

Mozart, Wolfgang Amadeus

43). Moreau often equated man's spiritual struggle with the divine and the sacred mysteries with the artist's creative struggle with society.

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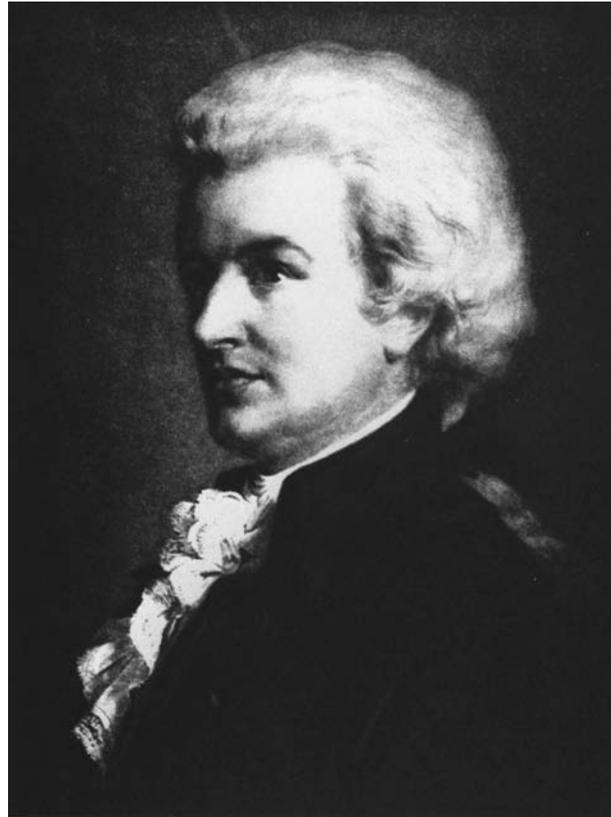
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MOZART, WOLFGANG AMADEUS

Austrian composer, a principal composer of the classical period and one of the most famous musicians of all time; baptized Johannes Chrysostomus Wolfgang Theophilus; b. Salzburg, Austria, January 27, 1756; d. Vienna, December 5, 1791.

Wolfgang Amadeus Mozart showed extraordinary aptitude as a violinist, keyboard player, and composer from a very early age. His talents were nurtured by his father, Leopold Mozart, both in their hometown of Salzburg and across Europe. Following a three-and-a-half-year grand tour of northern Europe (1763–1766) and trips to Vienna (1767–1768), Mozart followed his father into the service of Prince-Archbishop Schrattenbach (1698–1771) at the Salzburg court, where he was initially appointed unpaid *Konzertmeister* (1769) and subsequently paid *Konzertmeister* at a salary of 150 gulden per annum (1772).

One of Mozart's obligations was to write sacred music; his Masses and other sacred works from the 1770s number around thirty. While he carried out his duties appropriately with this quantity of new music, he was not as productive as other Salzburg-based sacred composers, most notably Michael Haydn (1737–1806, Joseph HAYDN's younger brother). In the late 1770s, Mozart became bitterly resentful of his employer, Prince-Archbishop COLLOREDO (1732–1812), who succeeded Schrattenbach in 1772, and of musical life in Salzburg in general. Given Mozart's cosmopolitan upbringing and experiences, it is unsurprising that he came to consider



Portrait of Austrian composer Wolfgang Amadeus Mozart (1756–1791). Though instrumental music and operas dominated his creative output, Mozart composed about thirty Masses and other sacred works in the 1770s and later created two large-scale sacred works, both left incomplete, that are among the greatest in his oeuvre: the C-Minor Mass, K. 427 (1782–1783), and the Requiem in D Minor, K. 626 (1791). COURTESY OF THE LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS DIVISION

Salzburg a musical backwater (which it was not). Setting his sights on employment elsewhere in Europe, Mozart turned his compositional attentions increasingly to instrumental music in the late 1770s, eventually moving to Vienna in the spring of 1781 and severing ties with the prince-archbishop.

Contrary to popular belief, Mozart maintained an active interest in sacred music throughout his career in Vienna (1781–1791), even though instrumental music and operas dominated his creative output. He had links with two Viennese religious institutions in the early 1780s, St. Stephen's Cathedral and the Theatines Monastery, and he kept abreast of developments in sacred music. He wrote two large-scale works, both left incomplete, that are among the greatest in his oeuvre: the C-Minor Mass, K. 427 (1782–1783), and the Requiem in D Minor, K. 626 (1791). In the spring of

1791, he assumed the post of (unpaid) deputy Kapellmeister to the ailing Leopold Hofmann (1738–1793) at St. Stephen's. Mozart would have become a highly paid Kapellmeister had he outlived Hofmann, who died in 1793, since the position commanded a yearly salary of 2,000 gulden.

No doubt Mozart's continued interest in sacred music in the 1780s was stimulated in part by his admiration for the religious works of Johann Sebastian BACH and Georg Frideric HANDEL, and by his own strong Catholic faith, which is amply documented in his letters. When his mother died in Paris in 1778, he took solace in "the will of God and . . . his unsearchable, unfathomable, and all-wise providence" (Anderson 1985, p. 561). With his father's death fast approaching in the spring of 1787, Mozart wrote famously and sympathetically to him:

As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity . . . of learning that death is the key which unlocks the door to our true happiness. (Anderson 1985, p. 907)

Mozart's interests in masonry—he was accepted into the Viennese lodge Zur Wohltätigkeit in 1784—operated in tandem with, not in opposition to, his religious beliefs. Freemasons in Vienna provided Emperor Joseph II (1741–1790) with strong support for his ENLIGHTENMENT reforms in the 1780s, including his Edict of Toleration (1782), which was beneficial for Austria's Jewish community in particular.

Early Sacred Works. Mozart's fifteen complete settings of the Mass Ordinary between 1768 and 1780 fall into two categories, the *missa longa* and the *missa brevis*. The former, including the *Credo* Mass, K. 257 (1776) and the well-known *Coronation* Mass, K. 317 (1779), were generally reserved for festive occasions and featured large instrumental contingents (including oboes, trumpets and timpani). K. 317 is especially notable for its "Et incarnatus est" section from the *Credo*, where musical contrasts previously explored in the *Kyrie* and *GLORIA* are taken to a new level: The chorus gives way to soloists; assertive strings become muted, chromatic first violins; and loud bass instruments step aside for an unharmonized organ. Mozart's *breves* Masses, for standard Sunday services, are less elaborate, with a small ac-

companying orchestra; each segment of the Mass Ordinary is set in a single, continuous movement.

Time restrictions for Masses at Salzburg Cathedral explain why the majority of Mozart's Masses are *brevis* settings. As Mozart explained in 1776 to Padre Giovanni Battista MARTINI, a Franciscan monk and distinguished composer whom Mozart had met in Italy in 1770: "A mass with a whole *Kyrie*, the *Gloria*, the *Credo*, the *Epistle* sonata, the *Offertory* or *Motet*, the *Sanctus* and the *Agnus Dei* must not last longer than three quarters of an hour. This applies even to the most Solemn Mass said by the Archbishop [Colloredo] himself" (Anderson 1985, p. 266).

Mozart wrote a number of other sacred works in the 1770s. These include: two *Loreto* litanies (K. 109 and 195) and two sacramental litanies (K. 125 and 243); *VESPERS* settings (K. 321 and 339); a *Dixit Dominus* (K. 193); and short sacred works, such as settings of *Regina coeli*, *Miserere*, and *TE DEUM*. The *MOTET* "God is Our Refuge" (K. 20), written in London in 1765, is one of his first original compositions; a better-known motet, "Exsultate jubilate" (K. 165), for the castrato Venanzio Rauzzini (1746–1810), was performed in Milan on January 17, 1773, less than a month after the premiere of Mozart's opera *Lucio Silla*, at which Rauzzini had also featured.

Late Sacred Works. In 1783, Emperor Joseph II issued the *Gottesdienstordnung* ("new order of services"), which put restrictions on liturgical practices in Vienna, including the performance of music. *Vespers* settings were banned, but instrumentally accompanied Masses were still allowed on Sundays and holy days. While it is unclear that *Gottesdienstordnung* restrictions were strictly followed in Vienna, it is clear that state spending on church music, and opportunities for performing it, diminished considerably in the 1780s. Mozart's C-Minor Mass, K. 427, which lacks an *AGNUS DEI*, was first performed either in Salzburg on October 26, 1783, or later in Vienna; the *Kyrie* and *Gloria* were subsequently reused by Mozart in his oratorio *Davidde penitente*, K. 469 (1785). Stylistically diverse, K. 427 demonstrates Handel's influence, features a virtuosic "Cum Sancto Spiritu" to end the *Gloria*, and is undeniably operatic in places, most notably in the "Et incarnatus est" aria for solo soprano and obbligato wind instruments.

The *Requiem*, K. 626, again indebted stylistically to Handel, was commissioned in the spring of 1791 by the reclusive Count Walsegg of Stuppach (1763–1827), and left incomplete at Mozart's death. Mozart finished only one movement in its entirety, the *INTROIT*, and left vocal parts and a bass line—with some instrumental an-

notations for other orchestral instruments—for the Kyrie fugue, the sequence movements, and the offertory. Mozart's Viennese associate, Franz Xaver Süssmayr (1766–1803), completed the work by LENT 1792, as requested by Mozart's widow, Constanze. The story attached to the Requiem—Mozart, soon to be acknowledged as one of Western music's leading composers, working on a Mass for the Dead as he approached death, dying before he completed it—entranced nineteenth- and twentieth-century audiences as much as the music itself.

SEE ALSO LITURGICAL MUSIC, HISTORY OF: VI. THE CLASSICAL PERIOD; MUSIC AND CATHOLICISM.

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MURILLO, BARTOLOMÉ ESTÉBAN

Spanish painter; b. Seville, Spain, December 31, 1617; d. Seville, April 3, 1682.

Bartolomé Estéban Murillo, the youngest of fourteen children born to the barber/surgeon Gaspar Estéban and María Pérez Murillo, was orphaned in 1628 at age eleven. The young Murillo apprenticed with the painter Juan del Castillo (1590–1657). In 1645, he married Beatriz de Cabrera y Villalobos (d. 1664). Beatriz bore the artist nine children (five of whom joined religious orders), and she likely served as his model of a *dulcet nurturer* in works such as *The Virgin of the Rosary* (1650–1655) and *The Holy Family with the Little Bird* (1650), both now in the Museo del Prado in Madrid.

Between 1645 and 1648, Murillo completed his first major ecclesiastical commission, eleven large narrative paintings destined for the cloister of San Francisco el Grande in Seville. From the series, *St. Diego de Alcalá Feeding the Poor* (Academia de San Fernando, Madrid) and *Angels' Kitchen* (Musée du Louvre, Paris) present sober realism, subdued colors, and naturalistic lighting. These stylistic features, combined with an interest in still life, reflect his acquaintance with art created by the Andalusian masters Francisco de ZURBARÁN (1598–1664), Francisco de Herrera the Elder (1576–1656), Juan de Roelas (c. 1558–1625), and Alonso Cano (1601–1667).

In 1658, Murillo transferred to Madrid, where he studied Italian and Flemish paintings in the royal collections. Additionally, he was influenced by COUNTER REFORMATION ideology, which advocated a more intimate representation of sacred themes; thus, Murillo's forms lost their sculptural edge, and his palette became chromatically richer. His late religious art was so transmuted by golden light and dissolving atmospheric clouds that it has been described as "vaporous." Murillo's stylistic evolution is exemplified by his luminous and vibrant works in the Augustinian Church of Santa María de la Blanca, four large lunettes painted between 1662 and 1665. His progression toward empathetic themes may be observed in his *St. Francis Embracing the Crucified Christ* and *St. Thomas of Villanueva Caring for the Poor*, two of nine paintings he completed in 1668 for the Church of the Capuchins (both in the Museo de Bellas Artes, Seville).

Murillo had been a founding member of Seville's Academia de Bellas Artes since January 11, 1660, but he