MOZART: A LOOK AT THE LIFE OF A MIRACLE

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In 1959 a book of essays entitled Religion and Culture was published in honor of the great theologian Paul Tillich. Most contributors submitted essays on weighty theological subjects. But one was different. The eminent Swiss thinker Karl Barth's essay was entitled "Wolfgang Amadeus Mozart." He wrote:

> I must also confess that, thanks to the priceless invention of the record player, I have listened to Mozart's music the first thing every morning for years and years . . . I must further confess: If I ever go to heaven I would first of all inquire about Mozart, and only then about Augustine, Thomas, Luther, Calvin, and Schleiermacher.

It was in 1763, when Mozart was seven years old and on his grand tour of Europe, that the Voltairian and encyclopedist, Friedrich Melchoir Grimm, secretary to the Duc d'Orleans, heard him play and responded in astonishment: "Now at long last I have seen a miracle in my life, the first one."

This evening I want to explore something of the life of this man, Johannes Chrysostomus Wolfgangus Theophilus Mozart (who preferred the more Latinized form, Wolfgang Amadeus or Amade--and never used his additional confirmation name of Sigismundus). Born in the ecclesiastical principality of Salzburg in 1756, he was described by his overbearing, rigid, humorless, and somewhat exploitative father as "a wonder to the world which God permitted to be born in Salzburg." This paper is not an analysis of his music (for which I am certainly not competent), but simply a look at some of the life experiences of this rare creature and eternal child who was flourishing in Europe during the years of our own country's infancy.

In the thirty-six years of his life Mozart produced nearly fifty symphonies; twenty-seven piano concertos; six violin concertos; a large number of pieces of social music; works for various horns and woodwinds; a good number of operas both in Italian and German; eighteen masses; and other choral works and songs. Indeed by the time he was twenty he had created more than many have during a whole lifetime, and some works of his tenth and seventeenth years are still regarded as masterpieces. The catalog of Ludwig von Köchel, the botanist who organized and numbered his compositions, lists a total of 626 works.

This review of his life will be divided into two parts. The first is that of the child prodigy and boy composer, a period which ended in 1778, the year of his unhappy second trip to Paris. The second begins with his re-entering the service of the prince-archbishop in Salzburg as court organist or perhaps even more accurately in 1781 when he explosively left the prelate's service and took up the life of a free lance artist in Vienna for the last ten years of his brief life.

I

Wolfgang Mozart was the seventh and last child of Leopold and Maria Anna Mozart (the only other surviving child being his sister known as Nannerl, five years his senior and also a gifted musician). His father was a musician in the employ of the prince archbishop Sigismund von Schrattenbach, deputy Kapellmeister, and author of a highly regarded treatise on the playing of the violin published in 1756.

Leopold Mozart very early recognized the gifts and potential of his son, and he took charge of his life in such a way that Wolfgang was never permitted to be a child in the usual sense of that word. He was his son's only formal teacher in childhood, giving him piano lessons at three, overseeing his composing at five, and teaching him also Latin, Italian, French, arithmetic, and a great deal of music theory. The child had perfect pitch and at the age of four was already telling his elders that their violins were a quarter tone out of tune.

His father took him (and the whole family) on his first concert tour when he was six, playing for crowned heads and others, and from then until he was fifteen these tours planned by his father were the center of his life. It is said that between January of 1762 and March of 1771 only two and a half years were spent in Salzburg, with the longest period being about ten months. Leopold carefully planned each step in his son's life and intended to use all his connections to secure for him an important permanent post in the service of some court. The boy was completely under the control of his father, and this meant that in one sense he never was able when he was mature to meet the demands of society and life.

Friedrich Schlichergroll, his first biographer, wrote in 1793:

> For just as this rare being early became a man so far as his art was concerned, he always remained--the impartial observer must say of him--in almost all other matters a child. He never learned to rule himself. For domestic order, for sensible management of money, for moderation and wise choice in pleasure, he had no feeling. He always needed a guiding hand.

These European tours put Mozart in touch with nearly all important musicians and musical forms of his day which his incredible brain could absorb, but he missed a normal childhood. The result was a musician without peer and a personality as different from his father's as can be imagined. He was described as easygoing, gregarious, undisciplined, and a soft touch. Indeed his father in one letter rebuking him for these traits wrote to him:

> You can always be perfectly natural with people of high rank, but with everyone else behave like an Englishman. You must not be so open with them.

The first concert tours of Wolfgang and Nannerl were in 1762--to Munich, to the court of the Elector of Bavaria; and to Vienna, the capital of the Habsburg Empire then ruled by Maria Theresa. All who heard them expressed wonder, but it became painfully clear that monetary rewards were unpredictable--often gold snuff boxes, rings, silver shoe buckles, court dress (as the fourteen-year old Goethe remembers seeing Mozart in 1763 in Frankfurt am Main as the "little man with his wig and sword") and sometimes nothing. It was on the trip to Vienna that little Wolfgang told the Archduchess Maria Antonio--the future Queen Marie Antoinette of France--then seven years old, that he intended to marry her. Though this Vienna tour included a serious bout with scarlet fever for the children, the ever-alert public relations expert father arranged with the French ambassador for an invitation to the French court at Versailles.

So after returning to Salzburg for only five months the family was off again, this time to Paris and London, with many stops in Germany, Switzerland, France, and the Netherlands both going and coming. (By this time Wolfgang was playing the violin in concert also.) On New Year's Day of 1764 he appeared before the court of Louis XV in Versailles (and incidentally rebuked Madame de Pompadour for not kissing him). In Paris his first compositions appeared in print, two pairs of sonatas for violin and keyboard.

The family was soon on to London, a much more open society than they had ever experienced before. They made three appearances before King George III and Queen Charlotte (with a year cropped off Wolfgang's age in the advertisements of his concerts). Here also he met and became a composition pupil of Johann Christian Bach, son of the great J. S. Bach and music master to Queen Charlotte. Here also he was taught singing by the famous castrato Manzuoli. Here under J. C. Bach's influence he wrote his first symphonies at the age of nine.

During this period Mozart's interest was more and more on composition. Paul H. Lang has pointed out that for Mozart the process of creation was like the beating of the heart. He could compose during meals, during conversation, while listening to someone else's music being played. The process of creation took place entirely in his mind without access to written notes. By the time it was on paper it seldom needed correction. He could think out a complete string quartet and then write down the individual parts before making the full score. He could listen to a long composition by someone else and immediately write it out accurately note for note.

On the return trip from England, while they were in Holland, both Mozart and his sister nearly died of typhus. These children had been away approximately three and a half years when the family returned home to Salzburg in 1766. Nevertheless they were off again to Vienna in 1767.

By this time, however, it was becoming clearer that while all had been in awe of a wonder child, a talented boy composer was another matter. He would now come up against the vested interests of other musicians, especially the so-called Italian clique. Moreover the empress Maria Theresa, now a widow, had little interest in music. Her son, Joseph II, nevertheless did commission the twelve-year old boy to write an Italian comic opera, <u>La finta semplice</u>, in 1768, though it was not performed in Vienna because of the intrigues of court musicians. A German Singspiel which he wrote entitled <u>Bastien und Bastienne</u> was given privately in the home of Dr. Franz Anton Mesmer, the famous hypnotist and physician. And while they were in Vienna there was an outbreak of smallpox which almost carried off Wolfgang and Nannerl.

Leopold was not one to stand still in pursuit of his son's career, and by the end of 1769 father and son had embarked on a tour of Italy, the first of three trips which Wolfgang would make, the latter two under professional contract. In 1770 they were in Verona, Mantua, Milan, Bologna, Florence, Rome, and Naples. In Milan he was commissioned to write an opera seria, Mitridate, Ré di Ponto . By Holy Week they were in Rome and heard the Allegri Miserere sung in the Sistine Chapel, a work considered so sacred that no singer was permitted to take a copy of the music out of the chapel. The fourteen-year old Mozart heard it once and when back in his room copied out the score in its entirety with complete accuracy. Pope Clement XIV conferred upon him the highest class of the Order of the Golden Spur, an honor awarded only once before to a musician (to Lassus in the sixteenth century--though Gluck and others had been awarded a lower class). Even more important was his election by examination to the renowned Accademia filarmonica of Bologna (even though the statutory age was twenty) and to the sister academy in Verona.

There was a second visit to Milan the following year with commissions for additional works. Mozart hoped for a permanent appointment in the service of Archduke Ferdinand, Governor of Lombardy, but his mother, Maria Theresa, wrote to him instructing him not to bother himself with a composer and similar useless people who roamed about the world like beggars. A third journey to Milan in 1772 resulted in additional commissions, but there was still no permanent appointment. This was, however, the time when he wrote the well-known motet for soprano and orchestra, Exsultate, Jubilate (with its magnificent "Alleluia") for the castrato who had taken the principal role in his Lucio Silla produced in Milan that year.

A major change occurred in Salzburg in 1772 which would lead Mozart to leave his native city for good. Count Schrattenbach had died in December of 1771 and was now succeeded by Hieronymus Joseph von Paula, Count of Colloredo, as prince archbishop. Very different from his predecessor, who had put up with the Mozarts' frequent absences from court and responsibilities there, he was an Enlightenment man (with pictures of Voltaire and Rousseau in his study) who intended to educate and rule his subjects. Among other things he demanded that the choral masses last no longer than three quarters of an hour (the Missa Brevis).

Because of the independence of the Mozarts, the ruler seemed to have grown more and more and more in his dislike of them. He regarded(as did most nobility) musicians more as artisans than artists and as personal servants. All was not bad nevertheless. The young Mozart was at age fourteen appointed Konzertmeister to the archbishop's court and given leave for the third Italian journey already mentioned. In this period also he enjoyed the friendship of Michael Haydn, brother of Franz Joseph Haydn, an experienced composer in Salzburg. He still was restive in what he regarded as a provincial town but his composition was very prolific during these years.

The antipathy between Mozart and Colloredo grew until he resigned from his service in 1777 and with his mother (his father being unable to obtain leave this time) on a second grand tour with Paris as his destination. Two stops along the way reveal a side of the young Mozart not so obvious before. In Augsburg he met and enjoyed his cousin,Maria Anna Thekla Mozart (whom he called his Bäsle) . For years he kept up an exchange of uproarious, obscene, and smutty correspondence. Even when we recognize the earthiness of the south German provinces and the fact that in the eighteenth century human and animal functions were much more public than now and that functions and anatomical parts were called by their vulgar names (even in letters to parents) rather than their Latinate equivalents, the correspondence between these two young people is somewhat jarring to most readers. And Mozart kept up this rather childish fascination with scatological humor all his life. The second event was his meeting of the Weber family in Mannheim, where the father was a copyist of music and where Mozart fell passionately in love with one of his daughters, the sixteen year old Aloysia, a soprano. He wrote many yearning letters to her which she seldom answered and shortly thereafter married an actor.

The visit to Paris was not a happy one. Mozart was often treated shabbily and had his ego wounded, although he was offered the position of organist at Versailles. (Benjamin Franklin, the American Commissioner and idol of Paris at this time, seems to have been totally unaware of the presence of Mozart.) During this short trip Mozart's mother died after an illness and the twenty-two year old boy-man had

to make all of the arrangements (including finding a priest who understood German to administer the last rites) and to prepare his father back in Salzburg for the news. After this experience Mozart, it is said, never lost an opportunity to point out with "almost morbid intenseness" a hatred for France, its people and everything French--with two surprising exceptions--the French language when written and Beaumarchais' Figaro.

There was no choice for him now but to return to his detested Salzburg and to the service of Colloredo, sullen and unhappy. His father was at this point able to secure for him the position of court organist. And he continued to compose both masses and secular music, including the great Coronation Mass in C.

More and more Mozart's mind turned to opera. It has been noted that in letters as early as the age of fourteen opera had become his most passionate musical object. He desired to be known primarily as a composer of opera. He felt that the drama should serve the music, but that together they created a unity more profound than either of the components. In our society which does not share Mozart's love of opera, perhaps some words of Lord Kenneth Clark in his book, Civilization, may be instructive:

> Opera, next to Gothic architecture, is one of the strangest inventions of western man. It could not have been foreseen by any logical process. Dr. Johnson's much quoted definition, which as far as I can make out he never wrote, 'an extravagant and irrational entertainment,' is perfectly correct, and at first it seems surprising that it should have been brought to perfection in the age of reason.

It was an absence from Salzburg related to the production of an opera, Idomeneo, in Munich in 1781 at the age of twenty-five which led to the great professional break in Mozart's life and his destiny in Vienna as a free lance artist. This opera, based on the Iphegenia or Jephthah legend (where in this case the king's son is the sacrifice) is an exposition of the theme of the conflict between love and duty and showed for the first time Mozart's masterful grasp of the requisites of opera. The opera was a great success in Munich, though it never caught on in Vienna.

During this time, having prolonged a six-week absence to four months, Mozart was summoned to attend on the prince archbishop in Vienna where he was making a state visit. Once there, having enjoyed glory in Munich, he was reduced again to the status

of a servant, eating, e.g., at the servants' table below the valets and just above the cooks, and not given the freedom to perform and compose as he felt were his rights. Colloredo, on the other hand, had had enough of insubordination and lack of discipline and dressed him down as a "knave, rascal, scoundrel, and dissolute fellow." (Mozart, on his side, in letters to his father called Colloredo "Erzlümmel" or "Archbooby.") At any rate he was summarily dismissed with a kick in the rear by the court chamberlain, Count Karl Arco, or, as Mozart phrased it, "a kick on my arse . . . by order of our worthy prince archbishop."

II

For the remaining years of his short life Mozart lived as a free lance artist--teacher, composer, performer--in Vienna, one of the first in Western history. He felt free, was happy and optimistic (perhaps overly so) with commissions and pupils from good families. Though he began to have money problems early, he did have the business acumen to begin charging his pupils by the month rather than by the lesson, because so many of the young ladies would cancel at the last minute because of social commitments. And he kept hoping for a court appointment which would pay him consistently and well.

After his break with the prince archbishop Mozart moved in with the Webers, though Aloysia, his first love, had already married. But, as he wrote to his father (who was not pleased), he was now in love with another of the Weber daughters, Constanze, whom he describes in this way:

> Though not exactly ugly, she is far from beautiful. Her only real beauties are her pretty figure and her little black eyes. She has no wit, but enough common sense for a wife and mother. It is a barefaced lie that she has no idea of money . . . She knows all about housekeeping and has the kindest heart in the world. I love her and she loves me with all her heart.

Though Mozart would find out soon enough that she had as little notion about money as he did, they were married in August of 1782 at St. Stephen's Church when he was twenty-six and she was barely out of her teens. They were married under some pressure from her mother, who had alleged intimacy and demanded marriage or payment of compensation within a period of time.

Things looked promising with many pupils and his being much in demand as a pianist, composer, and conductor. And he received a commission from the director of the Nationalsingspiel, the short-lived institution founded by Joseph II for the promotion of German opera, which led to the first performance of his opera, Die Entführung aus dem Serail, only two weeks before the wedding. The project nearly floundered because of intrigues from the Italian musical clique headed by Antonio Salieri, but it was nonetheless very successful in Vienna and elsewhere, and during Mozart's lifetime this was the most frequently performed of all his operas. The emperor is reputed to have said when he heard it, "Too beautiful for our ears and too many notes, my dear Mozart." And Mozart is said to have replied, "Exactly the necessary number, your majesty."

In July of 1783 Mozart and his wife set out for Salzburg for a visit with his father and sister, a very unsatisfactory visit. During their absence their first-born child, Raimund, less than a year old, died. This was one of the four of their six children in the nine years of their marriage who failed to survive infancy. One other incident in 1783 is a portent of much which was to follow. He wrote to a friend--indeed one with whom Constanze had lived for a while before their marriage--the Baroness von Waldstädten, asking for a loan to hold off a creditor. At the same time they moved into more commodious quarters, as they would move at least eleven times within nine or ten years. Their life continued to be a kind of perpetual tour even within the city.

1784 marked the birth of one of their two children who survived, the son Karl Thomas. It was also the year Mozart became a Freemason. This period was a kind of Golden Age for Austrian Freemasonry, then a kind of liberal intellectual circle standing for the ideals of reason, virtue, and human brotherhood. Mozart's father became a Mason, as did Joseph Haydn, and all were able to reconcile this with their Catholicism. Maria Theresa had suppressed the order in 1764 (even though her consort, Francis of Lorraine, had been a member) but Joseph II showed a kind of equivocal sympathy for some of its ideals. At one point, however, he had ordered an amalgamation of all Vienna lodges and a reporting of membership lists to the police. Upon his death the church launched a strong attack

upon the order. In an aristocratic society this order was regarded as anti-establishment and even accused of being responsible for the French Revolution. Mozart was drawn to the order and many of his friends were Masons, including a number of liberal aristocrats. He wrote several pieces of ceremonial music for the order, and Die Zauberflöte is seen by many as an expression, even propogandistic, of Masonic ideals. On a more practical level, Mozart's last years were sustained financially time and time again by loans from one Masonic brother, Michael Puchberg (who loaned him the equivalent of $15,000 between 1788-91).

During the Vienna period Mozart especially enjoyed the friendship of Franz Joseph Haydn, twenty-four years his senior, in the service of the Esterhazy family. He and Haydn were often together to play in string quartets, and he dedicated a set of six of his own string quartets to Haydn. Haydn was a composer to whom he felt himself most indebted, and their mutual admiration seemed genuine. During a visit to Vienna by Leopold, Haydn told him that his son was "the greatest composer I know of either personally or by repute."

Despite his success with many other forms of music, Mozart's greatest yearnings were still for opera. And from 1786 through 1790 he had the good fortune of finding a librettist with whom he was extremely compatible and with whom he developed three of his best known operas, Le nozze di Figaro in 1786, Don Giovanni in 1787, and Cosi fan tutte in 1790. This man was Lorenzo da Ponte (1749-1838), then in his 30s, a worldly Italian priest of Orthodox Jewish background, a crony of Casanova and admirer of his to the point of imitation. Da Ponte had left Dresden at the urgent advice of friends who saw probably dire consequences of his having had illicit relations simultaneously with his landlady and her young daughter. He had come to Vienna, had the ear of Joseph II, and had been appointed poet to the Imperial Theatre in 1784. Da Ponte interestingly ended up in America in 1804 and through the influence of Clement Clark Moore (of "Twas the night before Christmas" fame), professor at the Episcopal Church's General Theological Seminary in New York and a trustee of Columbia College (later University) became Columbia's first Professor of Italian.

Le nozze di Figaro, based on the Beaumarchais play and the sequel to the story of the Barber of Seville, was first performed in Vienna in 1786 at the command of the Emperor. (The Emperor had earlier forbidden the production of the play in Vienna, and it took all da Ponte's skill to get the opera past the censors.) The concealed satire on feudal rights and the outwitting of the master by the servant did not amuse the Vienna court aristocrats and it was taken off the stage after one performance through the intrigues of Salieri. Later it played in Prague where it was extremely well received. This was not unexpected in that Bohemia was a hotbed of nationalism and a focus of Enlightenment thought.

In the following year, the year his father died and also the year of Eine kleine Nachtmusik, Mozart received a commission in Prague for Don Giovanni, based on the classic Don Juan legend. This opera was a great success in Prague and less so in Vienna the following year. It was also in 1787 that he gave lessons to the sixteen-year old Beethoven for a time and who complained against Mozart for wasting such noble music on such a frivilous theme and libretto.

Finally at the age of thirty-one in 1787 Mozart received a court appointment as chamber composer to Joseph II, upon the death of Christoph Gluck, though his salary was only eight hundred gulden (about $2,000) as compared with the two thousand paid Gluck.

Early in his life Mozart had been warned that the Viennese public was fickle. By 1788 much of his following there had collapsed and many of his highbrow admirers of an earlier time were no longer loyal. There were no performing rights for operas, and with his and his wife's inability to manage money well, he sank more and more into debt. This was due in part to the fact that Constanze had to take to the baths in Baden with her ailments resulting from unending pregnancies and other things and also in part because they could not seem to get along without servants or an active social life. In the course of his short career much money seems to have passed through Mozart's hands, but it passed quickly. He died deeply in debt and spent his last years begging from his Masonic brothers. A visit to Berlin with Prince Lichnowsky, a fellow Mason and former pupil, only resulted in a small commission for some instrumental works from King Friedrich

Wilhelm II, and when he went to Frankfurt am Main for Leopold II's coronation as Holy Roman Emperor, he had to pawn the silver to get a coach. And from 1787 there was a decline in his own health, which would bring on his death four years later. His physician had recognized symptoms of kidney disease as early as 1784 and on physician's orders he did begin to ride horseback each day in 1787. (Mozart on horseback, of course, is rather hard to visualize.)

The last of Mozart's collaborations with da Ponte was in 1790 on Così fan tutte, based at the suggestion of Joseph II on a notorious local schandal, a form of elegant wife swapping in Vienna, a study of human frailty--especially of the feminine kind. (Richard Wagner, of all people, complained later of the libretto's immorality.) Unfortunately the death of the Emperor closed all theatres one month after this opera opened. And though there was the usual scramble for his favor, his successor Leopold II cared little for music.

In 1789 a Masonic friend of Mozart, Emanuel Schikaneder, took over the Freihaus Theatre in the suburb of Wieden with a license for exclusively German productions. From other sources he put together a libretto for a fantastic magic tale which was at bottom a Masonic propoganda allegory of the victory of light over darkness; and Mozart wrote the music for this, Die Zauberflöte, which was produced in 1791, nine weeks before his death. It was immensely successful, given eighty-three times in a single year, and bringing significant income to the composer. He took his older son with him to performances, conducted the first two performances himself, and also took with him his one-time adversary, Salieri (who exclaimed "Bravo!" or "Bello!" after each number). The notion that Salieri poisoned Mozart is a product of a story perpetuated by Pushkin and Rimsky-Korsakov's 1897 opera, Mozart and Salieri, and recently revived by Peter Shaffer's hit play, Amadeus, a legend long since discredited. Salieri was a well-respected teacher, including among his pupils Beethoven, Schubert, and Liszt, and he was one of the few mourners to attend Mozart's funeral.

During his final months Mozart also produced one of the most exquisite religious compositions of all time, the Ave Verum, written for Anton Stoll, choirmaster of the parish church in Baden and a friend. He was still looking for an appointment until the end and applied to the city council of Vienna for the post as unpaid assistant

to the aged and ill Kapellmeister of St. Stephen's Cathedral, hoping to succeed to the paid position. His offer was accepted but the Kapellmeister , Leopold Hoffman, outlived him.

Just before the completion of Die Zauberflöte Mozart received a commission to write an opera for the coronation of Leopold II as King of Bohemia in Prague, with the subject, libretto, and composer chosen by the National Assembly. Dashed off in three weeks, this was La clemenza di Tito, in which the autocratic Roman Emperor Titus is transformed into an expression of liberal Enlightenment ideals shared by the Masonic brotherhood. The aristocrats present did not like it and the royal party came late and talked throughout the first performance. Interestingly though this opera is now neglected, in the nineteenth century it was the most frequently performed in England and elsewhere.

During the last year of his life, the year when his second surviving son, Franz Xaver, was born, Mozart had a mysterious visitor who commissioned a Requiem Mass. Suffering from uremia, Mozart became obsessed with the notion that this person (actually a valet from Count Walsegg-Stuppach, an amateur who wanted to pass the composition off as his own) was a visitor from providence and that he was writing his own Requiem. He did not live to complete the work, but he did communicate his ideas to a favorite pupil, Franz X. Süssmayr, who completed it. On December 5, 1791, he died. There was a third-class funeral at the cathedral, in keeping with his Masonic views, and he was buried in an unmarked grave in St. Marx Cemetery. A friend, Baron Gottfried van Swieten, helped organize a benefit concert to pay off his debts, and Constanze (who remained a widow for eighteen years) was pensioned at one third of his meager salary by the court. With two small boys to care for, she began to sell off manuscripts. Even earlier, when Mozart had been unable to raise money through subscription concerts and had fewer and fewer pupils, he had sold compositions at ridiculous prices to get his hands on ready cash. Ironically neither of Mozart's sons married, and that family line died out.

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So lived and died a miracle, one who has been described as expressing the Ideal more than any other composer. Fond of billiards and strong alcoholic punch, even

vain about his long fine hair, and childishly obscene in language in jokes, he is as Tchaikovsky said, the culmination of all beauty in music. Let me return to Karl Barth's little essay again in closing. In that essay he writes a little letter to Mozart which reads in part:

> What I owe you, frankly, is this: whenever I listen to your music I feel led to the threshhold of a world which is good and well ordered, in sunshine and thunderstorm, by day and by night. Thus you have repeatedly given me, a human being of the twentieth century, courage (not haughtiness!), tempo (not exaggerated tempo!), purity (not boring purity!) and peace (not complacent peace!).

Barth says that he is not quite sure that the angels play only Bach in praising God, but he is sure that when they are just together as a family they play Mozart and that the Lord is especially delighted to listen to them. When asked how he, an evangelical Christian and theologian, can so proclaim Mozart, he says that we must remember that the New Testament speaks not only about the kingdom of heaven, but also of the <u>parables</u> of the kingdom of heaven. And such is Mozart--a similitude of the free gift of God's grace to the world.

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