Humanities Seminars
The Music of Mozart

Dates and Time:
November 2, 9, 16, and 30 (four Mondays)
1:00 p.m. to 3:00 p.m.

Instructor:
Jay Rosenblatt
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Fred Fox School of Music
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Course Description:
Few composers have been as prolific in so many genres as Wolfgang Amadeus Mozart. In this course we will survey a portion of this vast output from the unique perspective of specialists in the field, all professors at the University of Arizona Fred Fox School of Music. The first session will be led by Dr. Jay Rosenblatt and will offer an overview of Mozart’s life, covering such topics as his years as a child prodigy, his difficulties with the Prince-Archbishop of Salzburg, and his final decade in Vienna. He will also introduce the class to the stylistic characteristics of Mozart’s music. For the subsequent sessions, Kristin Dauphinais, professor of voice, will discuss the three operas Mozart wrote with Lorenzo da Ponte, Bruce Chamberlain, Director of Choral Activities, will examine Mozart’s sacred music, and Tannis Gibson, professor of piano, will introduce us to Mozart’s piano concertos and works for solo piano.

The class will be predominantly a lecture format, with plenty of opportunity for musical discussion (the ability to read music is not required) as well as time for questions.

Dr. Jay Rosenblatt is currently Associate Professor of Music History at the University of Arizona, where he has taught since 1995. He has led four Humanities Seminars, covering the operas of Verdi and Wagner, the life and works of Franz Liszt, and the String Quartets of Beethoven. His scholarly research focuses on music of the nineteenth century, in particular, the music of Liszt.

Mezzo-soprano Kristin Dauphinais has performed throughout the United States as well as internationally in Italy, China, Australia, Germany, Spain, Austria, and Luxembourg. She has a BFA in musical theatre performance from the Lee Harvey Honors College at Western Michigan University, and earned Master of Music and Doctor of Musical Arts degrees in vocal performance from Arizona State University. Currently Dr. Dauphinais is the chair of vocal studies at the University of Arizona and also serves on the voice faculty at the Saarburger Serenaden-International Music Festival in Germany in summers.

Bruce Chamberlain is Director of Choral Activities and Associate Director of the University of Arizona School of Music and also Director of the Tucson Symphony Orchestra Chorus. He brings to these positions thirty-eight years of professional and collegiate experience. In addition to the standing-room-only performances by the Arizona Choir on campus, his guest appearances have included Dvořák’s Stabat Mater with the Plovdiv Philharmonic in Vienna’s Musikverein and the City of Prague Philharmonic in The Dvořák Hall in Prague. A summa cum laude graduate of the Indiana University Jacobs School of Music with Bachelor’s, Master’s and DMus degrees, Dr. Chamberlain studied conducting with Julius Herford, Margaret Hillis, and John Nelson, piano with Menachem Pressler, Wallace Hornibrook and Nicholas Zumbro, and has continued choral/orchestral conducting studies with Helmut Rilling, Andrew Davis, Dale Warland, and Robert Page.

Tannis Gibson has been heard in concert halls throughout North America, Europe, South America and Asia. Venues include Weill Recital Hall (Carnegie), the Kennedy Center, Merkin
Hall, Corcoran Gallery, National Gallery of Art and the Gardner Museum in Boston. Her festival performances include among others, the Bath Festival in England, the ppANISSIMO festival in Sofia, Bulgaria, Chile’s Jornadas Musicales de Invierno, and New York’s Bang On a Can Festival. She has collaborated with many fine artists, as well as ensembles such as the Shanghai, Muir, American, Lark and Calder String Quartets. Tannis Gibson holds a MM from the Juilliard School and attended the Banff Center in Canada for post-graduate studies. A dedicated teacher, her students have been prizewinners in major international competitions, and several currently hold positions at universities in the US and Asia. Ms. Gibson is Professor of Piano and Assistant Director at the Fred Fox School of Music.

Required Text:

Other Useful Books:
Hermann Abert, W. A. Mozart (Yale University Press) — after nearly 100 years still an authoritative text, in a new translation and updated by a prominent scholar; thorough biography and discussion of musical works, but at over 1500 pages not for the faint of heart.

Alfred Einstein, Mozart: His Character, His Work (Galaxy Books; editions from other publishers) — one of the best of the older sources devoted to Mozart, first published in 1945, the first part covers aspects of Mozart’s life and personality while the second has more in depth discussions of the most important works.

Maynard Solomon, Mozart: A Life (Harper) — perhaps the best single-volume biography, with excellent insights into Mozart’s life but only cursory comments on his music.

Session One (November 2): Introduction, overview of Mozart’s Life, stylistic characteristics of his music.
Topics to be discussed:
Mozart’s trans-European tours
Life in Salzburg
Last decade in Vienna
The Köchel Catalog
Mozart’s approach to musical form
Works to be discussed:
String Quartet in D Minor, K. 173
String Quartet in G Major, K. 387

Session Two (November 9): Fidelity in the Mozart/Da Ponte Operas.
Guest Lecturer: Kristin Dauphinais (Associate Professor of Voice)
Suggested reading: The Complete Mozart, pp. 59–65
Summary: Fidelity is a crucial element in opera, however, the emphasis given to this faithfulness varies widely. An examination of the collective ethos in the Da Ponte operas of Mozart reveals a fidelity imbalance stratified by gender and social status and consequently illuminates many issues of sexuality in eighteenth-century Enlightenment society.
Works to be discussed:
Le nozze di Figaro, K. 492
Don Giovanni, K. 527
Così fan tutte, K. 588
Session Three (November 16): The Sacred Works.
Guest Lecturer: Bruce Chamberlain (Director of Choral Activities)
Suggested reading: *The Compleat Mozart*, pp. 3–17
Topics to be discussed:
- Mozart’s family and the church
- The texts of the Mass: Ordinary and Proper
- Non-liturgical texts: Cantatas, Oratorios, and Contrafactum
- Why does Mozart sound like Mozart?
Works to be discussed:
- Kyrie in D Minor, K. 347
- Mass in C Minor, K. 427
- Requiem, K. 626

Session Four (November 30): Works for Piano.
Guest Lecturer: Tannis Gibson (Professor of Piano)
Topics to be discussed:
- The piano as Mozart knew it
- Mozart and the piano concerto
- Mozart and the piano sonata
Works to be discussed:
- Concerto for Piano and Orchestra in D Minor, K. 466
- Concerto for Piano and Orchestra in A Major, K. 488
- Piano Sonata in F Major, K. 332