Italian masters of the time. When it was performed the day after the wedding in Milan, it was compared to Hasse's opera that had been performed immediately following the wedding ceremony. Even though Wolfgang was still only fifteen years old, his cantata was received with the same praises as Hasse's opera. Therefore, even though the length of time spent in Italy lessened Wolfgang's connections to his home, it helped to shape Wolfgang as a composer with a truly Italian style.

With so many of Mozart's works being composed because of commissions or as part of his job duties in Salzburg, it might seem that the quality of his compositions would be affected. The vast majority of music, however, composed for specific reasons, still maintained his highest quality. As mentioned previously, Mozart never really felt a strong connection to Salzburg, and the entire family lived in constant submission to the Archbishop. After arriving home from one of the Italian tours, Wolfgang was charged with writing an opera as part of installation ceremonies for the new Archbishop, the Count Colloredo. In this opera, a direct connection between the commissioner and the piece can be seen. As Jahn states, "this opera betrays more of the character of an occasional piece written to order than any other composition by Mozart" (139). It

seems that not even Mozart's music was immune from this type of influence (Jahn 138-140).

Despite Leopold's (and Wolfgang's to a point) disdain for the town of Salzburg in general, Wolfgang could not help but be influenced by those around him in his daily life while there. He spent a large portion of 1773-1777 there, and certainly took note of the musicians living there. For example, the court composer in Salzburg at the time was Michael Haydn. Even though Leopold complained about Michael frequently, and the two families certainly did not get along socially, Michael Haydn began to have great influence on young Wolfgang (Turner 140-147). Wolfgang spent a good deal of time copying Haydn's scores, and studied many of his compositions. He was intrigued by Michael's minuets, and impressed enough by one of his symphonies that he wrote an introduction for it and later performed it. In addition, Wolfgang even went so far as to compose music for Michael, specifically two duos for violin and viola (Einstein, 125-128). He did so at a time when Michael was recovering from a grave illness, and had been ordered by the Archbishop to compose them by a certain date. Since Michael was not healthy enough to do so, he may have faced severe consequences from the courts. However, Wolfgang came to Michael's home and rescue and completed the compositions for him (Schenk 342-43). It is obvious Wolfgang cared a great deal for Michael Haydn, and it appears that his influence would be a lasting one. As Einstein states, "It is perhaps to the stimulation received from Michael that we owe the origin of Mozart's triad of great symphonies of 1788" (127).

Michael Haydn was not the only Haydn brother whose influence can be seen in Wolfgang's works. Michael's older (and more renowned) brother Joseph also had an

incredible impact on Wolfgang. The Mozarts knew of Joseph Haydn from very early on, but did not come into real contact with his music until at least 1768, when Leopold and Wolfgang made a quick trip to Vienna. A few years later, Wolfgang wrote a set of six string quartets that imitated closely six quartets of Haydn's, and later still, dedicated another group of quartets to him. In a way, Joseph Haydn's influence on Wolfgang went beyond stylistic ideas. Both composers are known for being unique, but in very different ways. Wolfgang's music was so often influenced by combinations of the many life experiences he had in such a short amount of time, written down and given a Mozart slant. Haydn, on the other hand, did not have all those experiences with which to be influenced. He was not a child prodigy at all and rarely travelled outside of Germany or Austria. He was inspired by his surroundings, nature included. Yet his compositions were still unique and powerful, even in ways that people could not explain or comprehend. Some even looked upon him with disdain because of his distinctive style. However, all of this provided Wolfgang with a real force of nature to live up to, someone whose influence goes beyond imitating phrasing or expressions. For Mozart, having Joseph Haydn as a contemporary meant he must try to understand that originality, to comprehend genius that came from a man rather than a style. Mozart's own genius allowed him to do so, and to pick out exactly what he desired to incorporate into his own works (Einstein 126-131).

Though Mozart may not have been influenced by some traditional factors, there was one thing that even he could not avoid: love. While teaching singing lessons in Mannheim in 1778, he met Aloysia Weber and quickly fell for her. She seemed to share his affections for a period, but evidently only in order to gain his help in becoming

successful. Once she had achieved this, she made it known that she was no longer interested. In the meantime, however, and even in later years, Mozart wrote several arias for her. His own affection for her exemplified her talents in his mind, and he wrote these arias to try to bring out her greatest vocal qualities. Aloysia married another man in 1780, but Mozart continued to be in contact with her family. In fact, a year later Frau Weber made the decision to rent out rooms, and Wolfgang Mozart moved into the Weber family home. Eventually, Mozart would marry one of the Webers, but it would be Constanze Weber. Though he ultimately grew to love and deeply care for her, it is unclear exactly why he married her when he did. Shortly before the marriage, Wolfgang described Constanze in a letter to his father as “not ugly, but at the same time far from beautiful” and as having “no wit, but ...enough common sense to enable her to fulfill her duties as a wife and mother” (Carr 36). These certainly do not sound like comments of a man deeply in love. Leopold was, naturally, completely opposed to their marriage. The Weber family was poor, and certainly not in a place to advance Wolfgang’s career. Even Nannerl disapproved of the relationship. However, Wolfgang had made up his mind, and was going to marry Constanze. It is no surprise that he chose composition as a way to ease relationships with his family. In a letter home in March 1782, he included a rondo for piano and orchestra that had recently been successful in Vienna. He claimed he wanted to keep the score only for himself, but was sending it specifically so Nannerl – and no one else – could play it.

Considering the magnificent arias Wolfgang wrote for Aloysia, one might expect Wolfgang to have written a large body of work for Constanze. On the contrary, the compositions Wolfgang wrote for Constanze were few in number, and pale in

comparison to Aloysia's arias. Additionally, he never finished any composition for Constanze, even the *Grand Mass in C Minor*. Perhaps this is only because Constanze did not have a passion for music like her husband. However, it seems more likely that the true passion Wolfgang had once felt for Aloysia simply was not there with Constanze, and it took that kind of passion to compose a work from start to finish (Einstein 63-65, 70) (Carr 58-59).

Of course, Wolfgang did not write all his compositions because he felt inspired or simply desired to compose; music was the way his entire family was supported. This meant the commissions Wolfgang received were often completed out of sheer necessity, even if that meant some incredibly quick composing. For example, while traveling back to Vienna from Salzburg, Mozart stopped in Linz at the house of Count Thun at the Count's request. While there, he was asked to give a concert, but he had no symphonies with him for the orchestra to play. So, he wrote an entirely new one, including copying out the orchestral parts. This symphony, which came to be known as the "*Linz*" symphony was completely finished in just six days (Küster 163-65). In fact, Mozart often composed pieces for particular places or people, as did most other composers. This was a way not only to make a living, but to keep his name in the public eye in the many cities and countries he traveled through. After all, Mozart was constantly on the move – and constantly composing. Another aspect of this is the fact that Mozart began several compositions that he did not finish. Many of these seem to have been dropped because the motivation behind composition, often a commission or event, was no longer present. An example of this is the *Sinfonia* concertante for violin, viola cello and orchestra. This piece had been begun in 1778 for three players of the Mannheim-Munich

orchestra. Unfortunately, before it was completed, the orchestra was disbanded. It might seem strange to think of a great master such as Mozart halting in the middle of a piece because he was no longer going to be compensated for it or because a specific group could not perform it. However, such was life. Without the motivation, he simply did not finish (Einstein 135-136).

When beginning a composition, the commissioner was far from the only influence occupying Mozart's mind. In fact, Mozart was very persistent in writing music to fit his performers. In Amadeus: A Mozart Mosaic, Kupferberg quotes Mozart as saying, "I like an aria to fit a singer perfectly as a well-made suit of clothes" (167). Generally, Mozart would try to compose pieces in such a way as to bring out the best qualities of the performer. Often times when composing on commission, Mozart would have an idea of who the performer would be, and what his or her strengths and weaknesses entailed, making this task a bit simpler. Other times, however, he composed pieces for particular performers without being commissioned. He was always on the lookout for virtuosos, and had a special affinity for women musicians. In all these cases, tailoring his compositions to individuals enhanced both the compositions and the abilities of those performing them (Kupferberg 167-169).

Despite all the factors surrounding the business of composition, the grand enthusiasm that filled Wolfgang as a child certainly did not disappear once he was grown. For example, at one point Mozart's doctor had instructed him to become more physically active. Mozart did take his advice, often playing games such as skittles with his friends. However, that does not mean he took a break from composition. On the contrary, it is rumored he wrote and orchestrated several pieces on the skittle-alley. Of

course, not all of these rumors are true, but there is a very significant possibility at least one set of horn duos, K. 487, were actually written there (Küster 236-237). Another example of this constant enthusiasm occurred in 1787, when the death of a bird Mozart had recently purchased prompted him to compose a rhymed funeral hymn (Schenk 393). Simply put, Mozart's life was engulfed with his music, no matter the situation.

One group of people for whom Mozart wrote several compositions (for) were his fellow freemasons. While Mozart did not actually become a freemason until late 1784, there is evidence of Masonic influence in his compositions as far back as 1767. For example, Mozart twice made use of Masonic text, and even composed incidental music for *Thanos*, a Masonic drama (Chailley 66-67). Being a member of a freemason lodge gave Mozart a feeling of friendship and unity he had not experienced much before. He wrote funeral music for two of his Masonic brothers, not because of a commission, but because of the connection he felt with them. One of the most important compositions written with his Masonry in mind was *Die Zauberflöte* (Einstein 81- 85). In this opera, Mozart's characters were representations of real life individuals, some taking part in and some against Free Masonry. There were other Masonic elements as well, including the very key the opera both opened and closed in – E flat – the key of the Masons. (Einstein 464-465).

While becoming a freemason did not fit naturally with his Catholic religion, Mozart remained a devout Catholic. He had been raised Catholic from a very young age. His father was especially insistent that the Mozart family be faithful participants in all the rituals of the Catholic church. In a society that was filled with revolution,

rebellion, and “enlightenment” thinking, Mozart, though not without struggle, stayed devoted to his faith. His church music was written artistically, technically, and expressively. Even religious works written for the Salzburg court, a place where Mozart stated, “it is as though the audience consisted of nothing but tables and chairs,” were masterpieces. As Einstein states, “If ever a great musician was a Catholic composer it was Mozart” (80). This is especially important to consider looking back on his church compositions. In a time when many people now believe many composers were writing church music for the sake of art and not religion, Mozart was truly writing with God in mind.

As Einstein states, “Mozart lived in the middle of the period of Sturm and Drang, the age of “sensibility”, the age of Jean-Jacques Rousseau.” It was a time when music had many standardized elements, yet when society was focused on reason and rebellion at the same time. Through all of this, it is obvious that Mozart’s time period and those around him truly had a grand influence on the works he created. At the same time however, Einstein claims Mozart really “belonged to the eternity of art” (94). In other words, Mozart really fit his music more than he did his time, and that music can seem eternal. Even now, authors question basic aspects of Mozart’s compositions. As one illustration of this, a recurring four-note motive constantly appears in his works. This motive is fairly simple, yet no one has been able to figure out a possible inspiration or motivation behind its use. It is simply Mozart. Yet how could his music even exist without the influence of his time? The truth is that it really never could have. Without each experience Mozart went through, the places he visited, and the people he encountered, it is safe to say his music would have been drastically different. It is

because of the life that Wolfgang Mozart lived though, even though it was cut short, that people are now able to experience over six hundred works from the mind of a master.

Conclusion:

By the end of this project, it had become very clear that Mozart's music had indeed been influenced by both his experiences and his environment. Mozart was a true child prodigy and genius, and composed like no other living at his time. However, he still took styles and ideas from those around him and used them in his own music. Especially as a small child and adolescent, Wolfgang Mozart looked up to those he came in contact with, and applied their practices to his own. As he grew older, Mozart continued to compose on commission, a very common practice of his time. This fact greatly affected what he composed, because he often wrote whatever he would be paid for. In fact, very little of Mozart's great output came without inspiration or purpose. Due to all this, and the information above, it is clear that Mozart's music would not have been what we know today had he been born in some other time, or lived out his life in any other way.

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