

THE MANAGEMENT OF COMMUNICATION AND COMMERCIAL PRACTICE IN THE VIENNESE CLASSICAL ERA

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SUMMARY. The historical models that have understood and approached the consumption demand of the time are valuable assets for present-day music careers. The confrontation of celebrities in the history of music with the real world to which they had to adapt is an aspect that can motivate the paradigm towards contemporary issues. Important moments in music history have been marked by the dependence of consumption, when exceptional musicians have met human challenges that made them act on the same line with the public's consciousness, to enjoy, to be remembered and to earn their living from a needful creative work. In the age we live, the connections between the audience profile, its consumption needs and the cultural music field are not so much analyzed. Contemporary music today is more and more abstract and comes in opposition to that which our forerunners have proven, instead of getting closer to public actual composer continue to be hypersavant, using exclusive algorithms that will not lead to a succesful prognostics in future.

Keywords: music careers, self-management, history, entrepreneurship, audiences.

Introduction

The music of our day reflects the culture of our day and the value of our societies. The systems of value change due to the contact that individuals have with different backgrounds and cultures. Prospects and life goals are different as people age, shifting from independence and curiosity to wisdom, acceptance and integration. The way in which the individual seeks meaning in life is determined by a wide range of financial, social, communal motivations.

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Compared to the “needs”, people’s “wants” can be influenced by social and cultural status. These arise irrationally in the consciousness of each individual and depend on the assessment criteria of each person.

People generally trust what they know, as that something is reflected in their cognitive universe and gives them an essential psychological comfort when it comes to selling and buying a product. The more substantial public exposure a brand has, and a living presence in the collective memory, the higher the confidence is.

Changes in music are closely connected with changes in society, this explains why music tastes change so quickly today.

History comes to confirm that high-class musicians have practiced intuitive entrepreneurship, sought out networks and support to make themselves known, learned to organize events in which they would exhibit their creative talent and abilities.

In the sixteenth century, the subdomain of musical publications held the monopoly of the market, being the most profitable financial source:

"In 1575, Queen Elizabeth granted Thomas Tallis and Richard Bower, members of the Chapel Royal, an exclusive license to print and publish music. The letters-patent issued for this purpose were among the first of their kind in the country"²

One of the most effective entrepreneurs of the Renaissance was Orlando di Lasso, who published 450 volumes of his own music during his lifetime. As the commercial practice of the publications expanded, business people considered appropriate to collaborate with the musicians of the time. Since then, musicians understood that manipulating the consumer market through social networks was an essential aspect that guaranteed their reputation and, implicitly, career success. Ensuring good publicity by optimizing and maintaining communication with influential institutions and people has always had a favorable economic and professional outcome.

At the beginning of the eighteenth century, a structure called the New Church initiated a system of engagement that involved musical services not only in the sacred but also external context of worship, an alternative that allowed performers to combine traditional practice and modern adaptations consumed by the audience of those times. Thus, the circumstances that encouraged diversity also came with new perspectives for musical careers, guaranteeing them a greater degree of prosperity.

² *The Musician as Entrepreneur, 1700-1914*, William Weber, Indiana University Press, Bloomington, 2004, p.10.

One of the most representative phases for musical freelancers was the Viennese Classicism Era. The first influential name, **Joseph Haydn**, the father of the symphony and string quartet, played a major role in consolidating self-management in musical careers. He had his family support and, even if he struggled to find his own profession for a long time, by alternating from being a music teacher and a street serenader, without having a special talent in composition, in 1758 he was appointed Director of the Bohemian count Ferdinand Maximillain von Morzin and 3 years later the vice-kapellmeister of the Esterházy musical establishment, job offered by Prince Paul Anton.

Esterházy hungarian noble family, owner of a larger fortune, bigger than the Habsburg emperors, was known as an important figure for musical patronage in the eighteenth and nineteenth centuries. Was often associated with Joseph Haydn, who served for almost five years the princes Paul Anton, his brother Nikolaus "the Magnificent" and his son Paul Anton the 2nd. His duties were quite demanding, ranging from administrative responsibilities to monitoring the needs of musicians.

Wolfgang Amadeus Mozart was the first "gallant" superstar of the world who was buried in a mass grave, a man with an optimistic attitude and effervescent personality, cheerful and willing to speak to people through music.

He remained famous in the history of the world because of the talent and the fulminating career built almost exclusively for pleasure. Mozart was born on 27 January 1756, in Salzburg. He lived 35 years, during which he wrote 626 works. He started playing a musical instrument when he was only 3, as a game, imitating his sister Nannerl. At 4 he was able to read the whole clavier book and to compose short pieces. Structured as an independent child, the young Mozart even tried to invent his own notation system, to be able to write down his hasty ideas.

His first promoter was his father, Leopold, an exceptional violinist and an well prepared teacher who intuited the genius of Mozart and used all opportunities to popularize his talent: long tours, special concerts with moments of entertainment (where Mozart played with his eyes covered or using just one finger to play at the clavier). Leopold was criticized because of his exaggerated manner of exploiting his son, mainly when he decided to abandon his own career in order to have more time to prepare the child's events. From that time Mozart became an important contributor to the family budget, his first serious payment of 100 ducats and an aristocratic costume being received when the child was only 6.

Due to the many trips Mozart had when he was young, he had the opportunity to learn English, French and Italian, skills that helped him join the high-class societies of each country he visited. At 28 he was initiated in Vienna Masonic Lodge and continued to be a Master Mason until the end of his life taking advantage of the serious support given through this network.

The genius of Mozart was defined by his fantastic memory and by his talent of finding musical expressions of an intense consistency. When he was 14 he heard once Allegri's *Miserere* in the *Sistine Chapel* in Rome – a work kept hidden by the community outside of the Vatican - being able to reproduce the whole score by memory a few hours later.

During his life he raised some curiosities because / he did some curious things such as the fact that his pets which were considered to be an important source of inspiration (a dog, a horse, a starling) for his *Piano Concerto no 17*.

At maturity, after having lost the title of "wonder child", he earned his existence from commissions, performances and private lessons. Although he earned good money, he was an exaggerated spender, alternating between poverty and luxury, offering more than he could afford: "While his annual income is generally estimated to have fluctuated between 800 and 3,800 Austrian florins—when you take into account his earnings from teaching, performance and publication, it is more likely that he was averaging 3,000 to 4,000 florins a year. That seems to make sense, considering that his German contemporary, Ludwig van Beethoven insisted on being paid no less than 4,000 florins. Wanting to maintain a certain level of lifestyle in the city, he clearly elaborated what his price was, and two princes and an archduke stepped in to make up his salary, which they committed to pay for life. At 0.945g of gold per florin, these two celebrated musicians' wages of 4,000 florins come out to be nearly \$150,000. Incredibly, if Mozart or Beethoven could have been teleported into our modern time, their salaries would buy them a perfectly comfortable lifestyle."³

But those earnings were fluctuating. Critics talk about the existence of critical financial moments when Mozart had to choose between pleased events and the well-paid events.

Some influential people have changed Mozart's life: Leopold Mozart (his father, who taught him music and promoted him during the first years), Anna Maria – Nannerl Mozart (his sister, who inspired and motivated him), Constanze Weber (his wife, who loved and supported him along his late career), the "patron saint of mediocrities"⁴, Antonio Salieri (his rival whom Mozart

³ <https://www.sovereignman.com/finance/historical-figures-salaries-in-gold-mozart-and-beethoven-15554/>

⁴ <https://www.nytimes.com/1984/09/23/movies/music-view-never-mind-salieri-sussmayr-did-it.html>

competed with all his life), his friends Joseph Haydn and Johann Christian Bach Jr., “the unsung hero behind Mozart’s Requiem”⁵ Franz Xaver Süssmayr (an Austrian composer and conductor, who copied *Die Zauberflöte* and *La clemenza di Tito* and was able to complete the *Requiem*, Sigismund von Schrattenbach the prince-archbishop of Salzburg (who appointed Leopold Mozart as member of the episcopal court orchestra being the first employer of Mozart’s family), the next archbishop of Salzburg Count Hieronymus (Wolfgang’s patrons and employers), Lorenzo da Ponte, the librettist (who contributed to Mozart’s success by writing the texts for *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni*).

With his cleverness Mozart exploited all networks and people in his favor and remained a bohemian happy friend who loved being in contact with high-class societies. He loved to play billiards and was most of the time cheerful and good-humored, qualities that made him welcomed and respected within the community.

German composer with Flemish and Dutch origins, **Ludwig van Beethoven** was born in a family with strong traditions in musical career, both, his grandfather – Luis van Beethoven (bass singer) and his father – Johann van Beethoven (tenor, pianist, violinist), being employed at the archiepiscopal court in Bonn.

Ludwig van Beethoven wrote 279 compositions and is considered to be a genius, mainly because he managed to overcome his health problems and to develop a high qualitative music, although his state was against a successful career in composition.

All three men in Beethoven family (grandfather, father, son) had been appointed as *kapellmeisters* – choir and orchestra administrators – a responsibility that implied a serious supervise of the whole musical life at the court.

By that time, the aristocracy had its own entertainment entities, private orchestras and events company (for operas, theatres and ballets), leaded by royal houses. The music education was part of the general culture which all nobiliary members must adopt, in order to be ready to take part of any intellectual meetings. Thanks to this opportunity, a common way to make money as a musician was by giving private lessons, actions that was intensely exploited by Beethoven family.

Ludwig had 5 siblings but only 2 survived: Caspar Anton Carl and Nikolaus Johann, both intellectuals and business experts, with whom Ludwig had have close collaborations, mostly after their mother died and Ludwig had to take care of both.

⁵ <https://csosoundsandstories.org/the-unsung-hero-behind-mozarts-requiem-franz-xaver-sussmayr/>

Ludwig started his musical studies at 5, with his father, a harsh man, addicted to alcohol, frustrated because of his own failures. Being in a degraded state, without energy to work for improving his own image, Johann (Ludwig's father) tried to take advantage of a presumed talent that his son might had, with the idea of showing that Ludwig is the "second Mozart". For this dirty plan resorted to some brutal methods: violent behavior, excessive study even during the nights, punishments in the house basement etc.

In 1778 his father organized Ludwig's first concerts, asking some friends to come and listen the "second Mozart". The performance was far for being a success. Moreover, Johann lied the public that the kid was with two years younger, hoping that this fact will have a strong impact on the audience. Shortly after this moment, Johann decided to ask the court organist (van den Eden), to give lessons to Ludwig, focusing on theory of music and the technics of keyboard instruments, probably because he felt himself being unable to learn his own son.

In 1779 Christian Gottlob Neefe arrived in Bonn where he was invited to take the director position at the Archiepiscopal Theatre. He was the first important teacher who had a strong influence in Ludwig career. After two years of intensive work with Ludwig, Neefe decided to appoint him as personal assistant, investing him with serious and important responsibilities. Thus, at only 11, Ludwig had to organize important events and to replace Neefe every time he was out of the city.

That period had a substantial impact in Ludwig life, because he gained confidence and impressed the nobiliary community. This result returned later in some benefits he had by being accepted in the high-class society.

At 19 Ludwig was known mostly as a performer and administrator than composer. He was seen around important music personalities: Franz Ries, Andreas Romberg (violinist), Bernhard Romberg (cellist), Nikolaus Simrock (corn player), Antoine Reicha (flutist).

When he was 20, one of his brothers, Johann, known as an influent orator and business expert, commissioned his first composition, a cantata, which supposed to be played during an important final ceremony. Shortly after this moment, the royal court commissioned his second work, for an epoch ballet staged by the nobiliary local community. („Ritterballett"). For this second composition Ludwig's name was not mentioned, therefore that music has remained with anonymous author.

Because of his connections with the elector princes, Ludwig had the chances to meet Sterkel, one of the most important pianists, his friendly network being rapidly and consistently extended to valuable societies.

In 1787, during a short visit he had to Vienna, Ludwig met Mozart with whom unfortunately did not have too much time to work. By that time Mozart was too preoccupied to finish his *Don Giovanni Opera*; in addition, his mother died shortly after his arrival, forcing him to return to Bonn. At 25,

helped with a scholarship given by church, he returned to Vienna where he met and worked with Haydn.

The historians mention that the relations between Beethoven and Haydn were not too productive, mainly because Ludwig had a volcanic character and did not enjoy too much working with Haydn and neither Haydn who took the first chance to move him to other teacher, one of the most known counterpoint experts in Vienna, Johann Georg Albrechtsberger.

For a short period, Beethoven worked with Salieri, who used to give free lessons to young and talented musicians.

At 26 the first deaf symptoms show up, at the left ear at the beginning, caused by a neuronal degeneration mixed with a bone disease (known as Paget Disease). The bones started to reform, changing Beethoven's facial expression, the head and forehead grew exaggeratedly, the mouth and the chin became abnormal, the trunk was much bigger than the rest of the body, he had stomach pain, cardiac problems, headache, insomnia that make him be irascible. Francisco Grillparzer, an Austrian librettist made mention of his state: "when he gets angry is like a beast, a horrible man". During the evenings another adverse effect was present, a disease characterized by sudden and inexplicable desire to move, to travel, turning him into a man with whom it was impossible to cohabit.

Because of the health problems, which were in contradiction with the needful state for a normal composer (let's think only at the fine hearing that a musician must have for adjusting and perfect the musical message), Ludwig social isolate himself becoming a misanthropic man, without no willing to meet people.

His works have grown in numbers with the same speed with which the diseases has advanced. A strong connection between the disease and the level of creativity were made, highlighting that for Beethoven music remain an important tool for communication. He putted in his music all his feelings and needs to survive.

Due to his deafness, for a long period of time, he could not receive a permanent contract for his work, a needful stability in financial terms. Even if he was well seen by the aristocracy, Ludwig couldn't integrate himself in a regular system – like being employed by an official institution - being totally dependent on the commissioned works.

He did not had an official family. He felt in love many times but with unsuitable women (contests that would have lost the royal rank if they would official agreed in keeping a love relation with Beethoven). As emotional replacement, after his brother death, he received his nephew's custody; it was speculated that actually that boy was his own son.

Because he wanted so much to see some educative results on the boy's life, we forced him to learn music (like his father did), which determined the boy to think at suicide. The relationship is quickly degrading and Ludwig remains completely alone until the end of his life.

The lack of a family, the health problems and the isolation from society were factors that contributed to a miserable state. Ludwig died of cirrhosis, probably because of the refuge he had found in alcohol.

His mature works had a huge impact on public of those times and on the whole history of music. His "too complex", "too loud", "too heavy," style as he was then called, in which Ludwig dressed his unfriendly destiny, was actually the beginning of the Romantic Period, revolutionizing vocal-instrumental writing concepts and bringing to maximum the 19th century musical aesthetics.

Conclusions

Music has the power to culturally, morally and emotionally influence our society. Cultural affinity is an important aspect that connects communities and motivates people to get involved in the artistic context. Through history, music was omnipresent and had a huge influence on humanity, defining cultural identities and helping people to express and experience emotions. The article radiographs some influential musicians from the Classicism Era who built strategies in awakening people, attracting them to music events, involving communities in the creative process, considering the real needs of audience as the main generators for new creations.

Translated from Romanian by Anda Ionescu

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