

ORNAMENTATION IN MOZART'S CONCERT ARIAS  
FOR ALOYSIA WEBER:  
THE TRADITIONS OF SINGING AND EMBELLISHMENT

by

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## ABSTRACT

The concert arias of Mozart actually include not only arias written specifically for concert but also interpolations which subsequently assumed the character of concert arias. Those in the following study were written for Aloysia Weber, Mozart's first love and, later, his sister-in-law.

These arias are interesting for a number of reasons: First, the fact that they are seldom performed today raises questions about singing technique in the late eighteenth century. Second, the musical requirements which fostered this technique must have been grounded in a tradition of embellishment--a subject worthy of investigation. Third, the concert arias are an example of the close connection between melody and instrument in this period; what was the nature of the voice for which they were written? Fourth, these arias were fully notated at a time when the singer was generally expected to improvise. They are a written record of Classical ornamentation and are therefore a good choice for the study.

The method used is as follows: The singing tradition according to which Weber and Mozart were trained is examined. After this discussion follows a chapter on the tradition of ornamentation, which influenced Mozart's melodic writing. Mozart's approach to composition and notation is then described. Finally, the melodies

are analyzed through the process of de-ornamentation. A performable edition of a concert aria from which all ornamentation has been removed is included.

The thesis yields the following conclusions: First, tastes in singing style change from century to century, and these preferences affect the aspects of pedagogy which are emphasized in any given age. Second, the pieces reflect a preference for bright, florid melodies and high, flexible voices. Third, Mozart was complete in his notation for a number of reasons: 1) orchestral accompaniment is necessary in the sections of free ornamentation; 2) Mozart wrote the arias for Aloysia Weber and for particular performances in most instances; 3) by creating a fine composition Mozart showed himself to best advantage over the Italian musicians with whom he felt an intense rivalry. Fourth, late eighteenth-century ornamentation can be divided into two groups--specific ornaments and free ornamentation. Classical ornamentation differs from Baroque in two important respects: 1) in Baroque melodies ornaments are mere frills, but Classical ornaments are so organic to the style that most Mozart melodies would be unthinkable without them; 2) whereas Baroque free ornamentation usually fills in spaces between chord tones, Classical embellishment reinforces structural points. The performable edition mentioned above resembles a simple nineteenth-century cantabile aria, illustrating the basic difference between the later style and that of Mozart.



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## PREFACE

Before embarking on the main body of the thesis I would like to thank the people who have helped in its preparation. First of all, my gratitude goes to Robert Morris for his guidance with the work and his aid in obtaining financial assistance. Second, my particular thanks go to Gregory Butler for his help with the historical perspective and organization; Robert Silverman for his aid in the overall writing; French Tickner for his suggestions regarding the singing tradition; and Eugene Wilson for his assistance with the chapter on ornamentation. Last, but most important, I wish to thank my husband, David, who has given me sincere encouragement with every aspect of my work.

## INTRODUCTION

Aloysia Weber held a unique place in the life of Mozart. She was not only his first great love and later his sister-in-law but also a singer who possessed a voice well suited to eighteenth-century tastes. The concert arias written for her are seldom performed today, a fact which indicates some of their unique features.

Their infrequent performance raises interesting questions about the musical taste and singing technique of the late eighteenth century.<sup>1</sup> Edward O. D. Downes has pointed out that a history of singing style has yet to be written;<sup>2</sup> it is hoped that the following thesis will be a contribution to this subject.

The most important aspect of eighteenth-century style was ornamentation. Vocal pedagogy was suited to the taste of the age, giving high priority to composition and vocal flexibility. The singer was therefore able to meet the technical demands made on his voice. But "compare these facts with the conditions existing today," says Weldon Whitlock, "and you get another good reason why so few singers use the concert arias. They just do not have the

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<sup>1</sup> Weldon Whitlock, "The Concert Arias," NATS Bulletin (October 1973), 10, 11.

<sup>2</sup> Edward O. D. Downes, "The Operas of J. C. Bach as a Reflection of the Dominant Trends in Opera Seria: 1750-1780" (Ph. D. dissertation, Harvard, 1958).

necessary technique."<sup>3</sup> Investigation of eighteenth-century vocal pedagogy, discussed in Chapter I, will form a part of the following study.

An important aspect of the singer's education was a mastery of composition for the purpose of improvising embellishment. Without the necessary knowledge and technique florid variations could not be executed. H. C. Robbins Landon believes that the concert arias are not performed today because although there is an abundance of singing coaches who teach opera roles, there are few who have the concert arias in their repertoire.<sup>4</sup> He implies that singers today are less musically independent than their eighteenth-century predecessors. Although Weber was not expected to improvise in these arias, she nevertheless was a good clavier player and had been taught to create embellishments according to traditional methods; her knowledge of music made her thoroughly conversant with the style.

This tradition of ornamentation, according to which Mozart was also trained, will be discussed in Chapter II. Although period sources are available on specific ornaments (Manieren), information on free ornamentation is relatively scarce. Two dissertations on this subject, begun in the 1960's, were never

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<sup>3</sup> Whitlock, op. cit., 11.

<sup>4</sup> H. C. Robbins Landon, Essays on the Viennese Classical Style (London: Barrie and Rockliff, 1970), 324.

completed.<sup>5</sup>

Weldon Whitlock has pointed out another interesting aspect of the concert arias as follows:

One of the strangest phenomena, with regard to these arias is that, although they were the product of the bel canto era, when the composer expected and encouraged the singer to elaborate with all manner of fiorature and embellishments, this in no way held true with the concert arias.<sup>6</sup>

No one has previously attempted to solve this mystery. The usual practice of the period was to present the singer with a musical skeleton which was "enough to let the great singer have full liberty in embellishing."<sup>7</sup> Why Mozart broke with tradition can be answered according to practical musical considerations, to be discussed in Chapter III.

That section will also deal with Classical ornamentation from the standpoint of the concert arias. As has been mentioned above, work on this subject is incomplete.<sup>8</sup> There are isolated

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<sup>5</sup> Eugene Narmour, "Toward a Theory of Classical Melody" (unfinished Ph. D. dissertation, University of Chicago, n.d.) and Joan E. Smiles, "Improvised Ornamentation in Late Eighteenth Century Music" (unfinished Ph. D. dissertation, Stanford University, 1969).

<sup>6</sup> Whitlock, op. cit., 11.

<sup>7</sup> Giambattista Mancini, Pensieri e riflessioni... (Vienna: Ghelen, 1774), new ed. with historical notes by E. Foreman (Champaign, Illinois: Pro Musica, 1968), 14.

<sup>8</sup> Some interesting background information has been provided by Charles Rosen, "Structure and Ornament" in The Classical Style (New York: Viking, 1971), 99-108.

examples of fully notated embellishments from this period,<sup>9</sup> but the most complete work has been done by Paul and Eva Badura-Skoda, who have added their own embellishments to skeletal melodies provided by the composer.<sup>10</sup> This approach presents difficulties, however, because it involves additions made by scholars in the twentieth century who cannot possibly have heard performances of eighteenth-century artists. The present study includes an analysis of the concert arias according to a process which could be called "the reverse of variation."<sup>11</sup> These pieces are an excellent choice for a number of reasons: 1) information on the pedagogy and composition which preceeded them is available; 2) the training of the singer and the composer can be ascertained; and 3) the concert arias are a written record of Classical ornamentation.

Mozart's thoroughness of notation in these arias (many of which were used as substitutions in operas) can be explained in part by his feelings of competition with Italian opera composers. For this reason a history of German-Italian rivalry follows.

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<sup>9</sup> See the section on free ornamentation in Chapter II.

<sup>10</sup> Eva and Paul Badura-Skoda, Mozart-Interpretation (Vienna: Wancura, 1957), 177.

<sup>11</sup> Allen Forte, "Schenker's Conception of Musical Structure," Journal of Music Theory III (1959), 13.

### Growing German Musical Independence

The Mozart concert arias are both forward- and backward-looking, reflecting not only older practices but also procedures which composers followed after Mozart. Although Mozart's musical training was traditional, his attitudes were not. The answer to the question of why he notated his embellishments can be found in his personality, which was closer to that of Beethoven, his junior, than to that of Haydn, his senior.

Like most of the great composers of the nineteenth century he had a strong sense of his own genius. He did not regard himself as one of many servants of a nobleman but rather as an artist who was the equal of any man. Also like the composers who followed him he had a strong awareness of himself as a German composer.<sup>12</sup> These feelings, in conjunction with his outstanding talents, often brought him into conflict with the Italian musicians who had previously reigned supreme in musical circles.

Mozart doubtless wanted to show the Italian composers that he could write as well as they in the Italian style. It may be significant that of thirty-seven concert arias written for particular singers only eight are for Italians. Mozart, a German composer,

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<sup>12</sup> Mozart referred to himself in this way, using the language term "German."



was writing Italian-style arias, many of which were substitutions in Italian operas,<sup>13</sup> and the singer for whom he wrote was a German leading lady in an Italian opera company. It is clear that his musical reputation was at stake in these arias. Mozart asserted the superiority of Weber and himself, both Germans, in an age of Italian musical supremacy.

His character therefore reflected a growing trend--the musical independence of the German principalities. It was during the late eighteenth century that the German states began to have a consciousness of themselves as a recognizable group. Previous to that time "Germany" was subject to foreign influences. Konrad Friedrich Uden wrote in 1796 that "the speaking of German is for the daughters of burghers, for the maids: The little mademoiselle, however must rather know how to say bon jour and bon soir and je vous souhaite une bonne nuit than to call God her greatest benefactor."<sup>14</sup> In a similar vein Robert Ergang cites a poem of Burkard Menke (1675-1732):

Da heisst das andre Wort gloire, renommée,  
Massacre, bel esprit, fier, capricieux;  
La précieuse hat das Deutsche gar verschworen,  
Es klingt ja zu paysan in ihren zarten Ohren  
Und kommt nach ihrem goützu canailleux heraus;  
Ein Wort französisch ziert den ganzen Menschen aus.<sup>15</sup>

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<sup>13</sup> For a description of the types of arias which have come to be known as "concert arias," see page 183 of the Introduction.

<sup>14</sup> Konrad Friedrich Uden, Über die Erziehung der Töchter des Mittelstandes (Stendal, 1796), 148.

<sup>15</sup> Robert Reinhold Ergang, Herder and the Foundations of German Nationalism (New York: Octagon, 1966), 22.

While at the court of Frederick, Voltaire wrote, "I am in France here. Only our language is spoken. German is for servants and for horses."<sup>16</sup>

In addition to French, Italian was also widely understood, being the first language under Charles VI. Metastasio, the court poet from 1729, wrote in Italian; and the Capuchin friar Caslino delivered his sermons at St. Peter's Church in Vienna in Italian as late as 1748.

The nobility in Austria was cosmopolitan. It included the Colloredos of Italy, the family of the Archbishop of Salzburg with whom Mozart had great difficulties. This cosmopolitan nobility came into conflict with the Emperor Joseph II, who appointed seven non-nobles to his cabinet.

Joseph not only affected the power of noble families adversely but also exhibited a particular brand of religious tolerance which served to weaken the influence of Italy in the religious sphere as well as the political. Whereas under Maria Theresa the privileged position of the Roman Catholic Church was jealously guarded, under Joseph the Catholic Church was nationalized. Bishops were forbidden to receive papal bulls and decrees without royal consent and were required to take an oath of loyalty to the emperor. Because Joseph believed that monastic funds could better be used for social reforms, he confiscated sixty million florins from monastic property.

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<sup>16</sup> Ibid., 26.

Hostility toward the Jesuits reached its climax in the 1760's and eventually forced the Pope to dissolve the Order in 1773.

Anderson summarizes the animosity toward the Jesuits in the following way:

The exaggerated hatred and fear felt for the Jesuits everywhere in Protestant Europe had always been echoed, sometimes with equal intensity, in many parts of the Catholic world. Their wealth (sometimes grossly exaggerated by rumour), the great influence they normally possessed at Rome and in many of the courts of Europe, above all the unity and discipline which made them appear a kind of secret society, aroused widespread envy and dislike.<sup>17</sup>

Joseph made reforms in the Church, forbidding pilgrimages and processions and declaring that the vernacular be used in services. In an attempt to reverse Joseph's policies, Pope Pius VI journeyed to Vienna in 1782, but his negotiations were ineffectual.

In the arts as well as in the political and religious realms the Italian influence was on the decline, as evidenced by the appearance of a national Singspiel which threatened the existence of Italian opera in Vienna.<sup>18</sup> In spite of this threat a new opera buffa troupe was recruited to stage a comeback of Italian opera there. The emperor, "from the political point of view, desired a German national opera,"<sup>19</sup> but his musical tastes were closer to Italian opera. Paul Henry Lang describes the situation

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<sup>17</sup> M. S. Anderson, Europe in the Eighteenth Century (New York: Holt, Rinehart and Winston, 1961), 326.

<sup>18</sup> Joseph II founded a national opera theatre in Vienna in 1778, opening with Die Bergknappen by Ignaz Umlauf; Mozart's Entführung was performed there four years later.

<sup>19</sup> Paul Henry Lang, Music in Western Civilization (New York: Norton, 1941), 669.

from the standpoint of Salieri, one of the last of Mozart's enemies to plague him. Salieri, arriving in Vienna at the time of the short-lived supremacy of the German comic opera and recognizing the new trend in opera, lost no time in composing a Singspiel, The Chimneysweep, which was completed in 1781. Lang describes him in the following way:

An intriguer like his seventeenth-century compatriot Lully, this able musician was even accused of poisoning Mozart.... There can be no question...of Salieri's malevolent interference with the success of his Austrian colleagues. His fine musicianship told him to concentrate his malice on Mozart....<sup>20</sup>

One of the most interesting incidents in the Singspiel controversy involved Salieri and Mozart. On February 17, 1786 the Emperor Joseph II gave a party for Duke Albert von Sachsen-Teschen, Governor General of the Netherlands, and the Archduchess Marie Christine, sister of the emperor. The festivities were held in the Orangerie at Schönbrunn, just outside Vienna.

The arrangement of the Orangerie hall is intriguing in itself because it emphasizes the contrast between the two musical genres represented at the festivities. Spanning the 183-meter length of the hall was a long banquet table surrounded by trees decorated with exotic flowers and fruits--a splendid contrast with the barren February landscape outside. At opposite ends of the room stood twin stages--one for theatre and one for opera.

Representing "theatre" on the evening in question was the

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<sup>20</sup> Ibid. Beethoven also had difficulties with Salieri. See his letter of January 7, 1809.

Singspiel Der Schauspieldirektor of W. A. Mozart; "opera" took the form of Prima la musica e poi le parole of Antonio Salieri. Salieri was the more familiar of the two composers. Perhaps the entertainments for the festivities were devised by the emperor with a competition of Italian opera and German Singspiel in mind, considering Joseph's contradictory desire for a German opera and taste favoring Italian opera. At any rate, the event was a confrontation of these two genres.

The party also resulted in the competition of a German and an Italian composer. History has proven that the comparison was not a fair one. The audience had scarcely an opportunity to judge the music of the young Mozart, which consisted of an overture and four numbers. Salieri's work was a full opera.<sup>21</sup> In addition, Casti's libretto, which refrained from using the stereotypes of theatrical parody, outshone Stephanie's. Even when the scholar Josef Heinzelmann praises Salieri's opera, his specific comments refer almost exclusively to the libretto.<sup>22</sup> Graf von Zinzendorf, a member of the court circle of Vienna whose diary provides a valuable source for the period under study, enjoyed Salieri's opera buffa

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<sup>21</sup> This uneven distribution accounts for the fact that Salieri received one hundred ducats in payment but Mozart only fifty.

<sup>22</sup> Josef Heinzelmann, "'Prima la musica, e poi le parole' Zu Salieris Wiener Opernparodie," Oesterreichische Musikzeitschrift XXVIII (1973), 19-28.

but found Der Schauspieldirektor "thoroughly indifferent."<sup>23</sup>

Salieri's broad farce must have appealed to him more than Mozart's subtle satire. How ironic that Mozart's work for the festivities was written at a time when he was in the midst of composing The Marriage of Figaro, his first mature comic opera and one of the greatest of all time.<sup>24</sup>

Italian composers such as Salieri must have been upset with the attitudes of Joseph II, who favored a German national opera, and of Mozart, who was able to write German operas more masterfully than Dittersdorf. Perhaps they saw significance in the fact that there were few Italian musicians in the centers of the North. They may also have been sensitive to the widespread writings of such people as Karl von Moser, who said, "A German patriot must never forget, that he is a German, and not a Greek, a Roman or a Briton."<sup>25</sup>

Mozart was the first composer in a new age of national consciousness, and the Italians particularly feared him because they could see their own influence diminishing before this German composer. In fact, "In Vienna," says Mozart's biographer Nemetschek, just seven years after Mozart's death, Mozart's "Italian operas were not received with such great applause as in Prague and in other towns

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<sup>23</sup> Quoted in Chris Raeburn, "An Evening at Schoenbrunn," The Music Review XVI (1955), 96-110.

<sup>24</sup> For a full description of the festivities see the above article.

<sup>25</sup> Karl von Moser, Neujahrwunsch an den Reichstag... (Leipzig: Neues patriotisches Archiv, 1792), 268. The italics are mine.

of Germany...[as a result of] the influence of the foreign singers and the state of the Court Theatre."<sup>26</sup>

The following excerpts from Mozart's letters reflect his sense of rivalry with the Italians. They show the character of a man whose reputation as a German composer was at stake in the composition of the concert arias because he wanted to present his talents and those of his singer in the best possible light.

Mozart carried into adulthood the feeling of German-Italian rivalry which had been transmitted to him by his father. In his letter of July 11, 1763 Leopold wrote, "Indeed you can judge how partial Jommelli is to his country from the fact that he and some of his compatriots...were heard to say that it was amazing and hardly believable that a child of German birth could have such unusual genius and so much understanding and passion. Ridete amici!"<sup>27</sup>

During Mozart's fourth journey, to Vienna, Leopold's letter of February 3, 1768 told of his plans for Mozart. "All the clavier-players and composers in Vienna" were opposed to Mozart's advancement, except for Georg Wagenseil. These composers avoided all occasions

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<sup>26</sup> Franz Nemetschek, Life of Mozart (London: Hyman, 1956), 43. The comment suggests that the Italian singers were thus instrumental in having operas by Italians performed, perhaps fearing that production of operas by German composers would result in a decline in the use of Italian singers.

<sup>27</sup> Emily Anderson, op. cit., I, 23.

where Mozart played and declared that all of his transpositions, sightreading and improvisations were pre-arranged. In order to convince the public of Mozart's talent, Leopold decided "to do something entirely out of the ordinary, that is, to get Wolfgang to write an opera for the theatre. Can you not imagine," he continued, "what a turmoil secretly arose amongst those composers? What? Today we are to see a Gluck and tomorrow a boy of twelve seated at the harpsichord and conducting his own opera? Yes, despite all those who envy him!"<sup>28</sup> On May 11 Leopold said that he hoped this opera would give Mozart the noteriety which would help him when "he attains the age and physical appearance which no longer attract admiration for his merits."<sup>29</sup> The rumor circulated that not Mozart but his father had written the opera, and Affligio, manager of the Burgtheater and Theater am Kärtner Tor, found reasons to postpone the opera in spite of the emperor's original request for the project. "Some people spread the report," said Leopold, "that the music was not worth a fig; others say that it did not fit the words, or was against the metre, thus proving that the boy had not sufficient command of the Italian language."<sup>30</sup> Mozart was fluent in Italian and wrote many letters in this language.

Leopold wrote on March 13, 1770 during the fifth journey, to Italy, that Mozart had been asked to write an opera, Mitridate.

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<sup>28</sup> Ibid., I, 82.

<sup>29</sup> Ibid., I, 85.

<sup>30</sup> Ibid., I, 88.



Before the first rehearsal, he said on December 15 that "there were plenty of people who cynically described the music...because, as they maintained, it was impossible for such a young boy, and, what is more a German to write Italian opera."<sup>31</sup> Leopold described its success in his letter of December 29, adding, however, that before it was produced, many people criticized it as "German and barbarous."<sup>32</sup>

As Mozart grew older, he, too, was eager to show what a German composer could do. On October 2, 1777 he expressed his desire to "help forward the German national theatre."<sup>33</sup> His father responded on October 4, 1777 by mentioning that "...the stage for these Italians does not extend very much further than Munich and practically comes to an end there." In Mannheim, Trier, Mainz, Würzburg and, in short, "at the courts of all the less important Protestant Princes" most of the musicians were Germans.<sup>34</sup>

Leopold expressed hope for his son's future in November of 1777 because the Italians were not in favor at Mannheim.<sup>35</sup> He reported as follows from Salzburg on August 3, 1778 that conflicts between the Italians and Germans were still going on:

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<sup>31</sup> Ibid., I, 174.

<sup>32</sup> Ibid., I, 176.

<sup>33</sup> Ibid., I, 2290.

<sup>34</sup> Ibid., I, 295.

<sup>35</sup> See Ibid., I, 3353.

Ferrari is going to leave at the end of August. These two events will mean the ruin of Brunetti. The Italians are losing their good name. Everyone is going for them now... I shrug my shoulders and say nothing.<sup>36</sup>

On August 21, 1778 Leopold mentioned that the elector had performances of operas in the German language and that "...he now wants a German maestro."<sup>37</sup> In this criticism of his son's opera Idomeneo he added on December 4, 1780 that the music nevertheless "is far from being commonplace, as, on the whole, Italian music is."<sup>38</sup>

Mozart again faced the supposed difficulty of a German composer writing an Italian opera:

Beecke told me...among other things...that Raaff's aria in Act II did not suit the rhythm of the words. 'So I am told,' he said, 'but I know too little Italian to be able to judge. Is it so?' I replied, 'If you had only asked me first and written about it afterwards! I should like to tell you that whoever said such a thing knows very little Italian.'<sup>39</sup>

Mozart expressed frustration at the lack of recognition he received in his own country and wrote on August 17, 1782 that "if Germany, my beloved fatherland, of which, as you know, I am proud, will not accept me, then in God's name let France or England become richer by another talented German...."<sup>40</sup> One of the ways he wished to show his talent was by composing another opera, but he still faced Italian rivalries. With regard to the librettist da Ponte he said on May 7, 1783, "If he

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<sup>36</sup> Ibid., II, 591.

<sup>37</sup> Ibid., II, 602.

<sup>38</sup> Ibid., II, 681.

<sup>39</sup> Ibid., II, 698.

<sup>40</sup> Ibid., II, 814.

is in league with Salieri, I shall never get anything out of him. But indeed I should dearly love to show what I can do in an Italian opera!"<sup>41</sup>

On May 21, 1785 Mozart related the story of difficulties regarding the building operations at the Kaertnerthor Theater for the coming German operatic stage. "To judge by the preparations, " he said, "it looks as if they were trying altogether to ruin German opera.... My sister-in-law Mme. Lange is the only singer who is to join the German opera. Mme. Cavalieri, Adamburger, Mlle. Teiber, all Germans of whom Germany may well be proud, have to stay at the Italian opera--and compete against their own countrymen!"<sup>42</sup> Leopold wrote his daughter on April 28, 1786 that "Salieri and all his supporters will again try to move heaven and earth to down his opera." He added that Mozart's friends, the Duscheks, "told me recently that it is on account of the very great reputation which your brother's exceptional talent and ability have won for him that so many people are plotting against him."<sup>43</sup>

One of the most telling incidents in Mozart's life concerning his rivalry with the Italians involves two of the concert arias. K. 418 and 419 were written for Weber as substitutions in Anfossi's opera buffa Il Curioso indiscreto. The opera was being presented in Vienna by an Italian troupe, but the two leading roles were sung by Germans, Weber and Adamberger. Mozart reported in a letter of July 2, 1783 that the opera failed, except for his two arias. The Italians, particularly

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<sup>41</sup> Ibid., II, 848.

<sup>42</sup> Ibid., II, 890.

<sup>43</sup> Ibid., II, 897.

Salieri, spread the rumor that "Mozart wanted to improve on Anfossi's opera." In objection to this report Mozart insisted that a statement be printed in the copies of the libretto, which said that in no way did he wish to eclipse the fame of the noted Neapolitan composer. Although Mozart thought that his enemies were "quite confounded" by the statement, in fact they only became aware of his true feelings.<sup>44</sup>

Mozart was the first composer to challenge Italian musical supremacy successfully, and from this time on Germany ceased looking exclusively to Italy for its musicians and teachers. Mozart's concert arias for Aloysia Weber were not mere vehicles for displaying a singer's talents but were artistic creations designed to feature both the composer and the singer--two supremely talented German musicians. Mozart's relationship to the Italians is best summarized by his biographer Nemetschek as follows:

An old Italian impressario of an opera company in Germany, who seems to have fallen on evil days ever since the rise of Mozart,...is wont to heave a sigh whenever he comes across an opera of Mozart in his list and to utter a cry: "He is my undoing."<sup>45</sup>

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<sup>44</sup> Ibid., II, 854.

<sup>45</sup> Nemetschek, op. cit., 86.

### The Concert Arias

The concert arias of Mozart actually include not only arias written specifically for concert but also interpolations which subsequently "assumed the character of concert arias."<sup>46</sup> They have been compared to the instrumental concerto in character and form. Although some are written for bass and one for contralto, the widest choice of arias by far is for soprano. Some of the soprano arias are also suitable for tenor.

While many are true concert arias, having been intended for concert, others are substitutions for arias in Italian operas. Still others are interpolations. Several are licenze--arias to be used as encores. Several of the early ones were written as exercises in preparation for Mozart's first full opera.

Yet the true concert arias differ from Mozart's opera arias in one important respect, noted by Paul Hamburger as follows:

In the absence of a scenario, lyrical phrases are allowed to luxuriate; the orchestra is more likely to behave as in a piano concerto...; concertante elements abound in solo and accompaniment; the arias are more definitely written to suit the peculiarities of a certain singer, and, having three or more sections of varying speed, give a completely rounded picture of his or her character.<sup>47</sup>

In general, however, the listener "cannot detect any basic difference

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<sup>46</sup> Eric Blom, "Vocal Music" in Mozart (London: Dent, 1962), 183.

<sup>47</sup> Paul Hamburger, "The Concert Arias" in The Mozart Companion, ed. H.C. Robbins-Landon and Donald Mitchell (London: Rockliff, 1956), 333.

between the form of the concert and operatic aria."<sup>48</sup> Three notable exceptions are K. 272, 505 and 528 which, unlike opera arias, do not establish the emotional situation by the beginning of the aria.

In the true concert arias the entire range of a singer's emotional and technical capabilities is displayed. As an aid to understanding the vocal technique necessary to execute these arias, a chapter on the singing tradition follows.

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<sup>48</sup> Ibid.

## I. THE SINGING TRADITION

According to Hans Engel, in order to understand the young Mozart one need only study Leopold Mozart's Violinschule.<sup>1</sup> The Italian tradition first reached Mozart through his father, who had been heavily influenced by Tartini's detailed discussions of ornamentation and improvised cadenzas.

Wilhelm Fischer points out another influence on the young Mozart--that of Padre Martini of Bologna--particularly in the concert arias:

In the last three years [1769-1772] Wolfgang...completed a number of concert arias...and in Bologna, he had spent three months working almost daily with Padre Martini...<sup>2</sup>

Throughout the year 1776 Wolfgang often wrote Martini, asking him to tell him "frankly and without reserve" what he thought of his compositions. It is in Italy, Fischer claims, that Mozart "learned to write Italian opera, to handle melody and voice with virtuosity...." During his period of greatest contact with Padre Martini, Mozart wrote the following concert arias: K. 70, 71, 143, 78, 88, 79, 77, 82, 83, and 74b.

At the age of eight Mozart studied singing with the soprano castrato Manzuoli in London. Angus Heriot claims that "the first

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<sup>1</sup> Hans Engel, "Probleme der Aufführungspraxis," Mozart Jahrbuch (1955), 57.

<sup>2</sup> Dr. Wilhelm Fischer, "Zur Entwicklungsgeschichte der Wiener klassischen Stils: Melodik," Studien zur Musikwissenschaft IV, 88.

really strong and lasting musical impression that the child received was in all probability the influence of Manzuoli."<sup>3</sup> This view is supported by the writings of the Mozarts' friend, Baron Grimm, who said the following:

He has even written several Italian arias, and I am not giving up hope, that he will have written an opera for some Italian theatre before he is twelve years old. He heard Manzuoli in London all winter long, and has made such good use of this, that he, although his voice is very small, sings with both feeling and taste.<sup>4</sup>

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<sup>3</sup> Angus Heriot, The Castrati in Opera (London: Secker and Warburg, 1956), 155.

<sup>4</sup> Louis Biancolli, The Mozart Handbook (Cleveland: World, 1954), 131.



## Eighteenth-century Singers

Mozart's teacher, the castrato Giovanni Manzuoli (1725-ca. 1771), was perhaps the most eminent castrato of the mid-eighteenth-century, at a time when Farinelli and Caffarelli were old. He was a favorite in Florence and sang in the company of such people as Caffarelli and Raaf. Manzuoli sang in Mozart's Ascanio in Alba in Milan in 1771. In 1764 the English historian Charles Burney heard him in London and thought his voice to be "the most powerful and voluminous that has been heard on our stage since Farinelli."<sup>5</sup> In Florence, however, Manzuoli's voice seemed less powerful to Burney. He was a good actor with a "majestic manner of singing" and a voice possessed of "native strength and sweetness," but Burney also thought his voice "too unwieldy for tricks and execution."<sup>6</sup>

In a letter of October 2, 1777 Mozart made the following comments about a Mlle. Kaiser, singer at the German national theatre in Munich:

She has a beautiful voice, not powerful but by no means weak, very pure and her intonation is good. Valesi [who studied in Padua and was also Adamberger's teacher] has taught her.... When she sustains her voice for a few bars, I have been astonished at the beauty of her crescendo and decrescendo. She still takes her trills slowly and I am very glad. They will be all the truer and clearer when later on she wants to trill more rapidly, for it is always easier to do them quickly in any case.<sup>7</sup>

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<sup>5</sup>Heriot, op. cit., 155.

<sup>6</sup>Ibid.

<sup>7</sup>Anderson, op. cit., I, 290.

Lucrezia Agujari (1743-1783), the soprano who performed under the indelicate name of La Bastardella or La Bastardina, was described by Mozart as having "a lovely voice, a flexible throat, and an incredible range" of three octaves. She was celebrated for her high notes,<sup>8</sup> but Mlle. Weber had an even wider range. Burney said that "the lower part of her voice was full, round, of an exceptional quality."<sup>9</sup> Her tones were "open and perfect, her intonation true, her execution marked and rapid."<sup>10</sup> Burney wished, however, that she would have been "less violent in the delivery of her passages" and her looks "more tempered by feminine softness and timidity."<sup>11</sup> Her style could be "grand and majestic," but "the pathetic and tender were not what her manner or figure promised."<sup>12</sup>

Mozart commented on the bass singer Meisner. Although he preferred Meisner's cantabile to Raaf's, he mentioned that Meisner "has a bad habit of making his voice tremble.... The human voice trembles naturally--but in its own way--and only to such a degree that the effect is beautiful."<sup>13</sup>

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<sup>8</sup> Heriot, op. cit., 50.

<sup>9</sup> Percy A. Scholes, An Eighteenth-Century Musical Tour in France and Italy (London: Oxford, 1959), I, 95, n. 4.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Anderson, op. cit., II, 552.

Caterina Gabrielli (1730-1796), soprano and student of Porpora, Gluck, and Metastasio, was described as "the greatest singer in the world."<sup>14</sup> She was a good actress of great beauty, known for her promiscuity as well as her acting ability and knowledge of music. Burney said her treatment of slow pieces was not sufficiently touching. Her voice was sweet and of light weight, and it excelled in agility. It is interesting to note that "the greatest singer in the world" had a light voice.<sup>15</sup> When Leopold Mozart cautioned his son about becoming too fond of Mlle. Weber's singing, the most lofty means of comparison was to match Weber with Gabrielli.

Domenico Panzacchi (1733-1805) is described by Burney's editor as "one of the best tenors of the period."<sup>16</sup> Burney said he had "a pleasing expression, and a facility of execution; he is likewise said to be an admirable actor."<sup>17</sup> Mozart complained of him in a letter to his father of November 22, 1780 in the following way:

He has inquired very meekly whether instead of "se la se" he may not sing "se co la"--Well, why not "ut re mi fa so la"?<sup>18</sup>

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<sup>14</sup> Quoted in Heriot, op. cit., 164.

<sup>15</sup> See Giambatista Mancini, Practical Reflections..., new ed. by E. Foreman (Champaign, Illinois: Pro Musica, 1968), 147.

<sup>16</sup> Scholes, op. cit., II, 45, n. 1.

<sup>17</sup> Ibid., 50.

<sup>18</sup> Anderson, op. cit., II, 669.

This passage illustrates Mozart's pride in his own composition; he wanted the passage performed as written.

Mozart tailored his arias for particular singers, but he thought no one had better ideas about his music than he himself. This point is particularly significant in light of the composer's approach to composition and notation, a subject to be discussed in Chapter III.

Adriana Gabrieli (1755-1795) was Mozart's Fiordiligi, and it was for her that he wrote a concert arias for a revival of The Marriage of Figaro, in which she played the part of Susanna. According to Burney she possessed an "extraordinary compass of voice, as she was able to reach the highest E of our harpsichord, upon which she could dwell a considerable time, in a fair, natural voice."<sup>19</sup>

The castrato Luigi Marchesi (1754-1829) made his debut in Rome in 1774 in a production of Pergolesi's La serva padrona. He even became Court Musician to the King of Sardinia. It is for him that Maria Cosway left her husband and children to follow him throughout Europe. Like Caffarelli, Marchesi was noted for his tantrums and absurdities. At the height of his fame he insisted on entering the stage descending a hill or on horseback, wearing

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<sup>19</sup> Scholes, op. cit., I, 114. The pitch in question is an e''' about one half step lower than the e''' of today, owing to the rise in pitch since Burney's day.

a helmet with large plumes, announced by trumpets and singing his favorite aria by Sarti. He also insisted that he sing his last aria in prison and in chains.<sup>20</sup> The amateur musician Lord Mount Edgumbe said that he was good looking and graceful in his deportment. "His vocal powers were very great," continued Edgumbe, "his voice of extensive compass, but a little inclined to be thick. His execution was considerable...nor was his cantabile singing equal to his bravura."<sup>21</sup> He tended to over-ornament in recitative. Burney said that he missed tender expression in Marchesi's singing.

Both the positive and negative comments about these singers indicate the vocal qualities which were considered desirable. Strength, sweetness, flexibility and good acting were stressed in discussions on Manzuoli. The importance of an unhindered vocal technique was mentioned in comments on Meisner and Panzacchi. In addition to flexibility, cantabile was also important, as revealed in discussions of C. Gabrielli. A wide range and breath control were prized assets, according to comments on A. Gabrieli and Marchesi. A singer had to have a knowledge of style, which would enable him to sing with taste--a fact stressed in regard to Marchesi. Although a powerful voice was necessary, it did not have to be "thick"; a light quality was, in fact, preferable, as comments on C. Gabrielli and Marchesi suggest.

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<sup>20</sup> Victor Wilder, Life of Mozart (New York: Scribner, n.d.), 75.

<sup>21</sup> For a portrait of Marchesi see Heriot, op. cit., 160.

## The Singing Tradition

Aloysia Weber was trained in the tradition which produced singers with clear, agile voices. To avoid confusion at the outset, a distinction must be made between *bel canto* as a traditional method of singing and as a style of melody. According to the Harvard Dictionary of Music, a recent association with the term "*bel canto*" has been the "mid-seventeenth century development represented by L. Rossi (1597-1653) and G. Carissimi (1605-1674), which cultivated a simple, melodious vocal style of songlike quality, without virtuoso coloraturas."<sup>22</sup> The primary definition, however, is:

The Italian vocal technique of the eighteenth century, with its emphasis on beauty of sound and brilliance of performance rather than dramatic expression or romantic emotion. In spite of repeated reactions against *bel canto* (or its abuses, such as display for its own sake; Gluck, Wagner) and the frequent exaggeration of its virtuoso element (*coloratura*), it must be considered a highly artistic technique and the only proper one for Italian opera and Mozart. Its early development is closely bound up with that of the Italian *opera seria* (A. Scarlatti, N. A. Porpora, N. Jommelli, J. A. Hasse, N. Piccini).<sup>23</sup>

It is this definition with which the present study is concerned.

*Bel canto* has been described as a "method by castrati for castrati."<sup>24</sup> It is therefore linked with this peculiar type of

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<sup>22</sup> Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Belknap, 1944 & 1969), 88.

<sup>23</sup> Ibid.

<sup>24</sup> Horace Bushnell Bowman, "The Castrati Singers and Their Music" (Ph. D. dissertation, Indiana University, 1952).

singer who flourished from 1650 to 1750, although the method may have begun to evolve at an earlier time in Italy.

It would be erroneous to think, however, that extraordinary singing in the seventeenth and eighteenth centuries was limited to male sopranos. Caccini's daughter, and later, Cuzzoni, Faustina Bordoni and Lucrezia Agujari sang with the same type of vocal technique and presence as the famous castrati. Mozart compared Aloysia Weber to the soprano Caterina Gabrielli (1730-1796), whose voice has been described as "exceptionally sweet, though of light weight" and excelling in agility.<sup>25</sup>

Although these female singers played a large part in the history of singing, it is the castrati who assumed the most important role. Mozart himself stressed this importance in a letter to his teacher Padre Martini on September 4, 1776:

As for the theater, we [in Salzburg] are in a bad way for singers. We have no castrato, and we shall never have them, because they insist on being handsomely paid; and generosity is not one of our faults.<sup>26</sup>

The castrati were much in demand and well paid, and their peculiar physiological characteristics made them particularly well suited to singing.

One of the advantages the castrato enjoyed in singing was

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<sup>25</sup> See footnote 15.

<sup>26</sup> Anderson, op. cit., I, 266.

that his voice changed very little, making his early study directly applicable to the voice he carried with him throughout his life. The growth zones of his bones remained open, causing the long bones to continue to grow until he was well into his thirties. His instrument did not change substantially throughout his lifetime, and his oversized bone structure made room for great lung capacity.<sup>27</sup>

The vocal method of the castrati was the one according to which Aloysia Weber was trained, as will be seen presently. Her first teacher, Abbé Vogler, was a student of Vallotti of Padua. Tartini, whose treatise on embellishment served as a model for Italian violinists and singers, thought Vallotti to be an excellent composer.<sup>28</sup> Weber later studied with Anton Raaf, a pupil of the castrato Bernacchi; the last was a student of Pistocchi, considered to have set the standards for the bel canto method.<sup>29</sup>

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<sup>27</sup> For further discussion see Bowman, op. cit. and Franz Haböck, Die Kastraten und ihre Gesangkunst (Berlin: Deutsche Verlags-Anstalt Stuttgart, 1927).

<sup>28</sup> Scholes, op. cit., I, 100.

<sup>29</sup> See Cornelius L. Reid, Bel Canto (New York: Coleman-Ross, 1950), 16.



## Eighteenth-Century Singing Manuals

One of the first forerunners of the eighteenth-century manuals of singing was Giulio Caccini's Nuove Musiche (1601).<sup>30</sup> A more comprehensive treatise was Observations on the Florid Song by the castrato Pier Francesco Tosi (b. 1647).<sup>31</sup> The work was first published in Bologna in 1723 as Opinioni..... It was translated by J. E. Galliard for a London publication of 1743<sup>32</sup> and by J. F. Agricola for a Berlin edition of 1757.<sup>33</sup> Trained by his father in Bologna, Tosi sang contralto in the cities of Italy and in Dresden before settling in London in 1692.

The most authoritative treatise on singing of the eighteenth century is Giovanni Battista Mancini's Pensieri... of 1776.<sup>34</sup> Mancini has been described as "a legitimate heir to the most authentic and authoritative sources and traditions of bel canto."

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<sup>30</sup> Giulio Caccini, Preface to Le Nuove Musiche (1601), VogelB I, 125-26.

<sup>31</sup> Pier Francesco Tosi, Opinioni de' cantori antichi, e moderni.... (Bologna: L. dalla Volpe, 1723).

<sup>32</sup> Eng. trans. by J. E. Galliard as Observations on the Florid Song..., 2nd ed. (London: J. Wilcox, 1743). All references to Tosi are taken from this edition.

<sup>33</sup> Ger. trans. and annot. by J. F. Agricola, Anleitung zur Singkunst.... (Berlin: G. L. Winter, 1757).

<sup>34</sup> Giovanni Battista Mancini, Pensieri, e riflessioni pratiche sopra il canto figurato (Vienna: Stamparia di Ghelen, 1774). Trans. and ed. by E. Foreman as Practical Reflections on Figured Singing (Champaign: Pro Musica Press, 1968). All references to Mancini are taken from this edition.

canto."<sup>35</sup> Very little is known of Mancini before 1760, when he became royal singing master to the Imperial Court at Vienna. His reputation as a teacher and singer must have been extensive before he was given such a high position, and he must have had great influence on the singers of Vienna thereafter. Burney, who met him in Vienna in 1772, was pleased at the thought of a book on singing by such a great master.

Mancini's teachers included Leonardo Leo (1694-1744), a composer who trained Pergolesi; Padre Martini (1706-1784), a musical director who studied with the castrato Riccieri and also taught Mozart; and Antonio Bernacchi (1685-1756), a famous castrato. Bernacchi sang throughout Italy and Germany, performing with Handel's troupe in London in 1729 and founding the Bolognese School of Singing in 1736. As a youth he had been badly taught and begged Pistocchi to restore his voice. Within three years he responded well enough as a student to become one of the most accomplished singers of his day. His teacher, Pistocchi, had had a similar experience in his youth, suffering from bad voice training.<sup>36</sup> He sang soprano but occasionally lost his voice. Renewed study gave him an alto voice and a good understanding of the art of singing. Horace Bushnell Bowman points out that "Pistocchi is given credit as being the

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<sup>35</sup> Reid, op. cit., 15. For a discussion of singing prior to the period in question, see Philip A. Duey, Bel Canto in Its Golden Age (New York: King's Crown, Columbia University, 1951), Chapter V.

<sup>36</sup> Bowman, op. cit., 43.

father of today's good singing as he set up the standards for the bel canto method."<sup>37</sup>

The stories of Pistocchi and Bernacchi serve to counteract the criticism that these masters were proclaimed to be great because their students had good voices before they began their studies. "This attitude is difficult to understand," says Cornelius Reid. "Did Propora keep Caffarelli occupied with a single sheet of exercise material for six years because he was already a perfect singer? Hardly."<sup>38</sup>

Another teacher of Mancini was Padre Martini, who also taught Mozart. He studied with the soprano castrato Giovanni Antonio Riccieri (1679-1744), who was a student of Pistocchi.

The difficult task of tracing the pedagogical "lineage" of Mancini has served its purpose. The resulting "family tree," shown in table 1, supports the theory that there was an established Italian singing tradition and that most of the reputable singers and composers of the period under consideration are linked, either by one of the teachers under whom they studied or by students they had in common. One of the interesting facts about Mancini is that his teacher, Bernacchi, also taught Anton Raaf (1714-1797), the tenor for whom Mozart wrote the part of Idomeneo and the concert aria "Se al labbro" (K. 295). Raaf was one of the teachers of Weber. As previously mentioned, the pedagogical line can also be

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<sup>37</sup> Ibid.

<sup>38</sup> Reid, op. cit., 101.

traced through Weber's first teacher, Abbé Vogler, who studied with Vallotti.

A discussion of vocal pedagogy is not complete without mention of Nicola Antonio Porpora (1687-1767), the legendary teacher who was the subject of George Sand's novel Consuelo. He was the most famous teacher in an age of great teachers, and his pupils included the soprano castrato Farinelli, who also studied with Bernacchi. Although his method was never put in writing, he has been said to have trained his students "in the traditional precepts of the Italian school, as expressed in the writings of Tosi and Mancini."<sup>39</sup>

Because the present study concerns singers of Vienna and the growing musical independence of Germany, German sources must also be mentioned. Wohlmuth, in his dissertation on the art of German singing from 1750-1790, maintains that around 1750 or 1760 Germany became independent of Italy in its training of singers, adapting Italian methods to its own language and making it no longer necessary for singers to go to Italy for training.<sup>40</sup> He believes that Mancini is the important link between Italian and German singing because of his work at the Kaiser's Court in Vienna. One of the leaders in German voice teaching was Johann Adam Hiller (1728-1804).<sup>41</sup>

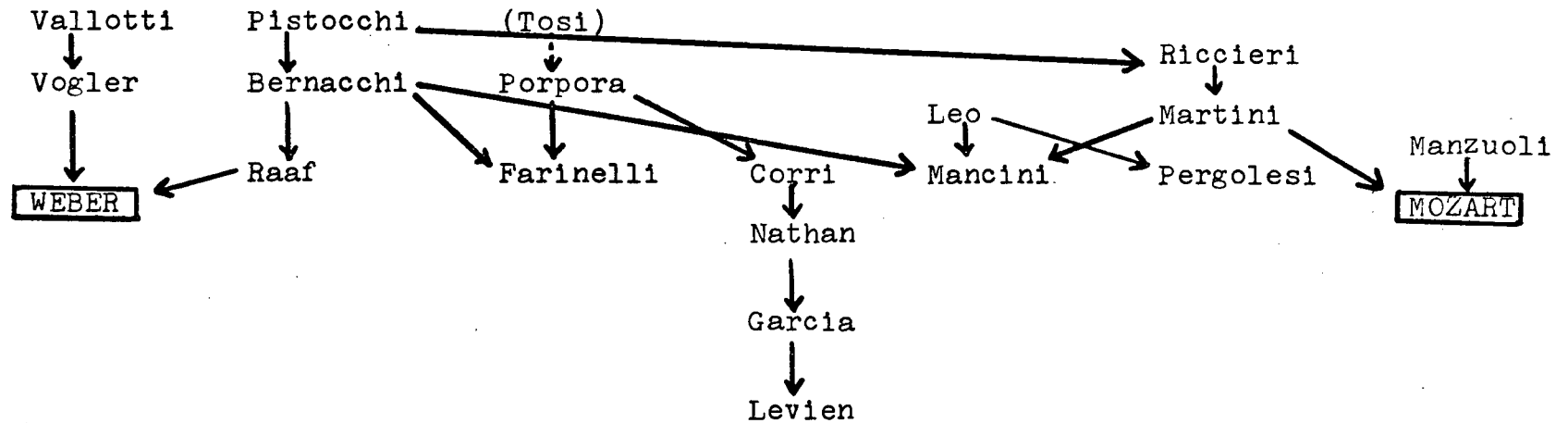
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<sup>39</sup> E. Foreman, ed., "Introduction" to The Porpora Tradition (Champaign, Illinois: Pro Musica, 1968).

<sup>40</sup> Hans Wohlmuth, "Die Grundsätze deutscher Gesangskultur von 1750-1790" (Ph. D. dissertation, University of Vienna, 1924), 2.

<sup>41</sup> Johann Adam Hiller, Anweisung zum musikalisch-zierlichen Gesange (Leipzig: Junius, 1780) forms an important part of the research in Wohlmuth.

TABLE 1  
PEDAGOGICAL LINEAGE



He advocated the use of German instead of Italian singers and published a treatise which included examples of solfeggio melodies and their ornamented variants.<sup>42</sup> A final mention must be made of the English historian Charles Burney (1726-1814), whose comments on the powers of particular singers is very valuable.

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<sup>42</sup> Georg Joseph Vogler, Georg Joseph Vogler's Stimmbildungskunst (Mannheim, 1716).

## General Instruction in Singing

A description of the method of singing which reached Weber through her teachers, Vogler and Raaf, has been set down by Tosi (1723), Mancini (1774), Marpurg (1763), Vogler (1776), and others. A teacher's first consideration was the question of whether or not to teach a child to sing. Mancini recommended that a parent have his child tested before giving him singing lessons.<sup>43</sup> Thinking that committing a child to a musical career was folly if the child had little talent, the masters nevertheless showed great pride in their art:

The ignorance of the parents does not let them perceive the badness of the voice of their child, as their necessity makes them believe, that to sing and grow rich is one and the same thing, and to learn music, it is enough to have a pretty face: "Can you make anything of her?" You may, perhaps, teach them with their voice--modesty will not permit me to explain myself farther.<sup>44</sup>

Mancini also talked about the monetary reason for castrating young boys, who were not always talented, in the hope of bringing money and fame to the boy's family. In spite of the problem of the untalented child, Mancini expressed confidence in his method:

I had experience of this remedy in a case followed carefully by me, one which I cannot ever forget.... Into my hands there came a youth who had been abandoned by two masters.... I undertook voluntarily the fatigue and work of exercising him, without fear of weakness and his tender age of thirteen: for a long space of time I never strengthened his voice; I paid attention only to perfect intonation, graduation, and unification of his voice. With this method, after a certain

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<sup>43</sup> Mancini, op. cit., 16.

<sup>44</sup> Tosi, op. cit., 15, 16.

determined time, I succeeded, with the growth of his years, in advancing him little by little in his studies to the point that he found his voice now florid, robust, and rich in its range, able to ascend with ease to high D-la-sol-re, and in consequence worthy to perform in any noble theatre. I do not need to express the pleasure which I derived...<sup>45</sup>

As previously mentioned, the criticism that master singing teachers produced great students by accepting only talented pupils is unfounded.

In spite of the fact that teachers occasionally accepted less capable pupils, they nevertheless looked for certain characteristics in their prospective students. Wohlmuth mentions that the German teachers sought singers with good hearing, a strong thorax and lungs, a throat of medium size and a supple larynx.<sup>46</sup>

Once a student was accepted he was instructed in care of the voice. There were many references to harm in forcing the instrument beyond its capacity, such as Tosi's amusing reminder, "Let him take care...that the higher the notes, the more it is necessary to touch them with softness, to avoid screaming."<sup>47</sup> This aspect of technique must have been especially important to Aloysia Weber in the delicate passages of the concert arias.

The best time to study singing was "with the rising of the sun"<sup>48</sup> or an hour after a meal, when the singer felt strong but was not hind-

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<sup>45</sup> Mancini, op. cit., 36. See also Friedrich Wilhelm Marpurg, Anleitung zur Musik überhaupt, und zur Singkunst besonders (Berlin: Arnold Wever, 1763), 13.

<sup>46</sup> Wohlmuth, loc. cit.

<sup>47</sup> Tosi, op. cit., 9.

<sup>48</sup> Ibid., 89.



ered in his breathing by a full stomach.<sup>49</sup> The singer was not to sit in a stooped position with the abdomen pressed together, nor was he to engage in exercises which were too violent. The lungs could be developed through other means.<sup>50</sup>

Closely related to vocal hygiene were personal attitudes and character, qualities which the masters also stressed. The most interesting maxims were set down by Tosi. The singer was advised to take "strict care of his morals" and "abstain from all manner of disorders, and all violent diversions."<sup>51</sup> "Let [the singer] shun low and disreputable company, but, above all, such as abandon themselves to scandalous liberties."<sup>52</sup>

Tosi's advice concerning the singer's conduct extended beyond activities which directly affected the voice. "Whoever does not aspire to the first rank," he cautioned, "begins already to go up the second, and by little and little will rest contented with the lowest."<sup>53</sup> The singer was to continue studying, and even when he visited the courts of Europe, he was to do so "without yielding up his liberty to their allurements: For chains, though of gold, are still chains; and they are not all of that precious metal; besides, the several inconveniences of disgrace, morifications, uncertainty; and, above all, the

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<sup>49</sup> Wohlmuth, op. cit., 24.

<sup>50</sup> Hiller, op. cit., 14.

<sup>51</sup> Ibid., 80.

<sup>52</sup> Ibid., 144.

<sup>53</sup> Ibid., 88.

hindrance of study."<sup>54</sup> Sometimes his observations were amusing:

A discreet person will never use such affected expressions as, 'I cannot sing today;--I've got a deadly cold'; and, in making his excuse, falls a-coughing. I can truly say, that I have never in my life heard a singer own the truth, and say, 'I'm very well today.' They reserve the unseasonable confession to the next day, when they make no difficulty to say, 'In all my days my voice was never in better order than it was yesterday.'<sup>55</sup>

At other times his comments were more serious, as when he discussed jealousy:

[The singer] will disapprove the malicious custom of a singer in repute, who talks and laughs on the stage with his companions, to induce the public to believe, that such a singer, who appears for the first time on the stage, does not deserve his attention; when in reality he is afraid of, or envies his gaining applause.<sup>56</sup>

"If he that sings well provokes envy," Tosi stated, "by singing better he will get the victory over it."<sup>57</sup> Although he thought humility was a respectable virtue, "the more the singer has of it, the more it depresses him." ("I'm shocked to think on't.")<sup>58</sup> "A timorous singer," furthermore, "is unhappy like a prodigal, who is miserably poor."<sup>59</sup>

The singer was to acquire assurance, for "assurance leads to a fortune, and a singer becomes a merit."<sup>60</sup>

Once the pupil was set on the right course of life and study, the

<sup>54</sup> Ibid., 146.

<sup>55</sup> Ibid., 147.

<sup>56</sup> Ibid., 167.

<sup>57</sup> Ibid., 152.

<sup>58</sup> Ibid., 148.

<sup>59</sup> Ibid., 162.

<sup>60</sup> Ibid., 62.

teacher was obliged to train his ear. Mancini and Tosi believed that singing consistently out of tune represented a natural defect which could not be corrected.<sup>61</sup> Temporarily bad intonation, however, could result from physical discomfort or distraction and could be changed.<sup>62</sup> The instructor's method for correcting intonation was to "make the scholar hit and sound the notes perfectly in tune in sol-fa-ing."<sup>63</sup> Marpurg believed that the student could be taught intonation, and he related an interesting method of correcting faulty intonation. If the student could not sing "cde-fga," he was to sing "cde," then resume on "f" with the pattern "cde."<sup>64</sup>

The singer also had to be trained in his stance and stage presence. He was to sing standing,<sup>65</sup> with the breast held high<sup>66</sup> and with the music held in such a way as not to obscure his face.<sup>67</sup> The singer's entry was important to his stage presence, for which Mancini recommended fencing and horseback riding to improve posture.<sup>68</sup> In order to gain the attention of an audience Tosi recommended that the singer remain silent for a quarter of a minute before singing an aria.<sup>69</sup>

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<sup>61</sup> Ibid., 19 and Mancini, op. cit., 22.

<sup>62</sup> Mancini, op. cit., 23.

<sup>63</sup> Tosi, op. cit., 19 and Marpurg, op. cit., 4.

<sup>64</sup> Marpurg, op. cit., 14.

<sup>65</sup> Tosi, op. cit., 25.

<sup>66</sup> G. Friedrich Wolf, Unterricht in der Singkunst (Halle, 1784), 12, 13, cited in Wohlmuth, op. cit., 31.

<sup>67</sup> Tosi, op. cit., 61 and Marpurg, op. cit., 8.

<sup>68</sup> Mancini, op. cit., 74.

<sup>69</sup> Tosi, op. cit., 63.

Regarding actual singing technique Mancini said that if the throat opening was too wide, the student would sing in the back of his throat. If the opening was not large enough or was too round, the tongue might hit the soft palate, resulting in a throaty, nasal or lisping sound. If the teeth were closed, the sound would not carry and would be unclear.<sup>70</sup> The Germans made similar comments.<sup>71</sup> Opening of the throat in singing was to be greater than in speech, for, according to Minoja, "many vowels which seem good enough in ordinary speech are in no way sufficient in declamation and even less so in singing."<sup>72</sup> Hiller also talked about this opening of the throat, which was to be, generally speaking, appropriate for an "ah" vowel, with the tongue flat in the back. The mouth was to move only enough from this position to say the other vowels comfortably.<sup>73</sup>

The position of the mouth was also important and was to be "rather inclined to a smile, than too much gravity."<sup>74</sup> The Germans recommended an opening about as wide as the width of one finger.<sup>75</sup> All of the masters

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<sup>70</sup> Mancini, op. cit., 29.

<sup>71</sup> Wohlmuth, op. cit., 35 and Vogler, op. cit., 3.

<sup>72</sup> Marpurg, op. cit., 23, 24 and Ambrosio Minoja, Lettera sopra il canto (Meiland, 1812), 22.

<sup>73</sup> Hiller, op. cit., 18 and Mancini, op. cit., 30.

<sup>74</sup> Tosi, op. cit., 26 and Mancini, op. cit., 30. For an interesting contrast between Italian and Dutch singers of the Renaissance, compare the figures in Luca della Robbia's marble reliefs in the singers' gallery of the Florence Cathedral (ca. 1430) and those of Jan van Eyck's Genter Altar, "Die singenden Engel" (1420-1432).

<sup>75</sup> Wohlmuth, op. cit., 37.

cautioned against bad habits which could be avoided by practicing in front of a mirror.<sup>76</sup>

Strangely enough, the masters had little to say about breathing. Mancini is the most important Italian source on this subject. The chest was to be elevated, and measures of two half notes (minime) were to be done in one breath to strengthen and develop the chest. Petri recommended that breath not be taken at the last moment.<sup>77</sup> The singer was always to begin the tone with the breath, quietly.<sup>78</sup> Tosi expressed the same idea in a slightly different way, deploring singers who "provoke the innocent notes with coarse startings of the voice."<sup>79</sup>

Opinions varied on whether or not the singer might breathe in the middle of a phrase. Mancini believed that the volatina "must never be interrupted but carried through to the final tone in one breath."<sup>80</sup> The same held for the arpeggiato.<sup>81</sup> Tosi, however, allowed breathing in the middle of very long passages, and Hiller and Marpurg described the places where breaths were appropriate in such phrases.<sup>82</sup> This evidence suggests that the phrasing condoned in late eighteenth-century

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<sup>76</sup> Hiller, op. cit., 27; Tosi., op. cit., 25, 26, 88; and Marpurg, op. cit., 23, 24.

<sup>77</sup> Duey, op. cit., 81.

<sup>78</sup> Burney, The Present State...In France and Italy, op. cit., 120

<sup>79</sup> Tosi, op. cit., 163.

<sup>80</sup> Mancini, op. cit., 126.

<sup>81</sup> Ibid., 157.

<sup>82</sup> Hiller, quoted in Wohlmuth, op. cit., 44 and Marpurg, op. cit., 29.

singing manuals reflected the disappearance of the castrati and their huge lung capacity.

The most important breath exercise, also an important ornament, was the messa di voce. Tosi mentioned that defective singers avoided it because of the instability of their voices. On an open vowel and done properly by a good singer, however, it could have an exquisite effect.<sup>83</sup> It was the main reason for Farinelli's fame, according to Mancini.<sup>84</sup> Mancini's method for executing the messa di voce was to teach the singer to economize the breath by beginning the tone softly, graduating it to a louder tone and decreasing by the same degrees to the original soft tone. The mouth was to be scarcely open at first, then open and finally almost closed again.<sup>85</sup> Mastering this exercise would make it possible for the singer to sustain long tones and would "avoid that inconvenience which usually happens to singers, of finding themselves exhausted at the end of the tone."<sup>86</sup>

In using the breath the singer was taught that speeding the breath was essential. "Let him continually, by himself, use his voice to a velocity of motion... that he may not go by the name of a pathetic singer," Tosi emphasized.<sup>87</sup> The singer was to speed the breath in sustained singing as well and was to "hold out every note the length of two bars." If the speed of the breath was not constant, the result

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<sup>83</sup> Tosi, op. cit., 27, 28 and Hiller, op. cit., 9.

<sup>84</sup> Mancini, op. cit., 46.

<sup>85</sup> Ibid., 45.

<sup>86</sup> Ibid., 121.

<sup>87</sup> Tosi, op. cit., 81.

would be "flutt'ring in the manner of all those that sing in a very bad taste."<sup>88</sup>

The only mention of resonance in the treatises in question is a discussion of vocal defects, such as singing in the nose or throat, which were said to result from inappropriate opening of the throat and mouth.

More interesting than the subject of resonance is that of register. Tosi distinguished between the so-called "head" (di testa) and "chest" (di petto) voices.<sup>89</sup> He emphasized that the head voice was essential to a soprano who, "without the falseto is constrained to sing within the narrow compass of a few notes;" the head voice had great volubility but was also "subject to be lost for want of strength."<sup>90</sup> The difficulty for the teacher was in uniting the head and chest voices, "for if they do not perfectly unite, the voice will be of divers registers, and must consequently lose its beauty."<sup>91</sup>

Mancini discussed the type of voice which was rich in head tones but weak. The method he recommended for strengthening the chest voice was to "sing only in the chest voice for a time. The exercise should be done with a tranquil solfeccio."<sup>92</sup> The key word in this passage is

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<sup>88</sup> Ibid., 27.

<sup>89</sup> See also Marpurg, op. cit., 9.

<sup>90</sup> Tosi, op. cit., 23-25.

<sup>91</sup> Ibid., 23.

<sup>92</sup> Mancini, op. cit., 36.

"tranquil," for surely Mancini did not recommend that the singer attempt more volume by carrying chest voice up the scale and send it out in the manner of a blues singer. Such a practice would force the voice and cause the singer to form the habit of carrying heaviness into his high range, resulting in tension and loss of high tones. Mancini made his point clearer in the comments which followed. He sought in what he called "the unhappy little voice" a removal of "childish pronunciation which is alone innate in such little voices" in favor of a "rounded pronunciation" and a voice "sonorous and purged of all defects."<sup>93</sup>

In order to blend registers a singer with a crude or strident voice was to sing on long notes-- to "encircle the low notes, pass to the middle of the voice, and finally mingle with and unite the high voice."<sup>94</sup> Another technique for blending registers was the portamento mentioned by a number of singing masters.<sup>95</sup> Wohlmuth stresses that by portamento the masters did not mean the unpleasant sliding or dragging of the voice ("Tragen der Stimme") which resulted from a lack of breath support. On the contrary, the Italian portamento was nothing other than connection of the tones ("Aneinanderhängen der Töne").<sup>96</sup>

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<sup>93</sup> Ibid., 36, 37.

<sup>94</sup> Mancini, op. cit., Chapter VII.

<sup>95</sup> See for example Tosi, op. cit., 29 and Hiller, op. cit., 4.

<sup>96</sup> Wohlmuth, op. cit., 47; Hiller, op. cit., 11; and Vogler, op. cit., 3.



Vogler added that the end of the first tone should be the immediate beginning of the second, with no break in between.<sup>97</sup>

Blending of register and breath support were interconnected in singing because the interpretation was so intrinsically vocal that it could not be conceived apart from its technique.<sup>98</sup>

Another of the elements with which the singer obviously had to deal was language. Tosi recommended that the student study on the three open vowels (ah, oh and oo)--with emphasis on the first.<sup>99</sup> Many singing masters, such as Vogler, recommended solfeggio, both for clarity of diction and for ear training.<sup>100</sup>

Regarding the assembling of those vowels and consonants into language, Tosi recommended that the singer know both the vernacular and Latin, so that he might "give the proper force to the expression in both languages." Marpurg discussed common mistakes in pronunciation which seem to apply most directly to Bavarian dialect--mistakes about which Mozart also complained.<sup>101</sup> Since being unaware of the sense of the words rendered the singer "stupid on the stage, and senseless in a chamber,"<sup>102</sup> Mancini recommended the study of language and history and the reading

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<sup>97</sup> Vogler, op. cit., 3.

<sup>98</sup> See footnote 126.

<sup>99</sup> Tosi, op. cit., 29.

<sup>100</sup> Vogler, op. cit., 3, 4.

<sup>101</sup> Marpurg, op. cit., 35.

<sup>102</sup> Tosi, loc. cit.

of poetry for the development of acting ability.<sup>103</sup>

Many of the masters mentioned the problem of forcing the voice, stressing that the singer should always avoid glottal stops in his attacks.<sup>104</sup> Marpurg echoed this sentiment, saying that the higher the notes, the more soft, gentle, mild or smooth ("sanft") the tones should be.<sup>105</sup> The scholar Hans Wohlmuth mentions the apparent tendency among German singers to force the voice in order to make a bigger tone<sup>106</sup> and repeatedly emphasizes the masters' many cautions against forcing.<sup>107</sup> Hiller, in discussing flexibility, said that the voice must be light.<sup>108</sup> Tosi mentioned the need for the singer to adjust his voice to acoustics in a room in which he was performing, and Mancini went even further, cautioning the young singer against feeling a need to force in a room where he could not hear his own voice reverberate. His advice was so good that it bears repeating:

When one has the chance to sing in a somewhat vast and full church, or theater, it often happens that a musician may have some doubts regarding the size of his voice. Such a one, because he has sung at a different time in the same place, which was almost empty, has heard his voice better, and it seemed to him to be more resonant,

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<sup>103</sup> Mancini, op. cit., 65.

<sup>104</sup> See footnote 79.

<sup>105</sup> Marpurg, op. cit., 26.

<sup>106</sup> Wohlmuth, op. cit., 6.

<sup>107</sup> Ibid., 16, 34.

<sup>108</sup> Hiller, op. cit., quoted in Wohlmuth, op. cit., 20.

believes that the supposed exhaustion arises from other causes than the increased density of the air due to the quantity of people.... In order to better hear a strong repurcussion of his own voice in his own ear, he forces and sings with the whole throat. This is an error very prejudicial to the beauty of the voice.... He who has once tested his voice, and through repeated experience has found it sufficient to be heard in whatever vast place...for him there is no need to force it, indeed he must ascertain that he is making the usual impression on the auditor.<sup>109</sup>

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<sup>109</sup> Mancini, op. cit., 107.

## Composition and Improvisation

The study and mastery of composition was considered essential and is a central factor in the present study. Wohlmuth mentions its importance to the German singing schools.<sup>110</sup> Tosi took into account the child's musical inclinations in addition to his vocal capabilities when considering taking him on as a student:

Before entering on the extensive and difficult study of the florid, or figured song, it is necessary to consult the scholar's genius; for if inclination opposes, it is impossible to force it.<sup>111</sup>

Mancini noted with aggravation the number of singing schools which attempted to bypass counterpoint and harmony "and become unions for the traffic and mere shops.... They cause them to fly over the rules of music, and teach them just enough to enable them to sing a few arias, and a motet or so, then they put them before the public."<sup>112</sup> Tosi believed that attempts at singing "are infallibly vain, if not accompanied with some little knowledge of counterpoint."<sup>113</sup>

A singer who memorized without understanding "has not the same light" but "works in the dark."<sup>114</sup> The knowledge of singers could

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<sup>110</sup> Wohlmuth, op. cit., 15. See also Bowman, op. cit., 91 and Vogler, op. cit., 2, 7.

<sup>111</sup> Tosi, op. cit., 79.

<sup>112</sup> Mancini, op. cit., 13.

<sup>113</sup> Tosi, op. cit., 84, 85. Many of the masters also recommended study of the clavier as an aid to musical understanding. See Vogler, op. cit., 4.

<sup>114</sup> Tosi, op. cit., 84, 85.

be discerned in the way they varied the airs, for "from the nature and quality of the variations, it will be easily discerned in two of the greatest singers which is the best."<sup>115</sup> He advised against memorizing embellishments, for "whoever accustoms himself to having things put in his mouth, will have no inventions, and becomes a slave to his memory."<sup>116</sup> Moreover, "that ornament, which we admire when natural, immediately loses its beauty when artificial."<sup>117</sup> Free improvisation was based on a thorough knowledge of counter-point.

Vogler's musical examples, although elementary, showed the process by which a singer learned to improvise. He heard the bass notes, sang solfeggio and then learned to ornament the solfeggio, keeping in mind the original line, which was the basis for the ornamented melody.

Example 1. Georg Josef Vogler, Stimmbildungskunst



<sup>115</sup> Ibid., 95.

<sup>116</sup> Ibid., 88.

<sup>117</sup> Ibid., 155. This passage is significant in light of the change in the relationship between singer and composer which took place at the time of Mozart. See Chapter III.

## Flexibility

The importance of flexibility was mentioned by all of the masters and bears a direct relationship to the present study.<sup>118</sup> Singers felt that they could not win acclaim without agility.<sup>119</sup> Volubility was essential, for "whosoever has not the agility of voice, in compositions of a quick or lively movement. becomes odiously tiresome; and at last retards the time so much, that everything he sings appears to be out of tune."<sup>120</sup>

Regarding the method of executing coloratura passages, Mancini said that they were best sung on open vowels.<sup>121</sup> The singer was to connect the tones, avoiding a glottal stop on each note. By the same token he was not to connect the notes with a scoop or slide.<sup>122</sup> Tosi complained of singers who articulated the notes in such a way that "it appears as if they said Ha, Ha, Ha, or Gha, Gha, Gha."<sup>123</sup> Mancini also mentioned "hammered agility" ("martellato"), which he said was difficult and out of use.<sup>124</sup>

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<sup>118</sup> See footnotes 131 and 132.

<sup>119</sup> Mancini, op. cit., 58.

<sup>120</sup> Tosi, op. cit., 52.

<sup>121</sup> Mancini, op. cit., 60.

<sup>122</sup> Wohlmuth, op. cit., 83.

<sup>123</sup> Tosi, op. cit., 57.

<sup>124</sup> Mancini, op. cit., 61.

Singing by leaps ("sbalzar"), however, although also difficult, could have a moving effect when done by a soprano with profound high and low notes and a sonorous, agile voice.<sup>125</sup> In this type of singing, as in rapid, stepwise coloratura, the management of breath was very important. As Wohlmuth points out, "coloratura momentum and breath technique were the same."<sup>126</sup>

As has already been mentioned, the aim of having a well-controlled, flexible voice and a knowledge of counterpoint was embellishment. A deficiency of ornaments was said to displease as much as the too great abundance of them; the singer who did not ornament enough was said to be dull.<sup>127</sup>

Mancini pointed out that whereas the sculptor has models of past masters in front of him to copy or study, the singer does not. The composer leaves him merely a "skeleton."<sup>128</sup> Much vocal music written by the greatest masters consisted of simple cantilenas or passages which were mere indications--"enough to let the great singer have full liberty in embellishing."<sup>129</sup>

A singing career without flexible singing and impromptu embellishment would have been impossible for a singer in the

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<sup>125</sup> Ibid.

<sup>126</sup> Wohlmuth, op. cit., 83.

<sup>127</sup> Mancini, op. cit., 64.

<sup>128</sup> Ibid., 14.

<sup>129</sup> Ibid.

eighteenth century. Even though some singers were dependent on their composition teachers for their embellishments, these singers (about whose lack of spontaneity Tosi complained for twenty-five pages!)<sup>130</sup> nevertheless had to have the technique necessary for coloratura singing.

The subject of voice instruction in this period can best be summarized by describing the goal of vocal pedagogy. The sound should be free of defects, the tone vibrant and steady and the notes always initiated without forcing. The singer should be able to pass from low to high notes without a break or noticeable change in tone quality. He should sing with confidence and good deportment and should be an expressive musician and actor. His intonation should be faultless, and he should know several languages, singing with pure vowels and clear consonants.

More important to the present study, the singer should have mastered composition for the purpose of embellishing. E. Foreman, in anticipating prejudice against the emphasis on florid singing, cautions readers in his introduction to The Porpora Tradition that "read solely from the viewpoint of the twentieth century, [the Porpora method] will prove nearly incomprehensible."<sup>131</sup>

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<sup>130</sup> Tosi, op. cit., 100-125.

<sup>131</sup> Foreman, op. cit.



He seems to be correct in his anticipation, for Alfred Einstein says that in certain arias for Mlle. Weber Mozart "unfortunately did not forget the element of coloratura."<sup>132</sup>

In addition to flexible voices, according to Cornelius L. Reid, "voices having a high tessitura were greatly preferred to lower voices.... The basic principles of bel canto, however, are equally applicable and no less beneficial to all voices."<sup>133</sup> This preference for high voices was most dramatically pointed out by Minoja, who said that the cultural climate of his time was responsible for the general lack of deep women's voices in Germany. Singers with low voices, misjudging their true nature, forced themselves to sing high instead of training their best range (middle and low), which could have become excellent.<sup>134</sup>

To the ideals of flexibility and high tessitura Mancini added a third characteristic, brightness. That bright voices were in favor is emphasized by Mancini's admission, however reluctantly, that dark voices could sometimes be pleasing as well! The defective "velied voice" ("velata") "has enough body to be heard in any place no matter how large; it entices...by means of its marvellous thick color." He hastened to add, however, "let this virtuous

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<sup>132</sup> Alfred Einstein, Mozart: His Character, His Work (New York: Oxford, 1945), 363.

<sup>133</sup> Reid, op. cit., 11.

<sup>134</sup> Wohlmuth, op. cit., 25.

natural defect, dimness ("Appannata") be heard only in the soprano or contralto."<sup>135</sup> The voice of the soprano castrato Senesino (ca. 1680-ca. 1750), a member of Handel's troupe, possessed the qualities admired in singing. His voice has been described as "clear, penetrating, equal and flexible."<sup>136</sup>

Mozart was steeped in this tradition, and Aloysia Weber was trained according to it. Flexibility, high tessitura and brightness were the goals of the singer. The ideal eighteenth-century sound was one of "luminous and uniform brilliance."<sup>137</sup>

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<sup>135</sup> Mancini, op. cit., 21.

<sup>136</sup> Reid, op. cit., 27.

<sup>137</sup> Bence Szabolcsi, A History of Melody (London: Barrie and Rockliff, 1965), 148.

## Singers of the Concert Arias

In his letters Mozart mentioned many singers for whom he wrote concert arias. Several of these accounts provide useful descriptions of their voices.

Josepha Duschek (1753-1823) was a student of Franz Duschek, whom she later married. Nannerl Mozart, in a letter to her mother and brother of October 27, 1777, described Duschek's singing as bad in comparison with a nasal castrato she heard at court.<sup>138</sup> Duschek has been described elsewhere as "Bohemia's Gabrielli"--an extremely flattering comparison.

It was for Anton Raaf (1714-1797), a tenor and student of Bernacchi, that Mozart wrote the part of Idomeneo and the concert aria K. 295. Raaf lived for extensive periods in Lisbon; in Madrid, where he worked under Farinelli; and in Naples. In Germany he received an appointment under the Elector Karl Theodor at Mannheim. Idomeneo was his last full role.

When Mozart first heard him in Mannheim in 1777 he was not impressed. Raaf was then sixty-three years old. Mozart criticized his acting and, in December of 1780, shortened one of his recitatives because Raaf sang "without any spirit or fire, and so monotonous[ly.]"<sup>139</sup> In a letter to his father of November 8, 1780

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<sup>138</sup> Anderson, op. cit., I, 342.

<sup>139</sup> Ibid., II, 698.

Mozart described him as being "like a statue" on stage.<sup>140</sup>

Mozart's comments in his letter of June 12, 1778 are also interesting in light of Raaf's training. He said that Raaf sang some notes with too much emphasis. "This has been a constant habit of his," he continued, "and perhaps it is a characteristic of the Bernacchi school.... Raaf is too much inclined to drop into the cantabile." Mozart said this cantabile could have a nice effect but that Raaf used the device too much. "I fancy that his forte was bravura singing. He has a good chest and long breath.... His voice is very beautiful and pleasing.... In bravura singing, long passages and roulades, Raaf is absolute master and he has moreover an excellent, clear diction."<sup>141</sup>

Mozart had only a few comments to make about his friend Francesco Ceccarelli. Comparing him to another castrato, dal Prato, Mozart mentioned in a letter to his father of November 8, 1780 that Ceccarelli must certainly have been much better than dal Prato. Although Mozart had not yet heard dal Prato, he knew that in the middle of an aria dal Prato's breath often gave out. The implication is that Ceccarelli had good breath control.<sup>142</sup> In a letter of August 7, 1778 to Abbé Bullinger at Salzburg Mozart objected to plans for hiring another female singer. If all of

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<sup>140</sup> Ibid., II, 660.

<sup>141</sup> Ibid., II, 551, 552.

<sup>142</sup> Ibid., II, 660.

the female singers were eliminated, postulated Mozart, "what would happen? Nothing!--For we have a castrato."<sup>143</sup>

Nancy Storace (1766-1817), born of an English mother and Italian father, was Mozart's original Susanna in The Marriage of Figaro. She studied with Rauzzini in Italy. In his memoirs Mozart's friend the Irish tenor Michael Kelly told an interesting story about her competition with a castrato during a performance in Florence:

[Marchesi] sang Bianchi's "Sembianza amabile del mio bel sole" with most ravishing taste; in one passage he ran up a voletta of semitone octaves, the last note of which he gave with such exquisite power and strength that it was ever after called 'La bomba del Marchesi.'<sup>144</sup>

Storace equalled this feat later in the opera, which caused Marchesi to declare that if she did not leave the theatre, he would be forced to resign.

The teacher of Storace and Kelly, Venanzio Rauzzini (1746-1810), was a soprano castrato who studied with a member of the Papal Choir at Rome. Corri and Clementi were fellow pupils. Although his power was limited, he had a sweet voice with "all the finish of bel canto technique,"<sup>145</sup> and he sang with taste, according to Burney. In addition, he had an intelligent manner of acting and possessed a two octave range. Rauzzini opposed the overloading of melodies with ornaments. Mozart wrote a part in Lucio Silla and the motet Esultate Jubilate for him.

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<sup>143</sup> Ibid., II, 595.

<sup>144</sup> Michael Kelly, Reminiscences... (New York: Da Capo, 1968), I, 97.

<sup>145</sup> Mollie Sands, "Rauzzini" in Grove's Dictionary of Music and Musicians (London: MacMillan, 1954), 54.

Mozart implied in a letter of July 2, 1783 that Rauzzini's student, Storace, was worthy competition for Aloysia Weber:

Mme. Lange was at our house to try over her two arias and we were discussing how we could be cleverer than our enemies --for I have plenty of them--and Mme. Lange too has enough to do with this new singer, Mlle. Storace.<sup>146</sup>

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<sup>146</sup> Anderson, op. cit., II, 853.

## Aloysia Weber

Of all the singers mentioned in the Mozart letters, Aloysia Weber is the one about whom the most extensive comments are made. She was originally a student of Abbé Vogler (1749-1814), who studied with Vallotti in Padua. Padre Francesco Antonio Vallotti (1697-1780) was the best organist of his time in Italy and was maestro di cappella of St. Anthony's from 1730-1780. He was the author of an important theoretical work, Trattato di Musica, published in Padua in 1754. Tartini called him "a most excellent composer, and thorough master of his art."<sup>147</sup> Weber's first contact with the Italian tradition came through Vallotti's pupil Georg Josef Vogler.

Mozart's interest in her stemmed not only from her exceptional talents but also from his love for her. At the age of twenty-one he considered accompanying her on a concert tour, a plan which his father discouraged.

Describing her first on January 17, 1778, when she was sixteen, Mozart said she had a "lovely, pure voice. The only thing she lacks is dramatic action."<sup>148</sup> Her musical background and her vocal stamina were very good, for in a letter of February 4, 1778 Mozart described her singing again as "excellent" and said that "Monday we again had a concert, and also on Tuesday and Wednesday. Mlle. Weber sang thirteen

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<sup>147</sup> Scholes, op. cit., 100.

<sup>148</sup> Anderson, op. cit., I, 447.

times in all and played the clavier twice.... What surprises me most is her excellent sight-reading." In addition to being well grounded in music fundamentals, she seems to have been versatile, singing "superbly the arias I wrote for De Amicis, both the bravura aria and 'Parto, m'affretto' and 'Dalla sponda tenebrosa.'"149

Realizing that Wolfgang had such a strong interest in this girl and being worried that his son would throw away his chances of a career by linking his fate with hers, Leopold cautioned him on February 12, 1778, "I am quite willing to believe that Mlle. sings like a Gabrielli; that she has a powerful voice for the stage; that she has the build of a prima donna...."150 He reminded Mozart that she had never been on a stage! Leopold recommended that Raaf hear her sing.

In his letter of February 19 Mozart took exception to his father's comment that she must sing "like a Gabrielli," saying that Gabrielli could only sing roulades which tended to be too long and boring. Gabrielli "was not capable of sustaining a breve properly and, as she had no messa di voce, she could not dwell on her notes.... Mlle. Weber's singing, on the other hand, goes to the heart, and she prefers to sing cantabile.... That is her natural bent. Raaf himself (who is certainly no flatterer)...said 'She sang, not like a student, but like a master.'"151 On March 7 Mozart said to his father that "a man like

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149 Ibid., I, 462.

150 Ibid., I, 477.

151 Ibid., I, 486.



you who really understands what portamento singing is, would certainly find complete satisfaction in her performance."<sup>152</sup> He reported on July 18 that Raaf had agreed to teach Weber.<sup>153</sup>

Mozart may have emphasized her cantabile singing to reassure his father--or he may have felt that she excelled in this style. In any case, the comment is interesting, considering the florid lines written in even the most lyrical of her concert arias. These passages indicate that flexibility was a necessary part of technique.

Out of concern for her career, Mozart felt the need to caution her about her acting in a letter of July 30 regarding K. 272:

I advise you to watch the expression marks--to think carefully of the meaning and the force of the words--to put yourself in all seriousness into Andromeda's situation and position--and to imagine that you really are that very person.<sup>154</sup>

In 1778 and 1779, at the time of his greatest love for Weber, Mozart wrote only two arias for her, K. 294 and 116. Yet, after her marriage and his, he continued to write arias for this singer--one in 1782, three and sketch in 1783, and one in 1788. In a letter to his daughter of March 25 and 26, 1785 Leopold was finally able to discuss Weber's singing from first-hand experience. He noted that "she sings with the greatest expression" and added:

I have often questioned people about her and I now understand why some said that she had a very weak voice and others that she had a very powerful one. Both statements

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<sup>152</sup> Ibid., I, 506.

<sup>153</sup> Ibid., II, 571.

<sup>154</sup> Ibid., II, 581.

are true. Her held notes and those she emphasizes are astonishingly loud, her tender phrases, passages and grace notes and high notes are very delicate, so that in my opinion there is too much discrepancy between the two renderings. In a room her loud notes offend the ear and in a theatre her delicate passages demand great silence and attention on the part of the audience.<sup>155</sup>

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<sup>155</sup> Ibid., II, 889.

## Conclusion

During Mozart's lifetime, when composers wrote for particular singers, they took into account their voices, accentuating their good points and avoiding their bad ones. As Robert Tenschert points out, singers had much more power over composers and impresarios than they do now.<sup>156</sup> Mozart's letter of June 27, 1781 mentioned that Antonia Bernasconi sang all of her arias a comma higher than other singers. She offered to sing still one quarter tone higher but insisted on being paid twice as much.<sup>157</sup> When writing Mitridate, Mozart "was forced to wait awhile and restrain any desire to compose airs for his opera. For these it was indispensable that he should await the arrival of his interpreters. These high and mighty personages expected that their voices should be taken into account and that they should be consulted on all parts."<sup>158</sup>

Tenschert attributes Mozart's tasteful expressiveness to his Italian training in singing technique with Manzuoli.<sup>159</sup> Once Mozart had heard a voice, he knew its good and bad points and was able, with his fine ear and musicality, to emphasize its good points.<sup>160</sup> This ability on the part of a composer, as well as actual collaboration with

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<sup>156</sup> Robert Tenschert, "Mozart und die Sänger," in Mozart: Ein Leben für die Oper (Vienna: Frick, 1941), 158.

<sup>157</sup> Anderson, op. cit., II, 748.

<sup>158</sup> Wilder, op. cit., 73ff.

<sup>159</sup> Tenschert, op. cit., 155.

<sup>160</sup> Ibid.

the singer, was helpful to both parties. The more beautifully he presented the voice of the singer, the better he showed his own talents to advantage.

An important factor in the collaboration of Mozart and Aloysia Weber was their mutual background in the Italian style of singing. They also shared a knowledge of the tradition of ornamentation, which is the concern of the next chapter.

## II. THE TRADITION OF ORNAMENTATION

The purpose of much ornamentation in the Baroque Period was to fill in gaps wherever they occurred in a melodic line. Among Mozart and his contemporaries, however, ornamentation was used primarily to highlight structure. Although the spirit of Classical ornamentation was different from that of earlier embellishment, its building blocks were taken from earlier models.<sup>1</sup>

The most complete and readily available sources on ornamentation are in German. C. P. E. Bach believed that the Germans were best able to understand the tradition for the following reasons:

Because our present taste, to which Italian bel canto has contributed greatly, demands more than French ornaments alone, I have had to accumulate the embellishments of several countries.... I believe that the style of performance is best, regardless of the instrument, which artfully combines the correctness and brilliance of French ornaments with the suavity of Italian singing.<sup>2</sup> Germans are in a good position to effect such a union.

French and Italian ornamentation was thus the basis of late eighteenth-century embellishment in Germany, and the greatest influence on this tradition came from Italian opera between 1740 and 1780.<sup>3</sup> This

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<sup>1</sup> Charles Rosen, "Structure and Ornament" in The Classical Style (New York: Viking, 1971), 99-108.

<sup>2</sup> Karl Philipp Emanuel Bach, Versuch über die wahre Art das Clavier zu spielen (Berlin: In Vorlegung des Auctoris, 1759 and 1762). Trans. and ed. by W. J. Mitchell as Essay on the True Art of Playing Keyboard Instruments (New York: W. W. Norton, 1949). All references to C. P. E. Bach come from this edition.

<sup>3</sup> Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1963), 97.

merging of styles lasted only during Mozart's lifetime.<sup>4</sup>

The ornaments are classified according to two groups: those which are indicated by conventional signs or a few small notes (Manieren); and those which lack signs and consist of many short notes (free ornamentation). The first are descendents of the French clavecinist school and the second of the Italian school.<sup>5</sup>

Mozart wrote much of his music in competition with the Italian musicians who had largely controlled the musical life of Vienna for some time. Because of his genius and thorough grounding in the style of ornamentation he won the competition. He was trained in the traditional practice of embellishment, the so-called "ältere Praxis," which Hans Mersmann believes to be essential to the understanding of Mozart. Both Haydn and Mozart, in fact, "must first be understood from this point of view."<sup>6</sup> It is this tradition which is the concern of the present chapter.

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<sup>4</sup> Bence Szabolcsi, A History of Melody (London: Barrie and Rockliff, 1965), 148.

<sup>5</sup> Robert Donington, "Ornaments" in Grove's Dictionary of Music and Musicians VI (London: Macmillan, 1954), 384-48. "Manieren" is translated as "ornaments."

<sup>6</sup> Hans Mersmann, "Beiträge zur Aufführungspraxis der klassischen Kammermusik in Deutschland," Archiv für Musikwissenschaft II (1920), 143. "Aeltere praxis" is translated as "older practice."

### Style and Ornamentation

The musical graciousness of ornamentation in the period under consideration is analagous to "elegant circumlocution" in speech.<sup>7</sup> Mozart himself dealt with this verbal eloquence in a letter to his sister which satirized the writing style of his day. Although the letter could be summarized simply as, "I hope you are well; please write soon" it reads as follows:

I hope, my queen, that you are enjoying the highest degree of health and that now and then or rather, sometimes, or, better still, occasionally, or, even better still, qualche volta, as the Italians say, you will sacrifice for my benefit some of your important and intimate thoughts, which ever proceed from that very fine and clear reasoning power, which in addition to your beauty, and although from a woman, and particularly from one of such tender years, almost nothing of the kind is ever expected, you possess, O queen, so abundantly as to put men and even greybeards to shame. There now, you have a well-turned sentence. Farewell.<sup>8</sup>

Florid, discreet and euphemistic speech was considered much more gracious than straightforward expression. The same was true in music.

Consider the following examples, the first of which is in the style of the period; the second represents an obvious adherence to chord tones:

Example 1. Florid and Plain Melody



<sup>7</sup> Eric Blom, "Vocal Music" in Mozart (London: Dent, 1962), 183.

<sup>8</sup> Emily Anderson, The Letters of Mozart and His Family (London: Macmillan, 1966), I, 238.

In Leopold's words from a notebook to his son on his Saint's Day, 1762, ornamentation makes music more soft or mild (gelind) and singable (singbar). Ornamentation is vocal in origin, and "the performer should imitate a good singer when playing an instrumental composition,"<sup>9</sup> according to the scholar Fritz Rothschild.

Not only did vocal and instrumental genres merge, but also theater, chamber and church styles. At the time of Tosi's treatise (1723) there was no differentiation of styles in the "modern" practice of ornamentation:

By the ancients beforementioned, airs were sung in three different manners; for the theatre, the style was lively and various; for the chamber, delicate and finished, [expressing] more violent passions of the soul; and for the church, moving and grave. This difference, to very many moderns, is quite unknown.<sup>10</sup>

By 1774 Mancini could see no difference between the three styles, except that the singer took into account the acoustics of the room in which he was performing.<sup>11</sup>

Knowledge of this ornamental style is important to an understanding of the attitudes of eighteenth-century musicians toward melody. By indicating ornaments with signs or small notes, the composer left an outline of his melodic structure in large notes. This method of writing

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<sup>9</sup> Fritz Rothschild, Musical Performance in the Times of Mozart and Beethoven.... (London: Black, 1961), 64.

<sup>10</sup> Pier Francesco Tosi, Opinioni.... (Bologna: L. dalla Volpe, 1723), Eng. trans. by J.E. Galliard as Observations on the Florid Song...., 2nd ed. (London: J. Wilcox, 1743), 92.

<sup>11</sup> Giovanni Bartista Mancini, Pensieri.... (Vienna: Stamparia di Ghelen, 1774), Trans. and ed. by E. Foreman as Practical Reflections on Figured Singing (Champaign: Pro Musica Press, 1968), 73.



pointed out the contents of the melody and differentiated between main notes and notes which merely bound the main notes together. It uncovered the "movement" (Bewegung) of the melody. Both Rudolf Steglich and Adolf Beyschlag<sup>12</sup> conclude that in many instances where there are inconsistencies the composer's intention was merely to indicate movement.

Steglich points out that Mozart sometimes used the mordent sign throughout a piece, including places where ornaments would be appropriate. Throughout this period the trill and the mordent signs were often interchangeable. In some cases the composer wrote the mordent sign, but the publisher used the trill, or vice versa. Tartini used the word "mordent" to refer to either trill or mordent. These signs, small in comparison with the large notes which emphasized the main melody, indicated that some ornamentation was to be used.

Melody was always moving, not static, and it proceeded from one strong structural point to another, softened and made more gracious by the ornaments which bound it together. Yet although Mozart's first teacher, Leopold, was grounded in this tradition, he nevertheless was unconventional in one respect. He eventually advised Mozart to write out his ornaments in large notes, according to their actual value. This method of notation has interesting historical implications for the growing place of embellishment as an organic part of melody. (These implications will be discussed in the analysis section of the present study). Leopold's influence provides one explanation of Mozart's in-

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<sup>12</sup> For further explanation, see Rudolf Steglich, "Das Auszierungswesen in der Musik W.A. Mozart's," Mozart Jahrbuch (1955), 181-237 and Adolf Beyschlag, Die Ornamentik der Musik (Leipzig: Breitkopf & Hartel, 1908).

creasing use of notation in large notes. But what was the melodic movement which large notation obscured?

Returning to Mozart's early practice of notating movement in large notes and ornaments in small notes or signs, Eric Blom discusses the relationship of notation and movement in the following way:

The explanation is that he acted simply according to the fashion of his time, which decreed that composers should, when a dissonance produced itself by a melodic suspension on a strong beat of the bar, pretend that the really important note was that belonging to the chord. It was all merely a polite fiction whereby an intruding note was made to appear as harmless as possible, just as it was imperative in polite society that however daring the conversation might be, it should always be wrapped up in decorous phraseology. These appoggiaturas were nothing else than the musical equivalent of elegant circumlocutions used in the place of 'strong language.' Which did not, needless to say, prevent composers from sometimes forgetting themselves and speaking out: hence any amount of inconsistency in notation.<sup>13</sup>

Mozart was influenced by this view of melody, and in the concert arias he could not resist the temptation to "speak out" through his notation.

The time of the Mozarts marks a transition between old and new practices of notation. In the Ältere Praxis of Leopold large notes recorded the structure of a melody, small notes or signs bound the structure, and passages of free ornamentation were left to the performer (perhaps in conjunction with a teacher). In the more modern practice of Wolfgang, after a period of some inconsistency, large notes became the standard notation of pitches regardless of their function, and all

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<sup>13</sup> Blom, loc. cit.

ornamentation in the concert arias was notated.<sup>14</sup> Yet even the newer notation recorded a style grounded in tradition--a tradition based on musical graciousness and taste.

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<sup>14</sup> One notable exception was the appoggiatura. Mozart also seems to have allowed his singer liberties in K. 294. For an interesting discussion see Willi Wöhler, "Eine neue entdeckte Mozart-Handschrift," Acta Mozartiana, 4th year (1957), 88.

### The Ornaments

The following ornaments emphasize the movement of melody in a variety of ways. In the style of the late eighteenth century the appoggiatura is indispensable. Through the tension it creates, the appoggiatura emphasizes the main note it ornaments, thus pointing out the movement of the melody

The descending appoggiatura is to be stressed and played with a mesa di voce. Its longer variety is used in the following instances:

1) before dotted notes, held for the value of the note:<sup>15</sup>

Example 2. Leopold Mozart, Violinschule, 168



2) in 3/4 time at the beginning of the bar before a half note:

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<sup>15</sup> All references to Leopold Mozart in this section are taken from the following edition: J.G. Leopold Mozart, Versuch einer gründlichen Violinschule (Augsburg: J.J. Lotter, 1756), trans. by E. Klocker as A Treatise on the Fundamental Principles of Violin Playing (London: Oxford University Press, 1948).

Example 3. Leopold Mozart, Violinschule, 169



3) in 2/4 and 4/4 time, held longer than in the previous examples:

Example 4. After Leopold Mozart, Violinschule, 176



Quantz, on the contrary, recommended in his Versuch as follows:

Example 5. Quantz, Versuch, Table VI, Fig. 1



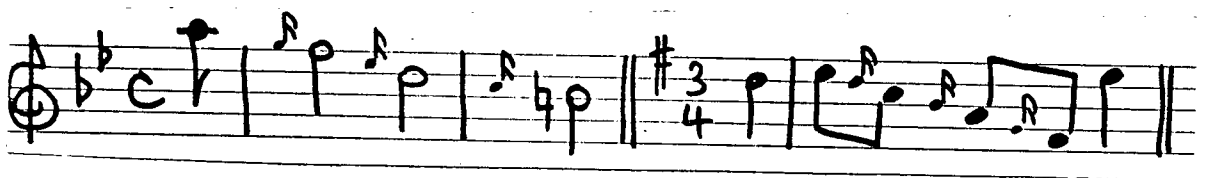
4) The long appoggiatura is also used in other instances before dotted notes, the main note being omitted:

Example 6. Leopold Mozart, Violinschule, 169

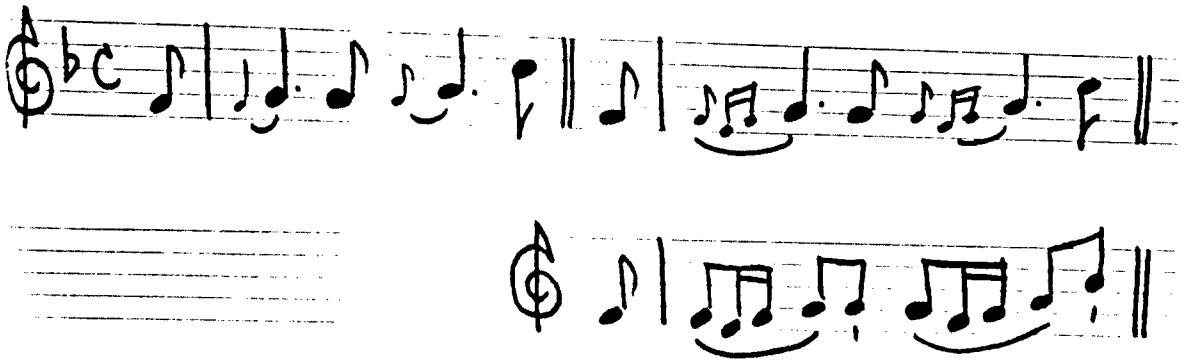


(Marpurg and Quantz made similar recommendations.) The short appoggiatura indicates that the stress is on the primary note. The ornament is attacked softly and made as rapidly as possible. It is used when a long appoggiatura would be too sluggish:

Example 7. Leopold Mozart, Violinschule, 172



Example 8. Leopold Mozart, Violinschule, 173



In such instances passing notes are permissible in order to improve the melody and harmony.

It is also customary to make the ascending appoggiatura from a third below with two notes, slurring these notes onto the principal note, creating the slide:

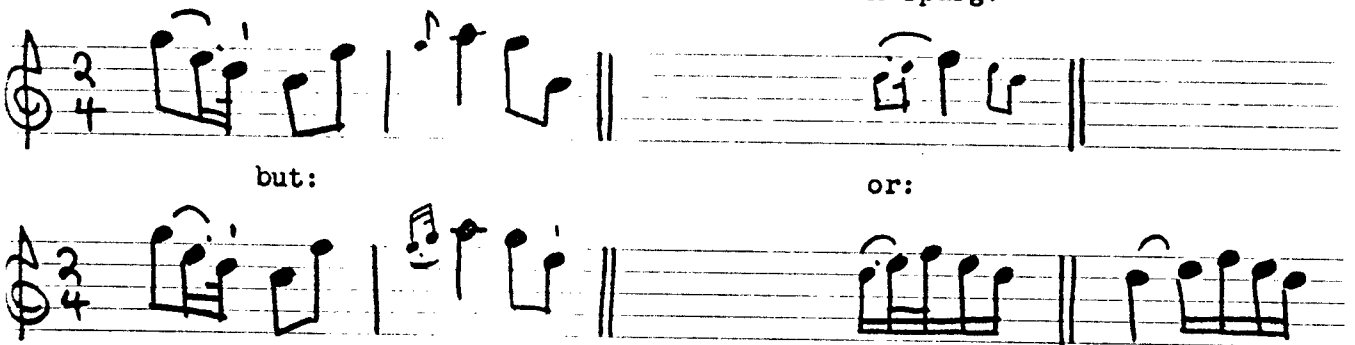
Example 9. Leopold Mozart, Violinschule, 173

not:

Marpurg:

but:

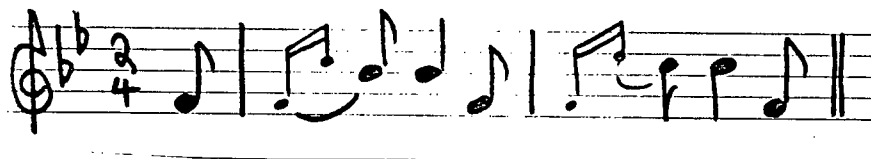
or:



An appoggiatura of two notes may also be made between two neighbouring notes if the note above the principal note be added, resulting in the

double appoggiatura:

Example 10. After Quantz, in Donington, "Ornaments," 394

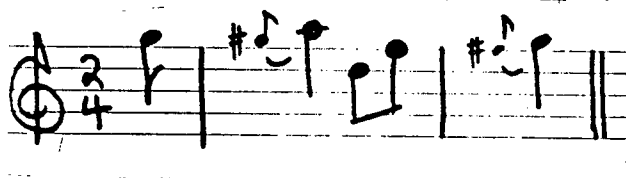


Example 11. Marpurg, Anleitung in Donington, "Ornaments," 394



(Marpurg also gave similar undotted examples.) Appoggiaturas of a semitone usually sound good:

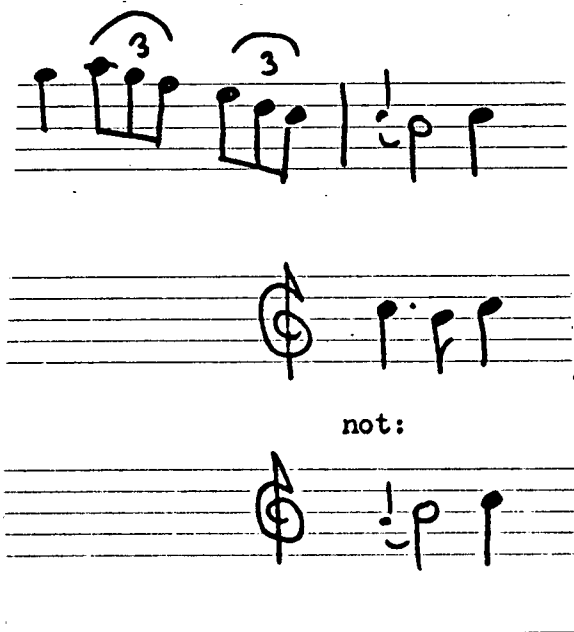
Example 12. Leopold Mozart, Violinschule, 174





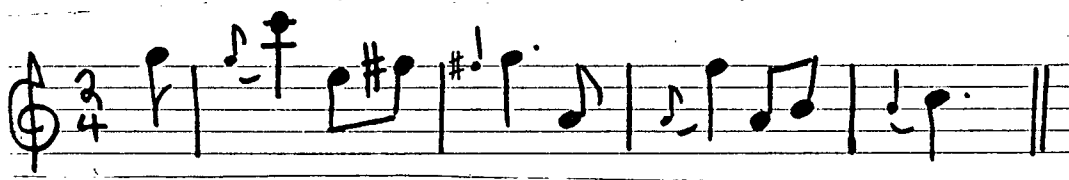
They should smooth a melody, not go against it:

Example 13. Leopold Mozart, Violinschule, 176



They may often come far from the principal note:

Example 14. Leopold Mozart, Violinschule, 176



C.P.E. Bach recommended similarly as follows:

Example 15. C.P.E. Bach, Essay in Donington, "Ornaments," 391

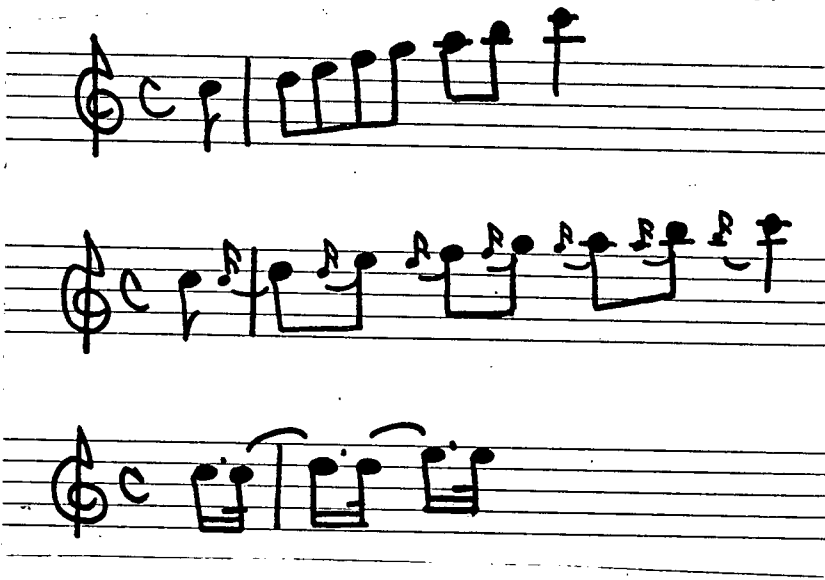


The passing appoggiatura does not belong to the value of the principal note but must take its value from the preceeding note. It may proceed either by leap (Example 16) or by step (Example 17) and may also be ascending:

Example 16. Leopold Mozart, Violinschule, 177

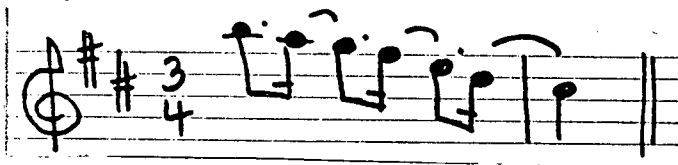


Example 17. Leopold Mozart, Violinschule, 177



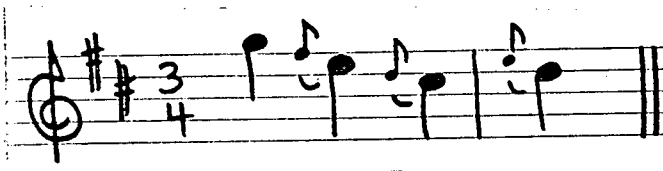
Leopold Mozart advocated that Example 17 be written as in Example 18:

Example 18. Leopold Mozart, Violinschule, 177



Quantz, on the contrary, notated a similar passage as:

Example 19. Quantz, Versuch in Donington, "Ornaments," 397



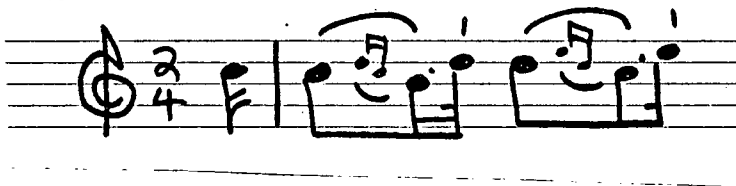
In general usage the appoggiatura is performed as Example 20:

Example 20. Leopold Mozart, Violinschule, 178



and in vivacious tempi as Example 21:

Example 21. Leopold Mozart, Violinschule, 178



An Ueberwurf makes a note more lively than an appoggiatura and must not be used if it results in parallel fifths:

Example 22. Leopold Mozart, Violinschule, 181



The Rückfall or Abfall falls to the next note or to the appoggiatura, especially from a large interval:

Example 23. Leopold Mozart, Violinschule, 183

Example 23. Leopold Mozart, Violinschule, 183



In keyboard music the simultaneous appoggiatura (acciaccatura or Zusammenschlag) is performed as:

Example 24. After Quantz, in Donington, "Ornaments," 396



Contemporary scholars stress the importance of the appoggiatura to eighteenth-century style. Willi Wöhler states that there are places

where "failure to use an appoggiatura must be regarded as a crude offense against the style of the music."<sup>16</sup> Present-day writers also point out certain problems which arise as a result of the musical implications of the ornament and the way it is written.<sup>17</sup> The appoggiatura has a strong rubato character (Example 25) and sometimes implies articulation (Example 26):

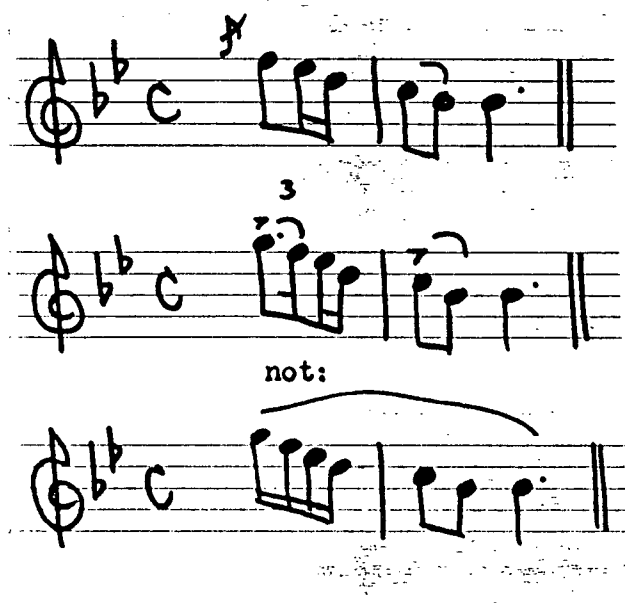
Example 25. Rudolf Steglich, "Das Auszierungswesen....," 197



<sup>16</sup> Wöhler, *op. cit.*

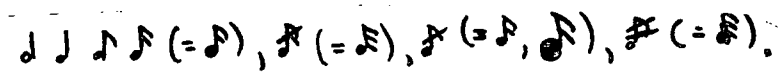
<sup>17</sup> See Mitchell, *op. cit.*

Example 26. Mozart, Klavier Sonata in B-flat, K. 333



Appoggiaturas have been notated in a number of ways, such as the following:<sup>18</sup>

Example 27. Appoggiatura Notation



Steglich concludes that these appoggiaturas should be played melodically and graciously, not mechanically.<sup>19</sup>

<sup>18</sup> See footnote 12.

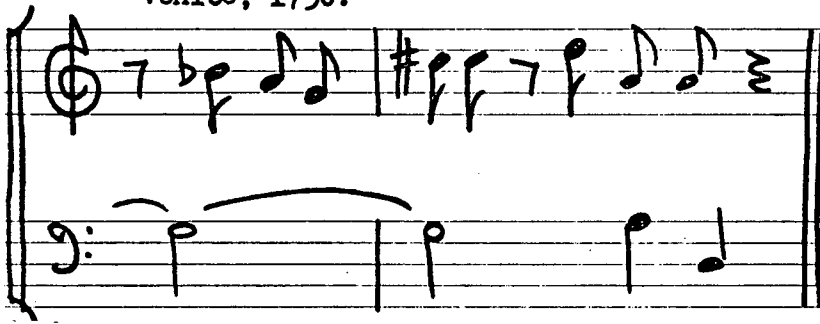
<sup>19</sup> Ibid.



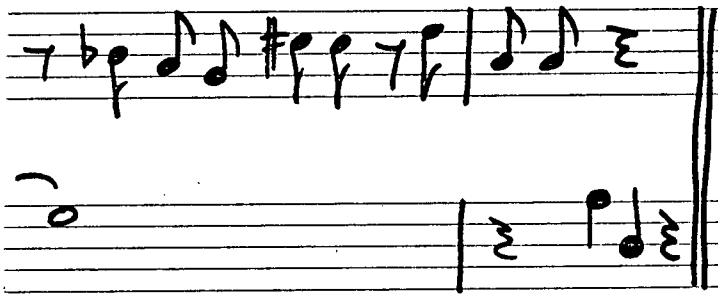
Sven Hansell believes that the appoggiatura was used differently in the early and late eighteenth-century recitative:<sup>20</sup>

Example 28. Settings of Metastasio's Artaserse by Hasse (Hansell, 246-248)

Venice, 1730:



Naples, 1762:



Weldon Whitlock mentions that although the appoggiatura is used in a recitative to add verbal stress, it should be used sparingly in an aria. Period sources bear him out, such as Mancini, who said that overemphasis of the appoggiatura in a serious song brings laughter; this laughter and, hence, overemphasis of the appoggiatura, is appropriate only in opera buffa. He went on to say that even in recitative the appoggiatura should be used carefully because it can ruin the exclamation of such words as "cruel" and "tyrant."

<sup>20</sup> Sven Hostrup Hansell, "The Cadence in Eighteenth-Century Recitative," Musical Quarterly LIV (1968), 228-248.

The appoggiatura in its various forms serves the function of stressing a main note of a melody. Its dissonance creates a tension which is released only when the main note is reached, thus accentuating the importance of the main note.

The tremolo<sup>21</sup> enlivens a main note and creates a sense of motion, especially if the note is long. Leopold Mozart described it as being produced on the violin by rapidly rolling the finger toward and away from the scroll. In Türk's section on Bebung (called "tremolo" in the index), he recommended that the ornament be used on long notes, especially in pieces of a sad character. Geminiani extended its use even further, saying that when it was made on short notes it rendered their sound more agreeable and was therefore to be used as often as possible.<sup>22</sup> Leopold Mozart, however, seems to have used it more sparingly and complained that "there are performers who tremble consistently on each note as if they had the palsy."<sup>23</sup>

The tremolo resembles another ornament in function, the messa di voce, a short crescendo followed by a short decrescendo. Most of the period sources mention either the tremolo or the messa di voce, but not both. Tosi for example, discusses the messa di voce but not the trem-

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<sup>21</sup> This ornament is not to be confused with the seventeenth-century tremolo, which was entirely different in character (though not in function). See the section on Caccini in E. Foreman, The Porpora Tradition (Champaign, Illinois: Pro Musica, 1968).

<sup>22</sup> Francesco Geminiani, Compleat Instruction for the Violin (London: G. Goulding, [1744-?]).

<sup>23</sup> L. Mozart, op. cit., 203.

olo. Quantz's descriptions of the messa di voce are similar to others' discussions of tremolo. Leopold Mozart, in his explanation of the tremolo, says that the player should begin a long note softly, increase in strength in the middle and end softly. This description could apply as well to the messa di voce. Mancini, in his discussion of messa di voce, says that it is to be used on notes with hold signs as well as on every long note. Martini recommends that the tremolo be used on long notes and at the ends of phrases, tempo permitting;<sup>24</sup> Leopold Mozart adds, by "good instrumentalists" and "clever singers."<sup>25</sup> These ornaments serve to underscore the importance in the eighteenth century of vibrant, active tones.

The trill was considered by many to be the most important ornament. Haydn was asked at his first audition as a choirboy, "Kannst du auch ein Triller machen?" This ornament enlivens a note even more than the tremolo and is often used to signal a cadence.

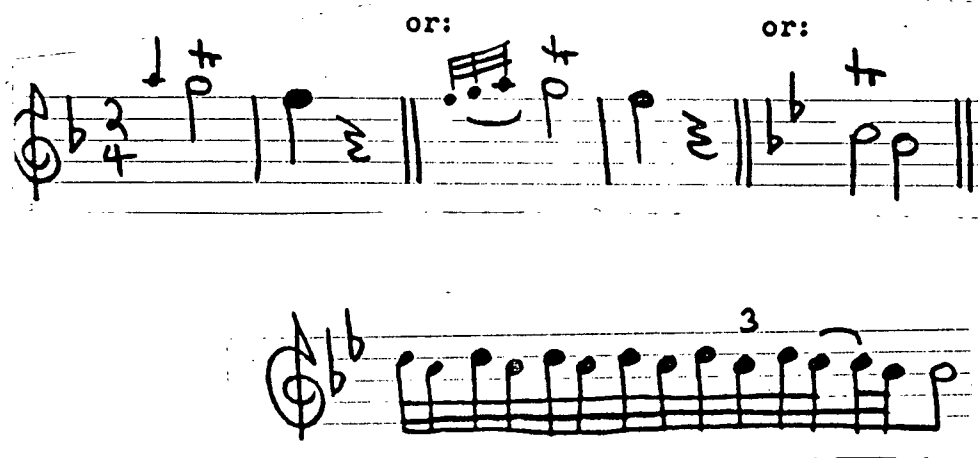
The player should never begin a piece with a trill unless it is marked. A trill is generally used as a compound ornament, especially at the close of a cadenza:

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<sup>24</sup> Jean Paul Égide Martini, Mélopée Moderne ou l'art du chant... (Paris: Cochet, Luthier et Md de Musique, [1792?]).

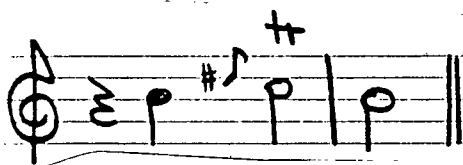
<sup>25</sup> L. Mozart, loc. cit.

Example 29. Trills, Donington, "Ornaments"

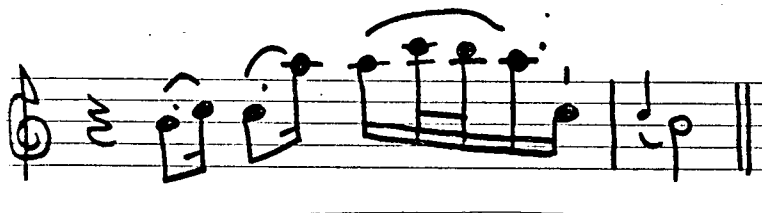


Tartini said that the trill might be made from the minor third or augmented second (Example 30), but Leopold Mozart preferred a different embellishment or a chromatic change in this case (Example 31):

Example 30. Tartini, Traité in L. Mozart, Violinschule, 187



Example 31. Leopold Mozart, *Violinschule*, 187



All of Mozart's examples begin on the note above the trilled note (Example 32), but Tartini gives some examples beginning on the main note:

Example 32. Leopold Mozart, Violinschule, 187



The speed of a trill is determined by three factors: tempo, acoustics, and, on the violin, the string. The slow trill is used in sad, slow pieces; the medium, in lively but moderate and gentle tempi; and the rapid, in lively tempi which are full of spirit. Trills at cadences should increase in speed and loudness, according to Leopold Mozart, Tartini, and others. Leopold Mozart said the trill should never be too fast, and Mancini prohibited the rapid "goat-bleat" and "horse whinney," which were produced in much the same way as a laugh. There are some instances in which rapid trills are appropriate, however. They are used in small, carpeted concert halls in which the audience is nearby. Slow trills work best in large, resonant halls, in which the listeners are far away. On the violin, the higher the string, the faster the trill.

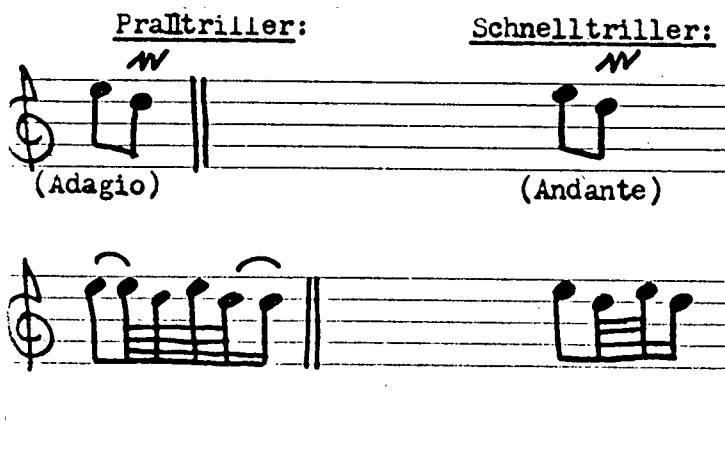
An ornament closely related to the trill, the half shake (Pralltriller), could be described as an inverted turn. It comes between the appoggiatura and the primary note and is played rapidly; the accent is on the appoggiatura:

Example 33. Leopold Mozart, Violinschule, 184



C.P.E. Bach made a distinction between the slow and fast trills, but Türk said that the two were confused in common practice:<sup>26</sup>

Example 34. Türk, Klavierschule in Donington, "Ornaments," 412



<sup>26</sup> Daniel Gottlob Türk, Klavierschule... (Leipzig and Halle: Auf Kosten des Verfassers, in Kommission bey Schwickert in Leipzig, 1789). Fac. ed. by E.R. Jacobi (Kassel: Bärenreiter, 1962). Eng. trans. and abrid. by C.G. Naumburger as Treatise on the Art of Teaching and Practicing the Pianoforte (London: [1804]).

The ribattuta or Zurückschlag, a modification of the old vocal tremolo, is used on a long note, usually before a trill. It works best in adagio movements:

Example 35. Leopold Mozart, Violinschule, 210



The trill enlivens a note, often before a point of important harmonic change. By accentuating harmonic motion it emphasizes the movement of a melody.

The name of the next ornament under consideration indicates its function, coming from mordere ("to bite"). The mordent creates a sharp accent.

It may stem from the principal note (Example 36) or from the two next higher and lower notes (Example 37); or it may be composed of three notes, with the principal note falling between the neighbouring tones (Example 38):

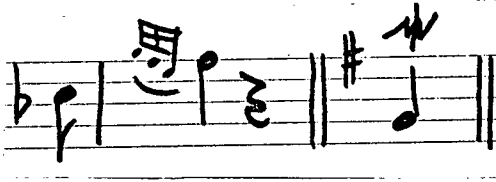
Example 36. Leopold Mozart, Violinschule, 207



Example 37. Leopold Mozart, Violinschule, 207



Example 38. Leopold Mozart, Violinschule, 207



The last two were considered only by Leopold Mozart to be mordents and are more "courteous" or subtle than the other varieties. The mordent should always be played rapidly but never unintelligibly. The prolonged mordent, a mordent of French origin, comes from a half tone below the principal note, is employed in lively passages and is to be used sparingly:

Example 39. Leopold Mozart, Violinschule, 209





The mordent creates a sense of movement in melody. It provides a quick, sharp stress of a principal note.

Included among the divisions is the tirata, a succession of passing notes and the most common of the divisions:

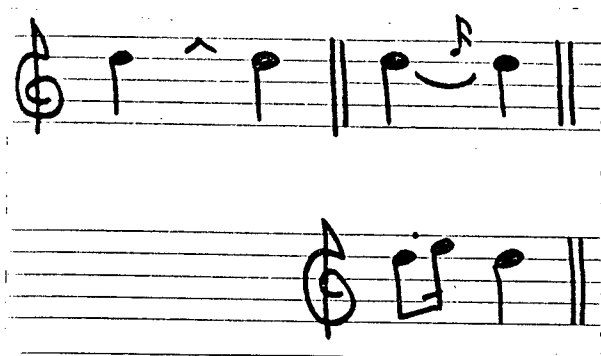
Example 40. Leopold Mozart, Violinschule, 212



It is to be avoided when several musicians are playing from one part.

The Nachschlag (springer) is used in slow parts to enliven the performance:

Example 41. Marpurg, Anleitung, in Donington, "Ornaments," 418



Also included among the divisions are the changing note, anticipation and arpeggio.

Aside from the tirata, the most common of the divisions is the turn (Doppelschlag). Robert Donington believes that C.P.E. Bach's preference for turns with uneven rhythms (except in fast movements) seems to have inaugurated a fashion.<sup>27</sup> The turn is to be used sparingly and only in solo passages:

Example 42. Turns and Their Realizations

Marpurg (1750):                      CPE Bach (1753):

(Adagio)                      (Presto)

Another of the divisions is altered time or tempo rubato:

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<sup>27</sup> Donington, loc. cit.

Example 43. Türk, Klavierschule in Donington, "Ornaments," 428



Many writers, including Mozart, described this ornament as a syncopated right hand accompanied by a steady left hand:

Everyone is amazed that I can always keep strict time. What these people cannot grasp is that in tempo rubato in Adagio, the left hand should go on playing in strict time. With them the right hand always follows suit.<sup>28</sup>

The divisions emphasize the movement of a melody in a number of ways. Whereas the changing note creates tension by momentarily shifting the direction of the melody, the anticipation achieves this effect by building up the listener's expectation of the main note. The *tirata* and *arpeggio* bind two main notes by bridging a leap with conjunct or disjunct motion.

It is at this point in the explanation of specific ornaments that classification becomes difficult. A discussion of free ornamentation begins with the *tirata*.

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<sup>28</sup> Quoted in Rothschild, op. cit., 67.

## Free Ornamentation

Late eighteenth-century embellishment is most indebted to the Italians for free ornamentation. This aspect of ornamentation is the one which Tosi considered most important, for "he that does not vary... for the better is no great master."<sup>29</sup> Certainly one of the greatest masters to write free ornamentation was Mozart.

Examples of fully notated, ornamented melodies by other composers of this period are rare. Several examples, however, have been reprinted. The most interesting period sources on free ornamentation are Leopold Mozart's examples of cadences<sup>30</sup> and Quantz's discussion of free ornamentation.<sup>31</sup> Present-day sources include Schmitz's discussion of Hiller's ornamentation of one of his arias of 1780;<sup>32</sup> Schmid's examples of Haydn's ornamentation of an aria from his Tobiasoratorium;<sup>33</sup> Wöhler's discovery of Mozart's ornamentation of his concert aria K. 294;<sup>34</sup>

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<sup>29</sup> Tosi, op. cit.

<sup>30</sup> L. Mozart, op. cit.

<sup>31</sup> Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen... (Berlin: Voss, 1752). Trans. and ed. by E.R. Reilly as On Playing the Flute (New York: Free Press, 1966).

<sup>32</sup> Hans-Peter Schmitz, Die Kunst der Verzierung im 18. Jahrhundert (Kassel: Bärenreiter, 1955), 141.

<sup>33</sup> Ernst Fritz Schmid, "Joseph Haydn und die vokale Zierpraxis seiner Zeit, dargestellt an einer Arie seines Tobias-Oratoriums," Bericht über die Internationale Konferenz zum Andenken Joseph Haydns, ed. B. Szabolcsi and D. Bartha (Budapest: Akadémiai Kiadó, 1961), 117-29.

<sup>34</sup> See footnote 14.

Mozart's own ornamentation of an aria of J.C. Bach;<sup>35</sup> and Mersmann's quotation of a violin sonata of Franz Benda (1709-1786) in the composer's unornamented, slightly ornamented and highly ornamented versions.<sup>36</sup>

The free ornamentation in the Leopold Mozart, Quantz, Hiller, Haydn and Benda examples provides a background for understanding Mozart's process of composition. When Leopold Mozart's cadences are stripped of ornamentation their outlines reveal his own skeletal cadential figures exactly, suggesting that de-ornamenting an ornamented melody is a good way of understanding the embellishment process.<sup>37</sup>

Quantz's ornamentation tends to wind around the notes in stepwise progression:

Example 44. Quantz, Versuch, Table XVII

Written:  
*Adagio.*

May be played.  
*Flauto Solo.*

*tr* N.B. *tr* N.B. *tr* *f*

Continuo.

6 6 6 5 6 7 7 #

<sup>35</sup> Ernst Fritz Schmid, "Joseph Haydn und die vokale Zierpraxis seiner Zeit, dargestellt an einer Arie seines Tobias-Oratoriums," Bericht über die Internationale Konferenz zum Andenken Joseph Haydns, ed. B. Szabolcsi and D. Bartha (Budapest: Akadémiai Kiadó, 1961), 117-29.

<sup>36</sup> See footnote 6.

<sup>37</sup> See examples 4, 5, and 6 in Chapter IV.

Where there are repeated notes Hiller sometimes descends by steps and returns by a leap--the reverse of the usual practice (Example 45). Haydn in such cases, on the contrary, creates a leap first and then fills it in. He ascends higher than the original note and descends lower (Example 46). Mozart's ornamentation of J. C. Bach's aria "Cara la dolce fiamma" from Adriano in Seria also sheds light on the nature of vocal embellishment in the Classical Period. In the opening cadenza the first version is well suited to a performer who excels in singing scales; the second fits a higher voice with good portamento in arpeggio passages (Example 47). Benda uses upper neighbor motion to embellish, but most often he fills in leaps with passing tones which sometimes result in triplet figures. His arpeggios become tirate. In some instances the melody is foresaken altogether, and the harmonic structure is the basis for a totally new, improvised melody, for example in portions of the Adagio (Example 48). This example is closer to the Baroque practice, in which the purpose of ornamentation was to fill in gaps or add entertaining frills. In the Leopold Mozart example, by contrast, ornamentation is essential to melodic structure.<sup>38</sup>

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<sup>38</sup> For further information, see Rosen, op. cit. and example 4 on page 117.

Example 45.

JOHANN ADAM HILLER, Arie mit willkürlicher Veränderung, (1780).

Arie mit willkürlicher Veränderung.

Veränderung.

Adagio.

Vom Dienst der Cre-a-tur ver-

las-sen, um-ringt von de-nen die dich

las-sen, trägst du, mein Heil, die Last al-

lein, die Last,

die Last al-

lein, trägst du die Last al-lein.

## Example 46. Haydn, Tobiasoratorium, "Quando mi dona"

**Andante**

**Verzietto**  
Passing

**Tobla**

**Unverzietto**  
Passing

**Bass**

26

Quando mi do . . . na un cen - no il lab - bro

Quando mi do . . . na un cen - no il lab - bro

tu - o so - . . . a - - - ve, quando mi dona un cen - no il

tuo so - . . . a - - - ve, quan-to mi dona un cen - no il

lab - bro tuo so - . . . a - - - ve: spi - ra vir - tu - de e

lab - bro tuo so - . . . a - - - ve: spi - ra vir - tu - de e

sen - no, spi - ra vir - tu - de e sen - no: gra - zia, dol - cez - za,

sen - no, spi - ra vir - tu - de e sen - no: gra - zia, dol - cez - za,

gra - - - zia dol - cez - za, dol - cez - - - zae a - mor, - - - gra - - - zia, dol -

gra - - - zia dol - cez - za, dol - cez - - - zae a - mor, - - - gra - - - zia, dol -

cez - za, dol - - - cez - - - zae a - mor.

Quando mi do - ra un

cez - za, dol - - - cez - - - zae a - mor.

Quando mi do - ra un

cez - za, dol - - - cez - - - zae a - mor.

cen - no - - - il lab - - - bro tuo so - - - a - ve,

quan - do mi do - na un

cen - no - - - il lab - - - bro tuo so - - - a - ve,

quan - do mi do - na un

cen - no - - - il lab - - - bro tuo so - - - a - ve,

quan - do mi do - na un

cen - no - - - il lab - - - bro tuo so - - - a - ve: spi - - - ra vir - tu - - de, - - -

cen - no - - - il lab - - - bro tuo so - - - a - ve: spi - - - ra vir - tu - - de,

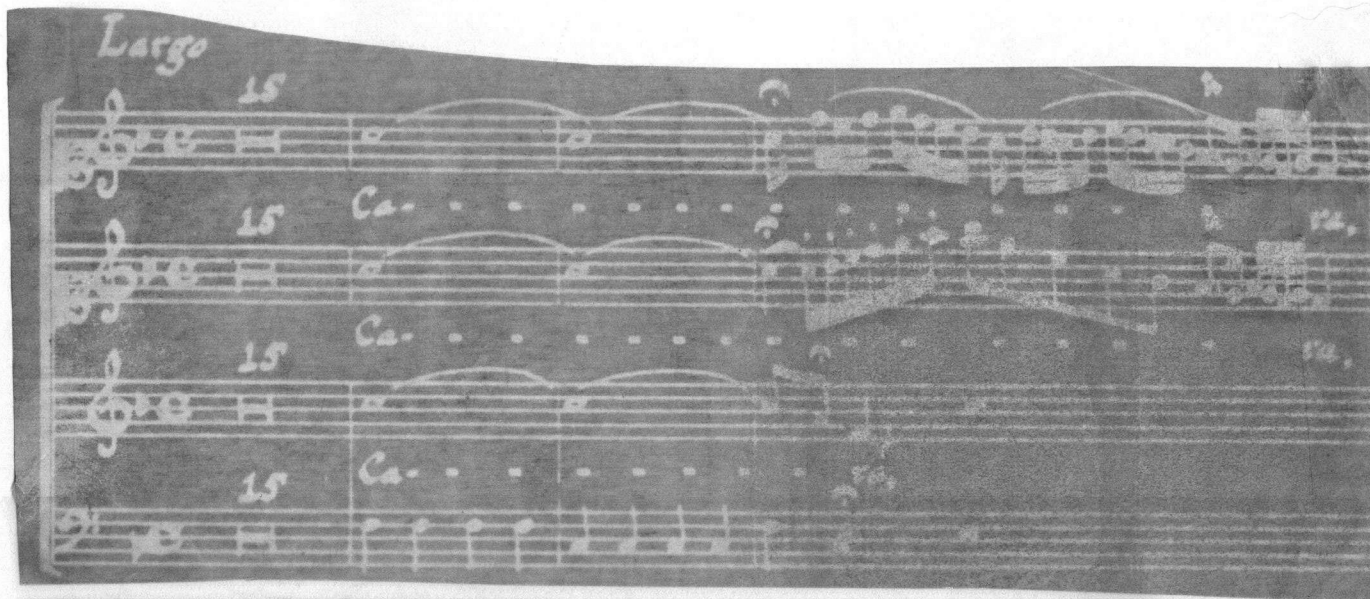
cen - no - - - il lab - - - bro tuo so - - - a - ve: spi - - - ra vir - tu - - de,

cen - no - - - il lab - - - bro tuo so - - - a - ve: spi - - - ra vir - tu - - de,

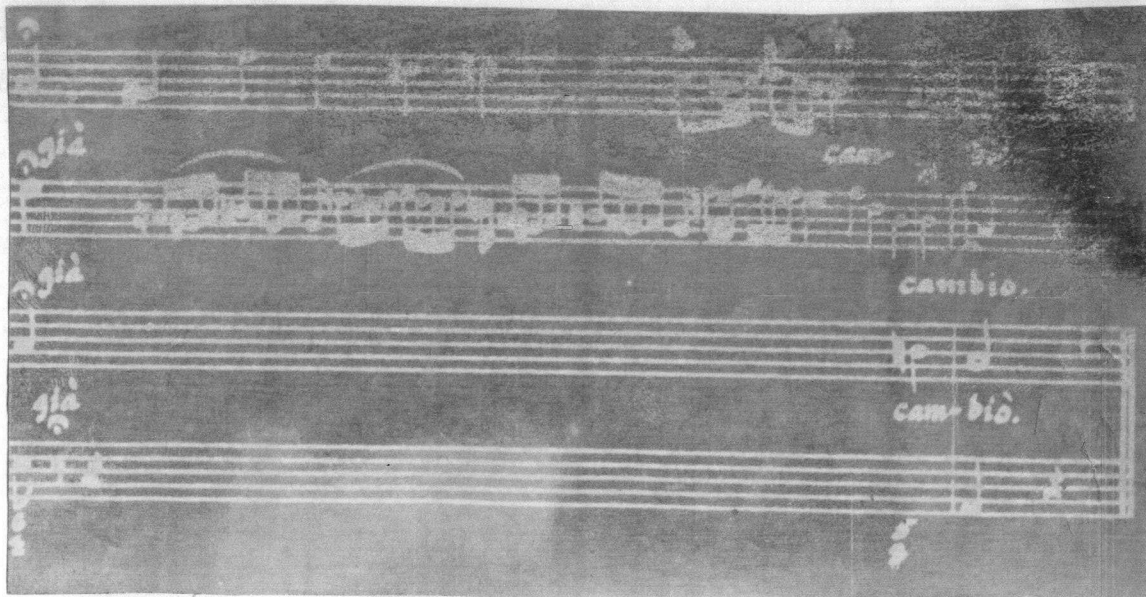


Example 47. J.C. Bach, "Cara la dolce fiamma" with Mozart's embellishments

ms. 1-4



ms. 53-4



Example 48. Franz Benda, Ornamentation

*Vivace.*

First system of musical notation, marked *Vivace.* It consists of five staves of music in 2/4 time. The notation includes various ornaments and dynamic markings such as *p* (piano) and *f* (forte). The first staff has a treble and bass clef, while the subsequent four staves are in treble clef only.

Second system of musical notation, continuing the piece. It consists of five staves of music in 2/4 time. The notation includes various ornaments and dynamic markings such as *p* (piano) and *f* (forte). The first staff has a treble and bass clef, while the subsequent four staves are in treble clef only.

In general, leaps are filled in, and when there are no leaps, they are often created and then filled in. The embellishment tends to thicken before strong internal cadences.

The concert arias are probably the most important written record of free ornamentation in the late eighteenth century. Because of Mozart's unique approach to composition, he notated his embellishments in full, a subject to be discussed in the following chapter.

## III. THE CONCERT ARIAS

The arias of the present study, like most of the concert arias, were written for a particular singer. Bearing Aloysia Weber's voice in mind, Mozart took into account the tone color and flexibility of her voice in his melodies. A discussion of these elements will follow in the analysis section.

K. 294, "Non so d'onde viene," composed in Mannheim in 1778, is based on a text of Metastasio. It was originally composed for Anton Raaf, "but the beginning seemed to me too high for his voice. Yet I liked it so much that I would not alter it; and from the orchestral accompaniment, too, it seemed to me better suited to a soprano...I returned to it and made up my mind to compose it exactly for Mlle. Weber's voice," Mozart concluded in his letter of February 28, 1778.<sup>1</sup> The piece is modelled on an aria by Johann Christian Bach, which Mozart heard in a performance of Ezio in 1765. Mozart's aria follows Bach's exactly in its principal section in 3/4 meter, middle section in duple meter and reprise. The text, from Olimpiade, was originally an expression of King Clisthenes' strange feelings of sympathy for a young man who turns out to be his long lost son. In Mozart's version it is a declaration of love, "I know not whence comes this tender inclination...." "The members of the orchestra," said Mozart in a letter of March

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<sup>1</sup> Emily Anderson, The Letters of Mozart and His Family (London: Macmillan, 1966), I, 497.

24, 1778, "never ceased praising the aria and talking about it."<sup>2</sup> On February 28, 1778 he declared, "This is now the best aria she has."<sup>3</sup> On March 7, 1778 he added that it was "absolutely made for her"<sup>4</sup> and on December 3, 1778 that it "fits her like a well-tailored garment."<sup>5</sup>

Willi Wöhler has pointed out some interesting aspects of this aria following his discovery of an alternate version in Mozart's hand (now in the Braunschweiger Stadtarchiv). Whereas the published version is relatively free of ornamentation, the Braunschweiger version contains more decoration. Wöhler's explanation is that the ornamented version is a record and sanction of Weber's performance of 1778, which indicates that she may have taken some liberties.<sup>6</sup> It could also mean that after he composed the aria, Mozart acted as her teacher, suggesting possible ornamentation to his young protégé.

K. 316, "Io non chiedi, eterni," dates from 1779 and was composed at Paris and Munich. It is based on the address of the Queen to the people of Thessaly in the Italian version of Alceste by Calzabigi and Gluck. On July 30, 1778 Mozart said that this exhibition piece "is the best [scena] I have ever composed."<sup>7</sup>

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<sup>2</sup> Ibid., II, 517.

<sup>3</sup> Ibid., I, 497.

<sup>4</sup> Ibid., I, 506.

<sup>5</sup> Ibid., II, 638.

<sup>6</sup> Willi Wöhler, "Eine neue entdeckte Mozart-Handschrift," Acta Mozartiana IV (1957), 67.

<sup>7</sup> Anderson, op. cit., II, 581.

K. 383, "Nehmt meinen Dank, ihr holden Gönner," was composed in Vienna in 1782 and dates from a period in which Mozart's concert arias are uneven in quality, owing to the variety of occasions for which they were composed. K. 383 seems to be a licenza on a sentimental German text, which Weber must have sung in April of 1782 at her last appearance in Vienna. Because it is essentially a strophic song, it will not be discussed in the present study.

K. 416, "Ah, non sai qual pena," composed in Vienna in 1783, is a bravura scena, "the counterpart to that scena written in Mannheim and Munich which Mozart called his best."<sup>8</sup> Alfred Einstein considers the text to be from Zemira by Anfossi (Gaetano Sertor).

K. 178, "Ah, spiegarti," composed in 1783 in Vienna, is a sketch. It is seldom discussed, and Erik Werba merely mentions it as "an opener for a Liederabend."<sup>9</sup>

K. 418, "Vorrei spiegarvi, oh Dio," and K. 419, "No che non sei capace," also composed in Vienna in 1783, are of contrasting character. The first is a cantilena<sup>10</sup> which is half lyrical and half concertante, and the second is a dramatic bravura aria.

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<sup>8</sup> Alfred Einstein, "Aria and Song" in Mozart: His Character, His Work (New York: Oxford, 1945), 367.

<sup>9</sup> Erik Werba, "Das Mozart-Lied in der Aufführungspraxis der Gegenwart," Oesterreichische Musikzeitschrift XXII (1967), 455.

<sup>10</sup> Bernhardt Paumgartner, Mozart (Berlin: Atlantis-Verlag, 1940), 401.

In K. 418 Clorinda, denying her own devotion to her lover, urges him to seek happiness with Emilia, her rival. These two arias were written as substitutions in Anfossi's opera buffa, Il curioso indiscreto. It was being played in Vienna by an Italian troupe, but the two leading roles were sung by Germans, Weber and Adamberger. In a letter of July 2 Mozart wrote that the Italians, particularly Salieri, had made unpleasant insinuations and that the following situation had arisen:

Anfossi's opera 'Il curioso indiscreto,' in which Mme. Lange and Adamberger appeared for the first time, was performed the day before yesterday, Monday, for the first time. It failed completely with the exception of my two arias, the second of which, a bravura, had to be repeated. Well, I should like you to know that my friends were malicious enough to spread the report beforehand that 'Mozart wanted to improve on Anfossi's opera.' I heard of this and sent a message to Count Rosenberg that I would not hand over my arias unless the following statement were printed in the copies of the libretto, both in German and in Italian.

#### Avvertimento

The two arias on p. 36 and p. 102 have been set to music by Signor Maestro Mozart to suit Signora Lange, as the arias of Signor Maestro Anfossi were not written for her voice, but for another singer. It is necessary that this should be pointed out so that honour may be given to whom it is due and so that the reputation and the name of the most famous Neapolitan may not suffer in any way whatsoever.

Well, the statement was inserted and I handed out my arias, which did inexpressible honour both to my sister-in-law and to myself. So my enemies were quite confounded!

Einstein concludes that "Mozart's naiveté...as diplomatist...was hardly to be surpassed."<sup>11</sup>

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<sup>11</sup> Quoted in Einstein, op. cit., 368.

The next aria for Mlle. Weber after K. 419 is K. 538, "Ah, se in ciel, benigne stelle," composed at Vienna in 1788 and based on the text of Metastasio's Eroe cinese. It is Mozart's final aria--a vocal concerto--for Aloysia Weber. In it a lovelorn girl invokes the stars either to let her die or to bless her affections. Einstein feels that the work shows Mozart as a "routinier" because "his emotional relationship with the fatal lady was entirely at an end."<sup>12</sup>

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<sup>12</sup> Einstein, op. cit., 372.



### The Notation

As the preceeding section has shown, the concert arias were written for a particular singer and, in many instances, for specific occasions--reason enough for Mozart to be thorough in his notation. Mozart's feelings of German-Italian rivalry, as pointed out in the Introduction, also influenced the care he used in his writing. A third factor, which can be readily grasped by reading appendix II, is the musical necessity of orchestra parts in the long sections of free embellishment.

Many aspects of Classical ornamentation are revealed in Mozart's notation of the concert arias. His symbols for Manieren follow the conventions of his time, indicating melodic movement and expression.<sup>13</sup> Of more interest to the present study are the sections of free ornamentation, in which Mozart displays his full capacities as a unique creative genius. A discussion of various approaches to melodic writing and an analysis of the concert arias follow.

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<sup>13</sup> For a more thorough discussion of this aspect of his writing see Rudolf Steglich, "Das Auszierungswesen in der Musik W. A. Mozarts," Mozart Jahrbuch (1955), 195-96.

## Approaches to Melodic Writing

Coloratura passages abound in almost all of the concert arias. They did not make outrageous demands on the singers of the eighteenth century because of the prevailing technique, which reflected audience tastes for flexible, high voices. It is significant that even the arias for a voice lower than Weber's--that of Nancy Storace--also included coloratura passages, particularly at strong structural points. In Mozart's Der Schauspieldirektor Storace competed on an equal footing with Weber in coloratura passages reaching g'''.

Some current theories of melody account for the importance of vocal quality and flexibility in eighteenth-century melody. Bence Szabolcsi explains the connection between tone color and melody in the following way:

From South European music Mozart took over the idea of 'Stofflichkeit,' by which is meant the close connection between melody and instruments, and clear associations of tone-quality, tone-colour and time duration.<sup>14</sup>

Szabolcsi notes that Mozart was not unique in "choosing for his melodies mostly the brightest part of the compass."<sup>15</sup> Mozart's "sunny melodies which extend into the high registers reflect the

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<sup>14</sup> Bence Szabolcsi, A History of Melody (London: Barrie and Rockliff, 1965), 148.

<sup>15</sup> Ibid., 139.

ideal eighteenth-century sound, a "luminous and uniform brilliance."<sup>16</sup>

The sound Mozart had in mind had been cultivated by the singing tradition. But what of the tradition of ornamentation?<sup>17</sup> Allen Forte mentions the importance of "the relationship between theory and practice so firmly established at the close of the eighteenth century," already dealt with in Chapter II. Theoretical treatises such as Leopold Mozart's Violinschule codified the tradition of improvised embellishment and served as a basis of Mozart's education.

The foundation of this embellishment was harmony. Modern writers such as Hindemith have stressed the harmonic aspects of tonal melody, noting that investigations of melody end up "in a more or less distinctive figuration of chord successions constructed according to the rules of harmony."<sup>18</sup> He goes on to say that "melody...can be reduced to a few, meager, basic facts, upon which, to be sure, infinite variation is possible.... Undoubtedly...this possibility of variation is what made it seem hopeless to earlier theorists to set up a clear system of the laws governing tonal movement."<sup>19</sup> The devices which extend the movement of a melody

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<sup>16</sup> Ibid.

<sup>17</sup> For a theoretical treatment of the subject, see George Harold List, "An Analysis of the Relationship of Non-stepwise Melodic Movement to Tonality in Selected Works of W. A. Mozart" (Ph. D. dissertation, Indiana University, 1954).

<sup>18</sup> Paul Hindemith, The Craft of Musical Composition, I (London: Schott, 1937), 178.

<sup>19</sup> Ibid., 177.

from one harmonically-conceived note to the next "stem from repetition. They constitute the various technical means for creating variety in the continuation of a pattern...."<sup>20</sup> It is embellishment which creates this variety.

Hindemith sums up the importance of harmony to melody by saying that "tones in a melody which are harmonically connected... are the real body of the melody."<sup>21</sup> It is these tones which are written in large notes in most eighteenth-century music to point out the movement of the melody from harmonic tone to harmonic tone. Hindemith points out the need for a balance of harmonic tones (making up the degree progression) and connecting tones (making up the stepwise progression).<sup>22</sup>

The scholar Dr. Wilhelm Fischer considers the type of melody described above as being particularly Italian.<sup>23</sup> Oscar Bie, one of the most colorful writers on the subject of melody, also differentiates between Italian and German styles. In referring to the ways in which harmonic tones are connected, he says that whereas German melody is "ashamed of its nude existence," Italian melody

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<sup>20</sup> Arthur C. Edwards, The Art of Melody (New York: Philadelphia Library, 1956), 111.

<sup>21</sup> Hindemith, op. cit., 182.

<sup>22</sup> Ibid., 193.

<sup>23</sup> Dr. Wilhelm Fischer, "Zur Entwicklungsgeschichte der Wiener klassischen Stils: Melodik," Studien zur Musikwissenschaft IV, 25, n. 4.

"goes into ecstasies over its own existence."<sup>24</sup> Szabolcsi explains the same phenomenon more concisely by saying that whereas in melodies of Central Europe "ornamentation breaks up the musical idea into sections, and then elaborates and varies it,"<sup>25</sup> in the Mediterranean (Italo-Spanish) region ornaments are "extensions of the melodic line."<sup>26</sup> It is here that the distinction between standardized and free ornamentation begins.

The most interesting theory of this melodic extension is Lowinsky's "principle of increasing animation."<sup>27</sup> A gradual acceleration is written into the melody. Whereas a Romantic composer might treat a melody in the following way,

Example 1. "Romantic" Version of Mozart Melody



Mozart wrote it this way:

<sup>24</sup> Oscar Bie, "Melody," Musical Quarterly II (1916), 410.

<sup>25</sup> Szabolcsi, op. cit., 253.

<sup>26</sup> Ibid., 248.

<sup>27</sup> Edward E. Lowinsky, "On Mozart's Rhythm" in Paul H. Lang, The Creative World of Mozart (New York: Norton, 1963), 40.

Example 2. W. A. Mozart, Piano Concerto in D minor, K. 466,  
1st movement, piano solo, m. 77-91



accelerating the melody with free ornamentation from measure 88 on.

The theory behind the melodies of Mozart's concert arias can be summarized as follows: The melody, harmonically conceived, proceeds from chord tone to chord tone, either connected by standard ornaments or extended by the use of free ornamentation. Expressed another way by Szabolcsi, Mozart's ornamentation "almost always involves a rewriting of the common chord or else a bridging across it in the manner of his Italian contemporaries."<sup>28</sup>

The Italian method of ornamentation is clearly presented in

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<sup>28</sup> Szabolcsi, op. cit., 140.

the musical examples of Quantz.<sup>29</sup> A copy of one set of variations from his treatise illustrates the function of ornamentation in bridging the common chord:

Example 3. Quantz, Versuch, Table XIII, Figure 12



Examples such as these indicate that Mozart's process of melodic composition may be understood through de-ornamentation. The most striking evidence that this method will work can be demonstrated by examining Leopold Mozart's examples of embellished cadences. His first example reads as follows:

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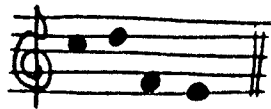
<sup>29</sup> Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen... (Berlin: Voss, 1752), trans. by E. R. Reilly, On Playing the Flute (New York: Free Press, 1966).

Example 4. L. Mozart, Violinschule



A reduction of this ornamentation reveals the following melodic outline:

Example 5. Reduction of L. Mozart Cadenza



Leopold Mozart's example, from which the ornamented version is improvised, is exactly:

Example 6. L. Mozart, Violinschule



A closer examination of this example reveals still another aspect of ornamentation, which emphasizes the difference between



specific ornaments and free ornamentation. The circled figures in example 4 indicate ornaments which, when removed, do not disturb the outline or rhythm of the melody. Figures in brackets are free ornamentation. This latter form of embellishment lengthens the melodic line. Such an addition poses no performance problem in a cadenza, during which the orchestra ceases to play. It would, however, cause insurmountable difficulties in the main part of an aria if no written orchestra parts were provided. In Mozart's concert arias the passages of free ornamentation are so important to the music that they are a fully orchestrated, organic part of the whole. The ornamentation therefore consists of two types. The first binds chord tones together, leaving the melodic continuum uninterrupted. The second extends the melody by means of free ornamentation; measures are actually "added."

## Ornamental Patterns

While many of the ornaments in the concert arias conform to those discussed in Chapter II, others are closer to free ornamentation even though they are not extensions of the melodic line. Embellishments which are not standard ornaments conform to a number of recognizable patterns, shown in appendix I. The fact that they are different from Quantz's examples illustrates the difficulty in categorizing free ornamentation.

## Analysis

The pieces following in appendix II have been stripped of any ornamentation which is not inseparable from the melodies themselves; the analyses illustrate the ornamented and unornamented forms of the arias. The reader is advised to follow both the melody and the reduction through the pieces simultaneously, in much the same way as if he were reading a text in a foreign language with an underlying translation. Although passages of free ornamentation (such as K. 294, measures 56-59) serve to reinforce structural points, they could be entirely removed without interrupting the main melody, as a reading of the unornamented forms of the melodies will show.

Some entire sections of the arias have not been stripped of embellishment because they are themselves ornamentation. These extensions of the melodic line could be dispensed with altogether without disrupting the melodic sense, although they do highlight structure. The following table illustrates the structural importance of these passages of free ornamentation.

TABLE 2  
STRUCTURAL PLACE OF FREE EMBELLISHMENT

<u>Source</u>	<u>Location in Context</u>
K. 294, ms. 44 ff.	before the closing section
K. 294, ms. 54 ff.	before the final cadence of the closing
K. 294, ms. 147 ff.	before the final cadence

- K. 316, ms. 22 ff.            during a waiting period prolonging V/V,  
   directly before the dominant cadence
- K. 316, ms. 45 ff.,  
              ms. 59 ff.            during an establishment of the dominant
- K. 316, ms. 111 ff.            at a return to the tonic
- K. 316, ms. 131 ff.            at an important deceptive cadence before  
   the final re-establishment of the tonic
- K. 316, ms. 140 ff.            during an establishment of the tonic
- K. 416, ms. 17 ff.            before the cadence at the first departure  
   from the tonic
- K. 416, ms. 60 ff.            before a return to and cadence on the tonic
- K. 416, ms. 115 ff.            at a re-entry of the opening theme and tonic
- K. 416, ms. 135 ff.,  
              ms. 144 ff.            during a re-establishment of the tonic

Included in appendix III is a performable edition of one of the concert arias, from which ornamentation has been removed. As a cursory reading shows, the result is a colorless cantabile aria. Following in appendix IV is the aria Mozart intended, which explores the full range of the singer's abilities through a wide range of emotions and a variety of technical demands.

## Summary

The preceeding analysis has shown that there are three types of ornamentation in the concert arias. The first consists of the standard ornaments (Manieren), most of which are descendents of the claveciniste school of seventeenth-century France. Of the second type are short ornaments which most easily fall into the category of free ornamentation, except for their abbreviated length. They are listed in appendix I as "ornamental patterns." Both of these types bind the chord tones on which the melodies are based. The third type consists of passages of free ornamentation which are long enough to necessitate fully notated orchestral parts. These passages serve to reinforce important structural points.

The standard ornaments became such an organic part of melody in the late eighteenth century that Mozart is unthinkable without them, as appendix III has shown. The "ornamental patterns" were also indispensable to melody; without them certain melodic passages would be mere outlines of chord tones.

Free ornamentation, however, served a significantly different function. An element of melody which had become a mere vehicle for display in the seventeenth century became in Mozart a means of clarifying structure, dignified with its own orchestral accompaniment. Not only was this element of melody important to singers, but in Mozart's composition it became essential to overall structure and rhythmic motion. It can be expurgated without disrupting the

phrasing or cadences (appendix III), but without it structural and rhythmic interest are significantly lessened, and much of the vitality of Mozart's music is lost.

## IV. CONCLUSIONS

Tastes in singing style change from century to century. These preferences affect the aspects of pedagogy which are emphasized in any given age as well as the kinds of melodies which are composed for singers.

Mozart was careful in the notation of his melodies for a number of reasons. The first is an obvious practical consideration: orchestral accompaniment is necessary in the sections of free ornamentation. Second, Mozart wrote the arias for Aloysia Weber and for particular performances in most instances. Third, by creating a fine composition Mozart showed himself and his singer to best advantage. He took particular pleasure in this pursuit because he felt an intense rivalry with the Italian musicians, many of whom were less talented but more successful than he. His attitude foreshadowed that of nationalistic nineteenth-century composers. In addition, Mozart had a great deal of personal pride in his own ability to create tasteful embellishment as no one else could. In his attitude toward himself as an artist he also foreshadowed the musical geniuses of the nineteenth century.

The arias are a written record of late eighteenth-century ornamentation, which can be separated into two groups--Manieren and free ornamentation. The former are small ornaments descended from the French school; the latter, Italian in inspiration and consisting of many notes.

Classical ornamentation differs from Baroque in two important respects. First, in Baroque melodies Manieren are mere frills, but Classical Manieren are so organic to the style that most Mozart melodies would be unthinkable without them. Second, whereas Baroque free ornamentation usually fills in spaces between chord tones, Classical embellishment serves to reinforce structural points in the music. These sections of the concert arias can be removed for the sake of analysis, leaving a cantabile piece resembling a simple nineteenth-century aria. The resulting aria can be performed as it stands after this de-ornamentation, providing an interesting contrast with the aria as Mozart intended it. It is in this way that one of the essential differences between Classical and Romantic vocal melody can be illustrated.



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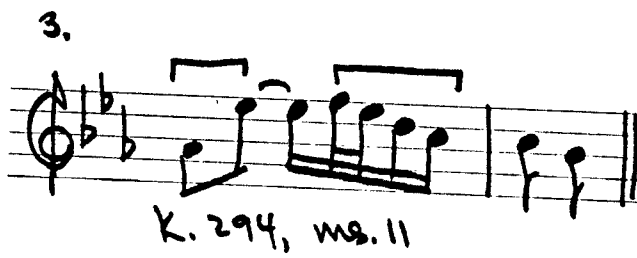
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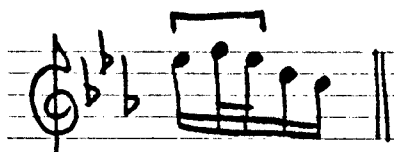
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APPENDIX I  
ORNAMENTAL PATTERNS

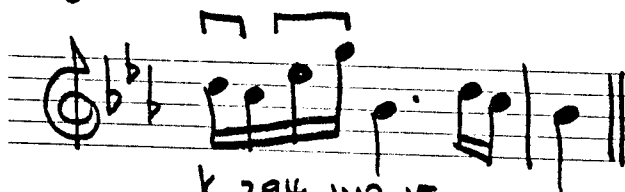


4.



K. 294, ms. 11

5.



K. 294, ms. 15

6.



K. 294, ms. 21

7.



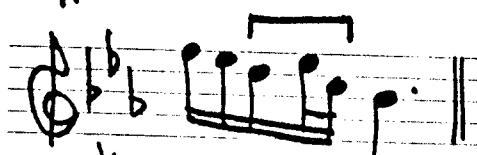
K. 294, ms. 29

8.



K. 294, ms. 32

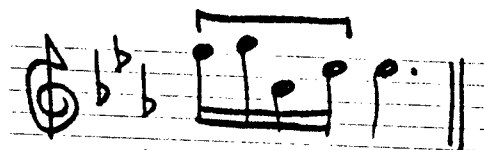
9.



K. 294, ms. 32

10.

133



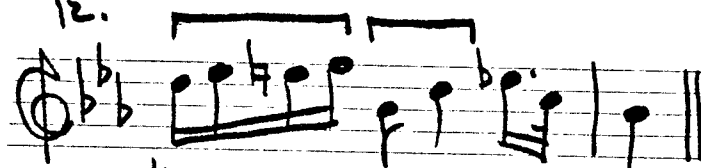
K. 294, ms. 42

11.



K. 294, ms. 46

12.



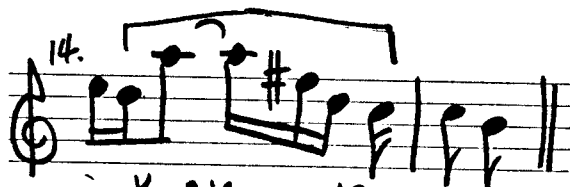
K. 294, ms. 52

13.



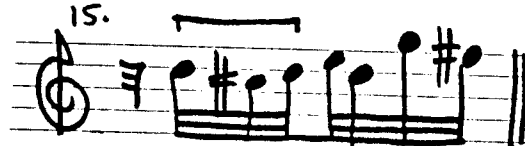
K. 294, ms. 56

14.



K. 316, ms. 18

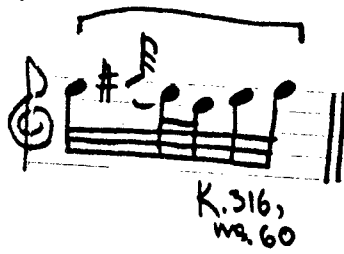
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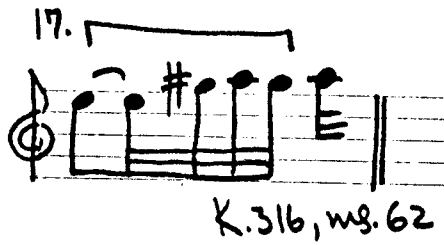
K. 316, ms. 23



16.



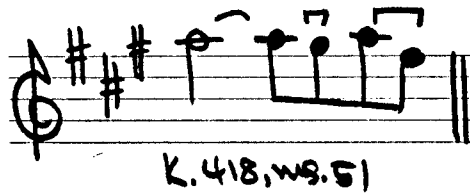
17.



18.



19.



20.



## APPENDIX II

## ANALYSIS

K. 294

[1]

Non so don - do vie - ne quel te - ne - ro af -

[6]

fet - to, quel to - ne - ro af - fet - to, quel mo - to, che i -

[10]

gno - to mi na - sce nel pet - to, quel igel, cho le

[14]

ve - ne scor - ren - do mi lva. Non so d'on - do

[17]

vie - ne, no, non so d'on - do vie - ne quel

23

to - ne - ro af - fet - to,      quel mo - to,      che i -

27

gno - to      mi na - sco      nel pet - to,      quel

30

gel,      che      le ve - ne      scor ren - do      mi va.      Non

34

-so d'on - do      vie - ne      quel to - ne - ro af - fet - to,

38

quel mo - to,      che i - gno - to      mi

41

na - sco nel pet - to, quel gel, cho le

44

ve - ne scor ren do, scor ren -

48

do mi va, quel gel, cho le

51

ve - ne scor ren do mi va, quel

54

gel, cho scor ren

57

do mi

60

*Allegro agitato*

va. Nel se - no a de - star - mi si

64

fie - ri con - tra - sti, nel

68

se - no a de - star - mi si fie - ri con - tra - sti non

72

par - mi cho ba - sti la so - la pio - tà, non

76

par - mi che la so - la pie - tà,

80

nel so - no a de - star - mi si fie - ri con -

83

tra - sti, nel so - no a de -

86

star - mi si fie - ri con - tra - sti non par - mi che

89

ba - sti, non par - mi che ba - sti la so - la pio-

93

tà, no, non par - mi, non par - mi che

97

ba - sti la so - la pie - tà, no, non

101

par - mi che ba - sti, no, no. Non

105

Tempo Primo

so d'on-de vie - ne, d'on-de vie - ne quel to - ne - ro,

109

te - ne-ro af - fet - to, quel mo - to, che i -

113

gno - to mi na - sce nel pet - to. quel

116

gel, - che lo ve - ne scor - ren - do mi va. - Non

120

so - don - do vie - ne quel te - ne - ro af - fet - to,

124

quel mo - to, che i - gno - to mi

127

na - sce nel pet - to, quel gel, che lo



136

vo - no scor - ren - do mi va.

134

Non so d'on - do vie - no quel te - no - ro af.

138

fet - to, quel gel, che lo vo - ne scor -

141

ren - do mi va, quel gel, che lo

144

ve - ne scor - ren - do mi va, quel

147

gel, che scor ren

150

do, scor ren do mi

154

va.

D

K. 316

Io non chio - do, e ter - ni Do - i,

tut - to il ciel per me se - re - no,

tut - to il ciel per me se re - no,

ma il mio duol con-so - li al - me - no, con -

so - li al - me - no qual - cho rag - gio, qual - che -

22

rag - gio di pio - tà,

25

28

31

di pie - tà.

34

Io non chio - do,

37

ter - ni De - i, e - ter - ni Do -

41

i, ma il mio duol - con - so - li al - mo - no

45

qual - cho - rag - gio, qual - cho

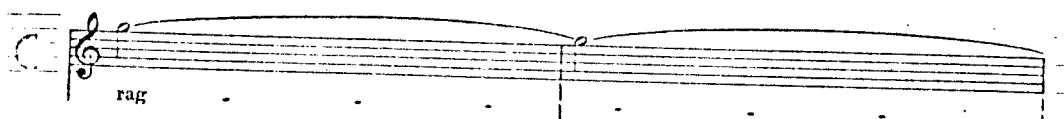
48

rag

51

- gio di pio - tà, di pio - tà, qual - cho -

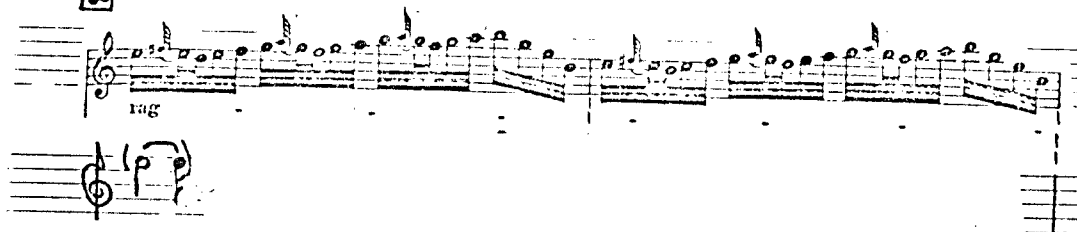
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57



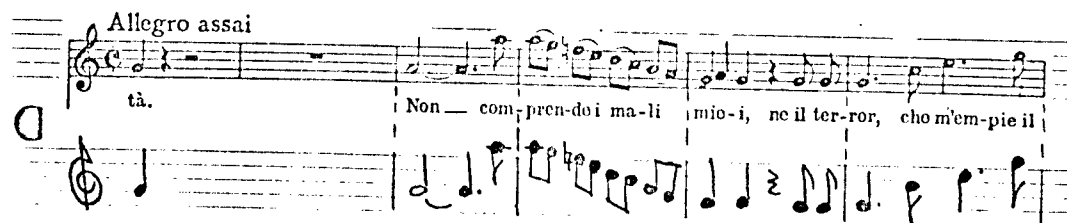
60



62



66



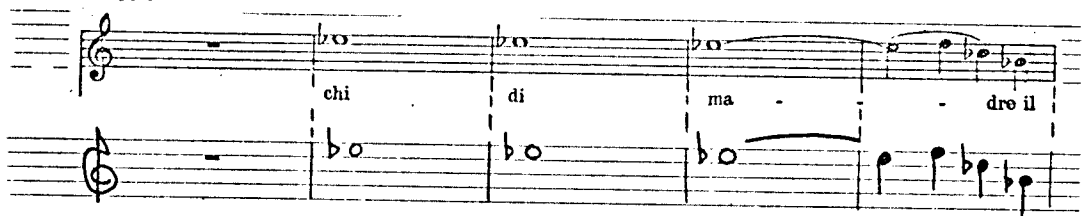
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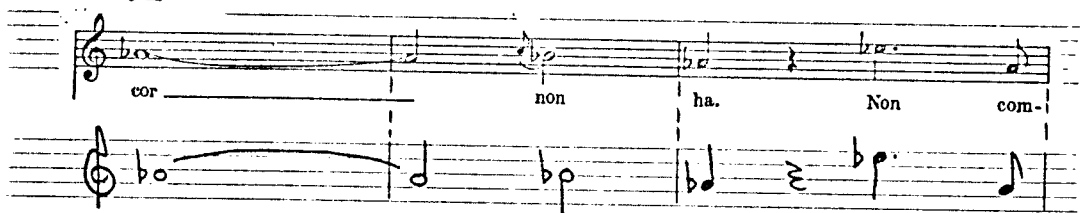
77



82



87



93



92

92

ror cho m'em - pie il pet - to, ne il ter -

93

ror che m'em - pie il pet -

94

to,

95

chi di mo-glie il vi-vo af-fet - to, chi

96

di ma - dre il cor

94

94

ror che m'em - pie il pet -

95

to,

96

chi di mo-glie il vi-vo af-fet - to, chi

97

di ma - dre il cor

97

97

chi di mo-glie il vi-vo af-fet - to, chi

98

di ma - dre il cor

99

di ma - dre il cor

100

di ma - dre il cor

101

di ma - dre il cor

102

102

chi di mo-glie il vi-vo af-fet - to, chi

103

di ma - dre il cor

104

di ma - dre il cor

105

di ma - dre il cor

106

di ma - dre il cor

107

107

di ma - dre il cor

108

di ma - dre il cor

109

di ma - dre il cor

110

di ma - dre il cor

111

di ma - dre il cor



111

Musical score for measures 111-114. The top staff is in C major, starting with a common time signature. The bottom staff is in C major. The lyrics are "non ha,". The melody in the top staff features a series of eighth notes and a trill. The bass line in the bottom staff consists of a few chords.

115

Musical score for measures 115-118. The top staff is in C major, starting with a common time signature. The bottom staff is in C major. The lyrics are "chi. di". The melody in the top staff features a series of eighth notes and a trill. The bass line in the bottom staff consists of a few chords.

119

Musical score for measures 119-122. The top staff is in C major, starting with a common time signature. The bottom staff is in C major. The lyrics are "mo - glie il vi - vo af - fet - to, chi". The melody in the top staff features a series of eighth notes and a trill. The bass line in the bottom staff consists of a few chords.

123

Musical score for measures 123-126. The top staff is in C major, starting with a common time signature. The bottom staff is in C major. The lyrics are "di ma - dro il cor". The melody in the top staff features a series of eighth notes and a trill. The bass line in the bottom staff consists of a few chords.

127

Musical score for measures 127-130. The top staff is in C major, starting with a common time signature. The bottom staff is in C major. The lyrics are "non ha,". The melody in the top staff features a series of eighth notes and a trill. The bass line in the bottom staff consists of a few chords.

131

Musical score for measures 131-134. The top staff features a melodic line with a trill in measure 131, followed by a series of eighth notes. The bottom staff provides harmonic support with a few notes. The lyrics "chi di" are written under the final notes of measure 134.

135

Musical score for measures 135-139. The top staff contains the lyrics "ma - dre," in measure 135 and "chi - di ma - dre il" in measure 139. The bottom staff provides harmonic support.

140

Musical score for measures 140-143. The top staff contains the lyrics "cor non ha," in measure 140. The bottom staff provides harmonic support, including a whole note chord in measure 140.

144

Musical score for measures 144-147. The top staff contains the lyrics "chi di ma - dre il cor non" across measures 144-147. The bottom staff provides harmonic support.

148

Musical score for measures 148-151. The top staff contains the lyrics "ha," in measure 148, followed by a trill. The bottom staff provides harmonic support, including a whole note chord in measure 148.

152

chi di ma - dre il cor non ha, chi di

This system contains measures 152 through 155. The vocal line (treble clef) features a melodic line with lyrics. The piano accompaniment (bass clef) consists of chords and single notes. Measure 152 starts with a common time signature 'C'.

156

ma - dre il cor non ha, chi di ma - dre il

This system contains measures 156 through 159. The vocal line continues the melody. The piano accompaniment provides harmonic support. Measure 159 ends with a key signature change to one flat (B-flat).

160

cor, chi di ma - dre il cor non

This system contains measures 160 through 163. The vocal line continues. The piano accompaniment features a more active bass line in measures 160-162, followed by a sustained note in measure 163.

164

ha.

This system contains measures 164 through 167. The vocal line has a long rest after the word 'ha.'. The piano accompaniment consists of a single note in measure 164 followed by rests.

D

K. 416

## Rondo

Andante sostenuto

Ah! non sa - i qual  
 po - na si - a il do - ver - ti, oh Dio! la -  
 sciar, il do - ver - ti, oh Dio! la sciar,  
 il do - ver - ti, oh  
 Di - o! la - sciar; ma quel pian - to, a

25

ni - ma mi - a, fa più gra - ve il mio po-

27

nar, il mio po - nar: ma quel pian - to,

33

a - ni - ma mi - a, fa più gra - ve,

37

fa più gra - ve il mio po - nar,

41

il mi - o po - nar, il mio po - nar.

[47] (Here follows a repetition of 13 measures, from ms. 5)

|| 60

ver ti, oh Di-o! la-

64

sciar. Deh, mi la-scia, mi la-scia, ch'fier mo-men-to!

68

Ca-ra spo-sa, ca-ra spo-

72

Più andante

sa, ah, ch'io mi sen-to per l'af-fan-no il cor man-car, il cor man-car!

76

Allegro assai

A quai bar-ba-ro vi-cen-do mi ser-ba-sto, av-ver-si Do-i,

84

84

di - te voi, di - te voi,

89

so i ca - si mie - i non son de - gni di - pio -

94

tà. Deh, mi la - scia, oh fier mo -

98

men - to! Ca - ra spo - sa, ah, ch'io mi

102

sen - to per l'af - fan - no il cor man - car; ah, ch'io mi

106



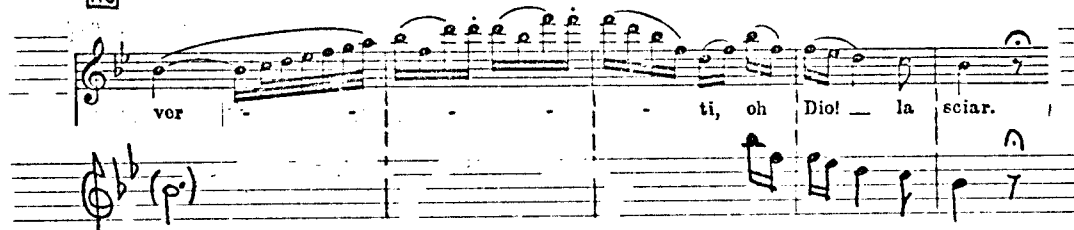
sen - to l'af - fan - no il cor - man - car!

Tempo 1°



Ah! non sa - i qual pe - na si - a il do -

116



ver ti, oh Dio! la sciar.

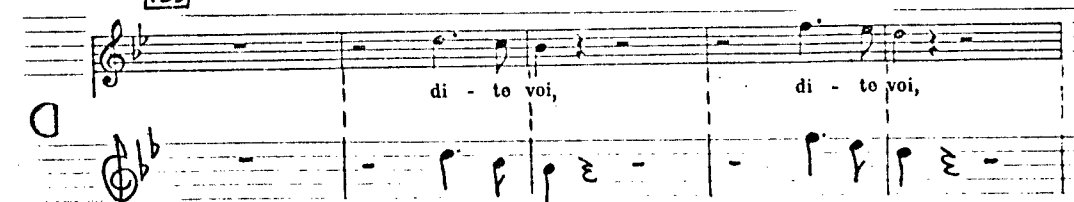
120

Allegro assai



A quai bar - ba - re vi con - do mi sor - ba - sto, av - ver - si De - i,

125



di - to voi, di - to voi,



130

se i ca - sa non son de - gni di - pie .

This system contains measures 130 through 134. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are "se i ca - sa non son de - gni di - pie .".

135

ta,

This system contains measures 135 through 138. It continues the vocal line with the lyric "ta," and includes a piano accompaniment. The key signature remains two flats, and the time signature is common time.

139

non son de - gni

This system contains measures 139 through 143. It continues the vocal line with the lyric "non son de - gni" and includes a piano accompaniment. The key signature remains two flats, and the time signature is common time.

144

di pio - ta,

This system contains measures 144 through 146. It continues the vocal line with the lyric "di pio - ta," and includes a piano accompaniment. The key signature remains two flats, and the time signature is common time.

147

This system contains measures 147 through 150. It continues the vocal line and includes a piano accompaniment. The key signature remains two flats, and the time signature is common time.

154

non son de - gni di pie - tà, di - to voi, se i ca - si

159

mie - i non son do - gni di pie tà, non son do - gni,

163

de - gni di — pie - tà, di - te voi, se i ca - si

167

mie - i non son de - gni di pie tà, non son do - gni, de - gni

172

di pie - tà, di - to voi, se i ca - si mie - i non son

176

Musical score for measures 176-180. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The lyrics are: do - gni di pie - tà, di pio - tà, di pie -

181

Musical score for measure 181. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The lyrics are: tà.

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

Empty musical staff in treble clef with a key signature of two flats (B-flat and E-flat).

K.418

Clorinda

Vor - rei spie - gar - vi, oh

Di - o! qual è l'af - fan - no mi - o, qual

è l'af - fan - no, l'af - fan -

no mi - o;

ma mi con - dan - na il fa - to,

16

ma mi con dan - na il fa - to a pian -

20

ge-re e ta - cer, a pian -

24

go - re e ta -

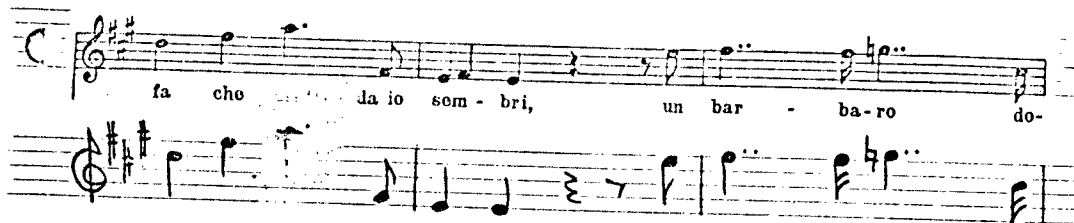
28

cer. Ar - der non può il mio

32

co - ro per chi vor - reb - be a - mo - re a

36



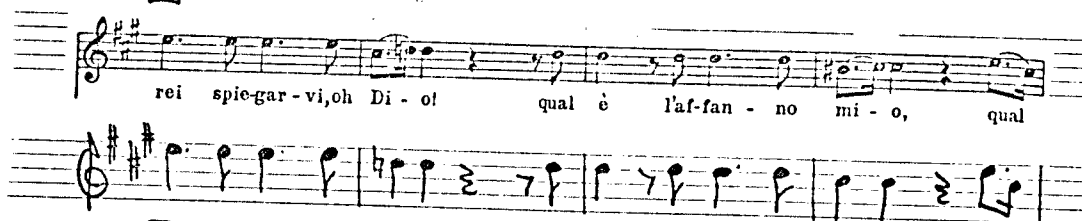
37



38



39



40



53

mi - o; ma mi con-dan - na il

56

fa - to, ma mi con-dan - na il

59

fa - to a pian

63

go - ro e ta - cor, a

66

go - ro e ta - cor, a

61

pian - go-ro o ta - cor, a pian - go-ro o ta -

72

cer. — Ah con - to, par - ti - te, cor - ro - to, fug-

76

gi - to, par - ti - te, cor - ro - to, fug - gi - te lon - ta - no da

79

me, lon - ta - no da me; la vo - stra di-

83

let - ta E - mi - lia va - spet - ta, lan - guir non la



27

fa - to, e uo - gna d'a - mor. Ah

91

stel - lo spie - ta - tel ne - mi - che mi

95

sie - te, ne - mi - che mi sie - te. Mi

99

per - do s'ei re - sta, oh Dio! mi per - do. Ah

104

con - to, par - ti - to, cor - re - to, fug - gi - te, la

102

vo - stra di - let - ta — E - mi - lia v'a - spet - ta, — lan - guir non la

113

Più allegro

fa - te, è de - gna d'a - mor. Par - ti - te, cor -

117

re - te, d'a - mor non par - la - te, è vo - stro il suo cor; par -

122

ti - to, cor - re - te, d'a - mor non par - la -

127

to, è vo - stro il suo

(4)

132

cor, è vo - stro il suo cor, è vo - stro il suo cor. à

This system contains measures 132 through 136. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a vocal melody with lyrics. The bottom staff is in treble clef with a key signature of two sharps and contains a piano accompaniment. The lyrics are: "cor, è vo - stro il suo cor, è vo - stro il suo cor. à".

137

vo-stro il suo cor.

This system contains measures 137 through 140. The top staff is in treble clef with a key signature of two sharps and contains a vocal melody. The bottom staff is in treble clef with a key signature of two sharps and contains a piano accompaniment. The lyrics are: "vo-stro il suo cor.".

D

K. 419

Allegro  
Clorinda

No, no, che non sei ca .

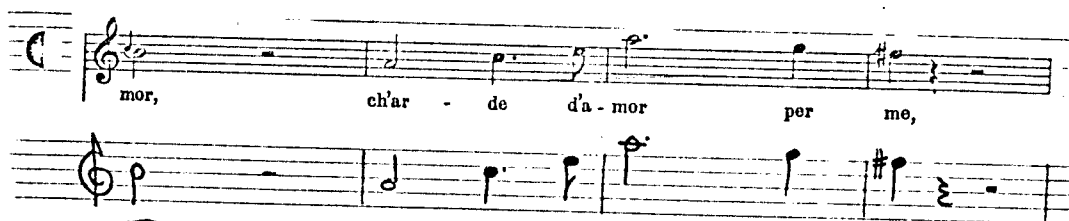
pa - ce di

cor - to - sia, d'o - no - ro, di

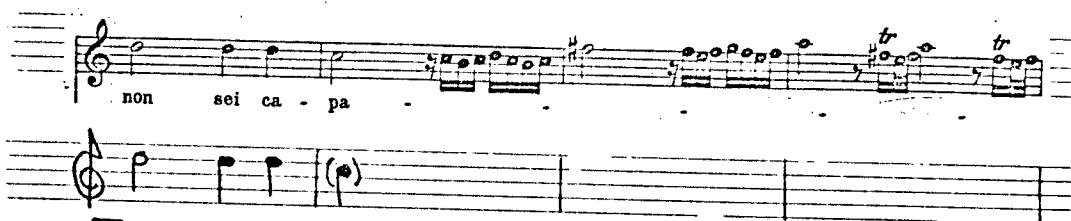
cor - to - sia, d'o - no - ro,

e van - tiator - to un co - ro, ch'ar - de d'a-

21



23



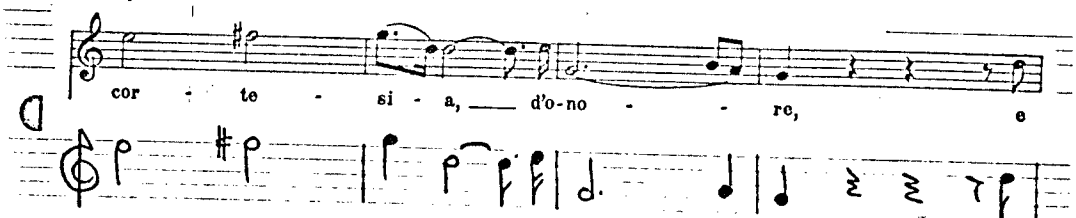
25



33



37



41

van - ti a tortoun co - re, ch'ar

43

45

de per me.

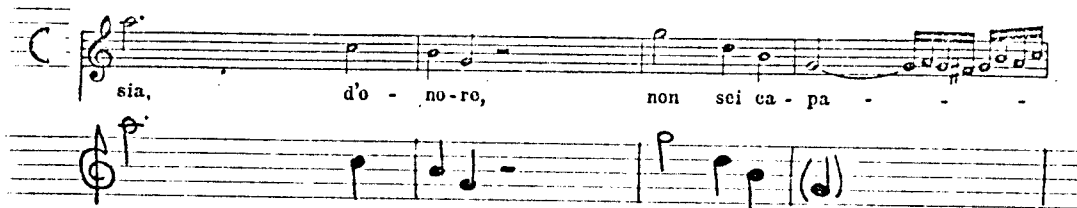
53

No, no, no, che non sei ca-

57

pa - ce, no, che non sei ca - pa - ce di cor - te -

61



65



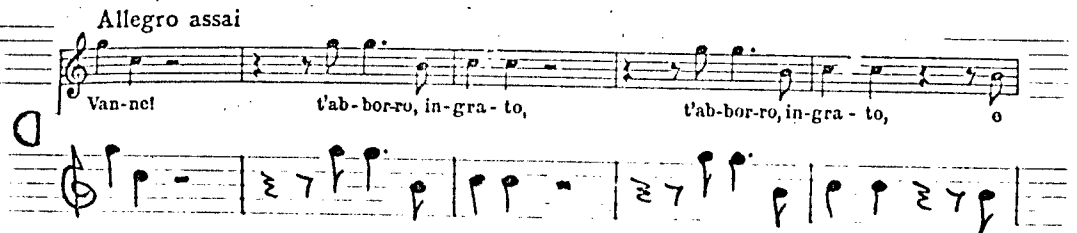
69



73



76



81

più me stes - so ab - bor - ro, e più me stes - so ab - bor - ro, me

85

stes - so, me stes - so, me stes - so ab - bor - ro. cho

89

l'ho un i - stan - to a - ma - to, che l'ho un i - stan - to a - ma - to, cho

94

so - spirai per te, cho so - spi - rai per to, cho

98

l'ho un i - stan - te a - ma - to, che l'ho un i - stan - te a - ma - to, cho



102

so-spi-rai per te, che so-spi - rai per te,

106

che — so - spi - ra -

110

114

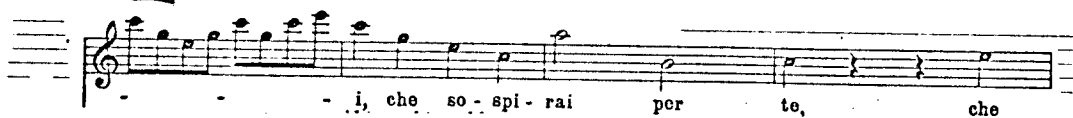
118

i, cho so-spi - rai per te, che — so - spi -

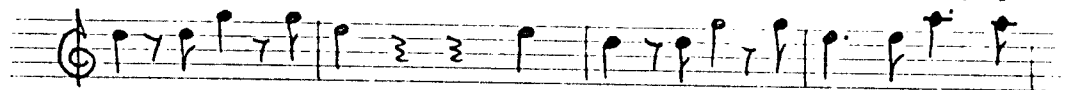
122



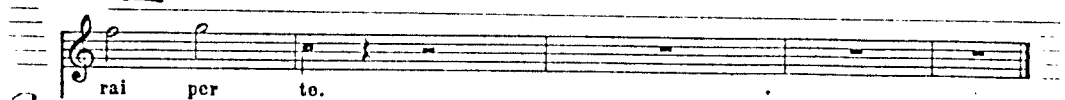
132



136



140



K. 538

Ah se in ciel, bo - ni - gno  
 stel - lo, la pie - tà non è smar -  
 ri - ta, la pie - tà non è smar -  
 ri - ta, o to - glie - te - mi la vi - ta,  
 o la - scia - to - miil mio ben, o la - scia - to - miil mio ben, la.

22

scia

25

28

31

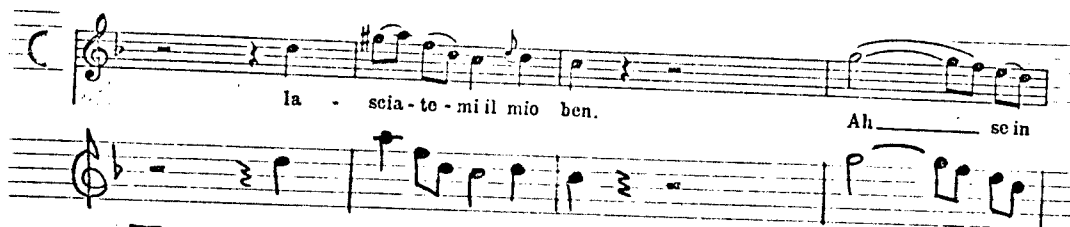
34

te-mi,

(scia-)

Handwritten musical score on page 177. The score consists of eight systems, each with a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble clef. The score is numbered 22, 25, 28, 31, and 34. The lyrics 'scia' and 'te-mi,' are written under the vocal line. The score ends with a double bar line and the word '(scia-)' in parentheses.

37



41



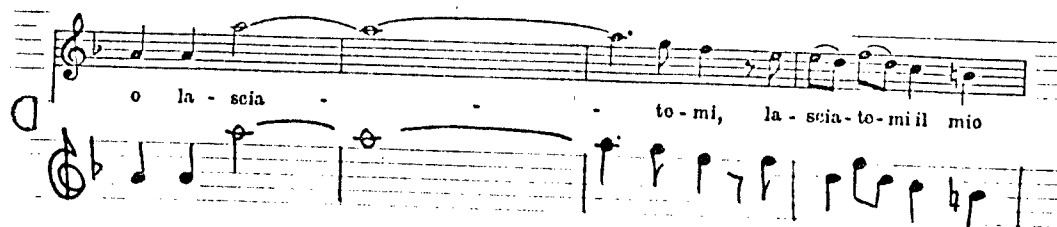
45



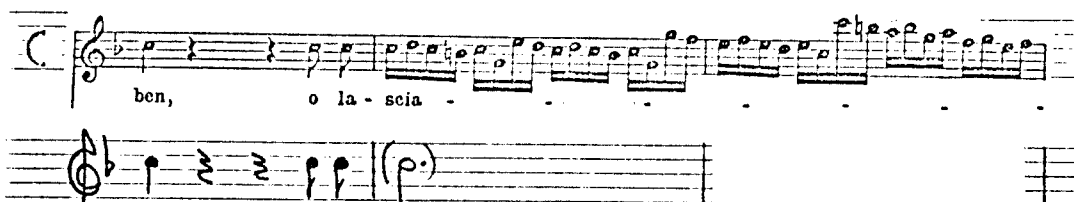
49



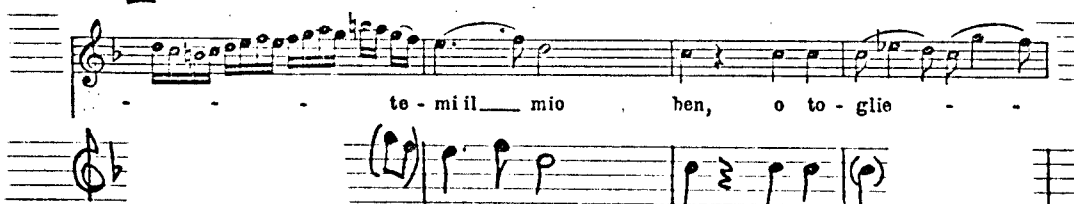
53



58



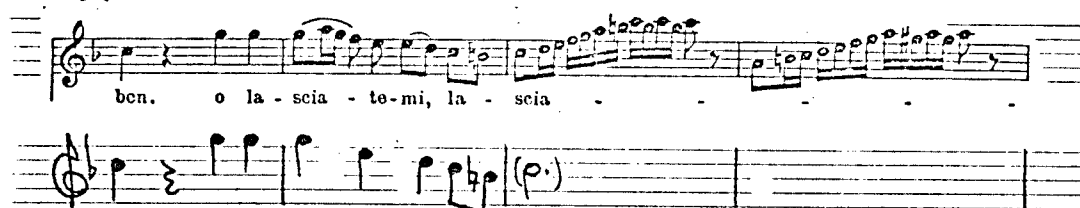
59



65



70 6

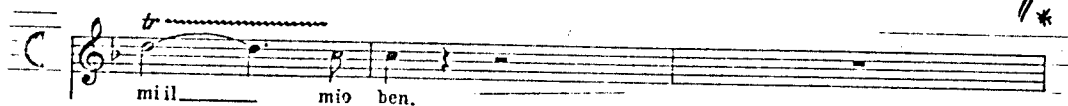


74

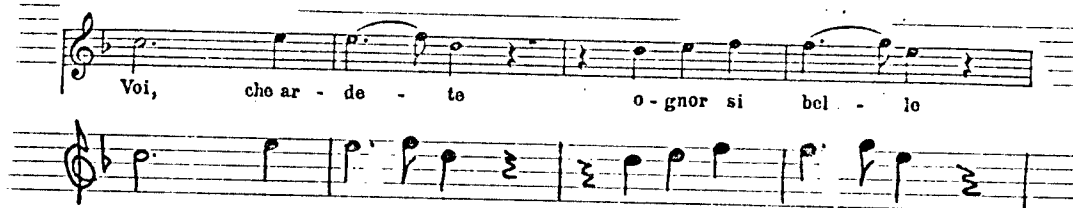


[81] \* Here follow four measures rest.

[78] TR.



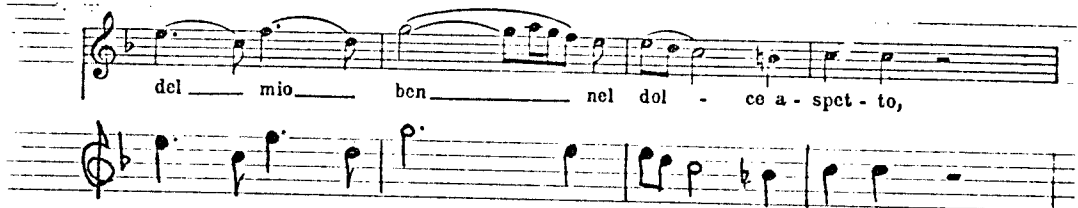
[85]



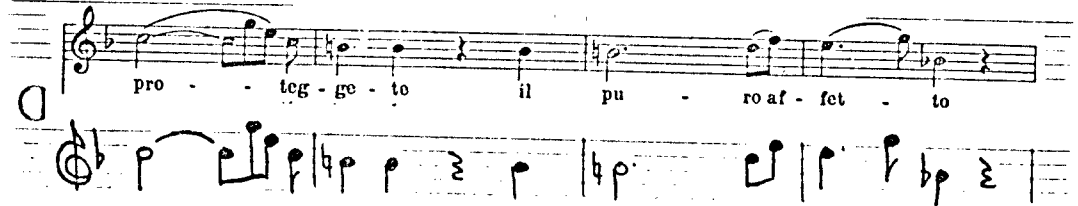
[89]



[93]



[97]



101

che in - spi - ra - te a que - sto sen, a quo - sto

105

sen. Ah so in ciel, be - ni - gno ciel - lo, la pie -

109

tà non è smar - ri - ta, o to - glie - te - mi la vi - ta, o la -

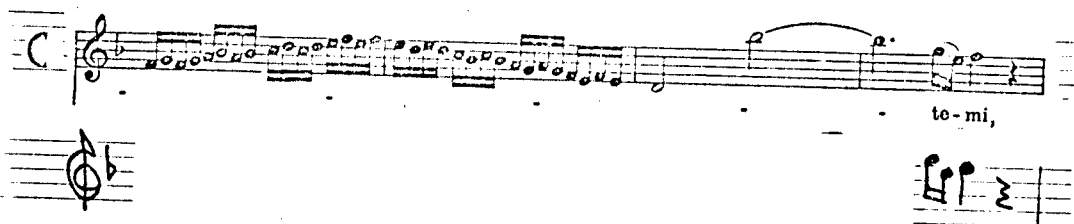
113

scia

116



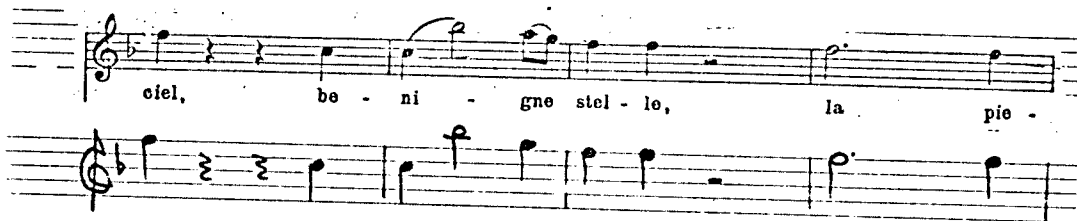
119



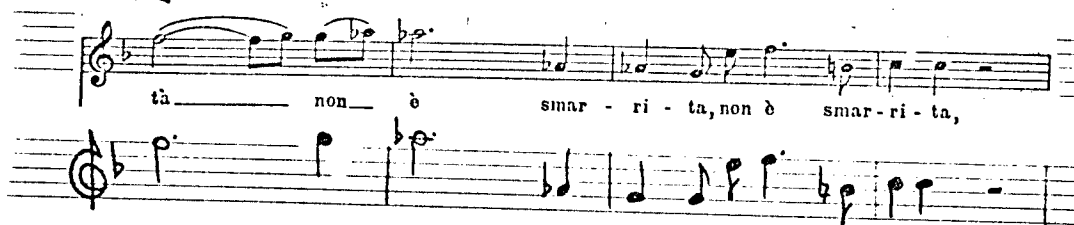
123



127



131



135



139

vi - ta, o la - scia - to - mi, la -

143

scia - to - mi il mio ben, o la - scia

149

te - mi il mio ben, o to - glie

151

te - mi la vi - ta, o la - scia - to - mi il mio

156

ben, o la - scia - to - mi, la - scia

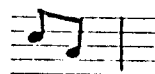
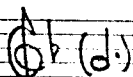
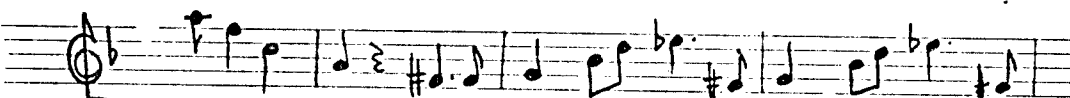
160



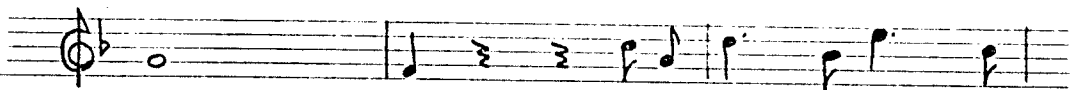
163



167



170



173



177

scia - to - mi, la - scia - te - mi il mio ben, la - scia .

This system contains measures 177 through 180. It features a vocal line in treble clef with a common time signature. The lyrics are written below the notes. The piano accompaniment is shown on a grand staff (treble and bass clefs).

180

- te - mi il mio ben, la - scia - te - mi il mio ben, la -

This system contains measures 181 through 184. The vocal line continues with the lyrics. The piano accompaniment continues on the grand staff.

184

scia - te - mi il mio ben.

This system contains measures 185 through 188. The vocal line concludes with the lyrics. The piano accompaniment continues on the grand staff.

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), are provided for additional notation.

## APPENDIX III

K. 418, "Vorrei spiegarvi, oh Dio!" (unornamented version)

Adagio

Piano

Vor - rei spie - gar - vi, oh  
If I, O Heav'n, could


Clorinda

Di - o! qual e l'af-fan - no mi - o, qual  
tell you The cause of my af - flic - tion, If —

ò l'af - fan - no, l'af - fan -  
I could on - ly, could on -

no mi - o;  
ly tell you!  
*espr.*

ma mi con-dan - na il fa - to,  
But cru - el Fate's re - stric-tion



ma mi con-dan - na il fa - to a pian-go-re o ta -  
Fore - es my lips to si - lence And me hide each



-cer, a pi go - re o ta -  
-tear, and mi me hide my sad -



cer. Ar - der non può il mio  
ness. Nol my poor heart must not



co - re per chi vor - reb - be a - no - re o  
cher-ish The one who brought me glad-ness. I

fa cho cru - da io sem - bri, un bar - ba-ro do-  
can - not show de - vo - tion; My thoughts must not ap-

ver, e fa cho cru - da io sem - bri, un  
pear. I cold - ly shun e - mo - tion; In-

bar - ba - ro, un bar - ba-ro do - ver. Vor-  
dif - fer - ence to love must dom - i - neer. If



rei spie-gar - vi, oh Di - o! qual è l'af - fan - no mi - o, qual  
 I, O Heav'n, could tell you The cause of my af - flic - tion, If —

è l'af - fan - no, l'af - fan - no  
 I could on - ly, could on - ly

mi - o; ma mi con-dan - na il  
 tell you! But cru - el Fate's re-  
*p esp.*

fa - to, ma mi con-dan - na il  
 stric - tion, Forc - es my lips *p* to

fa - to a pian - go - ro o ta - cer, and  
si - lence And ma me hide each tear,

pian - go - ro o ta - cer, a pian - go - ro o ta -  
makes me hide ev - ry tear, and makes me hide each

L.H.

*Allegro*

cer. — Ah con - te, par - ti - te, cor - re - te, fug -  
 tear! — O\_ Bar - on, now let me de - lay you no

gi - te, par - ti - te, cor - re - te, fug - gi - te lon - ta - no da  
 long - er; For - get me, I pray you: be strong - er, And flee while you

me, lon - ta - no da me; la vo - stra di -  
 can, and flee while you can! E - mi - lia has

let - ta E - mi - lia v'a - spet - ta, lan - guir non la  
 won you, For her I must shun you, So don't let her

fa - to, è de - gna d'a - mor. Ah  
lan - guish, From me you must part; But

*cresc.*

stel - le spio-ta-te! ne - mi - cho mi  
mine is the an-guish, My stars are un-

*fp cresc. fp*

sie - to, ne - mi - che mi sie-te. Mi  
friend - ly, They shine on my an-guish. The

*p cresc. f*

per - do s'ei re - sta, oh Dio! mi per - do. Ah  
Bar - on's re - main-ing is mad and fa - tal. O

*p*

con - te, par - ti - te, cor - re - te, fag - gi - te, la  
Bar - on, now let me de - lay you no long-er. E-

*p*

vo - stra di - let - ta E - mi - lia v'a - spet - ta, lan - guir non la  
mi - lia has won you; For her I must shun you, So don't let her

*f*

Più allegro

fa - te, è do - gna d'a - mor. Par - ti - te, cor -  
lan - guish, From me you must part. For - get me, I

*f* *ff*

re - te, d'a - mor non par - la - te, è vo - stro il suo cor; par -  
pray you; Our love let us ban-ish For yours is her heart; For-

*f* *ff*

ti - te, cor - re - te, d'a - mor non par - la to, ò  
get me, I pray you, Our love let us ban ish For

*fp fp fp fp p*

vo - stro il suo  
yours is her

cor, è vo - stro il suo cor, è vo - stro il suo cor, ò  
heart, For yours is her heart; From me you must part For

*fp fp fp fp fp fp fp p*

vo - stro il suo cor.  
yours is her heart.

*più f*

## APPENDIX IV

K. 418, "Vorrei spiegarvi, oh Dio!" (Mozart's version)

14

Author unknown  
English version by  
Lorraine Noel Finley

W. A. Mozart  
K. 418 (1783)  
Piano reduction by  
John R. Barrows

In this aria, inserted by Aloysia Weber Lange into Act I, Scene 6 of Pasquale Anfossi's opera *Il curioso indiscreto* (*The Indiscreet and Inquisitive Man*), Clorinda, denying her own devotion for her titled lover, admonishes him to seek happiness with Emilia, her rival for his affections.

Adagio

Piano

Clorinda

Vor - rei spie - gar - vi, oh  
If I, O Heav'n, could

\* Orchestral material available on rental

Di - o! qual è l'af - fan - no mi - o, qual  
tell you The cause of my af - flic - tion, If —

è I l'af - fan - no, l'af - fan -  
could on - ly, could on -

no mi - o;  
ly tell you!  
*espr.*

ma mi con-dan - na il fa - to,  
But cru - el Fate's re - stric-tion



16

ma mi con dan - na il fa - to a pian  
Forc - es my lips to si - lence And makes

ge - re e ta - cer, a pian  
me hide each tear, and makes

ge - re e ta -  
me hide my - sad -

cer. ness. Ar - der non può il mio  
No! my poor heart must not

co - re per chi vor - reb - be a - mo - re e  
cher-ish The one who brought me glad-ness. I

fa che cru - da io sem - bri, un bar - ba - ro do-  
can - not show de - vo - tion; My thoughts must not ap-

ver, e fa che cru - da io sem - bri, un  
pear. I cold - ly shun e - mo - tion; In-

bar - ba - ro, un bar - ba - ro do - ver. Vor-  
dif - fer - ence to love must dom - i - neer. If

18

rei spie-gar - vi, oh Di - o! qual è l'af - fan - no mi - o, qual  
 I, O Heav'n, could tell you The cause of my af - flic - tion, If —

è l'af - fan - no, l'af - fan - no  
 I could — on — ly, could on — ly

mi - o; ma mi con-dan - na il  
 tell you! But cru - el Fate's *Pesp.*

fa - to, ma mi con-dan - na il  
 stric - tion, Forc - es my lips *p* to

19

fa - to — a pian  
si - lence — And makes

ge - re e ta - cer, a —  
me hide each tear, and

pian - ge - ro o ta - cer, a pian - ge - re ta -  
makes me hide ev - ry tear, and makes me hide each

*l.h.*

20

## Allegro

cer. — Ah con - te, par - ti - to, cor - re - te, fug -  
 tear! — O Bar - on, now let me de - lay you no

gi - te, par - ti - to, cor - re - te, fug - gi - te lon - ta - no da  
 long - er; For - get me, I pray you: be strong - er, And flee while you

me, lon - ta - no da me; la vo - stra di -  
 can, and flee while you can! E - mi - lia has

let - ta E - mi - lia v'a - spet - ta, lan - guir non la  
 won you, For her I must shun you, So don't let her

fa - te, è do - gna d'a - mor. Ah  
lan - guish, From me you must part; But

*cresc.*

stel - le spie - ta - te! ne - mi - che mi  
mine is the anguish, My stars are un -

*fp cresc. fp*

sio - te, ne - mi - che mi sie - te. Mi  
friend - ly, They shine on my an - guish. The

*p cresc. f*

per - do s'ei re - sta, oh Dio! mi per - do. Ah  
Bar - on's re - main - ing is mad and fa - tal. O

*p*

22

con - to, par - ti - to, cor - ro - to, fug - gi - te, la  
Bar - on, now let me de - lay you no long-er. E-

vo - stra di - let - ta E - mi - lia v'a - spet - ta, — lan - guir non la  
mi - lia has won you; For her I must shun you, — So don't let her

Più allegro

fa - te, è do - gna d'a - mor. Par - ti - te, cor -  
lan - guish, From me you must part. For - get me, I

re - te, d'a - mor non par - la - to, è vo - stro il suo cor; par -  
pray you; Our love let us ban-ish For yours is her heart; For -

ti - to, cor - ro - te, d'a - mor non par - la -  
get me, I pray you, Our love let us ban -

te, è vo - stro il suo  
ish For yours is her

cor, è vo - stro il suo cor, è vo - stro il suo cor, è  
heart, For yours is her heart; From me you must part For

vo - stro il suo cor.  
yours is her heart.