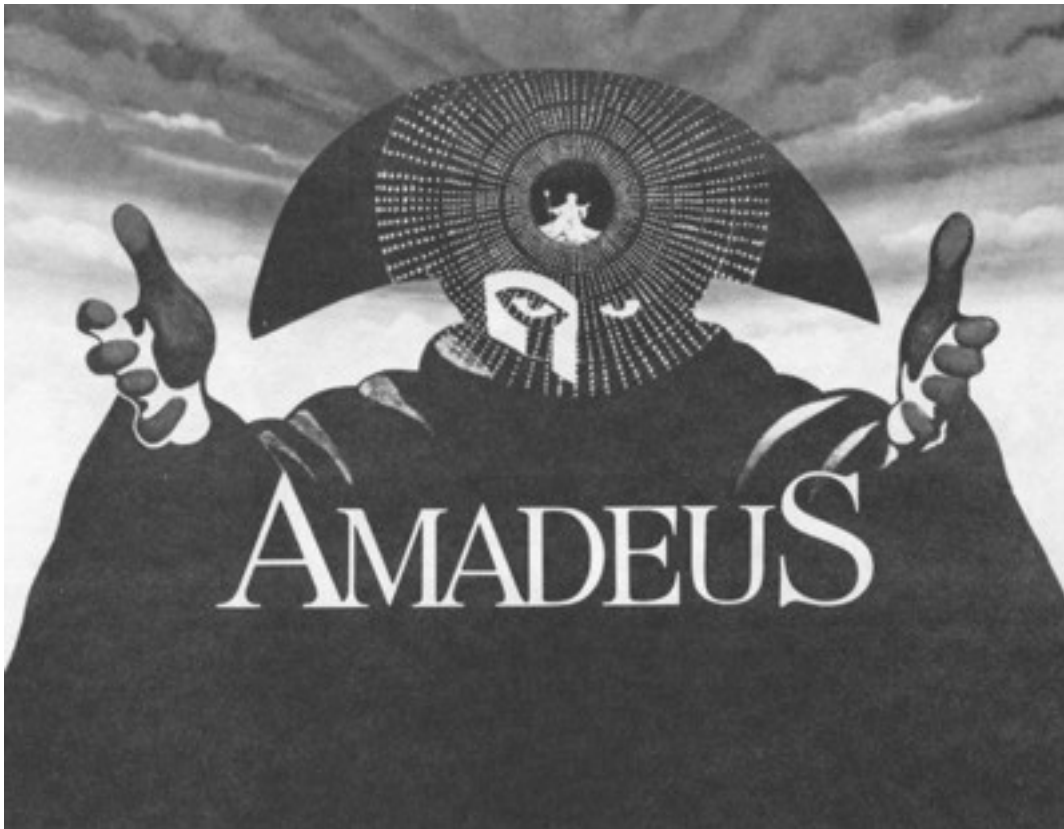


**STUDY GUIDE
and
BACKGROUND NOTES**

FOR MUSIC AND DRAMA DEPARTMENTS





PATRON: one who protects or gives financial support.

PATRONAGE: influential support such as position, finance and influence.

Composers nowadays rely upon payments from records, sheet music, film, radio and television companies for the bulk of their income. These payments are known as ROYALTIES. In Mozart's day such payments were not possible since it is only recently that composers have been protected by COPYRIGHT and the recording and broadcasting industries have become important and influential in the music world.

European composers before the 18th Century were mainly employed by royal households, church authorities and local nobility. In Italy, Roman Catholic churches employed many composers such as Palestrina and Monteverdi. In England, composers such as William Byrd were employed by Elizabeth I to compose music for private parties and public ceremonies as well as for the personal enjoyment of the Queen, who was a keyboard player and a keen dancer. In France, Louis XIV, 'The Sun King', employed large numbers of musicians to compose and perform music-theatre spectacles for his private theatre in the Palace of

Versailles near Paris.

However patronage reached its heights in 18th Century Europe. Every monarch, prince and archbishop had their own court of artists, writers, virtuosos and most important of all, musicians and composers.

A practical training in music was considered an essential part of the education of all persons of influence. Music was a way of displaying power and wealth and there was great rivalry between the royal courts to attract the leading musicians and composers of the day. All these musicians and composers were dependent for their livelihood on the favour and goodwill of their royal patrons.

The system of patronage was a precarious one for musicians and they were often treated like servants (which in a sense they were) by their employers. It was not easy to earn an independent living. The nobility had a stranglehold on the arts and there was often no place in their scheme of things for an impatient genius such as Mozart. Mozart wrote to his father from fashionable Paris saying that the Duchess de Chahot had kept him waiting for half an hour in an ice-cold unheated room before condescending to appear for a private recital.

"I am surrounded by mere brute-beasts... not only my hands, but my whole body and my feet were frozen and my head began to ache..."

Mozart's rebellious tendencies made it hard for him to fit into the protocol-ridden patronage of the time. He eventually quit his position as court organist for the Archbishop of Salzburg and went to Vienna to the court of Emperor Joseph II as a free-lance composer. He was probably the first person in musical history to go free-lance.

The patronage system was beginning to change in Europe towards the end of the 18th Century but Mozart, dying at 35, did not benefit from these changes.

There is a contemporary system of patronage which can best be illustrated by the relationship between the big recording companies and singers, bands and groups today. The executives of the recording companies, the new 'patrons', decide what material is to be released onto the market. Many new bands are signed up and kept waiting until the market is ready for their 'big break'. There may not be a lot of difference in the way Mozart was kept waiting for the Duchess in Paris and the way bands are kept waiting for the release of their first album.

Short Biography

Born August 18 1750 in Legnano, Italy

Died May 7, 1825 in Vienna

Salieri was the fifth son of an Italian merchant and he learned the violin and harpsichord from an early age. He was orphaned in 1765 and thereafter taken to Venice and Vienna by family friends in order to complete his musical education.

Italian opera was very popular in Vienna, as indeed it was throughout Europe. Salieri was appointed to the Viennese court in 1774 to compose and conduct Italian opera. He became Kapellmeister (the most senior music position in the court) in 1788. Salieri was also a lifelong friend of Gluck and he travelled with him to Paris where he composed a number of operas in the French style which met with enormous success. He wrote no more operas after 1804 due to his disagreement with changing operatic styles imposed upon him by Joseph II's successor, Leopold II.

Salieri served the Viennese court for fifty years during which time his works were popular and regularly performed throughout Europe. He was also noted for his excellent administration of the court musical establishment and in particular for his concern for the social welfare of the musicians. He made generous contributions to Vienna's musicians benevolent scheme and he involved himself in fund-raising activities. As a teacher he was extremely important and highly regarded, his pupils including Beethoven, Schubert and Liszt.

Biography

Born January 27, 1756 in Salzburg.

Died December 5, 1791 in Vienna.

He was the only surviving son of Leopold and Anna Mozart. His sister Nanneri was born on July 30, 1756

Leopold Mozart was a composer, singer, violinist and pianist and he was vice-kapellmeister to the Archbishop of Salzburg. He was an authoritarian father who supervised and encouraged the musical studies of his children.

Wolfgang's musical potential was clear from the early age of three years old, and his father's enthusiasm soon developed into a conviction that his son would become a great musician and eventually, Kapellmeister.

In 1762, Leopold organised a concert tour for the exhibition of the extraordinary musical talents of the six year old Wolfgang and eleven year old Nanneri. They were to spend most of their childhood touring Europe between 1762 and 1768. Wolfgang was composing his first pieces at the age of six and at the age of seven could play harpsichord sonatas, violin concertos, improvise on piano and organ and "covering the keyboard with a cloth, play with the same sureness as though he could actually see the keys". He was a child prodigy and the plaything of the royal courts of Europe whom he astounded with his astonishing skill and genius.

Mozart had a well developed sense of his own worth and his talents matured through his determination to be a composer. In 1779 he became court organist in Salzburg, but resigned his post in 1781 after an argument with his employer the Archbishop Colloredo.

He moved to Vienna and in 1782 married Constanze Weber, a match not approved of by his father. In Vienna he sought patronage as a free-lance composer. In court circles, however, Mozart did little to further his career and he was unpopular with rival musicians who failed to understand his genius. His independent attitude brought him into conflict with the musicians at court particularly Antonio Salieri. However, he continued to write enormous quantities of music including seven operas, six symphonies and nine concertos whilst in Vienna. Many of these compositions form the bulk of his finest works.

Emanuel Schikaneder, a singer and owner of a popular theatre company, was one of the few people to take up Mozart's cause. Schikaneder, a freemason, believed in the genius and popularity of Mozart's music. He commissioned him to write "The Magic Flute", one of his best

loved operas. It ran for over two hundred performances. This was not enough to save Mozart from poverty and illness which led to his early death at the age of thirty five. He died a pauper and was buried in an unmarked grave.

Mozart's works include:

23 Operas

20 Masses

49 Symphonies

29 String Quartets

27 Piano Concertos

33 Serenades, Cassations and Divertimenti for wind instruments and unusual combinations of other instruments, plus many church and chamber works. All 626 surviving compositions were listed by Köchel, a 19th Century music historian, who gave Mozart's works a 'K' number.

MOZART'S MUSICAL HERITAGE

Italy was the birthplace of many important musical forms in the 17th Century including OPERA, CONCERTO and SONATA and it gained a position of supremacy throughout the European musical world. Musicians travelled to Italy from all over Europe to learn the craft of composition from first-hand experience (George Frederick Handel, for example, travelled from Germany to learn about Italian opera and then moved to England to compose for the Royal Court). Furthermore, Italian musicians achieved positions of great responsibility outside their own country throughout the 17th and 18th Centuries and they were often preferred to native musicians, just as Salieri had been in Vienna.

The Italian influence was particularly strong in 18th Century Southern Germany and Austria, not least in the field of opera. However, as the century progressed, Italian styles were becoming less dominant and French and German styles were coming to the fore. In the courts of Mannheim and Munich, for example, the presence of large orchestras did much to further the cause of a German style of symphonic writing.

Mozart's extensive travels left him with a very broad knowledge and understanding of European music. His music was above all a combination of many different elements rather than a copy of one national style, whereas his fellow composers in Vienna were less aware of the changing musical tastes of Europe and they tended to follow the Italian model which had dominated for so long.



The music of Mozart is often regarded as the high point of the 'classical era' in music. He extended and refined the structures (or forms) of instrumental works such as the symphony and concerto (for example, the unusual combination of symphony and concerto in the "Symphonie Concertante"). In his operas he composed vocal music of extraordinary subtlety, his characters often singing together in small groups, each singer having a different melody and different words (for example, "Marriage of Figaro", Act III as shown in the film "Amadeus"). His use of melody and harmony often sounded revolutionary to his fellow musicians and yet his music always remained clear, fluent and precise.

Despite his broad acceptance of the accepted and well-tried forms of his day, Mozart composed music of a uniquely fresh quality. The progressive qualities of Mozart's music were to give inspiration to future composers and herald a new era of music composition in the 19th Century namely the 'romantic movement'.



OPERA

Opera is often thought to have originated in Florence in the late 16th Century through the activities of a group of poets and musicians known as the CAMERATA. It was their mistaken belief that ancient Greek plays had music throughout and they therefore wrote plays with music called 'drama per musica' - drama through music - or 'farola in musica' - fable in music. These forms eventually became known as "opera".

The first full-scale opera, "Orfeo", was by Claudio Monteverdi. This 'farola in musica', in which all the possibilities of opera were foreshadowed, was written for private performances before aristocratic and courtly audiences. Opera did not retain a limited appeal for long. The first public opera house was opened in Venice in 1637. By the end of the 17th Century 10 more had been built and more than 350 different works staged.

Until the end of the 18th Century and the age of Mozart both private and public opera had a great deal in common. Works commissioned by the courts tended to be solidly ceremonial in tone, slow moving but with lavish sets. In short, opera served to enhance and reflect the glitter and etiquette of court life. This can be seen in the performance of Salieri's opera "Axur" in the film "Amadeus". This 'Italian style' opera was more concerned with the virtuosity of its star singers like Katerina Cavalieri, the opera singer in "Amadeus" as well as notions of classical art', which resulted in countless variations of Greek and Roman myths. It had little to do with real people and psychological truths which are the heart of drama. Mozart was to change all this. His operas were on a human scale and were concerned with the feelings of real people. Writing to his father in 1773 he said:

"I must now tell you my idea. I do not think Italian opera can last much longer ... I am also in favour of German opera . . . Each nation has its opera . . . Why shouldn't we Germans have it . . . I am writing at present a German opera for myself . .

Characteristics of Opera

The two main characteristics of opera are RECITATIVE and ARIAS.

RECITATIVE is when characters in the opera 'speak' in musical tones and have dialogue with each other. This is a device to advance the plot of the opera.

ARIAS are lengthy melodic pieces in which the thoughts, feelings and desires of the characters are made known. Arias can be elaborate solos, as in the "Queen of the Night" aria from "The Magic Flute" in "Amadeus" or as duos, trios and quartets etc

DISCUSSION: Consider the system of patronage as shown in the film "Amadeus".

1. In your opinion is patronage a good system or a bad system?
Do you think that musicians should have complete freedom to do as they please?
2. Why do you think Mozart behaved as he did at his first meeting with Emperor Joseph II, Antonio Salieri and the other court musicians?
Do you consider his background to have any bearing on his behaviour?

WRITING:

1. Write a diary entry as either Emperor Joseph II or Antonio Salieri on your first impressions of Wolfgang Mozart.
2. Write a letter of reference for Mozart from the Archbishop Colloredo of Salzburg to Emperor Joseph in Vienna.
3. Write a letter from Constanze to her mother explaining the reasons why she took Mozart's manuscripts to Salieri and what Salieri's reaction was to them.

RESEARCH:

1. Draw a map of Mozart's European tours as a child. Mark the cities he visited.
2. Joseph Haydn was known to and admired by Mozart. Haydn thrived under patronage. Why was his situation different to Mozart's experience of patronage?
3. "The Magic Flute" was Mozart's most popular German opera. It is said that Mozart was influenced by freemasonry in the writing of this opera. In what ways was freemasonry an important radical movement in 18th Century Europe? What influences can you find in the story of the opera that can be connected with freemasonry?
4. Research some of the ways present day composers can get financial support for their work.

PRACTICAL MUSIC TASKS

A. Patronage

See if you can identify any of these short tunes by playing them on a musical instrument:



Answers on last page

These tunes are known as 'jingles'. Jingles are short melodies composed for advertising or for link or introductory music in radio, TV and film industries. The tunes must be 'catchy' and easily memorised to be successful. For many composers jingles provide an important source of patronage in the commercial music world.

TASK 1. Compose a jingle suitable for linking news items in a current affairs programme.

TASK 2. Compose a jingle using the word "Amadeus" suitable for advertising the film.

TASK 3. Make a list of jingles used on your local radio or TV station and try to play or write down as many as possible.

B. Variations

In the film “Amadeus” there are many examples of Mozart’s skill as a performer. Mozart loved to IMPROVISE and he would often take as his starting point a tune well-known to the audience. Pieces of music deriving from a main tune are known as VARIATIONS.

This passage is from a contemporary account of one of Mozart’s concerts:

“Suddenly a loud voice in the audience cried: ‘From Figaro’. Whereupon Mozart introduced the theme of that favourite aria ‘Non piu andrai farfallone’ and produced impromptu, a dozen of the most fascinating and artful variations and this amid roars of jubilation, concluded this remarkable exhibition of his art”.

TASK 1. A musical game for developing skills of improvisation and variation.

The group sit in a circle and the leader sings a short tune (original or ‘borrowed’). The next person in the circle changes the tune through slowing it down, speeding it up, singing it backwards, loudly, softly, repetitively or any other manner of variation. The variation then passes to the next person in the circle. New melodies may be introduced at any stage. Try to increase gradually the length of the melodies. This game can also be played using instruments.

Here is the melody heard in the film (as a version of a tune by Salieri):

CHORDS: C G G C

FIGARO: Non piu andrai farfallone me-ro-so no-tee gior-no d'in-tor-no gi-ran-do, del-le

C C C(G Bass) G C C

bel-le tur-ban-de il ri-po-so, Nar-ci-set-to, A-don-ci-no d'a-mor, del-le bel-le tur-ban-de il ri-

C C(G Bass) G C

-po-so, Nar-ci-set-to, A-don-ci-no d'a-mor.

(Figaro describes to Cherubino the new life he will have to lead as a soldier)

- TASK 2. Use Mozart's melody 'Non piu andrai' to create three short contrasting variations using voices, instruments or a combination. You may use the whole or any part of the melody as you wish. Try changing the speed of the melody, the rhythm, the chords, the pitch; try making up your own words; try using different instruments for each variation; try repeating various parts of the tune. You will probably think of other ideas. Above all, make your variations as different as possible, linking them if you wish.
- TASK 3. Use the variation techniques mentioned above with any melody of your choice.
- TASK 4. Discuss in your group the suitability of various melodies for variation techniques.
- TASK 5. Suggested Listening: 'A Young Person's Guide to the Orchestra' ("Variations on a theme of Henry Purcell") by Benjamin Britten, 'Enigma Variations' by Edward Elgar, Piano Sonata in A K331 (1st movement) by Mozart (Mozart also wrote 15 sets of variations for pianos including a set on a tune by Salieri), "Haydn Variations (StAnthony's Chorale)" by Johannes Brahms, "Variations" by Andrew Lloyd Webber.

C. General Listening

"Amadeus - Original soundtrack"* with music performed by Neville Marriner and the Academy of St. Martin-in-the-Fields. Includes excerpts from Symphony No.25 in G minor K 583, Mass in C minor K 427, Symphonie Concertante K 364, Piano Concerto in E flat K 482, Requiem K 626 and the operas the Seraglio, Marriage of Figaro, Don Giovanni and The Magic Flute (London Recordings Ltd., 1984).

Other works by Mozart:Symphony No.40 in G minor K 550 (CFP)
 Symphony No. 41 in C major (Jupiter) K 551 (CFP)
 The World of Mozart (extracts) (DECCA)
 Piano Concerto in D (Coronation) K 537 (PHILIPS)
 Piano Concerto in A K 414 (PHILIPS)
 Marriage of Figaro (highlights) (DECCA Ace of Diamonds)
 Requiem (PHILIPS)

There are very few recordings of music by Salieri but the following may be available:
 Symphony in D (Veneziana) (CALLIOPE)
 Concerto for Oboe, Flute and orchestra (DECCA)

*London Recordings

Rivalry and jealousy play a central part in the plot of "Amadeus". The two central characters, Mozart and Salieri, are locked in a conflict that in the end destroys them both. Mozart dies young and Salieri lives on to an old age a guilty and bitter man.

The system of patronage in 18th Century Europe played a great part in nurturing such rivalries.

Here are some areas of practical work arising from the system:

1. In Pairs

Characters:- Emperor Joseph II
Antonio Salieri

The Emperor Joseph is anxious to know what Salieri thinks of Mozart Salieri has seen the antics of Mozart and Constanze at the buffet before the concert but is unsure about how much his royal patron enjoyed Mozart's work. How can Salieri put across his feelings about Mozart without the Emperor realising that he is jealous of the young Mozart?

2. In Fours

Characters:- Pair 1 Constanze Mozart - Constanze's Thoughts

Pair 2 Antonio Salieri - Salieri's Thoughts

Constanze visits Salieri with examples of Mozart's work. She is desperate to get him some work as they are running out of money. Salieri is surprised to see her and interested to see Mozart's work. A conversation develops in which we not only hear what they say but also hear what they are thinking.

Structure

The group of four forms two pairs. One pair plays Salieri and Salieri's thoughts. One pair plays Constanze and Constanze's thoughts.

The drama should proceed with dialogue being spoken, then thoughts being spoken and then dialogue picked up again.

This will require a little practice at the beginning but it should be interesting to compare what people SAY and what they THINK or would LIKE TO SAY.

This type of structure can be applied to more than four people eg. Leopold Mozart, Constanze and Wolfgang at home in Vienna, but obviously the more people you include the more skillful the participants have to become in LISTENING skills and DIALOGUE skills.

EXTENDED DRAMA WORK

AIMS:

To examine the possible effects of contemporary patronage

Notes for the Teacher

The learning area for this practical work is to examine the effects of patronage. The tasks presented are suggestions for a starting point or entry into a piece of extended drama work. Individual teachers may find that their groups can find alternative starting points for themselves.

Material relating to the pop and rock scene is easily obtainable. Any background information on "Apple", the company who managed the Beatles affairs, is useful for this work.

Large Group Work

Plot

1984. A band has been playing for some time in pubs and small clubs. They (four members) have managed their own affairs up to now. After a gig they are approached by a representative of a big recording company who says that they sound interesting and the company are interested in signing them up.

Structure

EITHER: Show the reactions of the band to this news and how they tell their friends and family.

OR:

Show the representative going back to her/his board of executives and persuading them that the band should be signed up.

Plot

The representative now approaches two members of the band and tells them that they have the real talent and that they should consider breaking from the other two to form a new band.

Structure

How do they react to this meeting? Do they tell the other members of the band? Plot

Plot

The band have been signed up with some changes in personnel. They have had initial success but are finding that the recording company is pushing the image of the lead singer.

Structure

Band has an interview on a television or radio chat show. All the interviewer seems to be interested in is the lead singer. How do the rest of the band deal with this, bearing in mind that they are being watched by millions of their fans.

Plot

The differences in the band concerning image and style come to a head. They demand a meeting with the recording company executives.

Structure

Meeting between the band and executives in the boardroom.

Band: Want to stay together and sort out differences.

Executives: Want the lead singer to go solo and perhaps lay off the rest of the band.

What is the outcome?

Is this modern day patronage any different to 18th Century patronage?

Further Work

As part of this drama work the pupils can design promotional posters for the band, find a name, write reports on their progress for the music papers, design costumes and sets for their concerts. But they should be answerable all the time to a recording company executive - possibly teacher in role.

The Experience of Opera, Paul Henry Long, Faber & Faber, 1973

The Larousse Encyclopedia of Music, Ed. Geoffery Hindley, Hamlyn, 1981

The letters of Mozart and his family, I & II, Emily Anderson, Macmillan, 1966

The Life & Times of Mozart, Ed. Enzo Orlandi, Hamlyn, 1969

Mozart's Operas, Edward J. Dent, Oxford Paperbacks, 1970

Mozart, Richard Baker, Thames & Hudson, 1982

Music at Court, Christopher Hogwood, Victor Gollancz, 1980

Opera Guide, Westerman, Sphere Books, 1970

The Orchestra, Michael Hurd, Phaidon, 1981

Performing Arts, Ed. Michael Billington, Macdonald, 1980

Vox Pop, Michael Wale, Harrap, 1972

ANSWERS TO PRACTICAL MUSIC TASK:

a. BBC TV Breakfast Time

b. Channel 4

c. ITV "Blankety Blank"

NATIONAL THEATRE

Peter Shaffer's play "Amadeus" was given its world premiere by the National Theatre in November, 1979. The production was directed by Peter Hall and after receiving great critical acclaim won 13 awards in London and New York.

The National Theatre's Education Department work by staging special productions, setting up workshops, discussions and study courses, and by producing comprehensive background material, aims to inform existing audience and to create a taste for theatre in young people.