

THE SAYLOR FOUNDATION'S MUSIC AND SOCIETY IN EIGHTEENTH CENTURY EUROPE

Instructions: Write a paper of about 800 words, detailing your observations on the topic of music and society in Europe of the late eighteenth century. It should be of sufficient length and depth to include observations relevant to the historical period and the development of the Viennese Classical style. In your paper, draw on any material studied in Subunit 4.3 (i.e., National Public Radio's "The Enlightenment" and the *Amadeus* film from the Saylor Foundation's "Study Guide to Milo Forman's *Amadeus*") that illustrates your discussion. You may also choose to consult the sources listed below.

Choose any or all of following topics to discuss in your paper:

The arts and artists: singers, musicians, composers; art to entertain vs. art to uplift and educate; the idea of the genius; concept of musical skill and talent

Audiences: behavior and attitudes of audiences in palaces, theaters, public venues; dress, manner, and customs

Enlightenment: How do Mozart's life and work reflect Enlightenment values and ideals (liberty, equality, etc.) Consider the subject matter of the *Marriage of Figaro* and the reaction of the court; the new musical style Mozart was attempting to develop in many of his works, as well as his relationships with patrons, singers, and with his wife, who takes an active role in Mozart's career

Instrumentation and musical technology: the eighteenth century orchestra vs. the modern orchestra; differences and similarities between instruments and sizes of ensembles; technology available for stage machinery, lighting, scenery, etc.

Musical forms and genres: symphony, opera, chamber music, solo compositions

Musical venues: settings in which music is performed—palaces, theaters, social functions; public vs. private spaces

Patronage: financial supporters for music and musicians—the Catholic Church, the royal courts, wealthy individuals, everyday citizens (note the audience for *The Magic Flute*)

Sociological observations: the role of the composer, class distinctions, cultural, political economic factors that influence the production and reception of music

Tradition vs. innovation: the perceived value or irrelevance of music from the past (note different perceptions by Salieri and Mozart!), the role of innovation, social,



political, and technological factors that influenced the development of new sounds and ideas in music

Optional: You may also choose to check out the links to these additional resources:

On the *Amadeus* movie

Brown, Peter A., “*Amadeus* and Mozart: Setting the Record Straight.”
<http://www.mozartproject.org/essays/brown.html>. Accessed November 8, 2010

Mozart’s Life and Works

[Anderson, Emily, ed. *The Letters of Mozart and His Family*. New York, 1985.](#)

[Braunbehrens, Volkmar. *Mozart in Vienna*. New York, 1990.](#)

[Clive, Peter. *Mozart and His Circle*. New Haven, 1993.](#)

[Dimond, Peter. *A Mozart Diary: A Chronological Reconstruction of the Composer's Life, 1761-1791*. Westport, Conn., 1997.](#)

[Gay, Peter. *Mozart* New York, 1999.](#)

[Landon, H.C. Robbins. *1791: Mozart's Last Year*. New York, 1988.](#)

[Zaslaw, Neal, and Cowdery, William, eds. *The Complete Mozart*. New York, 1990.](#)

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