THE CONCERT ARIAS OF MOZART FOR
THE BASS AND TENOR VOICES

THESIS

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CHAPTER I

THE HISTORY OF THE CONCERT ARIA TO MOZART

The concert arias of Mozart are probably among the least known works of this genius among composers, yet they represent no small part of his musical output and are scattered throughout every period of his life. He composed a total of fifty-seven in all, the first when he was only nine years old and the last one in the final year of his life.

The writing of concert arias was not an innovation of the time nor had it been practiced during all the previous hundred years when the singer was at the height of his importance. Rather, their development was an evolution wrought by musical events, beginning more than half a century before Mozart's birth. This study will attempt to trace this sometimes elusive form from its inception to Mozart.

For the purposes of this discussion the term "Concert Aria" shall be taken to mean any aria composed not as an integral part of the composer's own opera, but rather for

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1 Alfred Einstein, Mozart, His Character, His Work (New York, 1951), p. 358.
a particular singer's voice, to be sung either in solo
concert or to be interpolated into a dramatic work other
than the composer's own.

This curious practice of writing arias for the
individual singer stems from the period in operatic
history when the singer was the most important person
in opera. Neither the dramatic situation nor the com-
poser of the work was considered of much importance by
comparison. Operatic audiences came to hear the aston-
ishingly brilliant vocal displays of their favorite
singers, who, in turn, saw to it that they had suitable
vehicles to show off their voices.

It is interesting at this point to observe that this
concept is in direct contrast to the original intent of
the Camerata of Bardi who were interested in reviving Greek
drama with emphasis on the spoken word. Count Giovanni
Bardi, addressing Giulio Caccini, writes,

... In composing then, you will make it your
chief aim to arrange the verse well and to declaim
the words as intelligibly as you can, not letting
yourself be lead astray by the counterpoint ... 
for you will consider it self-evident that just as
the soul is nobler than the body, so the words are
nobler than the counterpoint.

... In speaking, man seeks to use few sounds
and seldom, perhaps never uses wide leaps unless

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2Giovanni Bardi, "Discourse on Ancient Music and Good
Singing," Source Readings in Music History, edited and
stirred up by anger or some violent passion. In this you will imitate the great musician Olympus, who, in the many hundreds of songs that he gave the world never touched more than four strings in the principal part... Then you will bear in mind that the noblest function a singer can perform is that of giving proper and exact expression to the canzone as set down by the composer, not imitating those who aim only at being thought clever (a ridiculous pretension) and who so spoil a madrigal with their ill-ordered passages that even the composer himself would not recognize it as his creation.

Evidence shows that ultimately these principles were completely reversed. Actually, this was not long in beginning. "Caccini himself, a singer and singing teacher could not all at once break with tradition, and renounce all that had thither to been called 'the chiepest ornament of the singer.'" Evidence shows that he still retained, in many of his compositions and in his method of singing and instruction, a large portion of the ideas and traditions of his time. In the preface to Nuove Musiche he attempted to vindicate himself before the reformers as to how and when he introduced embellishing passages, but the fact that he did not completely abolish such passages, even in expressive song demonstrates that in him the virtuoso still had a slight preponderance over the composer.

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4Ibid., p. 65.
While the tradition of recitative maintained itself fairly well in Florence and Mantua, the Roman opera had been influenced almost from its inception by the cantata style.\(^5\) Also, stage machinery and effects quickly found a place in the opera of Rome.

The magnificent scenic effects of the Barberinis had the effect of hastening the ruin of the Florentine lyric drama. About the year 1635 an opera at Rome was built upon a libretto which was generally extravagant, and whose plot it was almost impossible to follow. The fantastic subject was the pretext for incessant changes of scene and for varied divertissements (interludes, in the form of ballets or vocal numbers). It was a magnificent revel of the senses, wherein mind and heart found scanty fare. In contemporary reports one may read how the spectators cared only to applaud extraordinary feats of mechanism and the marvelous voices of great singers.\(^6\)

Of course, all opera composers did not so soon completely abandon the ideas of the Camerata, but these citations will prove that by the time the Neapolitans arrived on the scene opera had slipped from its "lofty Hellenic plane on which it stood in its infancy to a low baroque level of the Venetian virtuoso period."\(^7\) From here, the Neapolitans assumed the lead in the operatic field and with their stereotyped plots and arias, brought

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\(^6\) Ibid.

the dramatic element to a new low and elevated the singer to even greater importance. This obviously poor state of affairs prompted a satirical volume by Bendetto Marcello entitled *Il Teatro Alla Mode* (circa 1720) which offers an informative, though humorous, contemporary view of Italian opera in the early eighteenth century:

A sure and easy method to compose well and to produce Italian operas in the modern fashion...

Instructions for Composers: Before he actually starts to write the music the composer should pay calls to all the female singers in the company and offer to include anything they would care to have such as arias without a bass in the accompaniment, furlantte, rigadoons, etc., all with the violins, the bear, and extras accompanying in unison...

He must not forget that happy and sad arias should alternate throughout the opera, from beginning to end, regardless of any meaning of text, music, or stage action.

If nouns such as "father," "empire," "love," "arena," "Kingdom," "beauty," "courage," "heart," should appear in the aria, the modern composer should write long coloraturas over them. This applies also to "no," "without," and "already," and other adverbs. It will serve to bring about a little change from the old custom of using coloratura passages over words expressing an emotion or some movements, for instance "torment," "sorrow," "song," "fly," "fall,"...

There must be no bass in the accompaniment to an aria. To keep the singer from straying he should be accompanied by the violins in unison.... When the singer has reached a cadenza the conductor will stop the entire orchestra and give completely free rein to virtuoso or virtuosa....

When the composer walks in the company of the virtuosos, and especially of castrati, he should let them walk on the right side; he should carry his hat in his hand and stay one pace behind, remembering that the lowest of them, in the opera, represents at least a general, or captain in the king's or queen's guard.

He should speed up or slow down the tempo of the arias, according to every whim of the singer and he
should swallow all their impertinences, remembering that his own honor, esteem, and future are at their mercy. ..

In the preceding sketch of the evolution of opera two important features have made themselves evident: the rise of the virtuoso singer and the rise of the aria to places of primary importance. It will be seen that these features are also directly involved in the rise of the concert aria.

Whereas the beginnings of opera are well-known, the origins of the concert aria are rather obscure. Indeed, even after the writing of such arias became a matter of common practice they were not listed or even referred to as anything but arias. Therefore, it is very often quite difficult to tell whether or not an aria falls into the category of a concert aria or is actually an excerpt from a complete dramatic work. For example, Eitner lists two arias by Francesco Cavalli (c. 1600-1676)\textsuperscript{9} and three by Marc Antonio Cesti (c. 1620-1699)\textsuperscript{10} with no mention of a dramatic work to which they might be connected; but as the works of these composers are by no means complete, and only fragments remain of many of their operas, it is safe to

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\begin{itemize}
\item \textsuperscript{8} Bendetto Marcello, "Il Teatro Alla Mode," \textit{Musical Quarterly}, XXXIV (July, 1948), translated by Rhienhard G. Pauly, 371, 382-384.
\item \textsuperscript{9} Robert Eitner, \textit{Biographisch bibliographisches quellenlexikon der musiker und musikgelehrten der christlichen zeitrechnung bis zur mitte der neunzehnten jahrhunderts} (New York, 1946), II, 379.
\item \textsuperscript{10} \textit{Ibid}, p. 397.
\end{itemize}

assume that these arias are much more likely to be fragments than separate works. The concert aria, identifiable as such, does not make its appearance until near the end of the seventeenth century. This appearance is in direct connection with the existing operatic conceptions of the time which placed the aria, as a musical unit, in a central position. "Musically speaking, . . . an opera is a succession of arias; other elements . . . are nothing but background." 

The essential features of the Neapolitan opera stem from this fact. They are:

(1) the variety and degree of aria types, (2) a corresponding looseness in the structure in the opera as a whole, and (3) the importance of the singer not only as an interpreter, but also a creative partner with the composer. 

Resulting from over-concentration on the aria was the looseness in structure of the opera. The composer was responsible only for the formal perfection of his arias and did not concern himself with the unity of the opera as a whole, leaving the libretto to fulfill the task of binding the opera into a larger musical unit. Revisions of the opera often occurred, these revisions being made by deleting arias, adding others and shuffling the ones remaining, always remembering, of course, to leave the two

\[\text{11} \text{Donald J. Grout, A Short History of Opera (New York, 1947), I, 184.}\]

\[\text{12} \text{Ibid., p. 185.}\]
most important arias at the end of the first two acts respectively. "Indeed it was exceptional for an opera to be given in exactly the same form in two different cities." This haphazard attitude toward formal unity lead to the development of a distinct operatic form known as the pasticcio which was designed to fulfill only the actual requirements of the audiences: beautiful showy arias and excellent singers.

Pasticcio. (Ital., literally a pasty or pie). In music the term is used for a specie of play with airs, duets, and other movements, selected from different operas and grouped together, not in according with their original intention, but in such a manner as to provide a mixed audience with the greatest possible number of its favorite airs in rapid succession. . . . It is not necessary that the movements contained in a pasticcio should all be by the same composer. During the greater part of the eighteenth century, when the pasticcio enjoyed its highest degree of popularity, some of the greatest masters then living patronized it openly and apparently without any feeling of reluctance. . . .

Allacci records in 1667 that a genuine pasticcio was performed at Naples under the title of Amor non a legge, by several different composers of whose names not one has been recorded. Such cases, however, are much rarer in the seventeenth century than in that which followed, and serve only to show how the practice of writing these compound operas originated.

To us this practice of writing pasticcios may seem strange but when one keeps in mind the previously mentioned facts

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13Grout, op. cit., I, 187.

that the "star" shone brighter in the eye of the public than the composer, and that the interpolated arias were often popular favorites of the public, the practice is far from mysterious. Of course, anonymous pasticcios differ greatly from "those raised to a distinct, though esthetically objectionable, type of art by openly assigning the several acts to different composers, as in the case of Muzio Scevola. . . ."15

The pasticcio Muzio Scevola (London, 1721) had such distinguished composers as Bononcini, Mattei and Handel, each assigned to write an act respectively.16 Handel, himself, produced quite a number in his role of opera impresario.

As Rockstro has stated in his definition of pasticcio, the year 1667 saw the production of Amor non a legge which was probably among the first pasticcios produced and was doubtless a composite of numbers written for various other dramatic works. But Muzio Scevola was conceived as a pasticcio. Therefore, between the years of 1667 and 1721 this peculiar form was flourishing. Also during this same fifty years, the concert aria was born. It was not necessarily a part of a pasticcio, though a great number of them


16Grout, op. cit., I, 188.
were, but it was composed to give the singer a new number to use either in an opera or a concert, as he chose, the composer usually not even being considered in the matter. It is reasonable to suppose, in the light of the foregoing information, that the concert aria came about as a direct result of the central position of the aria in any dramatic work, and the practice of writing parts of operas, either acts, scenes or simply arias, by sundry composers to satisfy the individual singer for a particular occasion.

To assume that all contributors to pasticcios were writers of concert arias, however, is erroneous. Alessandro Scarlatti (1660-1725), whose work is commonly regarded as being the starting point of the eighteenth century Neapolitan school and surely one of the more important Neapolitan composers, has not a single concert aria attributed to him though he wrote dozens of operas, contributed acts or scenes to several pasticcios and wrote several hundred solo cantatas. The very same applies to Handel, one of the greatest opera composers during the Neapolitan period. On the other hand, many of their contemporaries, including Antonio Caldara (1670-1736),

\[17\] Grout, op. cit., I, 182.


\[19\] Eitner, op. cit., II, 279.
Georg Phillip Telemann (1681-1767), Domenico Scarlatti (1685-1757), Johann Adolph Hasse (1699-1783), Baldassare Galuppi (1706-1785) and Nicola Jommelli (1714-1774) composed separate arias which fall under the classification of "concert aria." As a matter of fact, almost every singer of Italian art songs doubtless has the aria Consolata e spera of Domenico Scarlatti at hand in the Anthology of Italian Song, published by G. Schirmer.

As has been seen, the preceding composers and their contemporaries probably innovated the concert aria. It was used more or less freely until well after Mozart's time. Johan Adam Hiller (1728-1804) composed one aria for soprano and orchestra. Franz Joseph Haydn (1732-1809) and Johann Christian Bach (1735-1782), both friends of Mozart, the latter a childhood idol, composed numerous concert arias in much the same manner as Mozart. The younger Bach

20 Ibid., IX, 373-374.
22 Eitner, op. cit., V, 40. 23 Ibid., IV, 140-141.
24 Ibid., V, 299.
25 Alessandro Parisotti, editor, Anthology of Italian Song of the Seventeenth and Eighteenth Centuries (New York, 1926), Book I, p. 64.
26 Eitner, op. cit., V, 147.
produced nineteen concert arias, two of which (Io ti lascio, composed for Tenducci in 1778, and Mi scordo i torti miei; Dolci aurette), appear in the 12 Konzert und Opernarien - Johann Christian Bach, published by C. F. Peters, while the rest, for the most part, remain in manuscript. Haydn probably composed twice this many. Needless to say, others of Mozart's contemporaries composed arias of the same type but a complete catalogue of such works is outside the scope of this study.


28 C. S. Terry, John Christian Bach (London, 1929), pp. 250-253, 255. Although the Peters edition lists five of the twelve arias as concert arias, Terry calls only two of them by this term and lists the other three as English songs.

CHAPTER II

MOZART'S CONCERT ARIAS

Mozart's fifty-seven concert arias are divided among the four voice groupings as follows: one for alto, eight for bass, ten for tenor and thirty-eight for soprano. Of these soprano arias one (K. 569)\(^1\) is lost and two (K. 307 and K. 308) are merely ariettas on French texts. It is with the eighteen arias for normal male voice that this discussion will be primarily concerned; arias for the castrati voice will not be considered. As has already been stated, Mozart began writing concert arias when he was nine years of age and continued to do so throughout the rest of his musical career. In a vocal category by themselves "they are in a measure for singers what the concertos are for instrumentalists."\(^2\) The individual character of concert arias makes them quite appropriate for the concert stage, the artist being able to sing them

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\(^1\)As it is unnecessary to name all of Mozart's compositions that are referred to here, their Köchel numbers will be listed instead. For additional information regarding them see: Ludwig R. von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke, Wolfgang Amade Mozarts, third edition, revised and edited by Alfred Einstein (Ann Arbor, 1947).

in evening dress without looking like an opera singer at a rehearsal. Some of these arias are of the highest quality and any singer would do well to investigate the possibility of using one which would suit his voice rather than using an operatic aria out of context for a concert performance.

In addition to those arias classified as concert arias there are those that Mozart wrote for interpolation into his own operas. Because they were not intended as an integral part of the opera, they generally fell out of the frame of the opera as a whole and became, in character, concert arias. Among these are: Elvira's "Mi tradi" from Don Giovanni and Susanna's "Al desio" from The Marriage of Figaro. Both are beautiful pieces in themselves but the first does not fit the stage character particularly well and the second is an almost grotesque misfit, so much so that... this aria is generally regarded as having been meant, not for Susanna at all, but for the Countess.

Of course, Mozart could hardly have been unaware of this situation unless he actually intended showing Susanna in the Countess' dress or, more probably, he expected these arias to be dropped from the opera after they had satisfied a particularly exacting singer.

On one occasion Mozart was commissioned to write an opera on the strength of arias (K. 77, K. 78, K. 79 and

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3Ibid., p. 184.  
4Ibid., p. 183.  
5Ibid.
K. 88) that he had supplied (at the instigation of Count Firmian, Governor General of Lombardy) for performances of Metastasio's *Demofoonte* and *Artaserse*. They were so well received that the Count secured for him a commission to write an opera for Milan which Mozart agreed to do if, after the recitatives were finished, he could go to Milan to "finish the work in consultation with the singers."\(^6\)

This was a general practice of the time to which Mozart adhered throughout his life to the consternation of many of our modern singers. Several of his operatic roles are too difficult for the average singer, requiring not only unusual skill but exceptional ranges. Notable examples of these are: "Constanze in *The Elopement*, with its excessive ornamentation, Fiordiligi in *Cosi fan tutte*, with its dangerously wide skips, and the Queen of the Night in *The Magic Flute*, with its abnormally high notes."\(^7\)

Of course, these operas were not being written for posterity, but for a few performances at that particular time, the appetite of operatic audiences always demanding something either new or unusual. There is no denying that fickle audiences broke Mozart's heart more than once, causing him to die a pauper; these audiences heard the very same arias and operas that have now survived for two hundred years to the delight and satisfaction of modern concert and operatic audiences.

\(^6\)Ibid., p. 48.  \(^7\)Ibid.
What was the convention of the aria as a form in Mozart's day? Einstein very carefully explains:

In its instrumental 'monumental' character it was a concerto in miniature, in which the voice replaced the solo instrument. The strange thing about its development, historically speaking, is that the form of the monumental aria was perfected in the works of Stradella and Alessandro Scarlatti, earlier than the concerto, so that the concerto was actually fashioned after the aria and not vice versa. But about the middle of the eighteenth century, the aria could truly be called a concerto for a vocalist with orchestral accompaniment, in which the place of the andantino was usually taken by a very brief *seconda parte*, contrasting with the *prima parte* in key and in its reduced orchestration, and in place of the third movement this *prima parte* was simply repeated. The form of the *prima parte* was just like that of the first movement of the concerto: *ritornello* for the tutti, entry of the soloist, modulation to a neighboring key, with a similar distribution of roles, often with a more animated dialogue between tutti and solo, and finally a reprise, often with coda. At the repetition of this concerto-in-miniature, the singer was expected to heighten the listener's interest in his accomplishments by more elaborate ornamentation. This was an art of musical statics, in which the composer was always at the service of the singer, as the whole institution of opera had been since about the middle of the seventeenth century. The monumental aria is the symbol in operatic history of the triumph of the singer, the *primo uomo* or the *prima donna*; it is the deadly enemy of the dramatic element. In the concert-hall, or as a part of an oratorio, however, it was a completely legitimate form, and thus we are not surprised that Mozart, all his life long, composed concert arias into which he poured the riches of his vocal invention and orchestral skill.8

Indeed the composer treated these vocal concertos much like an instrumental concerto, carefully exploiting the "instrument" of the individual for whom it was written. Range, tessitura, breath control, stamina and several other

8Einstein, Mozart, pp. 357-358.
characteristics were studied and utilized to their fullest extent. The concert arias are perfect portraits of the capabilities of these long dead singers that they suited so well.

Occasionally in this discussion arias will be indicated as belonging to certain classifications, such as: Aria cantabile, di portamento, di mezzo caratere, parlante or bravura, all of which stem from the "laws" governing the composition of contemporary Italian opera seria. These types are clearly discussed by Rockstro in his book, The Life of George Frederick Handel, and this work will be used as the basis upon which Mozart's arias of the same types are classified. Naturally, all of Mozart's arias will not fit these classifications, some of them being buffa arias which had no place in opera seria, while others have a character all their own. Therefore no attempt will be made to force any aria into a particular category, the intention of this study being to point out similarities only where they actually exist.

The foregoing comments have been intended to give some idea of the conditions that influenced the writing of Mozart's concert arias. The early arias follow very closely the conventions of the time, but as Mozart grew in stature
as a composer he naturally altered these forms to better fit his purposes.

The very first aria he composed, "Va dal furor portata" (K. 21), is of the most conventional type and though the passionate text and the dramatic situation call for different treatment, Mozart wrote a bravura aria\(^\text{10}\) giving the singer every opportunity for vocal display. The occasion for its composition was a performance of Metastasio's Ezio, several composers having been commissioned to supply various parts. Doubtless all the other contributors to this pasticcio treated their assignments in the same manner, the existing practices (which have already been discussed) scarcely permitting them to do otherwise.

This aria was for one of the secondary roles (Massimo, the father) and depicted extreme anger directed toward the person of his treacherous daughter. Ercole Ciprandi, an Italian tenor of some note, sang the role. Burney, in his discussion of the performance, calls him "an excellent tenor"\(^\text{11}\) but makes no mention of Mozart having been the composer of his aria.

\(^\text{10}\) The Aria di bravura, or d'agilita, according to Rockstro, was recognized as a natural and legitimate vehicle for displaying the power of the singer to the greatest possible advantage; and filled, accordingly, with the difficulties which few popular favorites, at the present day, would think it prudent to attack.

The aria is in the key of C major with common meter and the range of an eleventh (from d to g'). The tempo is not marked but the character of the text and music indicate a tempo of *andante con moto* or even *allegro*. Though the range is not extreme, other vocal hurdles, including the high tessitura of the piece, large melodic skips and fast coloratura passages, require a singer of more than average flexibility and skill. It is scored for two each of oboes, bassoons, horns plus the strings, but Einstein says that the "accompaniment . . . despite its relatively modest orchestration is over elaborate."^13

In formal design^14 this is a typical da capo aria. The "A" section, after a sixteen measure introduction stating the main theme, is divided into two parts, "a" and "a'". The "a" consists of twenty-four measures for voice, ending with a ten measure instrumental codetta in the key of G major. The "a'" containing thirty-six measures for voice and a four measure coda, develops the original theme.

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^12For the purposes of this discussion the system used in naming the individual pitches will be system number one found in *Harvard Dictionary*, p. 586. See: Willi Apel, "Pitch Names," *Harvard Dictionary* (Cambridge, 1950).

^13Einstein, *op. cit.*, p. 357.

^14Throughout this discussion when it is necessary to divide an aria into smaller sections for closer analysis the following familiar system will be used: "A," "B," *et cetera*, will be used to denote the larger sections and the subdivisions of these sections will be designated by the use of "a," "a'," "b," "b'," *et cetera*. 

carrying it through several related keys and returning at the end to C major which, when repeated, is the end of the aria. The "B" section is extremely short, being only eighteen measures in length, fourteen of which are for voice. Beginning in F major (the subdominant key) it serves only as a transitory interlude back to the "A" section which, with the exception of the introduction is repeated in full. This aria was composed in London in 1765 when Mozart was nine years of age and was first performed in the same year at the King's Theater.¹⁵ So well does it fit the description, this aria could easily have been the model that Einstein used in describing the "monumental" aria, as quoted on page 16 of the present study.

The recitative "Or che is dover" and the aria "Tali e contanti" (K. 36) form the second of Mozart's concert arias for male voice. This composition is unique among the others for male voice in that it is a licenza. The licenza was written to be included in or appended to a stage work and was addressed to the most important guest present at the performance. This person was generally the patron of the work and the licenza was in honor of some special occasion such as his birthday or wedding.¹⁶ In this case, according

¹⁵Kochel, op. cit., p. 35.

to Köchel,\textsuperscript{17} it is addressed to the Archbishop of Salzburg, Sigismund von Schrattenbach, on the anniversary of his consecration, December 21, 1766. Wyzewa agrees to the dedication but says that it was probably composed in January of 1767 and performed in connection with \textit{Die Schuldigkeit} (K. 35) on March 12, 1767.\textsuperscript{18} This seems very probable as the nature of the \textit{licenza} requires that it be performed in connection with some larger work, and as \textit{Die Schuldigkeit} is in closest proximity among the compositions of this nature to which Mozart contributed. Wyzewa also says that the character of the aria is very similar to that of \textit{Die Schuldigkeit}, along with similar instrumentation and orchestration.

The aria is scored for two each of oboes, bassoons, horns and trumpets plus timpani and strings. It is in the key of D major with common meter and ranges from d to g' (the recitative ascends one half step higher to g sharp).

There are forty-three measures of accompanied recitative to which careful attention is given with regard to tempo. It is marked \textit{allegro maestoso, andante, maestoso, allegro, andante, maestoso} and \textit{andante}. Because of its nature, the text of the recitative is unusually long.

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\textsuperscript{17}Köchel, \textit{op. cit.}, p. 53.
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\textsuperscript{18}Theodore de Wyzewa and G. de Saint-Foix, \textit{Wolfgang Amedee Mozart} (Paris, 1936), I, 186.
\end{flushright}
The aria is marked **allegro**. Like the first one it is da capo with the "A" section divided into two parts, "a" and "a'." The main vocal theme is introduced in an eighteen measure orchestral introduction. The "a" section consists of thirty measures of voice and six measures of instrumental coda. It begins in the key of D major and modulates to the dominant, A major. The "a'" section, consisting of thirty-three measures for voice and an eight measure instrumental coda, begins in the relative minor (b minor) and moves back to the tonic, D major. The "B" section is twenty measures in length and accompanied only by strings. It is in 3/8 time. It begins in G major (the subdominant key) and ends in b minor. The entire "A" section, including the eighteen measure introduction, is then repeated. Thus one finds that this aria is just as conventional as the preceding one written a year earlier. It follows carefully all the existing rules governing the composition of arias. But then it must be remembered that Mozart was only a child ten years of age.

Of the next of the arias for male voice, "Ah piu tremar non voglio (K. 71), only a fragment of forty-eight measures exists today. From this fragment, however, with its unusually long orchestral introduction (thirty measures) and the remaining eighteen measures for voice, one can see that this aria, like the two preceding ones for tenor, was
conceived as a brilliant and showy bravura aria. The text is taken from Metastasio's *Demofoonte*, Act I, scene 1.\(^{19}\)

The aria is in the key of F major, in common time, with a tempo marking of allegro moderato. It is scored for two each of oboes and horns, plus strings.

In the introduction the individual parts of all instruments, each at varying times, are embellished with triplet eighth notes. When the voice enters on the same theme previously introduced by the orchestra, it too, after a short time, contains the same triplet embellishments. It is indeed lamentable that this aria did not survive in its entirety, as its beginnings show every promise of an interesting work.

At this point it is necessary to mention a soprano aria, "Fra cento affanni" (K. 88), composed in March of 1770. According to Wyzewa, this is a demi da capo aria in which Mozart, for the first time in an aria intended for an opera seria, omitted the full reprise. Later, arias for male voice use this same type of construction. In composing it he introduced two very distinct subjects into the "A" section and instead of repeating the "A" section completely, he repeated only one of the subjects and its coda.

\(^{19}\)Köchel, *op. cit.*, p. 115.
He did not begin this practice himself, as it was inaugurated by Jommelli and Piccinni.\(^{20}\)

The next two arias (K. 209 and K. 210), like all the preceding ones, are for tenor. They were composed for interpolation into an Italian buffa opera but the name of the opera is not known. They are the first of the buffa arias to be treated here as the others were all composed for opera seria. The name of the singer is not known but they were supposed to have been sung by a tenorino di garbo (a charming little tenor), the joyful young lover and rival of the pantaloon, an influential old fool.\(^{21}\) They were composed at Salzburg in 1775, probably for the same performance on May 19, of that same year.\(^{22}\)

The first one, "Si mostra la sorta" (K. 209), is a love song. It is in the key of D major in 3/8 time. The tempo is andante and it ranges a tenth (from e to g'). It is scored for two each of flutes and horns, plus strings. In formal outline it is a da capo aria but here for the first time in one of the arias for male voice, the da capo is not an exact duplicate of the "A" section.

\(^{20}\)Wyzewa, op. cit., I, 288.

\(^{21}\)Einstein, op. cit., p. 359.

\(^{22}\)Wyzewa, op. cit., II, 230.
The aria begins with a ten measure orchestral introduction followed by the "A" section with twenty-nine measures for voice. It begins in D major, modulates to A major (the dominant key) and ends with a one measure bridge still in the key of A major. The "B" section begins in the key of A major. The tempo changes from andante to allegro assai and the 3/8 time changes to common time. It is eighteen measures in length, which is more than half as long as the "A" section, and is quite unusual up to this point, the "B" section generally being very short by comparison. Of course the accelerated tempo doubtless has some influence on its longer length. It modulates from A major to d minor, then returns to A major by way of a German sixth chord. The "A" section returns in D major, again with twenty-nine measures for voice and with the first eight measures exactly the same as in the beginning; after these, however, there are slight alterations in both the vocal and instrumental parts. The same rhythmic devices are used but the tessitura of the last twenty-one measures is slightly higher and the section ends in the tonic rather than the dominant key.

Throughout the andante sections the instrumental parts have occasional triplet sixteenth note figurations but these are not once used in the vocal part. This very often results in a very nice two against three effect.
The analysis of this aria indicates that Mozart has abandoned many of the conventional ideas of his youth and the results are quite refreshing. There are no vocal difficulties in this aria with the possible exception of the few incidental thirty-second note groupings and the necessity of singing it with perfect ease.

The other aria composed for this occasion is "Con ossequio, con rispetto" (K. 210). In character it is quite different from the preceding one as it is a buffa aria in which the tenor makes ironic compliments with humorous asides to the pantaloon.

Quite different from all the arias discussed, this one is not a da capo aria. It consists of three large sections, "A," "B," and "C," none of which are repeated. It is in the key of C major with common meter and the range of an eleventh (from d to g'). The tempo is marked allegro assai. It is scored for two each of oboes and horns, plus strings. The "A" section consists of nine measures of orchestral introduction and thirty-four measures of voice. The introduction does not anticipate the main vocal theme. It begins with two measures of dotted eighth and sixteenth notes on the C major tonic and dominant arpeggios. These two measures are exactly repeated twice again in C major and once in G major as a device for welding the aria into a single unit. The thirty-four vocal measures are divided
into two smaller sections, "a" and "a'." The "a" section, in C major, is fourteen measures in length and includes the entire text. The "a'" section, in the key of G major, is twenty measures in length in which the entire text is repeated.

This section is followed by three measures of bridge (two of which are the introductory measures already discussed, appearing this time in the key of G major). The "B" section, in C major, has only thirteen measures for voice, but, like the other sections, manages to state the text in full. This is followed by another bridge, of only one measure this time, to the final or "C" section. This section begins in C major and stays there throughout its twenty-eight vocal measures and five measure coda. For some reason the first line of the text is omitted for the first time in this section. The first three measures for voice have optional voice parts, something entirely unusual. The devices of rhythm and melodic sequences give the aria cohesion; this is reinforced by the fact that the first four measures of the introduction are exactly duplicated in all instruments of the orchestra ten measures after the beginning of section "C." The end of the aria comes after a steady crescendo from piano to forte, with tremoli in the strings. At the beginning of the five measure coda the two introductory measures are stated for their fourth and final time with a crashing fortissimo.
The pace of this aria never slackens and if its companion piece is refreshing, this one is doubly so. It is entirely different from the preceding serious arias and makes them seem rather pale by comparison. Naturally it must be remembered that Mozart is no longer a boy but is now nineteen years of age. At this point the following comment of Einstein seems pertinent:

Already in these two pieces we see that Mozart, spiritually as well as musically, has more to say in the field of opera buffa than in that of opera seria, and we see the superiority of the opera buffa as the species of the future. In it, from the beginning, there was always an element of parody of the opera seria; it was freer, more independent of tradition; it was anti-heroic; it had direct relation to life, and consequently it always had form, but no set form. And thus the accompaniment was never mere display or decoration, but always wit in tones, at least in Mozart.23

Following these two arias for buffa opera comes another of the same type, "Clarice cara" (K. 256). It is not only buffa but approaches commedia dell'arte. It was written in September of 1776 for interpolation into Piccinni's L'astratto ovvero il giocatore fortunato.24 The text of the aria is a catalogue of the virtues required in a wife by Captain Faccenda. He is speaking about Clarice to Don Timoteo, her father. Periodically Timoteo attempts

23Einstein, Mozart, pp. 359-360.

to interrupt the never ceasing flow of words, all to no avail.

The aria is scored for two oboes, two horns and strings. It is in the key of D major; the range is only a ninth (from d to e'). It is written in common meter. The tempo is marked *In tempo d'un gran ciarlone*. In structure the aria is strophic, containing a six measure orchestral introduction and six strophes of varying lengths. The aria is *parlando* in character, with Captain Faccenda speaking almost entirely on triplet eighth notes with occasional quarter and straight eighth notes at the end of a phrase or strophe.

To give the idea that this aria could go on endlessly unless interrupted, Mozart uses two simple devices. One is the varying lengths of the strophes themselves (six, nine, seven, nine, ten and fifteen measures respectively) and the other is the rhythmic nature of Timoteo's interruptions of unaccompanied recitative at the end of each strophe which never employ the triplet character of Faccenda's part. After each of these interruptions Faccenda begins again on the note a, always in either the tonic major or minor key. In each strophe modulations to neighboring keys are effected but never so far away that the next strophe cannot begin on the same a as stated above.

The accompaniment is never overpowering; it generally employs detached notes on each beat while first one and
then another of the strings plays the triplet figuration with the tenor. Occasionally in the *forte* passages the entire string section plays in triplets, while the oboes and horns play more sustained notes. In the last strophe, by way of varying this accompaniment, the first violins perform trills. The finale of the aria is effected in this manner: from a *piano* the strings enter, section after section, accompanying the vocal line in triplets, first the basses and violas, next the second and finally the first violins. These are joined in the last vocal measure by the oboes and horns playing quarter notes. In the next measure (the beginning of the four measure *coda*) the instruments all play in triplets, except the horns which play dotted eighth and sixteenth notes. They all *crescendo to fortissimo* at the end. This simple device is quite satisfactory, imparting perfectly the humor of the situation. Similar devices have been used in much more famous arias, including Don Bartolo's aria in *The Marriage of Figaro* and Basilio's aria in Rossini's *Barber of Seville*.

Probably the most important item of notice in this aria is that Mozart could take such simple devices and mold them into a thoroughly enjoyable and suitable piece.

From a vocal standpoint there are no actual difficulties but it would try the artistry of the singer to portray all the wit and humor of this aria. The never ceasing
tempo requires both fast articulation and an abundance of
breath.

With the next aria, "Se al labbro mio non crede" (K. 295), we leave the realm of opera buffa for a time and examine another aria from an opera seria. This aria is based on a text from Hasse's opera Artaserse, and was composed for the old tenor, Anton Raaff (1714-1797), who was then sixty-four years of age. Mozart also composed the role of Idomeneo for him the following year.\textsuperscript{25} The aria was composed at Mannheim in 1778. It is a cantabile\textsuperscript{26} aria of unusual length, so much so that Raaff complained about it. It is in the key of B flat major with a tempo marking of adagio in cut time. It has a range of an octave and a sixth (from d to b' flat). It is scored for two each of flutes, oboes, bassoons and horns, plus strings and including 'cello and contrabass.

In design this is a da capo aria but it is what Wyzewa calls a demi da capo (see page 23 of the present study), the entire "A" section not being repeated at the end. It begins with a twelve measure orchestral introduction which states the first four measures only of the main vocal theme.

\textsuperscript{25}Wyzewa and de Saint-Foix, Mozart, III, 50.

\textsuperscript{26}The aria cantabile, according to Rockstro, was restricted to a flowing melody supported by a very slight accompaniment, but affording frequent opportunity for the introduction of extempore embellishment.
The "A" section is almost a small da capo aria within itself. It is divided into three sections "a," "b" and "a'." The first and last sections are not identical but they are from the same general pattern. Section "a" is thirty-six measures long. It begins in B flat major and modulates back and forth between its dominant (F major) and its relative minor (g minor). It ends in F major with a four measure instrumental coda. The "b" section is fourteen measures in length beginning in F major and ending in D major. The "a'" section begins immediately after a pause in the key of B flat major, with forty-two measures for voice which modulate between the tonic and dominant keys. This is followed by a four measure codetta which ends on a tonic six-four chord introducing a measure for the voice to state a vocal coda. The tonic note is stated on the first count, then the super-tonic note is trilled under a fermata and returns to the tonic, after which a four measure coda follows with full orchestra. This is the first time this device has been used in Mozart's arias. The "a'" alone is repeated after "B" for the finale of the aria.

The "B" section is in 3/8 time and with the tempo marking of allegretto. It is in the key of g minor and its related keys. The strings alone accompany this section. It is sixty-two measures in length and returns to "a'" by
way of a one measure unaccompanied vocal bridge which is repeated exactly.

The entire "A" section is accompanied by full orchestra. The strings are used constantly; the wind instruments are used only about half of the time but always to good effect. The aria throughout has fermatas over rests, permitting many pauses that have not heretofore been employed.

There is not another of Mozart's arias about which we have so much exact information as this one. In the following excerpt from Mozart's letter to his father on February 28, 1778, we find this aria clearly discussed:

I was at Raaff's yesterday and brought him an aria which I composed for him the other day. The words 'Se al labbro mio non credi, bella nemica mia,' etc. I don't think that Metastasio wrote them. He liked it enormously. One must treat a man like Raaff in a particular way. I chose the words on purpose, because I knew he already had an aria on them: so of course he will sing mine with greater facility and more pleasure. I asked him to tell me candidly if he did not like it or if it did not suit his voice, adding that I would alter it if he wished or even compose another. 'God forbid,' he said, 'the aria must remain just as it is, for nothing could be finer. But please shorten it a little, for I am no longer able to sustain my notes.' 'Most gladly,' I replied, 'as much as you like. I made it a little long on purpose, for it is always easy to cut down, but not too easy to lengthen.' After he had sung the second part, he took off his spectacles, and looking at me with wide-open eyes, said: 'Beautiful! Beautiful! That is a charming seconda parte,' and he sang it three more times. When I took leave of him he thanked me most cordially, while I assured him that I would arrange the aria in such a way that it would give him pleasure to sing it. For I like an aria
to fit a singer as perfectly as a well-made suit of clothes.27

Emily Anderson comments that the autograph of the aria shows the cuts and corrections that Mozart made to suit Raaff.28 The second part that charmed Raaff so much is another evidence of Mozart's genius as it is in the style of Hasse.29 He knew that the "old-fashioned" effect would certainly please the old tenor. This particular aria also shows that Mozart was not limited by the knowledge of his singers, but in this case was actually inspired by it.

This aria has none of the virtuoso elements but is of a quiet singing character throughout. Mozart uses the term smorzando in this aria, according to Wyzewa, for the first time.30

The aria "Per pieta, non ricercate" (K. 420) for tenor is the next aria for discussion. It was composed in Vienna on June 21, 1783, for a performance of Anfossi's opera Il curioso indiscreto. It was composed for the tenor Adamberger but, as later events will show, he never sang it. It is in the key of E flat major in cut time with the


27Ibid.

28Ibid.

29Wyzewa, op. cit., III, 51.

30Ibid., III, 50.
range of an octave and a sixth (from e to a' flat). The scoring calls for two each of clarinets, bassoons and horns, plus the strings, including both 'cello and contrabass. In formal design the aria is a rondo. It is divided into two sections, the andante and the allegro assai.

The andante is divided into three sections: "A," "B" and "A." It begins with an orchestral introduction of thirteen measures, which is actually the first statement of "A," and is followed by fourteen measures of voice which repeats the first eight measures exactly, but in the last six measures adds a vocal cadence though the orchestra parts are the same. After these two statements of the "A" theme, section "B" follows which consists of twenty-one measures of episode, modulating to B flat major (the dominant) and its relative minor (g minor) and ending in B flat major. The "A" section of fourteen measures enters again and is stated for the last time. It is followed by thirteen measures of episode which ends in the dominant key and serves as a bridge to the allegro assai.

The allegro assai begins with new material although remaining in the key of E flat major. It is divided into five sections, "A," "B," "C," "D," "E" and a coda. The "A" section is twelve measures in length, the first eight of which are an exact repetition of the first four. These eight are followed by a four measure codetta ending in
B flat major. The "B" section, eleven measures in length, follows. The first seven measures are in c minor and the last five in E flat major. This section is repeated, ending the first time on a half cadence and the second time on the tonic note. Of interest within this section is the treatment of the text in the first seven measures. The word "chiamo" is repeated twice, echoed each time by the winds, and the words "chiamo solo, oh dio! la morte" are stated on a descending scale from g' to c. This same novel descent, although on different notes, is employed in the coda on the words "che mi venga consolar." Section "C" consists of ten measures of episode. These ten measures are made up of a repetition of the first two measures four times. These two measures have an ascending chromatic melody. There is a two measure cadence in E flat major. The vocal line does not employ the chromatic melodic figure until its fourth repetition. Sections "C" and "D" are divided by a four measure adagio. The voice sings it unaccompanied, with the exception of one measure of an E flat major chord. The tempo primo is resumed with section "D" which is eight measures in length. This section is repeated with an alteration of the vocal part only in the last four measures of the repetition. The entire tempo primo is in the key of E flat major from beginning to end. The "E" section follows and is ten
measures in length. Like sections "B" and "D" of the allegro assai, it too is repeated. The only exception is the last note in the repetition which makes a deceptive ending and begins the coda of the aria. The coda is eleven measures in length with the voice ending on the sixth measure.

This aria abounds with tremoli, crescendi and sforzandi for the strings. For the singer there are a number of vocal hurdles, not the least of which are the unusually wide skips of tenths, twelfths, et cetera. It requires flexibility and no small sustaining power. In short, this aria would do justice to any performer who could sing it, and truly fits the title, concert aria.

There are two interesting references made to this aria by Mozart to his father in two letters, the first of which was written on June 21, 1783.

... For a new Italian opera is being produced, in which for the first time two German singers are appearing, Madame Lange, my sister-in-law, and Adamberger, and I have to compose two arias for her and a rondo for him...31

The second letter, of July 2, 1783, was written after the production of the opera.

... and now for a trick of Saleri's, which has injured poor Adamberger more than me. I think I told you that I had composed a rondo for Adamberger. During a short rehearsal, before the rondo had been copied, Saleri took Adamberger aside and told him

that Count Rosenberg would not be pleased if he put in an aria and that he advised him as his good friend not to do so. Adamberger, provoked by Rosenberg's objection and not knowing how to retaliate, was stupid enough to say, with ill-timed pride, "All right, but to prove that Adamberger has already made his reputation in Vienna and does not need to make a name for himself by singing music expressly written for him, he will only sing what is in the opera and will never again, as long as he lives, introduce any aria." What was the result? Why, that he was a complete failure, as was only to be expected! Now he is sorry, but it is too late. For if he were to ask me this very day to give him the rondo I should refuse. I can easily find a place for it in one of my own operas. . . .

Of course, he never did place it in another of his operas and it is indeed lamentable that he didn't as it is surely worthy of that distinction.

The recitative "Misero! o sogno!" and the aria "Aura, che intorno" (K. 431) for tenor are next in line for discussion. They were composed at Vienna in December of 1783 but the occasion for their composition is not known.

The recitative begins with a four measure orchestral introduction and is forty-four measures in length. It is in common time; it is marked for varying tempi including adagio, andante con moto, allegro risoluto (preceded by a long pause) and andante sostuneto. Mozart makes frequent use of the diminished seventh chord in the accompaniment of the adagio and andante con moto sections.

The aria is in the key of E flat major, in 3/4 time and has a range of an octave and a fifth (from e flat to

b' flat). It is scored for two each of flutes, bassoons and horns, plus strings. It is divided into two large sections, **andante sostenuto** and **allegro assai**.

The **andante sostenuto** is divided into two sections, "A" and "B." The "A" section begins after a one measure orchestral introduction in the key of E flat major and lasts for thirty-eight measures. It is accompanied almost entirely by the strings on triplet eighth notes. Occasional variety is had by the use of different rhythmic patterns and by employing the winds. This section, though not so marked, is **legato** and **cantabile**. It modulates to the dominant key, B flat major, and remains in this key until the end.

The "B" section is divided into two sections, "a" and "a'." The "a" section is eleven measures in length in the key of E flat major. The "a'" section, seventeen measures in length with slightly different embellishment of the vocal line, employs the same orchestral accompaniment as "a." However, instead of approaching a cadence at the end of eleven measures, it goes on for five measures with two deceptive cadences before the final one. These measures require long sustained tones for the tenor and one sustained high a' flat under a fermata which is unusual for a tenor part in Mozart. The final measure for voice, on a tonic six-four chord, forms the bridge for this section to the **allegro assai** which is attacked immediately.
The allegro assai is divided into four major sections, the introduction, "A," "B," "A" and "C," plus the coda.

The twelve measure introduction, employing all the instruments and the voice, begins in E flat major and ends in g minor. It is expressed with fury, employing fast repeated noted in the strings and alternating measures of piano and forte. There is a one measure bridge and the "A" section enters. It is twenty-eight measures in length and is of a lamenting character. It is divided into three smaller sections, "a," "b" and "c." The "a" section is ten measures in length, employing syncopated rhythm. Harmonically it is built on a diminished seventh and a German sixth chord. The "b" section is eight measures in length with a chromatic bass which ascends from g to e'flat, ending in E flat major. The "c" section is more legato in character. It is ten measures in length. The "B" section is twelve measures in length and serves only as a transition back to "A." The orchestra has some of the same devices used in the introduction. In the last six measures a German sixth is used three times to establish a B flat major cadence. The "A" section is then repeated entirely with one slight alteration in the final three measures of the vocal line. Following the repetition of the "A" section is section "C" which consists of thirteen measures of episode in E flat major. This section is followed by a twenty-five
measure coda beginning piano and gradually building to forte, employing full orchestra with tremolo in the strings.

This aria is not unlike the preceding one for tenor (K. 420), containing large skips, fast eighth note passages, et cetera. It depicts the gamut of moods from gentle loving thoughts to explosive fury. It is the next to last aria that he wrote for tenor and one of the few remaining arias that employ some semblance of the old vocal forms.

The recitative "Cosi dunque tradisci" and the aria "Aspri rimorsi atroci" (K. 432) form the first concert work for bass voice. The text is from Metastasio's Temistocle, Act III, scene eight. The aria was very likely written for the excellent basso, Carl Ludwig Fischer, who was his first Osmin. He had a range of two octaves and a fifth (from D to a')\(^3\) and this aria almost encompasses that range (it ranges from D to f'). It was written at Vienna in 1783.

The recitative is twenty-three measures in length and is scored only for strings. The tempi are allegro and andante.

The aria is in f minor, in common meter and the tempo is marked allegro. It has a range of two octaves and a third. The aria is scored for two each of flutes, oboes, bassoons and horns, plus the strings. In formal design, it

\(^3\) Mrs. Walter Carr, "Carl Ludwig Fischer," Groves Dictionary.
is in three sections and may easily be diagramed thus: A, B, A, C, coda.

The "A" section, in f minor, includes a one measure orchestral introduction and is sixteen measures in length. It is accompanied by the whole orchestra. The viola and violins accompanying with triplet eighth-notes while the winds accompany with quarter and triplet sixteenth-notes. The entire effect is heavy and somber. This section ends on the dominant, c'.

The "B" section begins in c minor but very soon goes to g minor where it remains throughout its twenty-two measures. The accompaniment for this section is of the same character, with the exception of the winds which have long sustaining notes. At the end of this section there is a four measure instrumental bridge back to f minor and the "A" section which is repeated again exactly.

The "C" section begins in b flat minor but quickly goes to f minor and with one exception, that of being in the tonic key, has all the same characteristics of "B." It is twenty-one measures in length. After "B" there are seven measures of episode, employing the diminished seventh chord and in the seventh measure, by use of a German sixth chord, it approaches the dominant of f minor. The coda, thirteen measures in length, begins on this dominant note and
establishes the key of F minor. The vocal line ends four measures from the end.

As has been stated, this aria is very serious in character and has an unusually wide range. The melodic line contains some very wide skips (an octave and a diminished fifth) but aside from these there are no coloratura elements. Einstein says, with regard to this aria:

It was presumably written for the basso Carl Ludwig Fischer for a performance of Metastasio's Temistocle. Strangely enough, it is sung by one of the secondary characters, the trusted but traitorous friend of King Xerxes, as an expression of his qualms of conscience after having been unmasked. For us this is the crassest sort of melodrama; but Mozart took it quite seriously and wrote a somber piece in F minor, which has a power and seriousness not to be found in any of his opera seria, and appropriate only to a leading role. . . .

The next of the concert arias, the arietta for bass, "Männer suchen stets" (K. 433), was composed in 1783. It is in the key of F major, in 2/4 time. The range is only a seventh (from e to d'). The tempo is not marked. It is scored for two oboes, two horns and strings. It is strophic in nature, containing two strophes of twenty-nine measures each and a fourteen measure vocal and instrumental coda. The first strophe contains two measures of introduction. The second strophe and the coda are slightly modified versions of the first. The aria is accompanied almost

\[34\] Einstein, Mozart, p. 374.
entirely by the bass, the other instruments being employed only at the ends of the strophes and at the coda.

It is altogether possible, according to Wyzewa,\(^3\) that this arietta and the next aria for tenor, "Müsst ich auch" (K. 435), were being written by Mozart as parts of a German comic opera that he was composing. Following is an excerpt from a letter to his father on February 5, 1783 mentioning such a plan.

Let me now tell you my plan. I do not believe that the Italian opera will keep going for long, and besides, I hold with the Germans. I prefer German opera, even though it means more trouble for me. Every nation has its own opera and why not Germany? Is not German as singable as French and English? Is it not more so than Russian? Very well then I am now writing a German opera for myself. I have chosen Goldoni's comedy *Il servitore di due padroni*, and the whole first act has now been translated. Baron Binder is the translator. But we are keeping it a secret until it is quite finished! Well what do you think of this scheme? Do you not think that I shall make a good thing of it?\(^3\)

This project was never finished, of course, and these two arias are all the vocal music that survived, if they were actually intended for such a purpose.

With these facts in mind, the next aria for discussion is the above mentioned "Müsst ich auch" (K. 435). It, too, was composed in 1783. It is in the key of D major, in

\(^3\)Wyzewa and de Saint-Foix, *Mozart*, III, 50.

\(^3\)Mozart, *Letters*, No. 480, III, 1250-1251.
common time. It has the range of an octave and a fifth (from $d$ to $a'$). The tempo is marked allegro con brio. It is scored for one each of flutes, oboes and clarinets, two each of bassoons, horns and trumpets, plus timpani and strings. Despite the large orchestra required, it is used only about one fourth of the time. The tenor is accompanied for the most part only by the basses (unfigured) with an occasional measure for timpani.

In formal design the aria is made up of four sections: "A," "B," "A" and "C," plus coda. The "A" section, after a two measure orchestral introduction, introduces the main theme. Including the introduction this section is twenty measures in length and is in the key of D major. The "B" section contains fifty-one measures of episode, going through the related keys of A major and G major, ending with a four measure bridge back to D major. The "A" section, omitting the two measure introduction, is repeated in full. This is followed by the "C" section containing thirty-three measures of episode, using much of the same material of "B" but developing it with a slightly higher tessitura. Following the "C" section is the coda twenty-two measures in length. The vocal coda ends in the first eleven measures permitting the orchestra to finish the remaining eleven measures. The aria ends in D major, restating parts of the original theme.
This aria, "Müsst ich auch," is the last of the arias for tenor. It is indeed a far cry from the first aria, "Vad al furor" (K. 21), which was a stereotyped conventional aria. Mozart has almost completely dropped the form of the da capo aria, preferring to return only occasionally to former material. The evolution of his arias does not terminate here, however, as the majority of the bass arias have yet to be written. Though it is probably only coincidence, it is curious to note that the ten tenor arias, with this one exception, were all written before he had ever written one concert aria for bass.

The recitative "Alcandro, Io confesso" and the aria "Non so, d'onde viene" (K. 512) were composed at Vienna in March, 1787, for Carl Ludwig Fischer.\(^{37}\) It is in the key of F major, in cut time. The range is an octave and a seventh (from E to e' flat). It is scored for one flute, two oboes, two bassoons and strings.

The recitative is marked allegro molto, andante and allegro molto. It employs chiefly the dominant seventh chords of various keys and approaches its cadence by use of the familiar German sixth. It is very well suited to the text.

\(^{37}\)Küchel, Wolfgang Amade Mozart, p. 649.
The aria is through composed and consists of three sections: **andante, allegretto** and **andante**.

The first **andante** begins in the key of F major over a syncopated accompaniment. After the first sixteen measures in the key of F major, it modulates to C major, c minor, A flat major, C major, back briefly to A flat major, then returns to C major where it remains until the end of the section. For the most part this section is treated quietly, having begun **piano** but toward the end long coloraturas are employed on the words "scorrendo mi va" and more volume is required.

The second section or **allegretto** is in 6/8 time and is fifty-three measures in length. It employs only two lines of text. It begins in C major and passes through several related minor tonalities to the key of a minor.

The third section, the return of the **andante**, employs the same syncopated accompaniment but the material is new. It is seventy-six measures in length. In the first twenty measures it established the key of F major, then it goes to related keys employing occasional chromatic passages in both the accompaniment and voice. Approximately twenty-seven measures from the end it begins some extremely difficult coloratura passages, employing large skips in the melody and, toward the end, fast figurations. The aria ends with an eight measure instrumental coda, **pianissimo**.
This aria is one of the first completely through composed arias. It is a brilliant setting of the text. A virtuoso singer is definitely required to execute this aria acceptably.

The aria for bass, "Mentre ti lascio, o figlia" (K. 513), was composed at Vienna in March of 1787 for Gottfrid von Jacquin. The text is from Paisiello's opera La disfalta di Dario, Act II, scene nine, but the reason for the choice of this text is not known.39

The aria is in the key of E flat major, in 2/4 time. The range is an octave and a diminished fifth (from A to e' flat). It is scored for one flute, two each of clarinets, bassoons and horns, plus the strings.

Like the preceding aria for bass it is through composed, containing three sections: larghetto, allegro and piu allegro. The larghetto section begins with a nineteen measure introduction in the tonic key. It begins piano with a crescendo to forte and a decrescendo back to piano for the entry of the soloist. There are sixty-eight measures for voice in this section; it begins in E flat major. It modulates for a short time to b flat minor and D flat major.

38 This is the second time that Mozart has set this text. The first (K. 294) was for the soprano Aloysia Weber in 1778.

39 Wyzewa, op. cit., IV, 240.
It then modulates to B flat major and remains there until eight measures before the end of the section where a bridge back to the tonic key, E flat major, is begun. In the B flat section of this larghetto section increasingly more chromatics appear in the accompanying embellishments of the orchestra. The section ends on the dominant chord of E flat major.

The allegro section begins in E flat in cut time and remains in that key throughout. Three small, though distinct, themes are used in this section at varying times and for varying lengths but they serve to bind the eighty-four measures of this section into a solid unit.

The aria is climaxed in the piu allegro section which is forty-seven measures in length, including the coda. Forte-piano measures are employed in the orchestra with tremoli for the strings. The orchestral part is built on triplet eighth note rhythm.

This aria does not contain the virtuosity of the preceding one for Fischer, but it is a touching setting of the text.

"Un bacio di mano" (K. 541) is the next aria for bass. It was composed at Vienna in May, 1788 for Francesco Albertarelli, to be interpolated into Anfossi's opera Le Gelosie fortunate.40 It is in the key of F major, in

40 Köchel, op. cit., p. 691.
2/4 time with the range of an octave and a third (from B to d'). It is scored for one flute and two each of oboes, bassoons and horns, plus the strings.

Unlike its two ponderous predecessors, this aria is a masterpiece of simplicity. Mozart reverted to the extent of clothing this aria in a formal outline. It is divided into three larger sections, "A," "B" and "A,‖ preceded by an introductory statement and followed by a coda. The introductory statement is sixteen measures in length, the voice entering in the second measure. This is followed by a pause, then four measures of orchestral introduction to the "A" section employing the winds. The "A" section contains sixteen more measures which are for voice and a four measure bridge, all in the key of F major but ending on the dominant. The "B" section of thirty-four measures episode is all in the key of C major. Following this section, "A" is repeated in its entirety, followed by eleven measures of coda in which the voice ends in the eighth measure.

This aria is extremely concise. The accompaniment is at all times light with an occasional tutti. The aria ends with a crescendo, all the instruments having entered by the last six measures. Of special notice here is the fact that Mozart never attempts to use all the instruments all the
time but employs them almost sparingly; this is far different from his youth when he made them all "work" all the time.

This little aria is probably the most famous of Mozart's concert arias in that the "A" theme is repeated note for note as the third theme of the first movement of the "Jupiter" symphony. This fact has brought comments from many scholars; the one of Eric Blom seems timely here.

By whom the last Symphony, in C major (K. 551), was first called the 'Jupiter' Symphony nobody knows for certain. In any case, whoever invented the sobriquet is better forgotten. . . . Although this Symphony is the most 'classical' of the final group of three that is apotheosis of Mozart's symphonic writing, there is nothing of divine detachment at any rate in its first three movements. . . . No doubt Mozart would have been the first to point with amusement to the fact that there is nothing Olympian in the little auxiliary G major theme in the first movement which he borrowed quite shamelessly from a comic aria of his, 'Un bacio di mano' (K. 541), of which the words run: 'You are a little dense, my dear Pompeo; go and study the ways of the world.' Supposing that one might imagine the name of the inventor of the fatuous 'Jupiter' nickname to have been Pompeo, one would like to sing this air to him, or to his memory, substituting 'the way of composers' for 'the ways of the world,' but leaving the observation quoted above intact.41

Unique in the fact that it was composed by Mozart to be included in one of his own operas is the aria "Rivolgete a lui lo sguardo" (K. 584). It was composed at Vienne in December of 1789 for Benucci as a part of Cosi fan tutte.

41 Blom, Mozart, pp. 207-208.
The text is by Lorenzo da Ponte. The aria is in D major in common time with the range of an octave and a seventh (from G to f' sharp).

The aria is divided into two sections. The first is allegro, the second allegro molto. The allegro is the section in which Gugielmo gives Fiordiligi and Dorabella a catalogue of his and Ferrando's virtues. It is through composed, showing remarkable invention as the numerous key changes and rhythms fit the mood of the text anywhere from the trilling of birds to the power of the cyclops. The section is 128 measures in length.

The second section, the allegro molto, begins when the two men are satisfied that their sweethearts will remain true to them. A rousing sixty-seven measures permits Gugielmo to revel in this fact and to praise their faithfulness. This section remains in the key of D major throughout with occasional movements to the dominant key, building up to a climax, then suddenly sotto voce, then the coda, ending forte with all the instruments and the voice. In the remaining eight measures the orchestra becomes suddenly piano and the aria ends quickly and quietly.

This is a magnificent portrayal of the text. The aria is full of effects that are definitely buffa in character. Einstein says that "this is the most remarkable buffa aria ever written." But he also says of Mozart:
That Mozart's purpose was genuine 'drama' is proved by evidence that survives. For Gugielmo, the baritone, he had composed the high-spirited burlesque aria 'Rivolgete a lui lo squardo' (K. 584) in such extended form that it seemed to him to interrupt the flow of the first act. Accordingly he replaced it with a shorter one (Non siate ritrosi, No. 15), and entered the original aria in his thematic catalogue as: 'an aria which was intended for Cosi fan tutte; for Benucci.'

This would seem conclusive proof that though Mozart wrote arias of any length to suit the singer, when it came to his own operas he thought of them as a whole rather than a series of arias, which was the prevailing custom of the time.

The aria "Per questa bella mano" (K. 612), for basso with obbligato contrabass, is the next aria Mozart composed for male voice. It was composed at Vienna in March of 1791 for Messers Göril and Pischelberger. The former was the first Sarastro in The Magic Flute, the latter a member of the Freihaustheater orchestra in Vienna and a virtuoso on his unwieldy instrument. It is in the key of D major, in 6/8 time, with the tempo of andante. The range is an octave and a sixth (F sharp to d'). It is scored for two each of flutes, oboes, bassoons and horns, plus the strings.

In formal design it is divided into two sections: the andante and the allegro. The andante section is a small de capo in design consisting of an introduction, "a," "b," "c."
"a'" and coda. The orchestral introduction is eighteen measures in length, stating the main vocal theme. The obbligato contrabass enters in the eighth measure. The "a" section follows. It is thirteen measures in length, stating the main theme in the key of D major. The "b" section follows with ten measures of episode in A major. The "a'" section follows, repeating the main theme in the first eight measures, again in the key of D major and ending after several measures of episode in the key of D major at the allegro. The allegro section is the second large section and is seventy-three measures in length. It is divided into three smaller sections, "a," "b" and "c." This allegro section is in common time. The "a" section is twenty measures in length; the "b" section is twenty-one measures in length; and the "c" section is twenty-four measures in length, including the coda. All these sections are in the key of D major and are separated from each other by an adagio section of four measures in length which appears on the text "Ne cangiare qu'è terra o cielo, qua desio che vive in me" both times it is stated. All the foregoing sections are new material in themselves, giving the basso and the contrabass ample opportunity for display. The contrabass part abounds with arpeggios, double stops in thirds on sixteenth note passages, scale passages for two octaves on staccato thirty-second notes and other extremely
difficult figurations. No less difficult than these figurations, however, is the unusually wide range of three octaves and a sixth (from contra G to two line e). The basso is less taxed but his part abounds with scales, large skips, et cetera. Einstein says with regard to this particular aria:

The text, a declaration of love, is possible only when sung by a tenor, and thus the piece, in its comfortable 6/8 rhythm, has willy-nilly a certain air of parody, only intensified by the efforts of the instrumental behemoth. Mozart's good-natured acquiescence in writing such purely occasional pieces would make us sad if there were not another little aria for basso (Io ti lascio, o cara, addio, K. Anh. 245), dating from the time of La Clemenza di Tito—an aria of which the authenticity was suspected by Constanze, but which in its heartfelt simplicity completes the chain of Mozart's arias better and more fittingly than any bravura piece could have done.44

The aria listed in the above quotation "Io ti lascio, o cara, addio" (K. Anh. 245) is the last concert aria that Mozart wrote for the male voice. Unfortunately, the music is not available and does not appear in the complete edition.45 Therefore, it will be necessary to accept the word of Einstein with regard to the character of the work.

From the seventeen arias discussed in this study several interesting observations have been made, among

44 Ibid.

45 This aria is not included in Mozart's Werke, published by Breitkopf and Härtel (Leipzig, 1877-1905).
them were Mozart's growth as a composer, his adaptations of existing vocal forms, his ability to portray a dramatic situation and his capability in adjusting his vocal compositions to individual voices.

In considering these facts, his capability in adjusting vocal compositions to individual voices has been the object of primary consideration, indicating that the quality of these works is in no way inferior because of this characteristic. Since the concert arias are particularly pertinent to this consideration, conclusions concerning the other observations have been made with caution.

As to Mozart's growth as a composer, the material treated here is naturally not of sufficient quantity or variety to permit anything but the broadest observations. It is clear, however, that as a child Mozart only filled in the existing forms in the conventional manner but as his experience broadened his genius manifested itself and his works assumed a most individual character.

With regard to his adaptation of existing vocal forms, several excellent examples can be found. Excluding the first three arias (K. 21, K. 36 and K. 71), which are conventional throughout, and beginning with the fourth "Si mostra la sorta" (K. 209), the forms are all molded to fit Mozart's purposes, especially in the buffa arias. Here each one is different. In K. 209, for example, a modified
da capo is employed; in K. 210 no sections are repeated; in K. 256, of the six strophes that make up the piece, only two are of the same length. In K. 420 the first section employs a rondo form and the others, one after another, employ devices not found elsewhere.

The following illustrations will serve to show Mozart's ability to portray the dramatic situation whether it be comic or serious. This can be seen particularly well in the buffa arias "Clarice cara" (K. 256) and "Rivolgete a lui lo sguardo" (K. 584). In the former aria the ceaseless torrent of words in triplet meter, climaxing with a crescendo to forte, express perfectly the chattering, busy-body character of Captain Faccenda. In the latter aria, which was originally intended for Guglielmo in Così fan tutte, the ridiculous situation of two young men returning disguised as foreigners to woo their sweethears is perfectly portrayed in the tempo, the varying rhythmic patterns and key changes of this excellent buffa aria. For more serious arias, however, "Misero! o sogno, o son desto" (K. 431) and "Alcandro, lo confesso . . . non so, d'onde viene" (K. 512) are excellent examples for consideration. "Misero! o sogno . . ." portrays the anguish of a lonely prisoner, begins with a cantabile section indicating gentle thoughts of his beloved, changes in the allegro section to despair and finally ends with an outburst of fury aided by the
mounting crescendo and the tremoli of the strings. "Alcandro, lo confesso . . .", a "father aria," portrays the anxiety felt by the father toward his daughter. Sharp contrasts in rhythm, harmony and tempo are employed and a diminuendo at the end indicates his still questioning attitude.

When the question of compositions for individual voices arises, the seventeen arias herein discussed serve their best purpose. It must be remembered that the very term "concert aria" indicates that it was composed for an individual voice. Unfortunately, there is too little information extant about the singers themselves and it is necessary to reverse the process of the composer and study the arias to find out the capabilities of the singers for whom they were composed. Perhaps this is just as well, as the music tells these far more adequately than words could. For example, Carl Ludwig Fischer, the great German basso had a range of two octaves and a fifth (from D to a'). The aria "Alcandro, lo confesso . . . Non so d'onde viene" (K. 512) was composed for him. It has a range of less than two octaves (E to e' flat). From a casual glance at the range this aria would seem to be not too taxing for him, but when the score is consulted it reveals a very long aria with extremely wide melodic leaps, unusual intervals, fast
coloratura passages and other difficulties. Is there any wonder that this aria is rarely ever sung today?

Unlike many composers of later periods who simply hoped for perfect singers, Mozart studied the voices of his singers and tailored their arias accordingly. There is no better proof of this than the existing arias and Mozart's own words, previously quoted, "I like an aria to fit a singer as perfectly as a well made suit of clothes."
APPENDIX

THE CONCERT ARIAS OF MOZART FOR MALE VOICE

AS FOUND IN MOZART'S WERKE*

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