

The 2005 Kyoto Prize Workshop : Symposium of Arts and Philosophy Category

## Harnoncourt in Kyoto

1:00 - 5:00 , November 12, 2005 (Sat.)

Kyoto International Conference Hall

### Coordinator and Moderator

Koji Sano (Member of the Kyoto Prize Committee; Professor, Toho Gakuen School of Music)

1:00     **Opening Address**

Toyomi Inamori (Senior Managing Director, Inamori Foundation)

**Introduction to Laureate**

Koji Sano

**Laureate Lecture & Panel Discussion**

**“Talk by Harnoncourt / Talk with Harnoncourt “**

Moderator     Nobuhiro Ito (Member of the Kyoto Prize Selection Committee;  
Associate Professor, Osaka University)

Laureate        Nikolaus Harnoncourt (Laureate in Arts and Philosophy)  
Lecture: “The Charm of Musical Notation”

Panelists      Tsuneko Arakawa (Chairperson, Executive committee of “Early  
Music Competition (Yamanashi, Japan);  
Professor, Yamanashi University)  
Ryuichi Higuchi (Artistic Director, Bach Akademie Meiji Gakuin  
Tokyo; Professor, Meiji-Gakuin University)  
Masaaki Suzuki (Music Director, Bach Collegium Japan;  
Professor, Tokyo National University of Fine Arts and Music)

**Intermission**

3:50     **Musical Work (Public Rehearsal)**

Nikolaus Harnoncourt  
Kyoto Philharmonic Chamber Orchestra  
from Mozart B-flat Major Symphony No.33, K.319

5:00     **Closing**

*Organized by Inamori Foundation*

*Supported by Kyoto Prefectural Government, Kyoto City Government, and NHK*

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Mr. Nikolaus Harnoncourt  
Musician

## The charm of musical notation

The strange way to put musical ideas – which are physically acoustical events – into graphic signs. In other words, the notation of music.

A score can represent:

- a) The work
- b) A playing advice to the performer.

We have to find out, what of both any given score really is.

The (fixed) notation seems to ask for a fixed realization, but, as in the realization the human individual is involved, a fixed interpretation of a composition is impossible. (It could be possible only by a machine.) But it should sound living and “as if” free!

- Examples for some of the problems of notation (Rhythm, Figured bass, length of notes)
- The changing roles of the composer – versus the performer in music history.
- What are the rights of a composer? Into future centuries?
- Why do we perform old music at all – and not just music of our time?
- Is a perfect interpretation possible, which keeps its value forever?
- The role of the score changes gradually from: The work to playing advice.
- Articulation problems with Mozart and Bach – with this composers articulation is part of performance. Must the articulation of groups be synchronous?

The scale as the basis of music. How is it formed and why? The different ideas of modality and tonality reduced on 12 tones per octave.

There is a great necessity for professional musicians, to know more about that theme; it is the basis for a real good intonation. Most European orchestra musicians, chamber musicians and soloists think that it is possible to find the right intonation by instinct and musicality. This is impossible because the scales have no natural origin; they are artificial and rather complicated and there is no general agreement about this theme.

Program Note

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W. A. Mozart: Symphony No.33 in B-flat major, K.319

Ryuichi Higuchi

In January 1779, Mozart returned to his home town of Salzburg from a long journey covering both Mannheim and Paris. He was used to traveling around Europe from a tender age, and had already digested a range of styles of early symphonies; but this was a home coming of special significance both as a man and musician. During his long stay in Mannheim, he apparently became thoroughly familiar with the dynamic style of performance of the court orchestra there, and in Paris he saw the great success of his Symphony No.31 in D major, 'Paris', while witnessing the death of his beloved mother. Through this experience of both bright and dark sides of life, he matured as a person and musician when he returned home.

The Symphony No.33 in B-flat major was initially completed on July 9th 1779 in three-movement form, without the minuet, the movement which was subsequently appended around 1782 when the work was performed again in Vienna. Its orchestration of 2 oboes, 2 bassoons, 2 horns, and a string ensemble (with two viola parts) follows the convention of Salzburg at the time. While the circumstances of the composition are not known, Neal Zaslaw suggests the possibility that it was composed for the concert with the touring theatrical group of Johann Böhm who visited Salzburg twice that year.

This B-flat-major symphony was first published by Artaria in Vienna in 1785 together with the Symphony No.35 in D major 'Hafner'. It is noteworthy that the only other symphony that Mozart published was the 'Paris' symphony.

The symphony consists of four movements: 1st movement 'Allegro assai' (B-flat major, 3/4); 2nd movement 'Andante Moderato' (E-flat major, 2/4); 3rd movement 'Minuet' (B-flat major, 3/4); and the 4th 'Allegro assai' (B-flat major, 2/4). Except for the 3rd movement, all three movements are written in sonata form; however, only the final movement has the repeat. The development section of the 1st movement makes use of the so-called 'Jupiter motif' that later becomes the fugue subject of the finale in the 'Jupiter' Symphony (as well as the motif used in 'Credo' in *Missa Brevis* in F major, K.192); this motif is also hinted at not only in the second theme of the same movement, but also in the first theme of the 2nd movement as well as in the minuet and trio, uniting the whole movements. In fact, this motif also appears in his 'first symphony' K.16 composed in London in 1764, which is interesting, as it appears in both the first and last of his symphonic works. It is uncertain whether or not this was his 'creed (Credo)'; still it was doubtless an important musical idea for Mozart.

Musician

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### Kyoto Philharmonic Chamber Orchestra

Kyoto Philharmonic Chamber Orchestra (KPCO) is a professional orchestra, founded in 1972. Members are all soloistic. KPCO performs rich repertoire written (arranged) specially for small orchestras' at the highest artistic level possible. The large repertoire includes symphony, concerto, opera, chamber music, film music, and pops. KPCO has brought great live music through the unique medium of the chamber orchestra to all over Japan. KPCO holds over 130 concerts every year, not only classical music series but also joint concerts with Japanese traditional culture players of Kyogen, Bunraku, and musicians of shamisen, bamboo flute and so on. The concerts have a variety of series that feature actors, comedic storytellers, and entertainers. These collaborations are well received and KPCO is called as a "challenging chamber orchestra". Since its foundation, KPCO continues to hold visiting concerts for school students. KPCO visited more than 2500 schools in total in the past 33 years, whose audiences are already more than a million. KPCO has been managed as a non-profit organization since 2000. The organization also performed a concert tour in Italy in 2002. Awarded Todo Music Prize (1990), and the Academy and Culture Prize of Kyoto Shimbun Newspaper Co.,Ltd (2002). URL: <http://homepage2.nifty.com/kyophil/>