



AND THE MAN

APRIL 4-5, 1986

Little Theater, California Palace of the
in cooperation with the San Francisco Symphony

Mozart

THE MYTH, THE MUSIC
AND THE MAN

MICHAEL STEINBERG, MODERATOR

APRIL 4-5, 1986

Little Theater, California Palace of the Legion of Honor



- ◆ *Lecture:* "Mozart's Austria," William B. Slottman, Professor of History, UC Berkeley
- ◆ *A Reading of Mozart letters* with Nicolas McGegan, Music Director, Philharmonia Baroque Orchestra of the West
- ◆ *Performance:* Mozart's songs with Judith Nelson, soprano, and Elaine Thornburgh, fortepiano
- ◆ *Candlelight reception* with dance music by Mozart

SATURDAY ♦ APRIL 5 ♦ 10AM-5PM

- ◆ *Lecture:* "Mozart and God," Reverend Samuel M. Garrett, Professor Emeritus of Church History, The Church Divinity School of the Pacific, Graduate Theological Union, Berkeley, California
- ◆ *Lecture:* "What Mozart Saw: Art and Architecture in His Vienna," Lorenz Eitner, Professor of Art, Stanford University
- ◆ *Lecture:* "Misunderstanding Mozart: The Posthumous Career," Thomas Bauman, Professor of Music, Stanford University
- ◆ Lunch (12:30-2PM)
- ◆ *Lecture:* "The Clarinet Family: Heritage and Symbolism in Mozart's Time," Eleanor Selfridge-Field, Musicologist, Center for the Computer Assisted Research in the Humanities
- ◆ *Performance:* Sonata for Violin and Piano in G Major, K. 379, Jorja Fleezanis, violin, and Elaine Thornburgh, fortepiano
- ◆ *A reading of Mozart letters* with Nicolas McGegan
- ◆ *Panel:* "Performing Mozart Today: Fresh Approaches to Familiar Themes," chaired by Nicolas McGegan with Michael Steinberg, Artistic Adviser, San Francisco Symphony, and Eleanor Selfridge-Field

SUNDAY ♦ APRIL 6 ♦ 3PM

- ◆ *Concert:* Mozart: Clarinet Concerto (Antony Pay, clarinet) and the Requiem; Christopher Hogwood, conducting; San Francisco Symphony, Davies Hall

MOZART: THE MYTH, THE MUSIC AND THE MAN

APRIL 4-5, 1986

MICHAEL STEINBERG, MODERATOR

LITTLE THEATER, CALIFORNIA PALACE OF THE LEGION OF HONOR

FRIDAY, APRIL 4, 1986, 8-11PM

Lecture: "Mozart's Austria," William B. Slottman, Professor of History, UC Berkeley
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Performance: Mozart's songs with Judith Nelson, soprano, and Elaine Thornburgh, fortepiano
Candlelight reception with dance music by Mozart

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Lecture: "Mozart and God," Reverend Samuel M. Garrett, Professor Emeritus of Church History, The Church Divinity School of the Pacific, Graduate Theological Union, Berkeley, California
Lecture: "What Mozart Saw: Art and Architecture in His Vienna," Lorenz Eitner, Professor of Art, Stanford University
Break
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A reading of Mozart letters with Nicholas McGegan
Panel: "Performing Mozart Today: Fresh Approaches to Familiar Themes," chaired by Nicholas McGegan with Michael Steinberg, Artistic Adviser, San Francisco Symphony, Jorja Fleezanis, Associate Concertmaster, San Francisco Symphony and Eleanor Selfridge-Field

SUNDAY, APRIL 6, 1986, 3PM

Concert: San Francisco Symphony, Davies Hall, Christopher Hogwood, conducting: Mozart: Clarinet Concerto (Antony Pay, clarinet) and the Requiem

SUGGESTED READINGS

Anderson, E., ed., Letters of Mozart and His Family (London, 1938; rev. 2/1966 ed. A.H. King and M. Carolan)

Barth, Karl, "Wolfgang Amadeus Mozart," in Religion and Culture, Essays in Honor of Paul Tillich, ed. by Walter Leibrecht (New York, 1959)

Barth, Karl, From Rousseau to Ritschl, translation of 11 chapters of Die Protestantische Theologie im 19. Jahrhundert (London, 1959. See especially Chapter 1, "Man in the 18th Century".)

Bernard, Paul P., Joseph II (World Leaders Series)

Dent, Edward J., Mozart's Operas (Oxford)

Deutsch, Otto Erich, ed., Mozart: A Documentary Biography, translated by Eric Blom, Peter Branscombe and Jeremy Noble (Stanford)

Einstein, Alfred, Mozart: His Character, His Work, translated by Arthur Mendel (Oxford)

Girdlestone, Cuthbert, Mozart and His Piano Concertos (Dover)

Gooch, G.P., Maria Theresa and Other Studies (Archon)

Hildesheimer, Wolfgang, Mozart (New York, 1982)

John, Nicholas, The Magic Flute (English National Opera Guide, Riverrun)

Kann, Robert A., A History of the Habsburg Monarchy (University of California Press)

Kann, Robert A., A Study in Austrian Intellectual History from Late Baroque to Romanticism (London, 1960)

King, A. Hyatt, Mozart Chamber Music (BBC Music Guides, University of Washington)

King, A. Hyatt, Mozart Wind and String Concertos (BBC Music Guides, University of Washington)

Landon, Robbins and Donald Mitchell, ed., The Mozart Companion (Norton, New York, 1969. See especially Karl Geiringer: "The Church Music".)

- Lang, Paul Henry, ed., The Creative World of Mozart (Norton)
- McCartney, C.A., The Habsburg Empire: 1790-1918 (Macmillan)
- Radcliffe, Philip, Mozart Piano Concertos (BBC Music Guides, University of Washington)
- Ringer, Alexander L., "Mozart and the Josephian Era," Current Musicology: "18th Century Studies in Honor of Paul Henry Lang" (Vol. 9, 1969, pp. 154-165)
- Rosen, Charles, The Classical Style (Norton)
- Rushton, Julian, W.A. Mozart: Don Giovanni (Cambridge University Press, 1981. See especially E.T.A. Hoffmann's and Berlioz's essays "Don Juan".)
- Sadie, Stanley, The New Grove Mozart (Norton)
- Sadie, Stanley, Mozart (London, 1966)
- Saint-Foix, Georges de, The Symphonies of Mozart (Knopf)
- Schenk, Erich, Mozart and His Times (New York, 1959)
- Simpson, Robert, ed., The Symphony (Pelican)
- Tapie, Victor, The Rise and Fall of the Habsburg Monarchy, (New York, 1971. See especially pp. 174-272.)
- Tovey, Donald Francis, Essays in Musical Analysis (Oxford. See especially Vol. 3 for the essay on concertos.)

MOZART SONGS

A Flutter of Joy

I feel a flutter of joy in my breast
which foretells delight in midst of fear.
I hope that in happiness worry is finished;
Love and Fate are not always tyrants.

To Chloë

When Love shines out of of your blue, bright, open eyes,
And my heart, compelled to gaze within, pounds and glows,

And when I hold you and kiss your warm, rosy cheeks,
Dear girl! and, quivering, I clasp you in my arms,

And I press you lightly to my breast,
Which, dying, will release you only at the last moment;

Then a dark cloud veils your rapturous look.
I sit exhausted, but happy, next to you.

Peace

How tranquil, how quiet I feel here the joy of life without
care!

A special insight welcomes me every morning.
My happy, satisfied heart dances to the melody of the glade,
And I endure my pain in comfort when I weep for love.

How I laugh at the great ones,
the butchers of this world, heroes, and princes!
I am content with a little house;
they not even with entire provinces.

How the great ones strive against one another,
the god-like of the earth!
Yet will they require more room than I
when they lie beneath the earth?

Evening Thoughts

It is evening, the sun has vanished
and the moonbeams gleam silver;
So slip away the most beautiful hours of life,
they fly past, as in a dance.

Soon life's most colorful scenes fade,
and the curtain falls. Our play is done.
The tears of friends are already
flowing over our grave.

Perhaps soon, like the quiet west wind,
a silent premonition will drift to me -
I will end this pilgrimage of life
and fly into the land of peace.

If you then weep over my grave,
mournfully viewing my ashes,
Then, o friends, will I appear to you
and waft a heavenly breeze over you.

And you! Weep a small tear for me,
pluck a violet for my grave,
And with your soulful glances,
look tenderly down on me.

Dedicate a tear to me
and, oh, don't be ashamed to let it fall;
It will be the most beautiful pearl
in my diadem.

The panel will hope to address the following topics. If you would like to ask any questions of the panel, please write them below and submit them in advance of the Saturday afternoon panel.

Current Mozartian musicology

Mozart in modern editions

Mozart as 'Early Music'

Old instruments and new

Mozart and the modern symphony orchestra

Mozart and today's audience

Mozart on the stage

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MICHAEL STEINBERG, MODERATOR

Program

MOZART: THE MYTH, THE MUSIC AND THE MAN

FRIDAY • APRIL 4

8-11PM

- ♦ *Lecture:* "Mozart's Austria," William B. Slottman, Professor of History, UC Berkeley
- ♦ *A Reading* of Mozart letters with Nicholas McGegan, Music Director, Philharmonia Baroque Orchestra of the West
- ♦ *Mozart:*
Fantasy in D Minor, K. 397
Un moto di gioia mi sento, K. 579
An Chloë, K. 524
Die Zufriedenheit, K. 473
Abendempfindung, K. 523
Judith Nelson, soprano; Elaine Thornburgh, fortepiano
- ♦ *Candlelight reception:* catered by Café Mozart
Anthony Martin, violin; Katherine Kyme, violin;
Elizabeth Blumenstock, viola; Elisabeth LeGuin, cello

SATURDAY • APRIL 5

10AM-12:30PM

- ♦ *Lecture:* "Mozart and God," Reverend Samuel M. Garrett, Professor Emeritus of Church History, The Church Divinity School of the Pacific, Graduate Theological Union, Berkeley, California
- ♦ *Lecture:* "What Mozart Saw: Art and Architecture in His Vienna," Lorenz Eitner, Professor of Art, Stanford University
- ♦ *Break*
- ♦ *Lecture:* "Misunderstanding Mozart: The Posthumous Career," Thomas Bauman, Professor of Music, Stanford University
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2-4:45PM

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- ♦ *Mozart:* Sonata for Violin and Piano in G Major, K. 379,
Adagio-Allegro
Thema con variazione
Jorja Fleezanis, violin
Elaine Thornburgh, fortepiano
- ♦ *Break*
- ♦ *A reading* of Mozart letters with Nicholas McGegan
- ♦ *Panel:* "Performing Mozart Today: Fresh Approaches to Familiar Themes," chaired by Nicholas McGegan with Michael Steinberg, Artistic Adviser, San Francisco Symphony, Jorja Fleezanis, Associate Concertmaster, San Francisco Symphony and Eleanor Selfridge-Field

SUNDAY • APRIL 6

3PM

- ♦ *Concert:* San Francisco Symphony, Davies Hall, Christopher Hogwood, conducting; Mozart: Clarinet Concerto (Antony Pay, clarinet) and the Requiem

Biographies

THOMAS BAUMAN, Ph.D., is Assistant Professor of Music at Stanford University. He received his Ph.D. in Music from the University of California at Berkeley and has taught previously at the University of Pennsylvania. A specialist in eighteenth-century opera, he has just published a book with Cambridge University Press, *North German Opera in the Age of Goethe* (1986). He has edited a series of facsimiles of German operas from the period 1770-1800 for Garland Publishing and is currently working on a book about Mozart's *Die Entführung aus dem Serail*.

LORENZ EITNER, Ph.D., is Hooker Professor of Art History, Chairman of the Art Department and Director of the Art Museum of Stanford University. He is a specialist in European art of the late 18th and early 19th centuries. His most recent books, *Gericault, his Life and Work*, won the Mitchell Prize for 1984.

JORJA FLEEZANIS joined the San Francisco Symphony in 1980 and became their Associate Concertmaster in 1981. She formerly held the post of concertmaster with the Cincinnati Chamber Orchestra and formed the Trio d'Accordo, which toured nationally and in 1978 won the young Concert Artist Guild competition. Among many recitals and concert performances in the Bay Area, she has appeared twice as soloist with the San Francisco Symphony. She is currently on the faculty of the San Francisco Conservatory of Music and performs annually in their summer festival, Chamber Music West.

SAMUEL M. GARRETT retired in June, 1984, from teaching at the Church Divinity School of the Pacific and the Graduate Theological Union in Berkeley, having been a member of the faculty at the former institution since 1950, in the field of modern Church history.

NICHOLAS MCGEGAN, Music Director of Philharmonia Baroque Orchestra, made his San Francisco debut directing Philharmonia's February 1985 performance of Handel's *Acis and Galatea*. He has conducted operas in London, France, and the United States, specializing in Rameau and Handel and recorded three Rameau operas for *Erato*, of which *Pygmalion* was named one of the top ten records of the year by *Time* magazine (1984). He recently conducted Handel's *Semele* and Stravinsky's *The Rake's Progress* for the Washington Opera at the Kennedy Center, Monteverdi's *L'Incoronazione di Poppea* and Mozart's *Seraglio* in Los Angeles, and Handel's *Teseo* for the 1985 Boston Early Festival. He conducts Handel's *Apollo & Daphne* on Philharmonia's recently released recording on Harmonia Mundi USA.

JUDITH NELSON, since her European debut in 1972, has been acknowledged as one of the world's leading singers of the baroque repertory. She has performed with most of the major baroque orchestras, as well as the Los Angeles Philharmonic, the BBC Symphony, the St. Louis Symphony, and the San Francisco Symphony. She has made over 60 recordings, principally with Harmonia Mundi (France) and Decca (U.K.). Recently she sang a principal role in Nicholas McGegan's production of Handel's *L'Allegro, Il Pensero and Il Moderato* for Philharmonia Baroque Orchestra. For the Boston Early Music Festival and the Pepsico Summerfare she sang the role of Agilea in Handel's *Teseo*. With Philharmonia Baroque Orchestra she has just recorded Handel's *Abollo and Dafne* for Harmonia Mundi (USA).

ELEANOR SELFRIDGE-FIELD, D.Phil., has been extensively involved in examining the history of instrumental music. She is the author of two books—one on Vivaldi and his predecessors and one on early criticism of music. She wrote the texts for KQED-FM's "Music of the Italian Masters" for six years. Currently she works for the Center for Computer Assisted Research in the Humanities in Menlo Park.

WILLIAM B. SLOTTMAN, Ph.D., Professor of History at the University of California, Berkeley, is a specialist on the history of the Hapsburg lands in the early modern period. He has written on twentieth century developments in East Central Europe. At the moment he is preparing a study of the Emperor Ferdinand I (1503-1564).

ELAINE THORNBURGH is the Executive Director and co-founder of Humanities West. Since 1981 she has performed throughout the United States on harpsichord and fortepiano as a soloist and chamber musician. A semi-finalist in the Sixth International Harpsichord Competition in Bruges, Belgium in 1980, she has also received a national Endowment for the Arts Solo Recitalist Grant for 1984-85 and has been a California Arts Council Touring Artist since 1985. She frequently performs with leading soloists, most recently with Jaap Schröder at the Pierpont Morgan Library in New York and with Judith Nelson in Los Angeles. In 1985 she was a soloist with the Carmel Bach Festival. This summer she will be giving a lecture-recital on harpsichord and fortepiano with the San Luis Obispo Mozart Festival.