

The Yolanda and David Katz Faculty of the Arts, The Buchmann-Mehta School of Music

Course: Mozart – in conflict between “music for every taste” and artistic vocation

מוצרט - אמן בקונפליקט בין ריצוי טעם הקהל והגשמה אמנותית

Annual, 2013- 2014

Seminar, 4 semester hours

Lecturer: Uri Rom, Ph.D.

Tel: 03-6058070

Email: urom@post.tau.ac.il

Office hours:

Wednesday, 2-4pm (please make an appointment by email)

The course will be held in English

Course description

According to a common 19th century view, Mozart was a naïvely-divine composer, creating from a state of childlike intuition. In more recent appreciation, this view gave way to a less metaphysical one, seeing in Mozart a pragmatic, accommodating composer, seeking to please the taste of his time. But both these views are challenged by the fact that in Mozart's own days, much of his music was considered overly complex, if not unyieldingly progressive, and only a few of his works enjoyed the resonating success they have today. While Mozart's letters bear testimony to a constant effort to appeal to various audiences of his time – connoisseurs and amateurs alike, some of his artistic decisions and documented statements clearly point to an “individualistic” approach, regarding composition as a mean to self-fulfillment through music.

The course will seek to portray Mozart as a freelance artist – an untypical status for an 18th century musician – in search of balance between providing music as a marketable commodity on the one hand, and an individual artistic quest on the other. We will trace the image and reception of Mozart's music throughout the centuries. A special focus will be given to an analysis of Mozart's style as it constantly developed in dialogue with composers and music styles of his time (with a special emphasis on his instrumental works). Select issues of musical interpretation and performance practice will be taken into consideration as well, and music students will be encouraged to participate in class performances.

The course may be attended as a seminar (to be concluded with a seminar paper) or as a regular optional course.



Requirements

Regular attendance, preparation for specific classes (reading, listening, analyzing as specified on the course's site in advance), active participation in class discussions, submission of several assignments throughout the year (analytical essays – optionally, a written essay may be substituted for – with lecturer's approval – by a composition assignment, a presentation in class, or participation in a music performance in class), final oral examination. Students who attend the course as a seminar will additionally have to conduct independent research work (with an analytical focus) and submit a seminar paper at the end of the course.

Prerequisites

Having successfully completed the course "Fundamentals of Musical Styles and Forms I" ("Yesodot A") or a comparable course. Good command of English.

Grades

50% oral examination, 50% submission of assignments and participation in class discussions (assignments will be graded).

Seminar students: 50% seminar paper; 25% - oral examination, 25% - submission of assignments and participation in class discussions (assignments will be graded).

Oral examination

Students will have to prepare a number of topics from a given list and display knowledge and command of the material studied in class. A part of the oral examination will be a short presentation of an analysis of a Mozart piece selected and approved of in advance.

Course topics (selection)

An introduction to Mozart's life, career, and style. Music preliminaries of mid-18th century Europe: instruments, ensembles and music formations, pitch and tuning systems, social conditions and functions of music performance and musicians, "public" and "private" music genres and styles. Issues of performance practice in Mozart's music: ornaments, improvisation, choice of tempo, errors/contradictions in Mozart's musical texts, etc. The scope of Mozart's music: music for the court, Gebrauchsmusik, music for connoisseurs and composition as personal self-fulfillment. The aesthetics of Mozart's music: the complexity of the simple, traditional or progressive? National music styles and national symbols in Mozart's music. Models and schemata in Mozart's music: an introduction to schemata-based analysis. Aspects of musical syntax and parataxis in Mozart. Mozart as a composition teacher. Approaching Mozart's music through composition. Meaning and scope of Mozart's



choice of key: from key-characteristics to “key-related idioms”. The meaning of Mozart’s music: interpretation of selected instrumental works. Operatic and dramatic aspects of Mozart’s instrumental music. Mozart’s music in dialogue with his contemporaries, with later generations, and with our time.

Bibliography

Below is a selected general bibliography on the main topics of the course. Students will receive further bibliography during the course.

- H. Abert, W. A. *Mozart*, C. Eisen, ed. (New Haven: Yale University Press, 2007).
 G. Knepler, *Wolfgang Amadé Mozart* (Cambridge: Cambridge University Press, 1994).
 A. Einstein, *Mozart: his character, his work* (New York: Oxford University Press, 1962).
 H.C. R. Landon, ed., *The Mozart compendium: a guide to Mozart’s life and music* (New York: Schirmer, 1990).
 J. Rushton, *The New Grove guide to Mozart and his operas* (Oxford etc.: Oxford University Press, 2007).
 C. Eisen & S.P. Keefe, eds., *The Cambridge Mozart encyclopedia* (Cambridge: Cambridge University Press, 2006).
 S.P. Keefe, ed., *The Cambridge Companion to Mozart* (Cambridge etc.: Cambridge University Press, 2003).
 R.L. Marshall, ed., *Mozart speaks: views on music, musicians, and the world: drawn from the letters of Wolfgang Amadeus Mozart and other early accounts* (New York: Schirmer, 1991).
 H. Mersmann, *Letters of Mozart* (New York: Dorset Press, 1986).
 N. Zaslav, *Mozart’s symphonies: context, performance practice, reception* (Oxford: Clarendon Press, 1989).
 F. Neumann, *Ornamentation and improvisation in Mozart* (Princeton: Princeton University Press, 1986).
 C. Rosen, *The classical style: Haydn, Mozart, Beethoven* (New York: Norton, 1997, expanded ed.).
 R.O. Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007).
 ג' סיפמן, מוצרט : חייו ויצירתו, ע. אברבאיה, עורך (תל-אביב: מטר, 2006).