"I Cannot Bury My Talent"
A Look at Mozart on His Bicentennial

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Shortly after midnight on the fifth of December, 1791, weakened by a long attack of rheumatic fever and excessive bloodletting, the young composer's exhausted heart failed him. That winter night, Europe lost one of the greatest musical geniuses it had ever known. The works of the young man, christened Johannes Chrysostomus Wolfgangus Theophilus, "unsurpassed in lyric beauty, rhythmic gaiety and effortless melodic invention," constitute an artistic legacy with few parallels in the history of music.

Today, two centuries after his death, Wolfgang Amadeus Mozart's music has lost none of its power to express the complete range of human emotions from terror and rage to blissful joy. In recognition of his achievement, numerous commemorative performances have been held during this anniversary year, and a complete set of his works, including those left unfinished (a total of 179 compact discs), is being issued—the first set of this kind in the history of recorded music.

An Unusual Talent

Wolfgang Amadeus Mozart entered the world on January 27, 1756, in the midst of a highly musical family. His father, Leopold, who played a central role in his life, was a well-known violinist, composer, Salzburg court conductor, and author of a celebrated theoretical treatise; his older sister Maria Anna, or "Nannerl," was to become an accomplished pianist. Little Wolfgang revealed his talent at a very early age. Before his fifth birthday he had learned pieces from his sister's keyboard music book and soon after composed his first music, much to his father's amazement.

Realizing that his son possessed an incredible gift, Leopold resolved to foster the boy's talent. Although often criticized for exploitation and commercialization of his son's gifts, Leopold believed it was his God-given duty to train his gifted children and to share their abilities with the world. From the time Mozart was six until the age of 19, his father took him, at first together with his sister and then alone, on a series of performance tours to the most important musical centers of Europe. These journeys kept Mozart away from home for months and years at a time.

When Mozart was seven, the entire family embarked on a three-and-a-half year concert tour visiting Germany, Belgium, Holland, France, England, and Switzerland. Mozart and his sister played in royal palaces and noble residences, giving public concerts whenever the opportunity presented itself. A few years later father and son began another major tour, which took them to Italy, at that time the most progressive land in Europe musically speaking. They stayed there more than a year visiting musical centers where Mozart studied counterpoint and absorbed the country's specialty, opera. In Rome, the Mozarts had an audience with the pope, who made the 14-year-old boy a Knight of the Order of the Golden Spur, a signal honor bestowed on only two other contemporary composers.

Numerous anecdotes refer to Mozart's feats as a child prodigy. Contemporary reports tell us that he amazed his audiences by playing in an adult manner, improvising in various styles, accompanying on sight, playing with a cloth covering the keyboard, and adding accompaniment to a melody unknown to him. On one occasion he wrote the music for a double choir after having heard the music performed only once.

Mozart did not receive formal schooling, most likely because he spent much of his childhood and youth traveling. Likewise, there is no evidence that he had formal musical instruction, except for occasional comments from his father. His musical training was mostly indirect, aided by a prodigious capacity to absorb different styles and influences and to synthesize from these a wholly personal musical language. Writing to his son years later, Leopold provides this description of the boy's childhood:

As a child and a boy you were serious rather than childish and when you sat at the clavier or were otherwise intent on music, no one dared to
have the slightest jest with you. Why, even your expression was so solemn that, observing the early efflorescence of your talent and your ever grave and thoughtful little face, many discerning people of different countries sadly doubted whether your life would be a long one.

With more than 50 works to his credit, Mozart's first official position came at the age of 13, shortly before his Italian tour, when he was appointed Konzertmeister at the court of the Prince-Archbishop of Salzburg. Mozart remained associated with the court for about 11 years, but he found his duties unrewarding and his opportunities limited. Again and again he sought a post at one of the more important Austrian or German courts, but his efforts were unsuccessful. In the autumn of 1777, Mozart set out—this time accompanied by his mother—to search for employment throughout Germany and in Paris. In Mannheim, the 21-year-old fell in love with Aloyisa Weber, the daughter of a prompter and copyist. Aloyisa had an excellent coloratura soprano voice, and the young man dreamed of going with her to Italy, but her father strongly opposed it. The mother and disappointed son continued their journey to Paris, where Mozart's playing and compositions were generally admired but failed to secure him a position commensurate with his abilities. Apparently, he lacked the kind of diplomacy that would have ingratiated him with possible patrons. Further misfortune struck him when after a sudden brief illness his mother died in Paris. Greatly saddened, Mozart returned to Salzburg and reluctantly resumed his obligations.

In Vienna on His Own

The year 1781 marked a turning point in Mozart's career. Well aware of his own worth as a composer, he had found the Salzburg court increasingly intolerable. Although popular, he was not allowed to play in other houses, and was forced to eat with the servants of the house. Mozart requested to be released from the archbishop's service. At first his petition was denied, but then he was dismissed in a shameful scene in which the Prince-Archbishop insulted the composer, addressing him in street language. Mozart later wrote of the Archbishop's high steward dismissing him "with a kick on my behind." Thus, at a time when musicians depended on courts or churches for their livelihood, Mozart became self-employed, relying on his abilities as a performer, composer, and teacher. Settling in Vienna, Mozart fell in love with Constanze Weber, Aloyisa's younger sister, whom he married the following year. The couple led a happy life; his many letters to her reveal that he was an affectionate husband. Six children were born to them, but only two reached adulthood.

In the early Viennese years, Mozart enjoyed a good deal of success. A popular piano teacher, he was widely admired as a performer in frequent private and public concerts, and his works were well received. Later, however, his reputation diminished, and he found it harder to support his enlarged family. Toward the end of his life, he was forced to depend on the generosity of some of his friends. This situation was the result as much of his declining popularity in Vienna as of the fact that he was incapable of managing his own financial affairs.

In 1787, Mozart at last received an official appointment as Kammermusikus (chamber composer) of the imperial court, but his salary was modest. Like most com-

In April 1764 Leopold Mozart took his children Wolfgang (age 8) and Maria Anna (age 13) to London on a concert tour. Before leaving England in July 1765, the three visited the British Museum, which had opened just six years earlier, in 1759. In response to a request, young Wolfgang left a manuscript of one of his compositions (left). It was his first effort in choral writing and the only one composed on an English text.
The requiem was to be in memory of the count's young wife, who had recently died.

Mozart worked on the requiem intermittently for several months. However, it remained unfinished because in November, he became seriously ill, rapidly growing worse despite the attentions of two leading Viennese doctors. On the evening of December 4, Mozart seemed to regain his strength and a few friends gathered to sing parts of the still-incomplete requiem at his bedside. He soon took a turn for the worse, however, and a few hours later was dead. The cause of death, according to the available evidence, was an acute attack of rheumatic fever. 4 According to Viennese custom, two days later he was buried in a mass grave, the gravedigger the only witness to his interment.

An Assessment

Mozart's ideas about music, art, and life in general are not evident to the casual observer. Although fascinating, his letters reveal little except for certain technical aspects about his music. Nothing is mentioned of his thoughts on the upheaval caused by the French Revolution, its political repercussions on the Austrian Empire, or other socio-political events of his day. His music appears to be largely unaffected by external forces. Despite periods of financial and physical distress, he produced works imbued with unbounded exuberance and optimism. Unlike many other composers, Mozart did not need a composition of a requiem Mass commissioned in rather unusual circumstances. A stranger asked him to compose a requiem for a patron who wished to remain anonymous and who would pay him a handsome fee; the only condition was that Mozart must not reveal that he was the author of the work. (After Mozart's death, it was discovered that the requiem had been commissioned by a count who had the habit of requesting original works, which he would then pass off as his own.

Mozart's friends singing the unfinished requiem at his deathbed.
Mozart and Freemasonry

Mozart's connections with freemasonry have intrigued students of the composer's life and music. Originally derived from the guilds of stonemasons and cathedral builders of the Middle Ages, freemasonry refers to the teachings and practices of the Free and Accepted Masons, the largest fraternal secret society in the world. Its members now number several million, with most of them residing in the United States and Great Britain.

In the 17th and 18th centuries freemasonry began to adopt the rituals of the ancient religious orders. Because of this, it has encountered strong opposition from the organized Christian churches. Among its quasi-religious elements are its teachings promoting morality, charity, and obedience to the laws of the land. An applicant for membership in a lodge must be an adult male who believes in the existence of a Supreme Being and in the immortality of the soul. Its members go through an elaborate process to reach ever higher degrees of knowledge and authority within the order.

The greatness of his music is found in its intrinsic qualities. The amateur listener is impressed by its naturalness and directness, while the expert is fascinated by the wealth of melodic and harmonic ideas it possesses and by the inexhaustible imagination revealed in its elaboration.

Joseph Haydn, another great classical composer, acknowledged Mozart's supreme mastery when he declared to Leopold Mozart: "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." When Mozart died at 35 he had produced an enduring corpus of masterpieces; one can only speculate what marvels of musical beauty he would have created had he been granted another 35 years of life.

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NOTES
4. The idea that Mozart was poisoned by Antonio Salieri, a notion exploited by Peter Shaffer in his play Amadeus, is completely unfounded. Incidentally, this play and the movie derived from it present an image of Mozart totally distorted and devoid of historical accuracy.