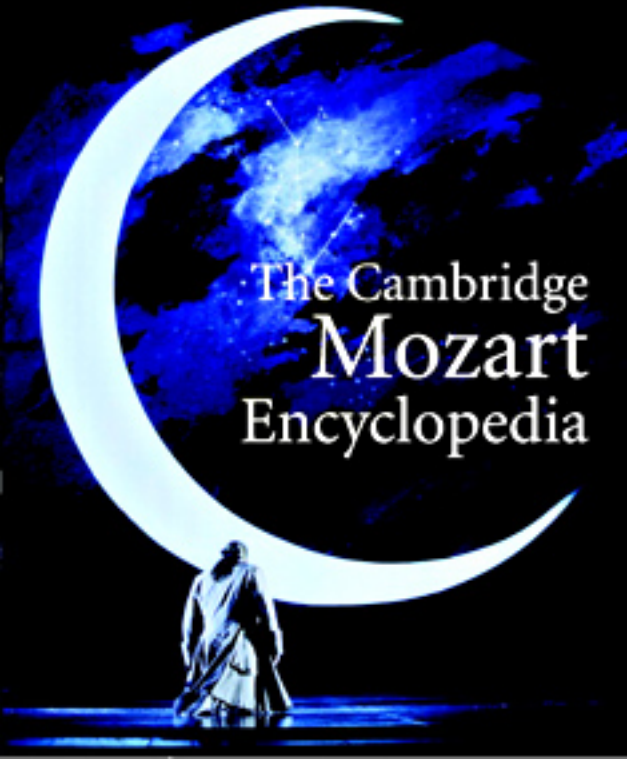
EDITED BY CLIFF EISEN AND
SIMON P. KEEFE

The Cambridge Mozart Encyclopedia



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Mozart's enduring popularity, among music lovers as a composer and among music historians as a subject for continued study, lies at the heart of *The Cambridge Mozart Encyclopedia*. This reference book functions both as a starting point for information on specific works, people, places and concepts as well as a summation of current thinking about Mozart. The extended articles on genres reflect the latest in scholarship and new ways of thinking about the works while the articles on people and places provide a historical framework, as well as interpretation. The book also includes a series of thematic articles that cast a wide net over the eighteenth century and Mozart's relationship to it: these include Austria, Germany, aesthetics, travel, Enlightenment, Mozart as a reader, and contemporaneous medicine, among others. Many of the topics covered have never been written about before in English-language Mozart publications or in such detail, and represent today's greater interest in previously unexplored aspects of Mozart's life, context and reception. The worklist provides the most up-to-date account in English of the authenticity and chronology of Mozart's compositions.

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To Katy, Sam, Celia, Abraham and Madeleine

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Preface

Mozart's enduring popularity, among music lovers as a composer and among music historians as a subject for continued study, lies at the heart of this book: even now, 250 years after his birth, Mozart remains an iconic figure in western society. One fortunate result of this – fortunate for both the music lover and the musicologist – is that new 'facts' about his life, new sources for his music, and new interpretations of his works are a regular feature of Mozart performance and the Mozart literature. As much as for any other composer, then, we constantly renew our relationship with Mozart, through listening and reading and thinking.

There have been some distinguished Mozart compendia in the past: H. C. Robbins Landon and Donald Mitchell's *Mozart Companion* of 1956 springs immediately to mind; so too does Landon's *Mozart Compendium* of 1990. The first of these coincided with the two hundredth anniversary of Mozart's birth, the second with the two hundredth anniversary of his death. The *Cambridge Mozart Encyclopedia* celebrates Mozart's two hundred and fiftieth birthday but it differs from those two volumes in significant ways. *The Mozart Companion* was a collection of extended, often brilliant, essays, organized by genre; it was not the volume's intention to give an account of Mozart's life or the contexts in which he worked. *The Mozart Compendium*, on the other hand, paid much more attention to Mozart's life and times but included much shorter essays on the music itself.

It is not the case, however, that we have merely attempted to bridge the gap. On the contrary, this book attempts to bring together the complex of Mozart's life and works in the form of a dictionary that is full of implicit and explicit cross-references and that can be read bit by bit or even, by the brave, all at once: that is to say, it functions both as a starting point for information on specific works, people, places and concepts as well as a summation of current thinking about Mozart. The extended articles on genres reflect the latest in scholarship and new ways of thinking about the works while the articles on people and places provide the necessary historical framework, as well as interpretation. At the same time, we have included a series of thematic articles that cast a wide net over the eighteenth century and Mozart's relationship to it: these include Austria, Germany, aesthetics, travel, Enlightenment, Mozart as a reader and contemporaneous medicine, among others.

The volume is organized in dictionary format, with individual articles, long or short, ranging from A to Z. This hardly solves the problem of finding specific information on people, places and works, though: not every place, or every person, or even every work has its own entry. But they are here somewhere and

we encourage the reader to consult the index, which we have tried to make as comprehensive as possible.

In addition, we include several appendices. The most important, perhaps, is the worklist, which provides the most up-to-date account in English of the authenticity and chronology of Mozart's compositions; it supersedes a similar worklist in the revised edition of *The New Grove Dictionary of Music and Musicians* (London, 2001) and *The New Grove Mozart* (London, 2002). Other appendices include lists of theatrically released Mozart biopics (an area ripe for further study), commercially released videos of the operas, important Mozart institutions and Mozart websites.

In general, we have relied on some standard Mozart texts for basic information. They are not cited in individual lists of 'further reading' but they contributed significantly (if tacitly) to virtually every article in this volume: Otto Erich Deutsch, *Mozart: die Dokumente seines Lebens* (Kassel, 1961; English trans. Eric Blom, Peter Branscombe and Jeremy Noble as *Mozart: A Documentary Biography* (London, 1965)); Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl, eds., *Mozart: Briefe und Aufzeichnungen* (Kassel, 1962–75; for a partial translation of the Mozart letters, see Emily Anderson, ed., *The Letters of Mozart and his Family* (London, 1985) and Cliff Eisen, ed., *Mozart. A Life in Letters* (London, 2006)); Peter Clive, *Mozart and his Circle* (New Haven, 1993). We encourage readers to consult these volumes as well.

Works are identified by their numbers in the standard catalogue of Mozart's works by Ludwig Köchel (see Appendix 1: Worklist for full details). Pitches are identified by the Helmholtz system, where middle C is identified as c′, the c above as c″ and the c above that as c‴; similarly the c below middle c is identified as c, the c below that as C. All pitches within any particular ascending octave are similarly identified.

Finally, we want to thank all of the contributors both for their hard work and for their patience; Cambridge University Press, and in particular Vicki Cooper, for taking on this volume; and especially Ruth Halliwell, who contributed significantly to shaping the book in its early stage, providing constant good advice.

CLIFF EISEN and SIMON P. KEEFE

A

Abduction, The. See ENTFÜHRUNG AUS DEM SERAIL, DIE

Abel, Carl Friedrich (b. Cöthen 22 Dec. 1723; d. London 20 June 1787). German composer and viola da gamba player, resident mainly in LONDON. Abel's father was a court musician at Cöthen alongside J. S. BACH, and Carl Friedrich may subsequently have studied with Bach in Leipzig. He left a post at the Dresden court as a result of the Seven Years War, travelling to London, where he gave his first concert on 5 April 1759. Arriving at the very start of a vogue for the latest German symphonies, Abel quickly became a major figure in London's concert life, both as instrumentalist and composer. Though the viola da gamba was regarded as outdated, even an eccentricity, his playing was so deeply expressive that his solos were constantly in demand for over twenty years (his Adagio became a byword for heartfelt performance and a model for string players). He was also successful in nurturing the patronage of aristocrats such as the Earl of Thanet (at whose house in 1764 LEOPOLD MOZART became seriously ill); and probably in 1763 he was appointed chamber musician to the Queen. So too was J. C. BACH (whom he may have known from Germany), and on 29 February 1764 they gave their first concert together. In 1765 they joined forces in what became known as the Bach–Abel concerts, a series that ran until Bach's death in 1782. Though closer to J. C. BACH, Mozart must have worked alongside Abel; he even copied out his symphony Op. 7 No. 6 (mistakenly attributed to Mozart in the first edition of the Köchel catalogue, K18). In E flat major, it unusually features trios for two clarinets and bassoon, a sonority Mozart favoured later in life. Abel was mainly known for his symphonies and string quartets: though not perhaps as compelling as those of J. C. BACH (Burney found a certain languor in Abel's refinement and learning), they tap a richer vein of counterpoint and chromaticism, with slow movements often exploiting a sonorous four-part string texture.

Mozart seems to have lost contact with Abel, whose career was largely tied up with London's concert life for the next twenty years. A close friend of Gainsborough, Abel outlived Bach and ran the concerts in 1782; after a visit to Germany he was appointed principal composer to the Professional Concert in 1785. Mozart did not forget him entirely, however: shortly after Abel's death in 1787, he refashioned a moto perpetuo theme from Abel's early trio Op. 5 No. 5 in the finale of the violin sonata K526. SIMON McVEIGH

Adamberger, Johann Valentin (b. Rohr, Bavaria, 22 Feb. 1740; d. Vienna, 24 Aug. 1804). German tenor. Adamberger's early career took him to Italy in 1762, where he sang under the name Adamonti, and LONDON in 1777, where he sang the

title role in J. C. BACH's *La clemenza di Scipione*. He was engaged at VIENNA in 1780, first at the German opera and later at the Italian opera. His roles included Orfeo in GLUCK's *Orfeo ed Euridice* (1781) and Ruggiero in Sacchini's *La contadina in corte* (1782); Adamberger was the original Belmonte in Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL (also 1782). Mozart thought highly of Adamberger while the dramatist Gebler described him as combining 'great artistry with a marvellous voice'. In addition to Belmonte in *Die Entführung*, Mozart also composed for Adamberger the part of Monsieur Vogelsang in DER SCHAUSPIELDIREKTOR as well as the aria 'Per pietà, non ricercate', K420, the recitative and aria *Misero! O sogno . . . Aura, che intorno spiri*, K431, the aria 'A te, fra tanti affanni', K469 and possibly the tenor part in the cantata *Die Maurerfreude*, K471. No doubt Adamberger and Mozart were good friends: they socialized frequently and both were Freemasons and members of the lodge 'Zur neugekrönten Hoffnung' ('New Crowned Hope'). Adamberger retired from the stage in 1792.

CLIFF EISEN

'Adelaide Concerto'. A spurious violin concerto by H. Casadesus. See APPENDIX 1, WORKLIST

Adlgasser, Anton Cajetan (b. Inzell, Bavaria, 1 Oct. 1729; d. Salzburg, 21/2 Dec. 1777). Organist and composer. Adlgasser, who from 1744 studied at the SALZBURG Cathedral chapel house, was appointed court and cathedral organist in 1750; from 1760 he also served as organist at the Dreifaltigkeitskirche. Chiefly a composer of sacred music, Adlgasser collaborated with MICHAEL HAYDN and Mozart on the oratorio *Die Schuldigkeit des ersten Gebots* (1767). A friend of the Mozart family – Leopold was a witness at all three of his weddings – Adlgasser died after suffering a stroke while performing at the cathedral. Leopold described the event in a letter of 22 December 1777. Mozart succeeded Adlgasser as court and cathedral organist in 1779. CLIFF EISEN

aesthetics. Composers since the eighteenth century often have had much to say about their own compositional principles, philosophical inclinations, the influences on them, or relationships with their listeners; these matters, when added together, could provide a composite view of their aesthetics. It would be desirable, of course, to have such declarations from major eighteenth-century composers as well, and we generally believe we have this kind of statement from Mozart in his letters to his father about the composition of DIE ENTFÜHRUNG AUS DEM SERAIL. These letters include, among other comments, his famous remark (in a letter of 13 Oct. 1781) that 'in an opera the poetry must absolutely be the obedient daughter of the music', in apparent contradiction to GLUCK's equally famous dictum that the role of music must be subordinate to poetry.

To take this and some of Mozart's other pronouncements about *Die Entführung* at face value would involve a much too naive reading of his letters. At this point in 1782 Mozart had good reason to write things that his father LEOPOLD MOZART wanted to hear. The two of them had just had a highly rancorous exchange of letters over Mozart's departure from service in Salzburg, and possibly anticipating an even more fractious correspondence over his impending marriage

plans, Mozart may have written these letters as a kind of peace offering, reviving Leopold's long-standing enthusiasm for hearing about his son's works. For a number of reasons these remarks about opera appear to have more to do with strategies in dealing with an overbearing father than true sentiments about composition; in fact, the time for frankness in such matters had in all probability elapsed.

Both Mozart and his father could readily recognize that Gluck held a preeminent position among opera composers, but Leopold had an old grudge against Gluck dating back to the early 1760s, involving imagined plots against himself and his children, supposedly instigated by Gluck. Leopold rekindled this animosity now that Mozart lived in Vienna, and Mozart's statement on music and poetry, contrary to Gluck's view, could have been intended to give Leopold satisfaction. Leopold also expected Mozart to repay his financial debt to him, and a number of Mozart's views about composition seem designed to demonstrate the soundness of his compositional principles, which would allow him to appeal to an audience and make more money than he could in Salzburg.

In the early 1780s, JOSEPH VON SONNENFELS still exerted considerable influence on the cultural life of VIENNA, advancing a sober, moralistic approach in the old style of the ENLIGHTENMENT which undoubtedly appealed to Leopold Mozart, banishing HANSWURST from the stage and showing a strong preference for serious works devoid of comic features. One of Mozart's first statements to his father on composing opera in Vienna accounted directly for Sonnenfels's reforms: 'do you really believe that I would write an opéra comique the same way as an opera seria? In an opera seria there should be less frivolity and more erudition and sensibility, as in an opera buffa there should be less of the learned and all the more frivolity and merriment . . . here [in Vienna] they correctly differentiate on this point. I definitely find in music that Hanswurst has not yet been eradicated, and in this case the French are right' (letter of 16 June 1781). In the end these views had little bearing on *Die Entführung*, which not only mixed the comic and serious equally but also gave rise to another form of Hanswurst, this time in Turkish garb in the role of Osmin.

Leopold Mozart held strong views on aesthetics, which he tried valiantly to inculcate in his son, approaches adapted not only from the leading writers of music treatises such as Johann Mattheson, C. P. E. BACH and Friedrich Wilhelm Marpurg, but from his favourite literary figures as well, including Johann Christoph Gottsched, CHRISTIAN FÜRCHTEGOTT GELLERT and CHRISTOPH MARTIN WIELAND. Following the lead of these writers, Leopold argued the need to adjust to the taste of the audience in any particular locale, to maintain simplicity and clarity, to serve moral goals in the old enlightened sense of promoting refinement, and to secure approbation before attempting anything more complex or challenging.

As the gulf between father and son became greater – probably by the end of the sojourn in Paris in January 1779 it had expanded to an unbridgeable distance – Mozart became much less inclined to take any of this advice seriously. Already before reaching the age of fourteen Mozart had expressed his derision for Gellert, Leopold's ultimate aesthetic model and one-time correspondent, with his cheeky commentary to his sister (including a pun on Gellert and *gelehrt*,

or learned) on the poet's death: 'I have nothing new except that Herr gelehrt, the poet from Leipzig, died and since his death has composed no more poetry' (letter of 26 Jan. 1770). Both siblings were no doubt relieved to be spared more moralizing from that quarter.

Identifying the old aesthetic approaches that Mozart rejected may very well be easier than placing him within an aesthetic outlook to which he subscribed. In fact, finding the parallels between aesthetics, a branch of philosophy concerned with such things as beauty and taste or the study of the principles of art, and the products of the creative mind, can be challenging. While composers of the Enlightenment frequently saw themselves on a mission of morality or intelligibility that could be defined in specific aesthetic terms, Mozart in many respects defied that type of identification, often subverting those principles in both vocal and instrumental works.

Aesthetic opinion in the second half of the eighteenth century had not always been kind to instrumental music, regarding vocal music as superior because of its potential to sustain rhetoric and achieve intelligibility. Even JOSEPH HAYDN took that into account when describing his own achievements in 1776, singling out his various vocal works while referring only casually to his instrumental output. We have no reason to believe that Mozart would have been interested in or bothered by this distinction.

Similarly, some of the lively debates among certain prominent aestheticians, including Diderot, d'Alembert, Rousseau, Kant and Lessing, appear to have been of no particular interest to Mozart. In developing a theory of language, Rousseau generally confined music to a role of expressing feelings, something melody could do especially well; this relegated harmony and counterpoint to a place of insignificance since rationality lay beyond the reach of music. D'Alembert pegged music even lower in a comparison with the other arts, and Kant dropped it to the very bottom, entirely lacking, in his view, any rational or cognitive potential. Frustrated by these arguments, Lessing countered that the contrasting properties of the different arts rendered any such comparison useless. Diderot placed music highest among the arts because, he believed, the imagination can grasp and work the material of music most directly, not requiring conventional language as an intermediary. Diderot surely came closest to describing the origin and effect of Mozart's music, and Mozart, through his friendship with Diderot's colleague Louise d'Epinay, had perhaps even learned principles from Diderot, such as the workings of irony, which could be transferred into musical language.

As philosophers, aestheticians do not necessarily concern themselves with the actual workings of an art such as music when formulating principles that apply to it. Kant's categories appear to have arisen from a personal dislike of music, an annoyance that at times prevented his concentration on the serious business of philosophy. Rousseau as a practising musician stood in a better position, although that did not translate into a greater appreciation. Diderot, the most generous in his rating of music, anticipated the views of the *Frühromantiker*, who preferred abstraction to the definite nature of language; in the end this spoke more directly to poetry than to music. Various aspects of Mozart's musical language, with its topoi related to dance, liturgy, carnival or nationality – to say nothing of a host of other ways in which his music could define its own contexts

and associations – escaped the grasp of the philosophical writers. Even Diderot would have been astounded to discover that irony, so fundamental to his own literary style, could be generated by Mozart through purely musical means. Here the apparatus of aesthetics dissipates, as the discussion of beauty, taste, the sublime and other facets of aesthetics must give way to the same interpretative considerations as language. Mozart undoubtedly knew that statements about such things as the weighting of music and poetry in opera were pointless, and perhaps even mischievous, and therefore made them only to someone like his father for specific strategic purposes. DAVID SCHROEDER

B. Hosler, *Changing Aesthetic Views of Instrumental Music in 18th-Century Germany* (Ann Arbor, 1981)
P. le Huray and J. Day, eds., *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge, 1981)
D. Schroeder, *Mozart in Revolt: Strategies of Resistance, Mischief and Deception* (New Haven and London, 1999)
'Mozart and Late Eighteenth-Century Aesthetics', in *The Cambridge Companion to Mozart*, ed. S. P. Keefe (Cambridge, 2003), 48–58

Affligio, Giuseppe (b. Naples, 16 Mar. 1722; d. Portoferraio, Elba, 23 June 1788). Theatrical impresario. Described by Casanova as having the 'face of a gallows bird', Affligio travelled throughout Europe as an adventurer before signing a ten-year contract, in 1767, as theatrical impresario in VIENNA. Financial crises forced him to share management of the theatres under his direction, first with Baron Bender, then with GLUCK, before he was obliged in 1770 to transfer control to a Hungarian nobleman, Count Kohary. In 1778 Affligio was arrested for forgery and in 1779 condemned to life imprisonment. It was during his tenure of the Viennese theatres in 1768 that Leopold Mozart tried unsuccessfully to secure a performance of Wolfgang's opera LA FINTA SEMPLICE.

CLIFF EISEN

G. Affligio, *Vita di Giuseppe Affligio*, ed. G. Croll and H. Wagner (Kassel, 1977)
Casanova, *Mémoires*, ed. R. Abirached (Paris, 1958–60)
J.-G. Prod'homme, 'Deux collaborateurs italiens de Gluck. II: Giuseppe d'Affligio', *Rivista Musicale Italiana* 23 (1916), 210–18

Albertarelli, Francesco (fl. 1782–99), Italian bass. He sang the title role of Don Giovanni in the first Viennese production of the opera, under the composer's direction, on 7 May 1788. Mozart also contributed an aria for him (K541) as Don Pompeo in Anfossi's *Le gelosie fortunate* (1788). Albertarelli sang in VIENNA only for the 1788–9 season; most of his career was spent in Italy, although he also visited LONDON (1791), Madrid (1792) and St Petersburg (1799). Benedetto Frizzi described him as an expressive actor and stylish singer.

DOROTHEA LINK

J. Rice, 'Benedetto Frizzi on Singers, Composers and Opera in Late Eighteenth-Century Italy', *Studi musicali* 23 (1994), 367–93

Albrechtsberger, Johann Georg (b. Klosterneuburg, 3 Feb. 1736; d. Vienna, 7 Mar. 1809), German organist and theorist and prolific composer of both church and instrumental music. Educated at Melk Abbey and in VIENNA, Albrechtsberger was appointed second court organist in 1772 and first court organist in

1791. In 1791 he succeeded Mozart as assistant music director at St Stephen's Cathedral; in 1793 he became Kapellmeister following the death of LEOPOLD HOFMANN. Highly regarded as a contrapuntist, Albrechtsberger was also renowned as a theorist and teacher; his pupils included HUMMEL (who had earlier studied with Mozart), BEETHOVEN and Mozart's son, FRANZ XAVER MOZART. Mozart held Albrechtsberger in high esteem. In a letter of 16 April 1789 he wrote with reference to Johann Wilhelm Hässler: 'He is incapable of executing a fugue properly, and does not possess a sound technique. He is thus far from being another Albrechtsberger.' Albrechtsberger may also have counted among Mozart's closest friends; he was probably among the few mourners to accompany the composer's remains to the city gates on 6 December 1791. CLIFF EISEN

Amicis, Anna Lucia de (b. Naples, c.1733; d. Naples, 1816). Italian soprano. Amicis's brilliant career as a singer of opera seria included performances in her native Italy, in PARIS, Dublin, Brussels and in 1762 at the King's Theatre, LONDON. She first met Mozart in Mainz in August 1763 and again in Naples in May 1770. Mozart wrote to his sister on 29 May 1770 that 'De Amicis sings incomparably' and LEOPOLD MOZART wrote to his wife on 26 December 1772 that 'She sings and acts like an angel'. Amicis created the role of Giunia in *Lucio Silla* (Milan, 1772). Her last public performance was in 1779; thereafter she sang privately for several years at Naples. CLIFF EISEN

André, Johann Anton (b. Offenbach, 6 Oct. 1775; d. Offenbach, 6 Apr. 1842). GERMAN composer and music publisher. Johann Anton's father, also Johann and also a composer, mainly of singspiel, had founded a publishing house in 1774 where his son worked at least from 1795. In 1799, Johann Anton visited VIENNA, where on 8 November he signed a contract with CONSTANZE MOZART to purchase Mozart's musical estate; most of the manuscripts were shipped to Offenbach where they were catalogued and studied. André subsequently published 'authentic' editions of many of Mozart's works as well as an edition of Mozart's own thematic catalogue. His study of the manuscripts was a landmark of early musicological endeavour, an attempt to order chronologically the manuscripts according to the characteristics of their handwriting; his pioneering methodology became a mainstay of Mozart scholarship for nearly two hundred years. CLIFF EISEN

A. H. André, *Zur Geschichte der Familie André* (Garmisch, 1963)
U.-M. and J.-J. André, *Festschrift André zum 225. Firmenjubiläum* (Offenbach, 1999)
W. Matthäus, *Johann André Musikverlag zu Offenbach am Main: Verlagsgeschichte und Bibliographie 1772–1800* (Tutzing, 1973)

Antretter family. Members of SALZBURG's minor nobility. Johann Ernst von Antretter (b. Grabenstätt, Chiemsee, 9 Jan. 1718; d. Salzburg, 15 Jan. 1791) was *Landschaftskanzler*. His second wife was Maria Anna Elisabeth Baumgartner (b. 1730; d. 1796). Several of their children were musical, and MARIA ANNA ('NANNERL') MOZART was teacher to one of their daughters.

There are two Mozart works with Antretter connections. The first is the so-called 'Antretter-Serenade', K185, with its march K189. It is believed to

have been written as *Finalmusik* in 1773, at the request of the Antretters' son Judas Thaddäus (b. 1753). *Finalmusik* was a genre peculiar to Salzburg, performed by university students to honour and thank their professors in August. The other work cannot be identified with certainty, but since a letter by LEOPOLD MOZART of 25 September 1777 refers to the 'Antretterin Musik' (feminine ending), it must have been written for a woman. It has been suggested that the divertimento K205 (with the march K290), was meant, and that it was written in 1773 to celebrate Antretter's wife's name day (Anne) on 26 July.

RUTH HALLIWELL

H. Schuler, *Mozarts Salzburger Freunde und Bekannte* (Wilhelmshaven, 1995), 202–10

Apollo et Hyacinthus, K38. By 1767, the precocious talents of the eleven-year-old Mozart were well known to the small musical community of SALZBURG. Between the return of the Mozart family to Salzburg in December 1766, following three and a half years of travel around the courts of Europe, and Wolfgang's second trip to Vienna with his father in the following September, Mozart composed a series of compositions on a remarkable scale for one so young. They included the Passion cantata known as the *Grabmusik* and Mozart's first dramatic composition, the oratorio *Die Schuldigkeit des ersten Gebots*, performed at the Salzburg *Residenz* on Ash Wednesday. *Apollo et Hyacinthus* was another such composition from this time.

Music historians in search of biographical milestones may be inclined to call *Apollo et Hyacinthus* Mozart's first 'operatic composition' – and with some justification. It is, after all, a secular drama made up of five arias, two duets, a chorus and a trio, all connected with recitatives. That said, a modern score gives the rather misleading impression of a continuous and self-contained stage work. *Apollo et Hyacinthus* was in fact a contribution to a much larger theatrical spectacle – the end-of-term Latin 'final comoedia' staged at the grammar school of the Benedictine University in Salzburg. The custom on such school occasions was to perform short musical dramas known as 'intermedia' between the acts of the principal play, a convention that seems to have evolved from the earlier tradition of concluding each act with musical 'choruses'. Thus, Mozart's piece, interspersed between the acts of a spoken drama, was from one point of view not really an independent composition at all. On 13 May 1767, it shared the stage with a five-act tragedy by the Benedictine monk and philosophy professor Rufinius Widl (1731–98) entitled *Clementia Croesi* – a somewhat long-winded staging of an episode from Herodotus. Indeed, even the title of Mozart's contribution to the entertainment (also written by Father Rufinius) – whose three parts are simply called Prologus, Chorus I and Chorus II – remained unknown until after the composer's death, when his sister NANNERL MOZART entered a piece called 'Apollo und Hyacinth' into LEOPOLD MOZART's 'catalogue' of his son's early works. Until this time, it was not even necessary for Mozart's composition to have a distinguishing title of its own.

The two interlocking dramas by Widl were clearly designed to share general themes and literary motifs. The main tragedy dealt with the accidental death

of the son of Croesus, King of Lydia, who was killed by a wayward spear throw by Adrastus, son of Midas, King of Phrygia. Mozart's parallel musical 'comedy' (based on a story first recounted by Euripides) also concerned a tragic accidental killing, although the victim was in this case the object of Apollo's amorous attention, the beautiful youth Hyacinth who was killed by one of Apollo's stray discus throws (albeit with an unhelpful nudge from Apollo's jealous rival Zephyr, the West Wind). Eventually, the grief-stricken Apollo causes a flower of incomparable beauty to grow from Hyacinth's grave.

Although Father Rufinius retained the outlines of this story, he evidently wanted to remove the central theme of sexual love between a man and a boy. The resulting plot is rather more convoluted, featuring two new characters: Hyacinth's father Oebalus and his sister Melia, who is now the principal object of Apollo's affections and Zephyr's jealousy. After Mozart's short D major intrada, the prologue opens with a brief exchange between Zephyr and Hyacinth confirming the youth's attachment to Apollo and Zephyr's envy. Soon after, King Oebalus and Melia appear, preparing a sacrifice to Apollo. The ceremony appears to take a turn for the worse, however, when a violent storm brews up, eventually destroying the altar with lightning. Oebalus fears the worst, but his son reassures him that they have done nothing to incur the wrath of Apollo. At the end of the prologue, Apollo himself appears to confirm Hyacinth's words; he asks for evidence of Melia's love for him and it emerges that it is only Zephyr who aroused Apollo's anger.

Chorus I was performed directly after the second act of the spoken drama. It begins with Melia and her father in high spirits, discussing the possibility of Melia's marriage to Apollo – the uncommon union of a god and a mortal. Their good humour is soon dampened, however, when Zephyr arrives with bad news: as he, Apollo, and Hyacinth sported in the woods, Hyacinth was fatally struck by a discus thrown deliberately by Apollo. Immediately, Oebalus falls into a rage over the murder of his son and orders that Apollo be banished from his kingdom – a command that Zephyr (confessing his guilt in an aside to the audience, lest we believe his story about Apollo) is all too eager to execute. He wastes no time, however, in making amorous advances towards Melia, advances that she is in no mood to consider. During Zephyr's rather inopportune proposals, Apollo suddenly appears, at once declaring his innocence and transforming the cowering Zephyr into a wind, which instantly dissolves into the air. Poor Melia, who still believes Apollo to be the murderer of her brother, now faces yet another series of unwelcome advances, this time from the amorous god.

Chorus II, performed before the final act of *Clementia Croesi*, begins with Hyacinth's dying breaths, which he uses to describe the truth of his murder to his father. Oebalus watches his son die, finally realizing Zephyr's guilt. There is more bad news to follow; Melia appears and informs her father that she has repelled the murderous Apollo's advances. She soon learns the terrible truth from Oebalus, however. With Hyacinth dead and their god and protector angered, the father and daughter bemoan their unlucky fate. Yet here – at the low point of their fortunes – Apollo appears once again. Love for Hyacinth has compelled him to return and he immediately causes a wondrous

profusion of flowers to rise from the beautiful youth's grave. The god first reassures Oebalus that he will never forsake his lands and then asks for Melia's hand in marriage for the last time. Melia gratefully accepts his offer. Although Hyacinth is dead, the kingdom will flourish eternally under the protection of Apollo.

The singers at the first performance of *Apollo et Hyacinthus* were, of course, all boys from the grammar school, whose ages ranged from twelve to eighteen: none as young as the boy composer. It does not seem that Mozart spared them technical difficulties, although the nature of the cast – whose voices were presumably in different stages of development – probably accounts for certain peculiarities, such as the unusually low alto parts for Apollo and Zephyr. The parts of Melia and Hyacinth are given to sopranos, and Oebalus to a tenor. The two high priests of Apollo, who add to the GLUCK-like sacrificial chorus (with Oebalus's solo) that opens the piece, are basses – just about possible, at ages sixteen and eighteen.

Most of the arias aim to crystallize a particular emotional state triggered by events that take place in the recitatives; the majority are da capo arias, which repeat the text and music from an A section immediately after a contrasting B section. Occasionally, Mozart curtails or removes the repeat altogether, however – for example, in Apollo's short E major aria that concludes the prologue, which ends with the opening instrumental ritornello but no text repetition. Perhaps the most impressive numbers, from the point of view of the young Mozart's handling of the instrumental and vocal forces involved, as well as his attention to their dramatic function, feature multiple characters. The moving C major duet for the grieving Oebalus and Melia is an extraordinary through-composed movement containing some arresting orchestral effects, such as the muted first violins, under which the rest of the strings play pizzicato. The scene that opens Chorus II, in which Hyacinth dies in the presence of his father, is a strong piece of musical drama and the first example of accompanied recitative in all of Mozart's music. It shows, perhaps more than any other part of this short drama, how soon the eleven-year-old composer had absorbed the myriad techniques of eighteenth-century dramatic composition.

NICHOLAS MATHEW

R. Freeman, 'The Applausus Musicus, or Singgedicht: A Neglected Genre of Eighteenth-Century Musical Theatre', in *Music in Eighteenth-Century Austria*, ed. D. W. Jones (Cambridge, 1996), 197–209

C. Gianturco, *Mozart's Early Operas* (London, 1981), 37–46

Arco family. One of SALZBURG's most illustrious noble families and keen supporters of the Mozarts. Surprisingly, there is no Mozart work known to be connected with them.

The head of the family in Mozart's time was Count Georg Anton Felix von Arco (b. Vienna, 24 Apr. 1705; d. Salzburg, 2 Sept. 1792). From 1786 he was court Obersthofmeister. On 17 April 1731 he married Maria Josepha Viktoria von Hardegg (b. 2 Mar. 1710; d. 31 Dec. 1775) and they had numerous children. He was known for his iron will and forceful expression. LEOPOLD MOZART described his heated reaction, in conversation with Count Starhemberg, to

Mozart's first resignation from Salzburg service (letter of 29 Dec. 1777; in the standard English translation by Anderson, the phrase 'Well, let's chuck it!' is better translated as 'What shit!'). The Mozarts always paid appropriate courtesies to the Arcos.

For their daughter Maria Antonia, see LODRON. Their daughter Maria Anna Felicia (b. 17 Dec. 1741; d. 6 Feb. 1764) married the Bavarian ambassador to Paris, Count Maximilian van Eyck. She died while the Mozarts were staying with her during their visit to Paris in 1763–4 (Leopold's letter of 22 Feb. 1764). Their son Joseph Adam (b. 27 Jan. 1733; d. 1802) was Bishop of Königgrätz, and helped secure Mozart's appointment as Salzburg organist in 1778. Another son, Karl Joseph Felix (b. 9 Mar. 1743; d. 1830) was Salzburg Oberstküchenmeister. He accompanied Archbishop Colloredo to Vienna in March 1781, and was involved in Mozart's second resignation from Salzburg service, which (according to Mozart's letter of 9 June 1781) was decisively concluded when Arco kicked Mozart from the antechamber. The Arcos' grandson Leopold Ferdinand (b. 19 Aug. 1764, d. 29 May 1832) became Leopold Mozart's music pupil. See also LODRON FAMILY

RUTH HALLIWELL

R. Halliwell, *The Mozart Family: Four Lives in a Social Context* (Oxford, 1998)
H. Schuler, *Mozarts Salzburger Freunde und Bekannte* (Wilhelmshaven, 1995), 64–75

aria (It.: 'air', feminine noun). Term deriving from the Latin *aer*, meaning 'air, atmosphere'. The early use of the term with a musical meaning (fourteenth–fifteenth century) has the sense of 'manner, style', as referred to a melody. During the eighteenth century, in the context of music, the term referred to a closed piece for solo voice, either independent or intended as a part of a larger work (cantata, opera, oratorio, *festa teatrale* etc.). 'Aria' (and more often its diminutive 'arietta') also describes the poetic texts written for a set-piece in the context of the above-mentioned genres. A somewhat archaic use of the term survived into the eighteenth century, as in the expression 'cantare ad aria' for 'singing by heart' as opposed to 'singing from the score'. Occasionally the term has also been used in the context of instrumental music, referring generically to the 'manner' of the vocal aria.

Depending on the stylistic context, the term might assume slightly different connotations and/or a more or less precise meaning. In its most generic usage, 'aria' describes any solo piece for voice and orchestra (rarely, versions of 'arias' for solo voice and keyboard accompaniment have also been transmitted). Some solo pieces, however, are described in the sources with other and more specific terms such as 'cavata', an abbreviaton of the expression 'aria cavata' (more often 'cavatina' during the eighteenth century), 'rondeaux' and 'rondò' (the two terms having different meanings).

A. Aria texts
B. The aria as a musical object and its theatrical implications

A. Aria texts

1. The aria as a verbal text
2. General implications of aria texts
3. Aria texts in opera buffa and characterized as 'buffo'

1. THE ARIA AS A VERBAL TEXT

Within the context of a whole *dramma* or *commedia per musica* or even of non-staged compositions, such as oratorios, the 'aria' is a section consisting of a few lines assigned to a single character (six to ten on average) normally introduced by a longer series of lines (in the form of a monologue, a dialogue, or a speech involving multiple characters). The section preceding the aria, named recitative (and characterized most conspicuously by the style of its musical setting), is distinct from the aria on account of various functional and formal traits. The 'aria' is then a self-contained text but at the same time has a more or less strong connection with the preceding recitative, as regards subject matter and expression. From the point of view of its dramatic position, an aria usually has a final and climactic function within the scena (that is, the dramatic unit defined by the constant presence on stage of the same character or group of characters). Normally, the character to which an aria is assigned exits the stage after the conclusion of the piece (hence the oft-used term 'exit aria'). The same climactic function is characteristic of the rondeaux and rondò (arias adopting particular formal features), while a cavatina, in addition to presenting specific formal and stylistic features, occurs at the beginning of the scene – in which case it might not be introduced by a recitative – or in an intermediate position. (In both cases the singing character remains on stage after the end of the piece.)

The formal features of aria texts are better understood in the contexts of their functional relationship (and contrast) with the recitative. The latter is arranged as a series of freely mixed *endecasillabi* (eleven-syllable lines) and statistically less numerous *settenari* (seven-syllable lines), without any fixed pattern concerning the alternation of the two line-types. The rhyme patterns are not as regular as in the aria and consist characteristically of *rime baciate* (rhyming couplets) occasionally emphasizing the end of individual cues and always marking the end of the recitative part, just before the beginning of the aria (see ex. 1a and b). Only exceptionally do the rhymes within the recitative form more complex structures (ex. 1c).

Ex. 1a P. Metastasio, *Il re pastore*, I, 2

	[*recitative*]	rhymes
	[. . .]	
Aminta:	Perdono, amici dèi: fui troppo ingiusto	
	lagnandomi di voi. Non splende in cielo	
	dell'astro che mi guida, astro più bello.	a
	Se la terra ha un felice, Aminta è quello.	a
Agenore:	(Ecco il pastor).	
Aminta:	Ma fra' contenti oblio	
	la mia povera greggia.	
	[. . .]	

Ex. 1b P. Metastasio, *Il re pastore*, II, 4

	[*recitative*]	
Aminta:	[. . .] Ah fate, o numi,	
	fate che Aminta in trono	a
	se stesso onori, il donatore e il dono.	a
	[*aria follows*]	

Ex. 1c P. Metastasio, *Il re pastore*, I,1

	[*recitative*]	
Elisa:	[. . .] Dal dì primiero	
	che ancor bambina io lo mirai, mi parve	
	amabile, gentile	a
	quel pastor, quella greggia e quell'ovile;	a
	e mi restò nel core	b
	quell'ovil, quella reggia e quel pastore	b

Recitatives are thus characterized by a certain irregularity of rhythm (defined by the accents of the individual words). This feature was meant to represent some sort of relatively 'natural' – albeit stylized – speech and contrasts with the more regular rhythmical and metrical features of the aria text. For Metastasio, who established a number of theoretical principles generally still followed in the second half of the eighteenth century, the difference between recitative and aria had to correspond to a functional differentation within the drama: the recitative carried on the action, while the arias represented more lyrical, pensive or at any rate expressive moments (close in conception to the chorus of the Greek tragedy). In practice, however, the difference is often much less clear-cut.

While the above-mentioned aspects of the aria texts apply specifically to the tradition of opera in Italian, they also influenced German texts to a remarkable extent (see for example the arias set by Mozart in Bastien und Bastienne). In any case the use of spoken dialogue instead of recitative in the German tradition of singspiel provided a quite different frame for aria texts.

The Metastasian arias, which can be taken as representative especially of opera seria, are divided into two *strofe* (stanzas), commonly referred to as parts A and B (*prima parte* and *seconda parte* in literary contexts), the second of which aims at presenting relatively 'new' conceptual contents or images (see ex. 2a and b).

Ex. 2a P. Metastasio, *L'olimpiade* (III, 6). See Mozart's setting in K294 and K512.

Non sò d'onde viene	a
quel tenero affetto,	b
quel moto che ignoto	b/b (note the 'internal rhyme' between *moto* and *ignoto*)
mi nasce nel petto,	b
quel gel che le vene	a
scorrendo mi va.	c
Nel seno a destarmi	d
sì fieri contrasti	e
non parmi che basti	e
la sola pietà.	c

Ex. 2b P. Metastasio, La clemenza di Tito (III, 8). See Mozart's setting in K621, No. 20.

Se all'impero, amici dèi,	a
necessario è un cor severo,	b

o togliete a me l'impero	b
o a me date un altro cor.	c
Se la fe' de' regni miei	a
Con l'amor non assicuro,	d
d'una fede non mi curo	d
che sia frutto del timor.	c

The line-length is determined by the count of syllables, which has to account for phenomena such as the synaloepha (fusion of two syllables). In the aria texts the position of the accents is recurrent and some rhyme pattern – not necessarily a rigid one – is always present. The 'local' regularity of the individual aria texts was counter-balanced by the variety of line types used by the librettists for the numerous arias in a single *dramma per musica* (about twenty to twenty-five pieces around the middle of the eighteenth century). In the Metastasian corpus the line types used most often are the *settenario*, the *ottonario*, the *senario*, the *quinario*, the *decasillabo* and the *quaternario*.

Usually, but not necessarily, a *strofa* ends with a truncated word (the whole line is then considered a *verso tronco*) and this determines a stronger ending, reinforcing functionally the end of the syntagm. Also, the rhymes connecting final words of two stanzas establish a sense of closure at a higher structural level (note that the introduction of *versi tronchi* implies one less syllable in the line but this does not produce irregularity, because the accent patterns within the line remain the same: in ex. 2b, typically, a sequence of *ottonari* is ended by a *settenario tronco*). Very rarely a sort of functional inversion occurs in connection with the *tronco* lines, as for instance in Da Ponte's 'Ah fuggi il traditor' from Don Giovanni – in this case the lines of the stanza are mostly *tronche* whereas the final lines are accented on the penultimate syllable forming the more usual *versi piani* (see ex.3).

Ex.3 L. Da Ponte, *Don Giovanni*, I, 10 (see Mozart's setting in K527, No. 8)

Ah fuggi il traditor,
non lo lasciar più dir:
il labbro è mentitor,
fallace il ciglio.

Da' miei tormenti impara
a creder a quel cor,
e nasca il tuo timor
dal mio periglio

Such features are of great importance for the versification and the expressive character of the text as a whole, but also for the arrangement of melodic materials within the musical setting.

2. General implications of aria texts

The prevailing structure of a mid-eighteenth-century aria was related to a set of assumptions about the general musical features of the setting: after the presentation of Part A, Part B was assumed to present 'new' musical materials. After Part B was sung, Part A was resumed and repeated, thus determining an A–B–A structure known as da capo aria. This 'closed' structure had originated in the later seventeenth century from the singers' desire to provide

semi-improvised variations in the repeated Part A, as well as from the audiences' call for an ever more spectacular performance. In sum, the general formal features of the aria (as a verbal text) derived in part from pre-existing assumptions having a musical meaning related rather to the performance dimension of music than to composition proper. Such features, in turn, represented for eighteenth-century composers a formal 'standard' that could be slavishly complied with, altered, or even contradicted.

Other 'types' of texts, although used less often than A–B–A arias, were also recognized as standard. The cavatina, used to present a character and leaving the character on stage after its conclusion, is a short text (generally four or five lines), describing one single 'affection' and implying a shorter musical setting as well as a simple, mostly syllabic melody (see ex. 4).

Ex. 4 L. Da Ponte, LE NOZZE DI FIGARO, II, 1 (see Mozart's setting in K492, No. 10)

Porgi Amor, qualche ristoro
al mio duolo, a' miei sospir.
O mi rendi il mio tesoro
O mi lascia almen morir.

The rondò is a type of text that originated in the second half of the eighteenth century and is conceptually different from the classic Metastasian aria. Not only is the text of a rondò usually longer, encompassing three sections, but it often includes a change of metre (see ex. 5). The rondò calls for a long and elaborate musical setting in two movements according to a slow–fast climactic progression (and might last twice as long as an aria). In contrast to the aria proper, which is for any of the characters, a rondò is the main set-piece of the principal singers (the primo uomo and the prima donna). It is also characterized by its position towards the end of an opera, representing a climax not only of local significance but also of one principal's performance in the opera as a whole. The fortune of the rondò in the second half of the century is in any case to be understood in the context of a changing sensibility towards the dramatic meaning of musical form. While the quantitative diffusion and the formal stability of the rondò as a verbal form is inferior to that of the A–B–A Metastasian aria, its function is pivotal in the evolution of musical dramaturgy (ex. 5).

Ex. 5 C. MAZZOLÀ, 'Non più di fiori' after P. Metastasio's, *La clemenza di Tito* (see Mozart's setting in K621, No. 23)

Non più di fiori
vaghe catene
discenda Imene
ad intrecciar.
Stretta fra barbare
aspre ritorte
veggo la morte
ver me avanzar.

Infelice! Qual orrore!
Ah, di me che si dirà?
Chi vedesse il mio dolore,
pur avria di me pietà.

A limited number of pieces in Mozart's output are termed 'rondeaux' or 'aria en rondeau' (for example *Il re pastore*, K208, No. 10 or K255, 'Ombra felice – Io ti lascio'). Such terms do not correspond to any particular text form but rather apply to (or superimpose upon) a traditional 'Metastasian' aria text the musical principle of a recurring theme in the principal key according to the basic structure ABACA.

3. ARIA TEXTS IN OPERA BUFFA AND CHARACTERIZED AS 'BUFFO'

The A–B–A structure of the aria, while connected above all with opera seria (as well as oratorio), was also used in opera buffa for comic, serious and *mezzo-carattere* situations. Typically, a serious situation called for an opera seria structure like Arminda's *aria d'ira* 'Vorrei punirti indegno' in LA FINTA GIARDINIERA, K196, Act 2 (libretto ascribed to G. Petrosellini). But the lexicon and subject matter could well make a text appropriate to the genre and/or local dramatic situation independently of its formal features, as in Simone's 'Con certe persone' in LA FINTA SEMPLICE, K51, Act 2 (libretto by GOLDONI–COLTELLINI). In general, however, the texts found in *commedie per musica* tend to be longer and to accumulate images towards their climax. This approach is fundamentally different from approaches prevalent in the serious genre and is unique in fact to opera buffa. It is possible that one of the originating factors of such texts is the performing ability of specific buffo singers, based on acting and mimicry rather than on vocal display (as was the case in opera seria). While musical expansion in opera seria arias was often brought about by the introduction of extensive melismatic passages, the accumulation of text and images worked well in a buffo context.

While not all the buffo arias in opera buffa necessarily contain long texts, the term buffo has recently been used in this more restricted sense (by John Platoff) to define an aria with a comparatively high number of lines usually encompassing two different poetic metres and providing the material for a musical setting designed for the *principal* buffo singer/actor, usually a bass or baritone. The best-known example of this type in Mozart's repertory is 'Madamina, il catalogo è questo' by Lorenzo Da Ponte, sung by Leporello in *Don Giovanni* and articulated in two quatrains of *decasillabi*, one sextet and five more quatrains of *ottonari*. This type of aria buffa is in a sense analogous from the perspective of theatrical function – but not form or style – to the rondò: both constitute a 'pièce de résistance' for the principal singer/actor in the cast. Ultimately, the musical implications behind the aria buffa are connected to the theatrical and specifically 'comical' prowess of the great buffo singers of the time; the pieces recur frequently to words suitable for 'patter' singing or onomatopoeia (as in *La finta semplice*, No. 8, 'Ella vuole ed io vorrei') and are perhaps indebted to the tradition of the *tirade* in the spoken theatre.

B. The aria as a musical object and its theatrical implications

Beyond its literary dimensions, an aria can be defined as a musical and theatrical object. The compositional work can be seen as a complication and amplification

of the formal and expressive potential of the text. Relationships with the literary materials and with their visual implications range from straightforward parallelism to friction or even contrast (both at the formal and expressive levels). The self-evident principle that analyses of arias should comprise an investigation of the relationship between textual, musical and visual elements has been fully exploited by scholars only fairly recently. The lasting influence of nineteenth-century idealism assigned to music a central, absolute value that transcended the relevance of textual elements and their interplay.

In Mozart's arias one finds some texts set according to the common expectations associated with the operatic lingua franca of the time, and other texts in which the musical strategies are apparently original. (One should note that the current knowledge of the lingua franca itself is far from complete.) In general, compliance and variance from operatic traditions is perhaps more easily evaluated in the realm of opera seria than opera buffa because the seria tradition appears to have been comparatively more stable and based on a limited number of formal patterns.

In contrast, arias in opera buffa were rather freely conceived (both as verbal and musical texts). The verbal texts were less strictly associated with formal expectations and suggested at best, through their formal structure, one among various possible dispositions of the musical materials.

As mentioned above, Mozart was not especially concerned with departing from prevailing traditions. Seminal nineteenth-century writers (notably Otto Jahn) underrated much of the seria production, however, on account of its conventionality. More recently scholars have focused on the uniqueness of each piece and on those expressive features that transcend conventional norms. Mozart's own concern was probably the effectiveness of his music within a set of practical as well as dramatic circumstances (the abilities and rank of a certain singer, the position of a piece within the dramatic exposition and/or its impact as a concert piece). The formal element is not negligible, but is better understood through an evaluation of specific historical circumstances rather than through an abstract morphological approach. Recent studies have also emphasized musical elements such as texture and tessitura in relation to form, as well as non-musical aspects such as narrative and visual implications.

Mozart's arias from his youth through to his late years moved from relatively 'rigid' interpretations of form towards more fluid, flexible and through-composed solutions, without, however, rejecting any of the inherited forms. Ternary da capo or da capo-like arias are found as late as *La clemenza di Tito* but acquire new meaning in late works as they are no longer the prevalent form.

The standard use of ternary forms (either da capo, dal segno or da capo-like) is evident in Mozart's first opere serie, starting with MITRIDATE RE DI PONTO. The common ternary layout of most arias of the time was subjected to one of two interpretations by Mozart: the 'great' da capo, characterized by maximum formal expansion through repetition of the first stanza (up to eight times in the piece, as in No. 1 of *Mitridate* 'Al destin che la minaccia'); and the 'small' ternary form (with half as many repetitions of the first stanza and a written-out da capo with a varied presentation of the vocal materials and instrumentation).

Such forms did not have a strictly normative value during the eighteenth century but rather provided a predictable frame that the composer could exploit for dramatic purposes. For instance, while a fairly long instrumental introduction was customary, arousing expectation of a singer's entrance (and at the same time slowing down the action), some arias began immediately with the vocal melody, stressing urgent continuity rather than repose (for example, 'Va' l'error mio palesa', No. 11 in *Mitridate*).

Mozart's early arias have typically been judged as ranging in aesthetic value from the standard or even mediocre to the relatively innovative (especially in regard to the clarity of formal articulation). The mature works in any case show a degree of compositional confidence that overshadows any sense of formal constraint. This is also apparent in the treatment of poetic texts, which in the early arias features strict parallels between literary and musical forms. As time progressed, however, Mozart increasingly altered and recombined for dramatic purposes both the order of different segments of text and the musical structure, revealing a less formalistic approach. (This might have been prompted by Jommelli's style of text setting in *Armida abbandonata*, a work that Mozart heard in Naples in 1770.) Conspicuous examples of this process are found in arias such as 'Pupille amate', No. 21 from Lucio Silla (where the repetition of the first line is anticipated with respect to the melodic and harmonic return) or in the scena and aria (rondeau form) K255, 'Ombra felice – Io ti lascio', where the lines and formal sections are combined in an unusually free manner.

The form of Mozart's arias has often been related by critics to instrumental genres and forms, especially to the concerto and to sonata form. The proximity to the concerto is especially apparent in the layout of the first part of the aria vis-à-vis the 'double exposition'. Also the treatment of the voice in opera seria and particularly in virtuosic pieces for the principals is close in conception to instrumental display in the concerto, as is the function of ritornellos. Some of the arias written by Mozart as concert pieces (for example 'Io non chiedo, eterni Dei', K316 and 'Ah! se in ciel, benigne stelle', K538) are extreme in their exposure of concerto-like passage-work, but are not typical. In any case the term 'concert aria' was never used by Mozart and appears to have been introduced only in the early nineteenth century.

The compositional principles associated with 'sonata form' certainly played a role in Mozart's composition of arias in his middle and late periods (and an early example is 'Biancheggia in mar lo scoglio', No. 9 of *Il sogno di Scipione*), although scholars debate how the operatic manifestation of this form should be understood. According to Webster, the first part (or exposition) of the piece usually includes two sections, called 'paragraphs' (as opposed to the first and second 'groups' of instrumental sonata form). These usually correspond to two stanzas of text and cadence in two different tonal areas (usually tonic and dominant). Such a conception is only broadly related to instrumental sonata form, however; the first paragraph of an aria, for example, might end with an authentic cadence in the tonic and a caesura. The treatment of the sections following the exposition is unpredictable compared to instrumental music, the only standard feature being the re-establishment of the tonic towards the end. The materials of the exposition may be recapitulated in their entirety, in part,

or not at all. In most cases there is no trace of development proper. An analogy can thus be made between the 'first group' and the musical space occupied by the first stanza of text, and between the 'second group' and the music for the second stanza (the B section of a ternary aria). However, the B section of ternary arias has also been described as functionally akin to a 'development' despite the fact that these sections share with the instrumental forms neither motivic elaboration nor tonal mobility. The different interpretations reveal the vitality of a value system centred around sonata form but the form per se does not explain necessarily the musical and dramatic strategies that characterize individual pieces. These are often transparently related to the rhetoric of the text or to particular stage implications (which of course do not preclude the appropriation of compositional elements of the sonata-form paradigm). 'Venite, inginocchiatevi' (No. 13 in LE NOZZE DI FIGARO), is an extreme case of where the verbal text is a complement to an ongoing visual action (rather than a vehicle for affective expression in its own right); it introduces a very clear (as well as unique) two-theme exposition and a development, but it ends with a simple 'tonal return' rather than with a regular recapitulation. Sometimes, a particular connotation of 'style' rather than the thematic material per se, is the most relevant element of an aria: the reprise of the main materials might then 'sneak in unawares' (Webster) as in Elvira's 'Ah, fuggi il traditor' (*Don Giovanni*, No. 8), a piece that makes capital out of a transfigured Handelian gesture. 'Ah pietà, signori miei', No. 20 in *Don Giovanni*, contains a free recapitulation where much of the motivic material is familiar but reordered and recomposed, suggesting an elusiveness that reflects Leporello's attitude on stage. Multiple reprises, such as those in the second part of the catalogue aria or Anna's 'Or sai chi l'onore' (in *Don Giovanni*, Nos. 4 and 10) do not hint at a rondo form (in the instrumental sense) but simply represent a rhetorical peroration.

Viewed collectively, the relationships between verbal, motivic and tonal elements are quite freely interpreted by Mozart through forms that tend to be either 'rounded' (with a final abridged and/or reworked recapitulation of materials), or 'linear' (stressing the difference between the end of an aria and its beginning). In the latter case, obviously, the sense of musical closure is entrusted to the tonal and textural elements more than to the motivic ones.

'Linear' types of arias include those with a sectional and additive layout in two or more different tempos that might follow either a slow–fast plan or the opposite. While in opera buffa the alternation of slow and fast tempos is comparatively free, in opera seria such pieces tend towards a final fast climax (occasionally with a double acceleration, as in 'Parto, ma tu ben mio', No. 9 in *Tito*). In the context of opera seria, the slow–fast pattern is prevalent although it is applied to arias with different dramaturgical emphases, such as two-tempo arias and the rondò. Both two-tempo arias and rondòs begin with a tonally open-ended slow section (usually a Larghetto or Andante) cadentially linked to the ensuing Allegro. The fast C section is balanced in length with the slow movement in the case of two-tempo arias but is longer and comparatively more complex in the rondòs, including two alternating groups of thematic materials, the second of which often has a 'gavotte-like' character (hence the neologism gavotte-rondò, sometimes used in the secondary literature). The main theme

of the first movement of a rondò often (but not always) returns in a varied form in the Allegro and a part of the text of the first stanza always appears in the fast section. One or the other or both recurring elements might account for the use of the term 'rondò'. The recurrence, however, is also found in some two-tempo arias (for example K369, 'Ah! non son io che parlo'). In any case, the full meaning of rondò is related to dramatic function as much as to musical form, to the pre-final position within the narrative exposition and to the rank of the singer/character.

The term 'rondeaux' or 'rondeau' has been used by Mozart (albeit with some inconsistency, as in the case of K416, 'Ah, non sai qual pena sia') to describe arias with formal organization that features the periodically recurring section of the instrumental rondo (for example ABACA). Cases in point are 'L'amerò, sarò costante', No. 10 in *Il re pastore* and 'Or che il cielo a me ti rende', K374. From an expressive standpoint, these pieces have little to do with rondos in that their characterization is less extreme and the vocalization far less virtuosic.

In his treatment of the poetic text, Mozart does not hesitate to go beyond certain formal implications when these implications are deemed musically uninteresting. Cherubino's Arietta 'Voi che sapete' (No. 12 in *Figaro*) is an example of 'realistic' music (a piece that, ideally, would be sung also in the context of spoken theatre). As such it assumes an iconic function (a lover's serenata) and is structured by Da Ponte as a strophic song that suggests the repetition of the same music for each stanza. Mozart, who had used the simple strophic structure years before in the Romance 'In Mohrenland' (*Entführung*, No. 18), now adopts a more flexible solution, setting each of the first five stanzas to different music in terms of melody and harmony but retains a constant phrase disposition (which preserves the song-like character). Once this 'variation' pattern has been established and explored, the rhythm of stanzas 6 and 7 is doubled, thus providing a pre-final intensification just before the return of the first stanza (and its music) that now functions as a recapitulation. Finally, beyond the frequent instances of 'enrichment' or 'complication' of the dramaturgy as defined merely by the verbal text, Mozart sometimes takes the liberty to contradict (or rather redirect) the meaning of the words through musical means, virtually reshaping situations and/or characters (for example 'Batti batti o bel Masetto', No. 12 in *Don Giovanni* and 'S'altro che lagrime', No. 21 in *Tito*).

SERGIO DURANTE

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J. Webster, 'The Analysis of Mozart's Arias', in *Mozart Studies*, ed. C. Eisen (Oxford, 1991)

arias, concert. Writers in the eighteenth century distinguished between music written for the theatre, Church and chamber. Although Mozart and his contemporaries did not use the term 'concert aria', composers wrote arias specifically for concerts or musical academies. Thus we can usually distinguish between 'insertion arias' written to replace another in an opera, 'favourite songs' or arias taken from an opera and sung in concert, and 'concert arias'. Mozart's concert arias in particular were limited to a small group of his friends and pupils, especially ALOYSIA WEBER, Josepha DUSCHEK, VALENTIN ADAMBERGER and LUDWIG FISCHER.

Like other composers of the period, Mozart compared the composer's task to that of a tailor (see his letter of 28 Feb. 1778). And just as a tailor measured and cut cloth to fit a person's physique, so a composer sketched a melody to accommodate the range, tessitura and vocal abilities of a singer. An artful composer went beyond these minimum requisites to suit the tastes of an individual singer so that the strengths of that singer's expressive qualities were emphasized. Mozart makes this clear in describing the aria 'Se al labbro mio non credi', K295, written for the tenor ANTON RAAFF. Mozart chose this text because Raaff already had one to the same words (written by HASSE for the opera *Artaserse*), so that 'he will sing mine with greater facility and more pleasure'; Raaff was especially taken with the 'charming' middle section in 3/8, an old-fashioned form which would have been very familiar to the singer; finally, Mozart offered to alter it or even compose another aria if Raaff would prefer. (Apparently, Raaff asked him to shorten it a little, 'for I am no longer able to sustain my notes'; Mozart complied and told him that he had made it long on purpose, 'for it is always easy to cut down, but not so easy to lengthen'.) The most striking quality of the piece is its cantabile style, a method of singing that Raaff had perfected from his earliest days of study with Bernacchi, the famous castrato and singing teacher.

Throughout the eighteenth century, composers collaborated closely with singers. Indeed, composers depended on the singers to win them success, and singers depended on composers to write stylish and effective arias for them to display their talents. When getting to know a voice, Mozart first sketched a vocal melody and bass, then sought the singer's approval before completing the orchestration. Such *particelli* were learning vehicles for composer and singer alike, and it was part of the composer's task to act as a teacher or coach to help the singer interpret the work. Concert arias enabled the singers to explore subjects of interest (for example a favourite text, role or dramatic situation) outside a full-scale opera production.

While visiting London as a boy, Mozart studied singing with the castrato GIOVANNI MANZUOLI, who later sang the title role in ASCANIO IN ALBA (MILAN, 1771). One of Mozart's first arias, 'Va, dal furor portata', K21, might

have been used in a pasticcio version of *Ezio*, given in LONDON during the 1764–5 season. Another early aria, K36, was performed in December 1766, shortly after the family returned home to SALZBURG. Following his European tour, Mozart wrote a series of Italian arias, many of them on texts from METASTASIO's *Demofoonte*, probably in preparation for further study in Italy beginning in 1769. These are not real concert arias but rather exercises in writing contrasting types of arias. The best-known work from Mozart's three trips to Italy is the sacred Latin solo cantata, *Exsultate, jubilate*, K165, written for VENANZIO RAUZZINI, who created the primo uomo role in *LUCIO SILLA*. Although it is not a concert aria per se, given its liturgical function, it shares many of the features of opera arias and demonstrates the virtuosity of the singer.

Mozart's first mature concert aria, K272, was written for Josepha Duschek in August 1777, the month before his departure from Salzburg to seek a position elsewhere. It is a scena from *Andromeda* by V. A. Cigna-Santi, blending accompanied recitative with an aria and cavatina in contrasting tempos and keys. The piece is virtually a solo cantata but without the strict divisions between recitative and aria; one emotional state follows close behind another. It is scored for a pair of oboes and horns in addition to the full complement of strings; in the cavatina a solo oboe weaves a graceful counter-melody to the voice (Ex. 1).

Ex. 1. Formal structure of K272

Recitativo [obbligato] (bars 1–27)	Allegro risoluto (𝄴)
Ah, lo previdi!	
Povero Prence, con quel ferro istesso,	
Che me salvo, it lacerasti il petto.	
Ma tu si fiero scempio	
Perché non impedir? Come, o crudele,	
D'un misero a pietà non ti movesti?	
Qual tigre ti nodri? Dove nascesti?	
Aria (bars 28–176)	Allegro (𝄵), C minor
Ah, t'invola agl'occhi miei,	
Alma vile, ingrato cor!	
La cagione, oh Dio, tu sei	
Del mio barbaro dolor.	
Va, crudele! Ca, spietato!	
Va, tra le fiere ad abitar.	
Recitativo [obbligato] (bars 177–216)	
Misera! Invan m'adiro,	Allegro (𝄴)
E nel suo sangue intanto	Andante
Nuota già l'idol mio . . .	
Con quell'acciaro,	Allegro
Ah Perseo, che facesti?	
Mi salvasti poc'anzi, or m'uccidesti.	
Col sangue, ahi, la bell'alma,	Adagio
Ecco, già usci dallo squarciato seno.	
Me infelice! Si oscura	
Il giorno algi occhi miei,	
E nel barbaro affanno il cor vien meno.	Allegro–Adagio
Ah, non partir, ombra diletta, io voglio	

Unirmi a te. Sul grado estremo, intanto Che m'uccide il dolor, fermati alquanto!	cadence on B flat
Cavatina (bars 217–306)	Andantino (3/4), B flat major
Deh, non varcar quell'onda, Anima del cor mio. Di Lete all'altra sponda. Ombra, compagna anch'io Voglio venir con te.	
[Coda] (bars 307–23)	allegro (𝍸), B flat major

As a concert piece, the action is not staged, but Mozart clearly expected the singer to portray its dramatic qualities. Indeed, he brought the aria with him on his trip to MANNHEIM and PARIS, and gave it to Aloysia Weber. In his letter to her of 30 July 1778, Mozart exhorted the young soprano to study the aria carefully and to put herself 'in all seriousness into Andromeda's situation and position! – and to imagine that you are that very person'. The texts for most concert arias came directly from opera, and singers were expected to act out the aria's dramatic content, although the venue was quite different from the theatre. This would include informal concerts, such as the ones Mozart describes at Christian CANNABICH's home in Mannheim (letters of 14 Feb. and 24 Mar. 1778), as well as the subscription concerts given in the Viennese theatres during Lent.

More often than not, singers commissioned Mozart to write arias for them, normally for a particular occasion such as a benefit concert. An aria could become a singer's signature for concert performances. For example, Raaff sang J. C. BACH's setting of 'Non sò d'onde viene' with success not only in opera houses in Italy, but also at the Concert spirituel in Paris, as well as at the Mannheim and Munich court. MICHAEL KELLY heard Raaff sing this aria in the 1780s, when the tenor was almost seventy years old. Mozart composed a setting of this text (K294) for Aloysia Weber in February 1778 and he wrote an entirely new version for the bass Ludwig Fischer in March 1787 (K512). In its original context, Metastasio's text is sung by a male character in the third act of *Olimpiade*. But as a concert aria, that is, as abstract poetic sentiment, the text is equally appropriate for a male or female singer. (Although Mozart claims his setting for Aloysia 'does not resemble [Bach's] in the very least', it is clearly modelled on the older composer's setting, while the later version for Fischer is quite different.)

Between 1778 and 1788 Mozart wrote several arias for his pupil and future sister-in-law, Aloysia Weber. These five concert arias, K294, K316, K383, K416 and K583, constitute the most arias Mozart wrote for any particular singer. This of course is no accident: during his visit to Mannheim during the autumn and winter of 1777–8, Mozart fell in love with his pupil and wanted to take her to Italy. For his budding prima donna, Mozart wrote K294 and K316, and according to Alan Tyson, K538 survives in a *particella* (vocal line and bass only) dating from this period. From his letter to his Leopold (7 Feb. 1778), we also know that Mozart gave her his concert aria K272, ANNA DE AMICIS's arias from *Lucio Silla* and four arias from IL RE PASTORE. The title role of Zaide was also probably

intended for her: 'Ruhe sanft' (a cantabile aria in E flat major) and 'Tiger!' (a rage aria in G minor) make a contrasting pair (not unlike K418 and K419) for the prima donna, and they exhibit many qualities typical of the other arias written for Aloysia.

Is it possible that the bravura concert aria, 'Sperai vicino il lido', K368 – composed during the summer or autumn of 1778, when Mozart travelled back to Salzburg from Paris – was also written for Aloysia Weber? (This scenario would fit better with the paper and handwriting studies of Alan Tyson and Wolfgang Plath, who have assigned the aria to no later than the summer of 1780.) At any rate, it was certainly not intended for Elisabeth WENDLING (the first Elettra), as Alfred Einstein suggested. The bravura arias in Wendling's other roles, including Elettra, made less stringent demands on the singer's range and agility.

The scena K505 was written in December 1786 for NANCY STORACE, who was about to depart Vienna for London. The text comes from the revised version of *Idomeneo*, performed in March 1786 at Count Auersperg's palace. But here the role of Idamante is transposed to a woman, who pledges 'Non temere, amato bene, / Per te sempre il cor sarà' (Do not fear, my beloved, my heart will always be yours). Many writers have commented on the intimate interplay between the soprano and the obbligato keyboard part, which Mozart himself played at the farewell concert, suggesting that the composer had a special fondness for the first Susanna. Perhaps he did, but being a professional and experienced opera composer, Mozart could cater to the demands of the text, whoever the singer. Less than a month before leaving Mannheim in March 1778, he wrote a passionate farewell aria (K295a) for the local prima donna, Dorothea Wendling, who chose the text ('Ah, non lasciarmi, no, / Bell'idol mio') from Metastasio's *Didone abbandonata*.

Overall, German singers received far more concert arias from Mozart than did Italian singers, although most of them were settings of Italian texts. Mozart wrote concert arias for Raaff (the first Idomenco; K295), Adamberger (the first Belmonte; K420 and K431), Fischer (the first Osmin; K423 and K512), Gottfried von Jacquin (K513), and Franz Xaver Gerl (the first Sarastro; K612). Along with Aloysia Weber, Adamberger and Fischer were frequent guests on Mozart's subscription concerts in Vienna (see his letter of 29 Mar. 1783). The rondo, 'Per pietà, non ricercate', K420, was written for Adamberger as a substitute aria in Anfossi's *Il curioso indiscreto*, but because of various intrigues, the tenor did not sing it in the revival. Although we have no direct evidence, it is likely that he would have used it in concert. Mozart mentions that Adamberger sang 'a rondo of my composition', probably K420, in a letter of 24 December 1784. Fischer, who was a pupil of Raaff at Mannheim, almost certainly asked Mozart to set the text of the tenor's favourite aria as a homage to his teacher. Fischer sang the piece (K512) at his benefit concert in March 1787. Although it is not certain for whom Mozart intended the bass aria, K430, the large leaps in the vocal part are typical of Fischer's other arias.

In addition to those already mentioned, Mozart wrote concert arias for Princess Caroline Nassau-Weilburg (K23), Countess Paumgarten (K369), Francesco Ceccarelli (K374), Mme Duschek (K528) and Constanze Weber (K440, which he apparently began but did not finish before or after he mar-

ried her). All of these pieces are to Italian texts; only Aloysia's 'Nehmt meinen Dank, ihr holden Gönner', K383, is to a German text. (The latter was written several months before the premiere of DIE ENTFÜHRUNG and before JOSEPH II closed the German Nationaltheater.) For his sister-in-law JOSEPHA HOFER, the first Queen of the Night, Mozart began a German aria, 'Schon lacht der holde Frühling', K580, but this was intended as an insertion aria for a German version of PAISIELLO's *Barber of Seville*. The only other finished German piece is the 'Turkish' strophic song, 'Ich möchte wohl der Kaiser sein!', K539, written for the amateur bass Friedrich Baumann.

When LE NOZZE DI FIGARO was revived in 1789 with La Ferrarese as Susanna, Mozart took advantage of the occasion to enlarge the part with an elaborate new rondò, 'Al desio, di chi t'adora', K577. This piece seems to be a preparatory study for Fiordiligi's 'Per pietà, ben mio', a role created by the same soprano (he also supplied a second, more modest aria for Susanna in Act 2, 'Un moto di gioia', K579. Also as a prelude to *COSÌ FAN TUTTE*, Mozart wrote three insertion arias for LOUISE VILLENEUVE, the first Dorabella. The first, K578, 'Alma grande e nobil core', dating from August 1789, was inserted in Cimarosa's *I due Baroni di Rocca Azzurra*; the other two ('Chi sa, chi sa, qual sia', K582, and 'Vado, ma dove?' K583) were interpolated in VICENTE MARTÍN Y SOLER's *Il Burbero di buon cuore* in October 1789.

If operas were his major public commissions, Mozart's concert arias are more often than not intimate vocal portraits of the singers he knew best, both personally and vocally. The best are on the same high level as his best opera arias. We should keep in mind that individual arias were given side by side with concertos and symphonies in almost every concert of the period: indeed, singers typically had a higher status than orchestral musicians. Mozart's letters are full of references to singers, and throughout his career he worked in close collaboration with them. The concert arias, together with the opera arias in their repertory, supplement the documentation we have of various singers' voices. Although we lack recordings of eighteenth-century singers, such as Aloysia Weber, Mozart's arias give us detailed vocal portraits of them.

PAUL CORNEILSON

P. Corneilson, 'An Intimate Vocal Portrait of Dorothea Wendling: Mozart's "Basta vincesti" – "Ah non lasciarmi, no" K. 295a', *Mozart-Jahrbuch 2000*, 29–45
A. Einstein, *Mozart: His Character, his Works* (New York, 1945)
D. Heartz, 'Raaff's Last Aria: A Mozartean Idyll in the Spirit of Hasse', *Musical Quarterly* 60 (1974), 517–43
S. Kunze, 'Die Vertonungen der Arie "Non so d'onde viene" von J. Chr. Bach und W. A. Mozart', *Anelecta Musicologica* 2 (1965), 85–111

Artaria & Comp. Austrian art, map and music publishers. Originally from the area around Lake Como, the Artaria family established an art dealership in MAINZ in 1765, two of them – the cousins Carlo (1747–1808) and Francesco (1744–1808) – removing to VIENNA in 1766. There they expanded their activities to include maps and music, first as dealers and later, from 1778, as publishers. Mozart probably came into contact with Artaria shortly after settling in Vienna in 1781. In July of that year he wrote to his father that Artaria was to engrave six of his accompanied sonatas (K296, 376–80), which appeared in November. Over the next ten years, the firm issued numerous editions of Mozart's works,

including first editions of nearly thirty, among them the piano sonatas K330–2, the 'Haffner' symphony, K385, the six string quartets dedicated to Haydn, the string quintets K515 and K516 and the C minor Fantasy and Sonata, K475 + 457. On the whole these editions are reliable; several of them, including the six string quartets dedicated to Haydn, include additional articulation and dynamic marks that almost certainly derive from the composer himself – as such they represent valuable sources for the texts of Mozart's works. Not all of the editions were proof-read by Mozart, however, and several of them include errors or other readings that may not derive from the composer after all. The textual worth of these editions therefore needs to be evaluated on a case-by-case basis. Artaria's music-publishing business survived until 1858 (the Mainz branch existed until 1793 when it moved to MANNHEIM and amalgamated with the art bookshop and publishing business of Mathias Fontaine) although a few editions appeared as late as 1918 (notably the series *Denkmäler der Tonkunst in Österreich*); during its heyday it published numerous works, including many first editions, by HAYDN, BEETHOVEN, HUMMEL and Rossini. CLIFF EISEN

***Ascanio in Alba*,** K111. Serenata composed 1771, text by Giuseppe Parini (1729–99); first performance: MILAN, 16 October 1771. MITRIDATE, RE DI PONTO, K87, of 1770 proved that the teenage Mozart could compose a successful *dramma per musica*. As a result, the imperial court commissioned Mozart at the end of March 1771 to compose an opera for the marriage of MARIA THERESIA's son, the Archduke Ferdinand, to the Princess Maria Beatrice d'Este. On 21 August Mozart and his father arrived in Milan and on 29 August he received the libretto by Giuseppe Parini. By the middle of September, all of the recitatives and choruses were written and finally the arias in consultation with the singers. Mozart also composed ballet music which, except for the bass part, is lost. The marriage took place on 16 October and on the next day *Ascanio* was first performed.

Ascanio in Alba is a serenata or, as stated on the printed libretto, a *festa teatrale*. The latter term had a long tradition at the imperial court extending back at least to the beginning of the eighteenth century and was reserved for special imperial occasions. Rather than depending on solo numbers, choral and ballet scenes also play an important role.

The argument centres around the son of Aeneas, Ascanio. Venus, his grandmother, reveals that she is going to provide him with Silvia from the family of Hercules as his wife. Silvia has dreamed of a handsome youth who is to be her husband. Ascanio, however, has been told by Venus to conceal his identity from Silvia so that her true feelings might be revealed. When Silvia meets the unidentified Ascanio, she is deeply disturbed by her attraction to him, not knowing that he is her chosen husband. The expected recognition scene follows and having passed tests of their political virtues (that is, duty over love), Venus advises Ascanio and Silvia of their obligation to be just and loving towards their subjects. This basic outline is embellished by a host of pastoral and mythological characters and by elaborate scenes including Venus arriving as a dea ex machina. The allegory of this plot was transparent to all. Maria Theresia was represented by Venus, Ferdinand by Ascanio and Beatrice by Silvia. In addition, Beatrice's father was Duke Hercules III of Modena making her identity unmistakable. The Graces, Genii and the like were their diverse subjects.

Most notable about *Ascanio* is how the choruses glue together a structure larger than the scene. After a single-movement overture and a ballet for the Graces, a chorus of Genii and Graces is sung (No. 2), followed by an aria for Venus (No. 3), a return of No. 2 (No. 4), after which Ascanio sings his first aria (No. 5). The refrain returns again at the end of the first part. Though the choruses of Genii and Graces provide an umbrella over the first part, beginning with Scene 3, a chorus of shepherds provides a refrain between recitatives and arias to the end of Scene 4. The second part is similarly laid out and culminates in a combined ensemble (No. 33) of these groups in praise of Venus, alias the Empress Maria Theresia. The trio for Silvia, Aceste and Ascanio (No. 31), though itself a closed form, returns (No. 32) after a recitative. Even though there is one moment in No. 31 where the singers simultaneously express different sentiments with individual melodic profiles, one should not read this as a breakthrough; Mozart still is more comfortable with his characters singing alone or in homophony.

Mozart's ARIAS are distributed hierarchically with four each to Ascanio and Silvia and two each to Venere, Aceste and the Fauno and use the expansive and flexible forms found in *Mitridate*. Here, besides the da capo and dal segno types, Mozart also uses the cavatina (that is, the first section of a da capo aria), a binary shape with alternating tempos, and a structure (Nos. 13 and 14) that adumbrates the cavatina–cabaletta sequence of the grand scena in nineteenth-century Italian opera. These two adjacent arias for the same character also coordinate with a crucial moment in the drama: Silvia has resolved her conflicting feelings.

Of the two arias for Silvia in the second part, No. 19 is a big three-part piece deriving from the da capo tradition: the A section is a closed binary structure; B changes metre, tempo and mode; and the return is like a written-out dal segno as it quickly moves from E minor to G major for the return of the last part of A. Here the text with its 'soaring and cooing heart' contrasts with her pleas for the presentation of her beloved. As in her pair of arias in the first part, this allows for a display of both lyric and coloratura styles. Silvia's final aria (No. 23) also changes tempo; however, its central Allegro maintains a declamatory style. This is preceded by an extended accompanied recitative making her final piece part of a large scena, which is marred by a less than vocally stellar, though dramatically effective, aria as she pleads to be delivered from her suffering.

Ascanio is characterized by his own big scena (I/2) consisting of an accompanied recitative followed by a binary aria featuring the *messa di voce* on the word 'cara' ('dear one'), which the castrato GIOVANNI MANZUOLI was said to deliver with particular effectiveness. In I/5 (No. 16) Mozart allows the text to shape the form with its changing tempos, metres, and moods:

Adagio	Allegro 4/4	Andante grazioso 3/8	Adagio
D major	→	A Minor mod.	D Major
lines 1–2	lines 3–5, 1–5	lines 6–9	lines 1–2
Nobility of Soul	Virtues of Silvia	Peace, to recall her virtues	Nobility of Soul

Allegro 4/4
→
lines 3–5, 1–5
Virtues of Silvia

His aria in II/4 also contains a series of tempo changes highlighting Ascanio's frustrations. His final aria (II/5) is less varied and more galant in style; it is notable for the colourful wind scoring with flutes, serpentini, bassoons and horns.

Venere's two arias found in the first part are rather one-dimensional Allegros (I/1, I/5) with elaborate coloraturas. One should not be surprised that she sings the opening aria; this was merely an imperial protocol. Aceste's pair of arias (I/4, II/5) are also elaborate, confirming that the tenor must have had an agile voice. Mozart writes his most demanding pieces (I/8, II/3) for the *secondo uomo*, who played the Fauno. His castrato soprano voice must have been in first-class shape to negotiate the coloraturas, particularly in his second piece (II/3) whose final flourish line culminates with a high D sharp.

Though Mozart scholarship has tended to dismiss *Ascanio in Alba* as just another ceremonial opera, it represents a significant moment. For the same celebration, METASTASIO and HASSE, the doyens of Italian opera, reluctantly undertook their last collaboration, *Il Ruggiero, ovvero L'Eroica gratitudine*, which was, in contrast to *Ascanio*, received without enthusiasm. In October 1771, the art of operatic composition had in a sense passed from the Metastasio–Hasse generation to that of Mozart.

A. PETER BROWN

C. Gianturco, *Mozart's Early Operas* (London, 1981)
D. Heartz, *Haydn, Mozart and the Viennese School 1740–1780* (New York, 1995)
W. Mann, *Mozart's Operas* (London, 1977)

Attwood, Thomas (baptized London, 23 Nov. 1765; d. London, 24 Mar. 1838). English composer and organist; pupil of Mozart. Attwood was a chorister at the Chapel Royal and from 1781 to 1783 studied in Italy with Felipe Cinque and Gaetano Latilla. In VIENNA, he was a pupil of Mozart's from August 1785 to February 1787; his composition exercises, with Mozart's corrections, survive in the British Library. According to MICHAEL KELLY, Mozart said that 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety and I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician'. Mozart's assessment was prescient: after his return to England Attwood was appointed organist at St Paul's and composer to the Chapel Royal, professor at the Royal Academy of Music in 1823, musician-in-ordinary to George IV in 1825, and organist of the Chapel Royal in 1836. Although in later years he increasingly wrote church and organ music, during the 1790s and early years of the nineteenth century he was a prolific composer for the stage. Attwood left a short reminiscence of Mozart as well, probably written down during the 1820s: 'Mozart at the time I was with him, appeared to be of a cheerful habit, his health not very strong. In consequence of being so much over the table when composing, he was obliged to have an upright Desk & stand when he wrote . . . He was so fond of [JOHANN] SEBASTIAN BACH's Preludes & Fugues that he had a separate Pianoforte with Pedals, fixed under the Other – was very kind to all of Talent who came to Vienna & generally played at their Benefit Concerts with the Pianofortes as directed above.'

CLIFF EISEN

D. Heartz, 'Thomas Attwood's Lessons in Composition with Mozart', *Proceedings of the Royal Musical Association* 100 (1973–4), 175–83
E. Hertzmann, 'Mozart and Attwood', *Journal of the American Musicological Society* 12 (1959), 178–84
C. B. Oldman, 'Thomas Attwood, 1765–1838', *Musical Times* 106 (1965), 844–5

Auernhammer, Josepha Barbara (b. Vienna, 25 Sept. 1758; d. Vienna, 30 Jan. 1820). Auernhammer was a student of Mozart's in VIENNA in the early 1780s and a fine pianist, judging by contemporary accounts. The Viennese musician Benedikt Schwarz described her as 'a great dilettante on the pianoforte' and Mozart admired her 'enchanting' playing, while also explaining that 'in cantabile playing she has not got the real delicate singing style'. ABBE MAXIMILIAN STADLER, an Austrian theologian and musicologist, was 'enchanted by the playing of master and pupil' in the violin sonatas K296, 376–80, works Mozart dedicated to Auernhammer upon publication in 1781. Mozart and Auernhammer are known to have performed together on a number of occasions, taking the solo roles in the Concerto for Two Pianos in E flat, K365 (1779) at her family residence in Vienna on 23 November 1781 and at the Augarten in Vienna on 26 May 1782. Cramer's *Magazin der Musik* for 23 April 1787 reports that Auernhammer also 'supervised and corrected the engraving of many sonatas and ariettes with variations by Mozart at [the publisher] ARTARIA'. Auernhammer fell in love with Mozart in 1781, but he did not reciprocate: 'she is not content if I spend a couple of hours with her every day. She wants me to sit there the whole day long – and, what is more, she is *sérieusement* in love with me! I thought at first it was a joke, but now I know it to be a fact. When I noticed it . . . I was obliged, not to make a fool of the girl, to tell her the truth very politely' (22 Aug. 1781). SIMON P. KEEFE

O. E. Deutsch, 'Das Fräulein von Auernhammer', *Mozart-Jahrbuch 1958*, 12–17

Augsburg. City in Bavaria, GERMANY; birthplace of LEOPOLD MOZART. A city of distinguished cultural achievement, Augsburg during Leopold Mozart's childhood was still suffering from the ravages of the Thirty Years War, and unlike most German cities of the time was split between Lutherans and Catholics, a situation that was to have consequences for Mozart. Musical activity had been revived first at the Lutheran Barfüsserkirche and the cathedral, St Anna; prominent Catholic institutions included St Ulrich and St Afra, the Augustinian monastery of the Holy Cross, the collegiate chapter of St Moritz and the Jesuit church of St Salvator. Lutheran composers, including Johann Caspar Seyfert and F. H. Graf, modelled themselves on works by north German composers, including J. S. BACH and Telemann; Catholics were oriented more towards south Germany and AUSTRIA. In addition to church music, Augsburg offered numerous other opportunities for music-making, including a collegium musicum founded in 1713, frequent theatrical productions at the schools of St Salvator and St Anna, and at the court of the prince-bishop, whose chapel included among its composers J. M. Schmid, P. P. Sales and J. G. Lang.

Leopold Mozart had studied at the Augsburg Gymnasium and the Lyceum adjoining the Jesuit school of St Salvator, where he frequently performed as an actor and singer in theatrical productions. And he maintained close contacts there after his departure for SALZBURG in 1737, with his family and with his

friends, among them Johann Jakob LOTTER, later the publisher of Leopold's important *Versuch einer gründlichen Violinschule* (1756), and the keyboard builder J. A. STEIN. The collegium musicum often purchased Leopold's symphonies and incidental orchestral music, and even from Salzburg he was able to monitor their performance and distribution. Understandably, Augsburg was among Leopold's first ports of call when he began touring with Wolfgang. The family first visited in 1762, from 22 June until 6 July; Mozart and his sister gave concerts on 28 and 30 June and on 4 July. On 19 July, an article praising them appeared in the local *Extract-Schreiben oder . . . Europäische Zeitung*: '[Leopold Mozart] afforded the inhabitants of his native city the pleasure of hearing the effect of the extraordinary gifts which the great God has bestowed on these two dear little ones in such abundant measure.'

Mozart made a slightly longer stop at Augsburg in October 1777, en route to MANNHEIM and PARIS. They arrived on 10 October; on 12 October Mozart's uncle, Franz Alois Mozart, introduced him to the city governor, Jakob Langenmantel vom Wertheim and Ottmarshausen, on 12 October he visited the piano maker Stein, and on 13 October he visited the Holy Cross Monastery. He gave a public concert on 22 October; among the works performed on this occasion were the CONCERTO for three keyboards K242, a solo concerto (K175 or K238), a SYMPHONY, a SONATA and a contrapuntal fantasy; according to the *Augsburgische staats- und gelehrte Zeitung*, 'One found here mastery in the thought, mastery in the performance, mastery in the instruments, all at the same time.' While he was there, Leopold cautioned him to be sensitive to the city's Lutheran/Catholic split, writing to Wolfgang on 15 October:

> If you find that you are warmly applauded and are very highly esteemed, I should like *a special article, praising your gifts, to appear in the Augsburg papers, after you have left*, an article my brother could perhaps dictate to Herr Stein or which Herr Glatz could draft and Herr Stein could arrange to have published. You know why! It would make someone here [Archbishop COLLOREDO] very angry, but Herr Stein and some other Evangelicals would get a lot of fun out of it. You know, of course, that the Lutherans should be called *Evangelicals*, for they do not like to be called Lutherans. Thus, for instance, you should talk of an *evangelical church* and not of a *Lutheran church*; similarly the Calvinists like to be called *Protestants*, and not Calvinists. It has just occurred to me that I ought to tell you this, for no more than a single wrong word may often lead to an unpleasant experience with some irritable person, though, of course, sensible people pay no attention to such formalities.

Nevertheless, Mozart soon found himself embroiled in a row with the Evangelical patricians, a row that it required Stein's intervention to resolve.

Later visits were brief: while in MUNICH for the premiere of IDOMENEO, Mozart and his father travelled to Augsburg for four days in March 1781 and he briefly passed through the city on the return trip from LEOPOLD II's Frankfurt coronation in late 1790. Even after Mozart's move to VIENNA, however, his music was actively sought in Augsburg, with Leopold supplying copies of his church music in particular; after his death in 1787, several manuscripts were bequeathed to the Holy Cross Monastery. CLIFF EISEN

K. Dorfmüller, 'Mozart, das Augsburger Bürgerkind', *Die Sieben Schwaben* 6 (1956), 67–70
J. Mancal, 'Augsburg "Meine Vaterstadt" (L. Mozart 1756), "die vatterstadt meines Papa" (W. A. Mozart 1777), "meine eigentliche Stammstadt" (Fr. X. W. A. Mozart 1821)', *Acta Mozartiana* 46 (1999), 3–31
Mozart-Schätze in Augsburg (Augsburg, 1995 = Beiträge zur Leopold-Mozart-Forschung, 3)
E. Preussner, *Die bürgerliche Musikkultur. Ein Beitrag zur deutschen Musikgeschichte des 18. Jahrhunderts* (Hamburg, 1935)

Austria, Austrian, Austrian Monarchy. By the eighteenth century the noun 'Austria', and still more the adjective 'Austrian', had acquired a most confusing variety of meanings. 'Austria' originally referred to the archduchy of Austria, spread out along the Danube and divided into the *Länder* (provinces) or duchies of Upper and Lower Austria, the former with Linz as its capital, the latter with VIENNA. This was still the basic meaning of 'Austria' in the eighteenth century, though sometimes it was applied to Lower Austria alone. If an individual was described as an Austrian, that normally meant that he or she came from the archduchy. In this sense 'Austria' referred to an area much smaller even than that of the modern republic of Austria. The archduchy was known as a fertile, wine-growing district. It was notable too for the exceptional wealth and power of its monasteries: the tag 'Österreich Klösterreich' has the double meaning 'Austria rich in monasteries' and 'Austria under monastic rule'. Among the most important houses were Kremsmünster and Lambach in Upper Austria and Melk and Klosterneuburg in Lower Austria, all of them noted for their musical establishments and libraries and known to Mozart. Upper and Lower Austria each had an ancient constitution, a royal governor and a representative assembly or 'estates' that met regularly.

Sometimes, however, 'Austria' designated a group of duchies more nearly corresponding to present-day Austria (excluding SALZBURG, but including south Tyrol, now Italian, and Carniola, now Slovenian): Lower Austria, Upper Austria, Styria (*Steiermark*), Carinthia (*Kärnten*), Tyrol, Gorizia and Carniola (*Krain*). These lands incidentally constituted the 'Austrian circle' of the Holy Roman Empire, the area in which the Habsburgs were exempt from imperial 'interference'. Styria, Carinthia, Gorizia, Tyrol and Carniola together were known as 'Inner Austria'. 'Further Austria' (*Vorderösterreich*) referred to the scattered Habsburg lands in southern Germany.

It was also not uncommon to speak of 'the Austrian lands of the monarchy' as shorthand for the lands administered from Vienna after 1749 by the *Directorium in publicis et cameralibus* or 'Austro-Bohemian Chancellery', that is the western part of the central bloc of territories, also often called 'the hereditary lands' (*Erbländer*), i.e. the Austrian duchies and Bohemia, as opposed to the Hungarian lands.

In addition, the term 'Austria' had acquired another much wider meaning because the ruling Habsburg dynasty had since the late Middle Ages called itself 'the House of Austria'. In Grete Klingenstein's words, 'it was, so to speak, the name of the family firm' and 'the simplified and abbreviated description of a highly complicated body politic'. Hence 'Austria' became the most common designation, especially among foreigners, for the state which also came to be officially known in the eighteenth century as 'the Austrian Monarchy'. This huge collection of territories, acquired by the dynasty over many centuries,

included the lands of the present-day Austrian republic (except the province of Salzburg); Bohemia (including Moravia), now the Czech Republic; greater Hungary (which then embraced, as well as modern Hungary, Slovakia, Croatia and the south-western tip of modern Ukraine); Transylvania and the banat of Temesvar (both for a time treated as part of Hungary and now mostly part of Romania); the duchy of Carniola (now Slovenian); south Tyrol, much of Lombardy and certain other lands now within Italy; small and scattered possessions in southern Germany; the 'Austrian Netherlands' (that is Luxemburg and the greater part of modern Belgium); Galicia after 1772 (now divided between Poland and Ukraine) and, after 1775, the Bukovina (now divided between Romania and Ukraine). This 'state' was not territorially unified, since its possessions in Lombardy, south Germany and the Netherlands were separated from the central bloc of the monarchy and within some of its provinces there were enclaves not ruled from Vienna, such as the bishoprics of Trent and Brixen. The sovereigns of this vast agglomeration ruled its many provinces under a wide variety of titles, of which the most important were Archduke of Austria, King of Hungary and King of Bohemia. The ruler had no title that applied to the whole monarchy.

In 1740, under the so-called Pragmatic Sanction, a declaration which had been accepted by all the lands of the monarchy and by most foreign powers, MARIA THERESIA (r. 1740–80) became sovereign of all the territories possessed by her father Charles VI, and the inheritance was declared to be indivisible. Each province had a distinct constitution, which in some cases, like Hungary and the Belgian lands, was based on a written document. On her accession Maria Theresia obtained for her husband Francis (Stephen), titular Duke of Lorraine and ruling Grand-Duke of Tuscany, the title of 'co-regent' to give him precedence in the monarchy and to enable her to delegate any of her powers to him if she so wished; and, after he died in 1765, she appointed her son JOSEPH II to succeed him in that capacity.

During her reign she greatly diminished the autonomy of the non-Hungarian provinces of the central bloc, particularly in matters of taxation. But her attempts to carry out similar measures in Hungary foundered on the opposition of the country's 'diet' or parliament, especially at its meeting in 1764, and it was not called again until 1790. As for the outlying Netherlands, she was for the most part content to enjoy the substantial revenues they supplied. Her son Joseph (r. 1780–90), however, believed fanatically that the territories he ruled, however diverse and scattered, should be made administratively homogeneous and be equally subject to his absolute sovereignty, which he claimed to exercise from above for their good. In his so-called 'pastoral letter' of late 1783, addressed to all his officials and soon published, he declared:

> Since the good can only be one, namely that which concerns the whole and the greatest number, and likewise all the provinces of the Monarchy only form a single whole, and thus can have only one purpose; . . . in all of them nationality and religion must make no difference, and as brothers in one Monarchy all should set to work equally in order to be useful to one another.

He and some of his supporters tried to excite feelings of patriotism towards it as the 'fatherland', especially during the war against the Turks from 1788 to

1791 – a campaign reflected in several of Mozart's dances and two of his songs ('Ich möchte wohl der Kaiser sein') (I wish I were the Emperor) and *Beim Auszug in das Feld* (When Troops are Leaving for the Front). But the monarchy was essentially the fortuitous creation of the dynasty, wars and treaties. If its western lands were in great majority Catholic and had developed over centuries feelings of loyalty to the Habsburgs, its huge eastern territories had been won from the Turks only since 1683 and contained large Protestant and Orthodox populations. Furthermore, even after Joseph in 1784 made German the language of administration in all his provinces except Lombardy and Belgium, the bureaucracy had to resort to at least a dozen more languages to get his orders understood. When his programme resulted late in 1789 in successful rebellion in the Netherlands and the threat of it in Hungary, he was finally brought to see on his deathbed the necessity of withdrawing his centralizing reforms. His successor LEOPOLD II (r. 1790–2), who was a believer in constitutionalism, restored the position of the ruler by a judicious mixture of concession, peace-making and procrastination.

Among the reasons for the absence of a global title for the ruler of the monarchy was the pride of each of its provinces in its distinctive relationship with the sovereign. Another was the existence of the Holy Roman Empire. (See also GERMANY.) This entity included all of modern Germany and Austria, Bohemia, modern Belgium and Luxemburg and parts of modern Poland, Slovenia and Italy. Its head was the emperor, who ranked as the senior sovereign of Europe. He was elected by the chief German princes, known as 'electors'. From 1438 to 1740 they always chose the ruler of Austria to be emperor, which meant that the imperial bureaucracy, though distinct from that of the House of Austria, was based in Vienna. But a woman could not be elected, and so the accession of Maria Theresia led to a forty-year period when the emperor and the ruler of the Austrian Monarchy were different persons. In 1742 the elector of Bavaria became emperor as Charles VII. He died in 1745, when Maria Theresia's husband was elected as Francis I, bringing the imperial administration back to Vienna. Joseph II succeeded him in 1765. When she died, the two roles of emperor and ruler of the monarchy were reunited in Joseph. He was interested in the affairs of the Empire only in so far as he could exploit them to serve the monarchy, and he had long-term plans to abolish the Empire, which he died too soon to put in hand.

Maria Theresia was usually referred to as 'Empress' (which she was by marriage), and Joseph and Leopold as 'Emperor', because this was their senior title. The existence of the Holy Roman Empire and its emperor made it virtually impossible to think and speak of the Austrian Monarchy as an empire, and the term was virtually never applied to it until in 1803, under the aegis of Napoleon, the map of Germany was redrawn and the Holy Roman Empire destroyed in all but name. In the following year Leopold II's son and heir, Francis (r. 1792–1835), assumed the title Emperor of Austria. The Holy Roman Empire was formally dissolved in 1806. 'Habsburg Monarchy' and 'Habsburg Empire' are designations invented by modern historians, especially inappropriate to the time of Joseph II, since the male Habsburg line had died out with Charles VI and the official name of the dynasty had become 'Habsburg-Lorraine'.

The relation between Austria, the Austrian Monarchy and the Holy Roman Empire mattered in Mozart's career because he was born a subject of the Archbishop of Salzburg. The archbishop was a prince of the Holy Roman Empire and not under Austrian rule, and so he had a court of his own and an important musical establishment. He and his lands belonged to the 'Bavarian circle' of the empire and not to the 'Austrian circle'. On the other hand, since his state was a buffer between Austria and Bavaria, and since his archdiocese covered much Habsburg territory, the Vienna government cared greatly who was appointed to the see. In 1772 it procured the election of COUNT HIERONYMUS COLLOREDO, who was the son of Prince Colloredo, the head of the imperial bureaucracy in Vienna directly responsible to Joseph II in his capacity as emperor. It was this important functionary whom the archbishop was visiting when he dismissed Mozart from his service in Vienna in 1781.

The best estimates of the population of the various regions within the monarchy are shown in table 1 (for the year 1787 except where otherwise stated):

Table 1.

'Austrian lands'		
Lower and Upper Austria	1,646,051	
Styria	829,229	
Carinthia	297,384	
Carniola	419,411	
Gorizia	122,081	
Tyrol	684,357	
Further Austria	355,718	
SUBTOTAL		4,354,231
Bohemia		4,383,842
Galicia and Bukovina		3,435,056
Greater Hungary		8,555,832
Austrian Netherlands (1784)		2,273,000
Lombardy (1785)		1,338,518

The grand total is more than 24 million, making the Austrian Monarchy comparable in size to France and Russia, and much more populous than the other two great powers, Britain and Prussia. Within the monarchy, the figures show how small a percentage (less than 20 percent) of the total population was to be found in the Austrian lands, and how large a proportion was located in what is now thought of as eastern Europe. If Austria and Bohemia are taken together, as often in the eighteenth century, their population still amounted to barely a third of the whole monarchy's.

Throughout this period the ruler's city of residence was Vienna, a fact that greatly helped to identify the state with Austria. See table 2 for the populations of the principal towns in the 1780s. The figures illustrate the exceptional position of Vienna, and the relatively limited importance of towns anywhere in the monarchy except Belgium and Lombardy.

Table 2.

Vienna	202,729
Milan	132,233
Brussels	74,427
Prague	72,874
Antwerp	48,665
Pozsony (Pressburg, Bratislava)	c.30,000
Graz	29,382

In foreign affairs the period is dominated by the threat from Frederick II ('the Great') of Prussia (r. 1740–86), who in 1740 seized nearly all the rich province of Silesia from Maria Theresia and made good the annexation during the following 'First Silesian War' (1740–5), in European terms 'the War of the Austrian Succession' (1740–8). But she, and later Joseph, always aimed to recover Silesia, and it was to further this objective that in 1756 she abandoned the long-standing Austro-British alliance in favour of an alliance with France in the 'Diplomatic Revolution' masterminded by her State Chancellor, Count (after 1763 Prince) KAUNITZ, who was the state's chief minister from 1753 to 1792. The 'Second Silesian War' or 'Seven Years War' (1756–63) produced a stalemate. Austria's attempt to enhance her position in Germany by exchanging Belgium for Bavaria, whose ruling dynasty died out in 1777, caused the 'Third Silesian War' or 'War of the Bavarian Succession' (1778–9), which also ended in stalemate, with only a tiny gain for Austria, the *Innviertel*, from Bavaria. In a renewed attempt to out-match Prussia, Joseph and Kaunitz succeeded in 1780–1 in tempting Empress Catherine II of Russia into an alliance with Austria, with a view to reviving the Bavarian exchange plan and also to dividing between them the supposedly moribund Turkish Empire. However, Frederick frustrated the Bavarian scheme, and the Turks proved resilient and declared war on Russia in 1787, forcing Joseph under the terms of his alliance to join in the struggle. After an inglorious first campaign in 1788, Austrian armies captured Belgrade in the following year; but the general situation of the monarchy made Joseph and Kaunitz begin to work for peace, which Leopold concluded on the basis of the convention of Reichenbach with Frederick William II of Prussia in July 1790, leading to a peace with the Turks re-establishing the pre-war boundaries.

DEREK BEALES

D. Beales, *Joseph II*, I: *In the Shadow of Maria Theresa, 1741–1780* (Cambridge, 1987)
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B

Bach, Carl Philipp Emanuel (b. Weimar, 8 Mar. 1714; d. Hamburg, 14 Dec. 1788). German composer; son of J. S. Bach. Carl Philipp Emanuel Bach received his musical training from his father and from about the age of fifteen took part in performances at the Leipzig Thomaskirche and by the local collegium musicum. He studied law at the Leipzig University but in 1734 moved to Frankfurt an der Oder, where he continued his studies and was musically active, performing works by his father as well as his own. In 1738 he was appointed to the court of Frederick of Prussia: his duties chiefly included composing and teaching, which may have inspired his *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), the most important eighteenth-century German-language treatise on the subject. Bach was under-appreciated in Berlin (the court was also home to Hasse, Graun, Quantz and Agricola) and he sought appointments elsewhere although his applications for the post of cantor at the Leipzig Thomaskirche of 1750 and 1755 failed, as did a 1753 application for the post of organist at the Johanniskirche in Zittau. But he was successful in his application to succeed Telemann as music director of the principal churches in Hamburg in 1767, moving there the next year. His duties included teaching at the Lateinschule and organizing music at the city's five principal churches, which amounted to nearly two hundred musical performances a year. Among his original compositions of the time, the oratorios *Die Israeliten in der Wüste* and *Die Auferstehung und Himmelfahrt Jesu* were particularly successful. He was also respected for his solo keyboard music, which was widely disseminated throughout German-speaking Europe.

Although Mozart and C. P. E. Bach never met, it is fair to say that Bach's music, as well as his writings on performance, loomed large in the Mozarts' musical consciousness and that they were well acquainted with his keyboard works. A version of the variations from the *Musikalisches Allerley von verschiedenen Tonkünstler* (published Berlin, 1761) appears in Nannerl Mozart's early study book, also used by Wolfgang, and Bach's 'La Boehmer' from the *Musikalisches Mancherley* (published Berlin: G. L. Winter, 1762–3) was arranged by Wolfgang as one of movements in his pasticcio concerto K40. On 6 October 1775 Leopold Mozart wrote to the Leipzig publisher Breitkopf: 'As I decided some time ago to have some of my son's compositions printed, I should like you to let me know as soon as possible whether you would like to publish some of them, that is to say, symphonies, quartets, trios, sonatas for violin and violoncello, even solo sonatas for violin or clavier sonatas. In regard to the latter perhaps you would like to print clavier sonatas in the same style as those of Carl Philipp Emanuel Bach "with varied reprises"? These were

printed by Georg Ludwig Winter in Berlin and this type of sonata is very popular.' The *Versuch* is mentioned in Leopold's letter of 11 June 1778. Bach continued to figure in Mozart's musical life even after his move to VIENNA in 1781. On 10 April 1782 he wrote to his father, 'I go every Sunday at twelve o'clock to the BARON VAN SWIETEN, where nothing is played but HANDEL and Bach. I am collecting at the moment the fugues of Bach – not only of Sebastian, but also of Emanuel and Friedemann.' And in February 1788 he composed wind parts for Bach's oratorio *Die Auferstehung und Himmelfahrt Jesu*, which he conducted at Count Johann ESTERHÁZY's.

CLIFF EISEN

A. Holschneider, 'C. Ph. E. Bachs Kantate Auferstehung und Himmelfahrt Jesu und Mozarts Aufführung des Jahres 1788', *Mozart-Jahrbuch 1968/70*, 264–80
L. Silke, '"Er is der Vater, wir sind die Bub'n". Über Mozarts schöpferische Auseinandersetzung mit Carl Philipp Emanuel Bach', in *Festschrift Christoph-Hellmut Mahling zum 65. Geburtstage*, ed. K. Pfarr and W. Ruf (Mainz, 1997), 755–69
J. Stevens, 'The "Piano Climax" in the Eighteenth-Century Concerto: An Operatic Gesture?' in *C. P. E. Bach Studies*, ed. S. Clark (Oxford, 1988), 245–76
C. Wolff, 'Carl Philipp Emanuel Bach und Wien', in *Carl Philipp Emanuel Bach und die europäische Musikkultur des mittleren 18. Jahrhunderts*, ed. H. J. Marx (Göttingen, 1990), 119–31

Bach, Johann Christian (b. Leipzig, 5 Sept. 1735; d. London, 1 Jan. 1782). German pianist and composer, resident mainly in LONDON. The youngest son of JOHANN SEBASTIAN BACH, Johann Christian was the member of the family who most obviously broke away from his Protestant Church background. After studying with his brother CARL PHILIPP EMANUEL BACH in Berlin, he left for Italy in 1755 for further study with Padre GIOVANNI BATTISTA MARTINI; here he composed operas for Turin and Naples, and liturgical music for the Catholic Church (to which he had converted). In 1762 he was invited to London to write two Italian operas for the King's Theatre, and he remained there for the rest of his life. Eagerly embracing the emerging Classical style, Bach fully exploited the commercial opportunities provided by London's thriving concert life and publishing industry; and though not a virtuoso himself, he seized the expressive potential of the developing piano in sonatas and concertos, working closely with London manufacturers such as Zumpe.

His initial commitment, however, was to the Opera House. *Orione* and *Zanaida* were premiered in 1763; and after a year's absence thanks to the opposition of Giardini, he returned in 1765 with *Adriano in Siria* for the celebrated male soprano GIOVANNI MANZUOLI. But high anticipation was not fulfilled, and Bach never truly succeeded at the King's Theatre: partly through Italian opposition, but also because the succession of mellifluous arias, however beautifully scored with sensuous woodwind colours, failed to sustain a whole opera. Individual arias, however, were called for in pasticcios, of which 'Non sò d'onde' was much the most popular (and a favourite of the great tenor ANTON RAAFF, the first Idomeneo). Bach's elegant Italianate manner was also disseminated outside the King's Theatre, through songs and duets he wrote or adapted for English operas in 1765 (*The Maid of the Mill* and *The Summer's Tale*) and for Vauxhall Gardens from 1766.

Already in 1763 Bach had been appointed music master to Queen Charlotte, to whom he dedicated his first set of concertos in March, and later he was a member

of the Queen's chamber band. Another of the Queen's musicians was C. F. ABEL, with whom Bach gave a benefit on 29 February 1764; and the following year they were engaged by Mrs Cornelys to direct her subscription concerts at Carlisle House, Soho Square (see LONDON). Here Bach's symphonies Op. 3 were performed, and probably the orchestrally inspired piano sonatas Op. 5, published in 1766.

When in 1764 the Mozart family arrived in London, Bach acted as a mentor to the young composer, according to anecdote playing sonatas and improvising with Wolfgang between his knees, though there is no evidence of formal lessons. A warm personal relationship ensued, and Bach became a musical father figure to the young Mozart. We know that he played Bach's trios Op. 2, and presumably he heard a great deal of Bach's music at the Opera and at concerts. But one might question Bach's initiative in furthering the Mozarts' cause: neither Bach nor Abel assisted at their benefits, and the Mozarts may not even have performed at Soho Square. The year 1765 saw the inauguration of Bach's first major concert series, an important opera and new opportunities at the English theatre: there was little for him to gain socially or professionally from public association with a nine-year-old from a distant German court, especially one whose genius he must surely have recognized.

There is no doubt, however, that Mozart was strongly influenced by Bach's melodious style, by the sharply etched orchestral contrasts and colourful woodwind writing, by the combination of Italian opera melody with German symphonic manner (the so-called 'singing Allegro'). As Wyzewa and Saint-Foix identified, J. C. Bach's idiom formed the basis of Mozart's mature musical style; and the two London symphonies K16 and K19 are largely indistinguishable from his models.

After the family left London in 1765, Mozart continued to revere Bach, and his letters contain many favourable references to Bach's music. The family library contained a wide selection, including an autograph early version of the sonata later known as Op. 17 No. 3. In 1772 Mozart turned three of the Op. 5 sonatas into concertos (K107), around the same time that he wrote cadenzas for three arias by Bach (K293e). In 1778 Mozart took up the text 'Non sò d'onde' (K294), paying tribute to Bach's beautiful setting: 'Just because I know Bach's setting so well and like it so much, and because it is always ringing in my ears, I wished to try and see whether in spite of all this I could not write an aria totally unlike his' (letter of 28 Feb. 1778). Despite the tribute, there is surely a sense of Oedipal relationship with his musical father here – and he returned to the same text in 1787, in a quite different setting for the bass LUDWIG FISCHER (K512). Later in 1778 the two composers met in Paris, where Bach was preparing for a French opera commission. Mozart's description is highly revealing, not only of his own relationship with Bach, but also of that of Leopold: 'You can easily imagine his delight and mine at meeting again; perhaps his delight may not have been quite as sincere as mine – but one must admit that he is an honourable man and willing to do justice to others. I love him (as you know) and respect him with all my heart' (letter of 27 Aug. 1778).

The Bach–Abel concerts were successful for many years: in 1768 the two entrepreneurs transferred to Almack's, and in 1775 to their new Hanover Square Rooms. Here Bach produced some of his most ambitious music, especially the

symphonies published as Op. 18 (three for double orchestra) and elaborate sinfonie concertanti that revel in the shifting colours of the modern symphonic idiom. In 1778 he achieved a final success at the Opera with *La clemenza di Scipione*, in which one massive aria with obbligato flute, oboe, violin and cello strikingly anticipates Mozart's 'Martern aller Arten' in DIE ENTFÜHRUNG AUS DEM SERAIL.

Bach was also gaining European fame, not only through publications but also through operas performed at Mannheim in 1772 and 1774, and at Paris in 1779 (*Amadis des Gaules*). Yet his later years were clouded by financial burdens, with competition from younger musicians and from the more varied concerts at the Pantheon: his bank account reveals declining receipts and substantial loan repayments to the piano maker Gabriel Buntebart (foreshadowing Mozart's relationship with MICHAEL PUCHBERG). He died on New Year's Day 1782.

Mozart remembered Bach with genuine affection, if also slightly laconically, at the end of a letter to his father: 'I suppose you have heard that the English Bach is dead? What a loss to the musical world!' (10 Apr. 1782). More warmly, he honoured him in music, quoting sotto voce the Andante from the overture to *La calamità de' cuori* in his Piano Concerto in A major, K414, written later that year.

SIMON MCVEIGH

H. Gärtner, *John Christian Bach: Mozart's Friend and Mentor* (Portland, OR, 1994)
C. S. Terry, *John Christian Bach* (London, 1929; 2nd rev. edn 1967)
T. de Wyzewa and G.de Saint-Foix, *W.-A. Mozart: sa vie et son œuvre* (Paris, 1912–46)

Bach, Johann Sebastian (b. Eisenach, 21 Mar. 1685; d. Leipzig, 28 July 1750). German composer. In biographical sketches of Mozart, the name of J. S. Bach usually appears twice in the context of Mozart's dramatic encounters with Bach's works – first, the *Well-Tempered Clavier* (*WTC*) introduced to him by BARON GOTTFRIED VAN SWIETEN in 1782, and later Bach's motet *Singet dem Herrn ein neues Lied* (BWV 225), which he heard at the Thomaskirche in Leipzig in 1789. In both cases, Bach is often characterized as a forgotten master, whose works were out of fashion at that time.

Three manuscript copies of Bach works that Mozart possessed survive. Two of them contain four-part fugues from *WTC* II, which he set in open score for string quartet: K 405 consists of fugues in C minor (BWV 871/2), E flat major (BWV 876/2), E major (BWV 878/2), D sharp minor (BWV 877/2, transposed to D minor) and D major (BWV 874/2); and K *deest* contains the B flat minor fugue (BWV 891/2, transposed to C minor, written by Mozart only up to bar 39 and subsequently completed by ABBE STADLER). All of these, interestingly, are STILE ANTICO fugues. Apparently, then, Mozart selected the fugues not only according to performing forces available at Sunday matinées at van Swieten's residence but also according to their style. The remaining item is a copy of *Singet dem Herrn* acquired on his Leipzig visit, on which Mozart noted, 'NB müßte ein ganzes Orchestre dazu gesetzt werden.'

Aside from the scores that have survived, there are undoubtedly many others that did not. One of these is the set of parts that Mozart presumably wrote out from his scores, so that the fugues could be performed at van Swieten's. Mozart also possessed a copy of the *WTC* itself (or the fugue-only collection of it) as reported by Thomas Attwood: 'this volume of fugues was always lying open on

his pianoforte.' In fact Mozart's estate documents do not mention any of these except for the manuscript copies of *Clavier-Übung II* – consisting of the Italian Concerto (BWV 971) and the French Overture (BWV 831) – as well as the Small Harmonic Labyrinth (BWV 591, possibly by Johann David Heinichen).

In addition to those Bach works mentioned in contemporary sources, it is also possible that Mozart got to know many more works by Bach. It is highly likely, for example, that LEOPOLD MOZART or Padre MARTINI introduced some of Bach's keyboard works to him. JOHANN CHRISTIAN BACH, Bach's youngest son and one of Mozart's early mentors, could also have done so; his death in 1782, which coincided almost exactly with Mozart's awakening to Bach's fugues, may have played a role too.

1. The dissemination of Bach's works in Vienna
2. Mozart's editorial work in K405
3. Bach's influence on Mozart

1. The dissemination of Bach's works in Vienna

It is unclear how and when Bach's music was first introduced to VIENNA. The city was predominantly Roman Catholic, and for this reason Bach's works – especially those clearly identifiable as 'Lutheran' – would not have been immediately appealing. While reports by BURNEY and Reichardt that Bach's music was relatively unknown in Vienna appear to support this, there are in fact indications that Bach's keyboard works were already in circulation before 1770: Gottlieb Muffat possessed a 1740 copy of the fugue in A minor (BWV 904/2), and GEORG CHRISTOPH WAGENSEIL taught his pupils Bach's preludes and fugues. The real turning point, however, came in 1777 when van Swieten returned from Berlin – then the most important centre for the promotion of Bach's music – with a number of Bach manuscripts, doubtless including the *WTC*. Further works were acquired from C. P. E. BACH in Hamburg, including copies of the Magnificat (BWV 243) and the St Matthew Passion (BWV 244). The informal musical gatherings van Swieten organized on Sundays at his residence were typical of Viennese amateur musical life. Mozart participated regularly from spring 1782 until at least the winter of 1783–4, making his arrangements of Bach's fugues (K405) for these events. There are also several other anonymous collections of string trio, quartet and quintet settings that feature not only Bach's fugues but also accompanying 'introductions', including K404a. Although source evidence suggests that these may well date from after Mozart's death, they certainly attest to the increasing popularity of Bach's fugues at this time in Vienna. While van Swieten's musical library was doubtless the primary resource for Mozart, he probably encountered further Bach works through others as well. Prince Karl Lichnowsky is an obvious candidate as he brought from Göttingen to Vienna manuscript copies of Bach's keyboard works that included Inventions and Sinfonias (BWV 772–801), English and French Suites (BWV 806–17), the Suite in E flat (BWV 819), the Fantasy and Fugue in C minor (BWV 906) and the Fughetta in C minor (BWV 961). By the mid-1780s, Bach's keyboard works were being recognized more publicly than ever before; on 30 April 1785, a copy of Bach's 'Variationen per il Clavicemb' (possibly the Goldberg Variations) was advertised for sale by music trader JOHANN TRAEG, who was

steadily building up his list of Bach's works. There were several dedicated collectors too, including Johann Georg Anton Mederitsch (1752–1835), a Viennese copyist (known as Gallus) who established a fairly substantial collection of Bach's organ and keyboard works, and Franz Joseph von Hess (1739–1804). In spite of inconclusive evidence, then, it is reasonable to infer that Mozart came in contact with a good range of Bach's works in Vienna.

2. Mozart's editorial work in K405

Mozart's letters from April 1782 provide an illuminating account of his delight at discovering Bach's fugues. Recent research shows that Mozart used several sources when he wrote K405, borrowed not just from van Swieten but from ALBRECHTSBERGER as well. These Viennese copies of Bach's fugues contained numerous errors; even before Mozart joined the van Swieten circle, the fugues were being edited with a view to improving certain stylistic elements of Bach's fugal writing. K405 seems to have been Mozart's principal contribution to this exercise. Mozart acted responsibly to produce a playable arrangement on the strings, while occasionally making small adjustments to Bach's textures and voice-leading where the composer was seen to be breaking the rules of strict *stile antico* counterpoint. There is little doubt that the depth of thought and the range of issues Mozart considered in the process taught him matters of real import, above all the powerful logic and beauty of Bachian fugal style.

3. Bach's influence on Mozart

Although Bach's influence was certainly an important factor in Mozart's artistic development, its significance has often been overemphasized at the expense of wider forces of influence, such as the emerging trend of the 'Gothic Revival' and the *Sturm und Drang* movement that directly relate to the increasing uses of traditional fugal procedures in the works of Viennese composers. In response to such a stereotyped image, some writers assert that all we witness in Mozart's encounter with Bach is Mozart trying to please his fiancée (who loved the fugues) and to pay his respects to van Swieten, rather than a profound impact on his musical psyche. While Mozart wrote many fugues in 1782, it is sometimes noted that the great majority of them were unfinished, thus rendering them more technical experiments than works of genuine artistic expression. Recently, Robert Marshall has made great strides towards improving our understanding of the issue by observing four stages in Mozart's reception of Bach's music (transcription, imitation, assimilation/synthesis and transcendence), a gradual process of absorbing the essence of Bach's counterpoint. Elaborate counterpoint is increasingly common in Mozart's post-1786 works, most clearly in the finale of the 'Jupiter' symphony, K551.

Mozart's visit to Leipzig in 1789 brought with it a different type of influence, that of stylistic imitation. The archaic idiom of the Baroque is clearly identifiable in certain late works, for example the REQUIEM, not only in fugal passages but also in the many sections that are elaborated with strict counterpoint.

YO TOMITA

G. Croll, 'Wolfgang Amadeus Mozarts Bach- und Händel-Studien 1782', *Händel-Jahrbuch* 1992, 79–93
W. Kirkendale, *Fugue and Fugato in Rococo and Classical Chamber Music*, trans. M. Bent and Kirkendale (Durham, NC, 1979)
R. Marshall, 'Bach and Mozart's Artistic Maturity', in *Bach Perspectives 3: Creative Responses to Bach from Mozart to Hindemith*, ed. Michael Marissen (Lincoln, NE, and London, 1998), 47–79
S. Sadie, 'Mozart, Bach and Counterpoint', *Musical Times* 105 (1964), 23–4
Y. Tomita, 'Bach Reception in Pre-Classical Vienna: Baron van Swieten's Circle Edits the "Well-Tempered Clavier II"', *Music & Letters* 81 (2000), 364–91

ballets. In his memoirs, the singer MICHAEL KELLY quotes CONSTANZE MOZART as saying 'that great as his [Mozart's] genius was, he was an enthusiast in dancing, and often said that his taste lay in that art, rather than in music'. Indeed, Mozart's first public appearance, at the age of five, was as a dancer, and in later years he was an eager participant in amateur balls and composer of orchestral dances. But for a musician of his extraordinary talents, there was little glory in composing ballet (as opposed to ballroom) music, which during this period was often produced anonymously. Furthermore, though some of the most important innovations in eighteenth-century dance had occurred in VIENNA, by the time of Mozart's residence there ballet was at a low ebb.

The Mozarts witnessed pantomime ballets by Angiolini and JEAN-GEORGES NOVERRE during visits to VIENNA in 1762 and 1767, and one Noverre ballet, *Les Jalousies du sérail*, was restaged by Charles Le Picq as an entr'acte to Wolfgang's opera LUCIO SILLA (Milan, Carnival 1771/2). Sketches in Mozart's hand were long believed to prove his borrowing of JOSEPH STARZER's music for that work, but they seem rather to have been copied by ear, and represent Mozart's keen interest in the dances that accompanied his opera.

Mozart renewed his acquaintance with Noverre in 1773, and again during his extended PARIS sojourn of 1778, when he also produced the only independent pantomime ballet of his career, *Les petits riens*, for the Opéra. The piece was Noverre's reworking of an earlier Viennese ballet; its Paris premiere was on 11 June 1778, with Niccolò Piccinni's opera buffa *Le finte gemelle*. As its title suggests, the ballet was hardly ambitious or heroic; rather, it was an episodic, anacreontic piece of the sort that audiences and soloists still demanded. The action of the ballet's three scenes depicted, respectively, 'Cupid caught in a net and put in a cage', 'the game of blindman's bluff', and 'a prank of Cupid, who introduces a shepherdess disguised as a shepherd to two other shepherdesses'. According to Mozart, the music was not even completely his own: his contributions included 'the Overture, and Contredanse, and in all some 12 pieces'; the six or so non-Mozartian numbers were arrangements of 'mere old, wretched French tunes' (letter of 9 July 1778). Recourse to such pieces was common in French ballets, and not just because of laziness: the tunes carried allusive value for audiences, because of the texts associated with them. The second number in *Les petits riens*, for instance, 'Charmante Gabrielle', was appropriate for amorous situations, and the next air, 'Dans un détour', was even more apt, being about an attempt to steal the sleeping Cupid's arrows. The dances ascribed to Mozart sustain the ballet's pastoral mood, but are neither particularly suggestive of

gestures or actions, nor any more ambitious than the arrangements of 'wretched French tunes'.

Judging from the papers on which he wrote them, several other of Mozart's dances date from this same Parisian sojourn, including two sketch leaves (K299c) for a pantomime ballet: one featuring dance numbers, and the other, its continuation, with various simple pantomimes ('avec le chapeau', 'avec le baton'). The contrast between these single-line, fragmentary sketches and Mozart's next ballet composition, for his opera IDOMENEO (Munich, 1781), could hardly be more striking. For this latter music Mozart usurped the role of the ballet composer (all too often a hack from the orchestra), in order that it be 'by a master', as he wrote to his father. Indeed, the magnificent Chaconne (with contrasting ensemble and solo sections) betrays Mozart's close study of similar movements in GLUCK's Parisian operas. The seeming inevitability with which the Chaconne follows the opera's final chorus, and the finality of its conclusion make problematic the placement of the other dance movements, a G major Gavotte, and a Passacaille in E flat.

Dance comes to the fore at crucial moments also in Mozart's LE NOZZE DI FIGARO and DON GIOVANNI, despite the lack of a regular ballet troupe in either of the theatres of their premieres (Vienna's Burgtheater and PRAGUE's Estates Theatre respectively). In the former work Susanna passes a *billet doux* to the Count during a fandango at her betrothal celebrations, and in his memoirs, the librettist LORENZO DA PONTE recounts his and Mozart's struggles against intrigues to excise this dramatically important ballet. Court records speak of payment to the choreographer Jean Huber de Camp only for a '3. mal gestelte[n] kleinen Ballet', and recent researches of Dexter Edge indicate that the ballet was indeed cut sometime before or during the first production. Whatever the fate of this scene, dance rhythms pervade much of the rest of the opera, notably in Figaro's aria 'Se vuol ballare', and in the slow, 'theatrical-style' minuet as Susanna emerges from a closet and confounds the Count in the second-act finale. A similarly noble-sounding minuet is the linchpin of the first-act finale in *Don Giovanni* where it combines with dances in differing metres to evoke the musical and social confusion of many real-life ballrooms.

Perhaps the most remarkable of Mozart's ballets is the *Faschingspantomime*, K446, that he created and performed with his in-laws the Langes and several friends during Carnival of 1783. In writing to his father to request that he send his Harlequin costume, Mozart proudly stated that 'the invention of both the pantomime, and the music for it, was by me' (12 Mar. 1783), though the 'old dancing master' Merk (playing Pantalone) had helped with the staging. Only incomplete drafts of the first-violin part survive, annotated with rudimentary indications for the action. Even from such meagre evidence, it is clear that Mozart captured the vivid gestural repertory of his commedia dell'arte characters, in a fluid and varied series of movements.

Not until the last months of Mozart's life was ballet (a particular interest of the new emperor, LEOPOLD II) again included among the offerings of the court's theatres. One can only speculate as to whether Mozart, had he lived, would have contributed to the revival of Viennese ballet with scores more ambitious than that of his informal carnival pantomime.

BRUCE ALAN BROWN

W. J. Allanbrook, *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'* (Chicago, 1983)
G. Croll, 'Bemerkungen zum "Ballo primo" (KV Anh. 109/135a) in Mozarts Mailander *Lucio Silla*', *Analecta musicologica* 18 (1978), 160–5
W. Salmen, ed., *Mozart in der Tanzkultur seiner Zeit* (Innsbruck, 1990)

Barisani family. Physicians, active in SALZBURG, and friends of the Mozarts. Silvester Barisani (b. Castelfranco, 1719; d. Salzburg, 25 Jan. 1810) was personal physician to Archbishop SCHRATTENBACH from 1766; his son Sigmund (b. Salzburg, 1 Jan. 1758 or 1761; d. Vienna, 3 Sept. 1787), from 1786 active at the General Hospital in VIENNA, was a close friend of Wolfgang in Salzburg. Johann Joseph Barisani (1756–1826) was LEOPOLD MOZART's doctor in the mid-1780s. Silvester Barisani was also an active amateur musician: in 1784 a private orchestra regularly met at his house; its repertory included Mozart's 'Linz' symphony, K425. CLIFF EISEN

G. Barth-Scalmani, 'Vater und Sohn Mozart und das (Salzburger) Bürgertum oder "Sobald ich den Credit verliere, ist auch meine Ehre hin"', in *Genie und Alltag. Bürgerliche Stadtkultur zur Mozartzeit*, ed. G. Barth-Scalmani, B. Mazohl-Wallnig und E. Wangermann (Salzburg and Vienna, 1994), 173–202
F. Breitinger, 'Die Familien Barisani und Mozart', in *Mozartiana. 'Gaulimauli Malefisohu': Erhebungen von Friedrich Breitinger*, ed. Prodinger (Salzburg, 1992), 177–80

Barrington, Daines (b. London, 1727; d. London, 14 Mar. 1800). English lawyer and magistrate. The fourth son of John Shute, first Viscount Barrington, Daines Barrington, a fellow of the Royal Society, held various public offices between 1751 and 1785 but gave up his legal career in 1785 in order to pursue his other interests including archaeology, history, geography, natural history and music. Earlier, during the Mozarts' stay in LONDON in 1764–5, he examined Mozart and set the young composer several musical tests. His report was read at a meeting of 15 February 1770 and printed in the *Philosophical Transactions* for 1771; it reads, in part:

> Having been informed . . . that he was often visited with musical ideas, to which, even in the midst of the night, he would give utterance on his harpsichord; I told his father that I should be glad to hear some of his extemporary compositions. The father shook his head at this, saying, that it depended entirely upon his being as it were musically inspired, but that I might ask him whether he was in humour for such a composition. Happening to know that little Mozart was much taken notice of by Manzoli [MANZUOLI], the famous singer, who came over to England in 1764, I said to the boy, that I should be glad to hear an extemporary *Love Song*, such as his friend Manzoli might choose in an opera. The boy on this (who continued to sit at his harpsichord) looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song. He then played a symphony which might correspond with an air composed to the single word, *Affetto*. It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last; if this extemporary composition was not amazingly capital, yet it was really above mediocrity, and shewed most extraordinary readiness of invention . . . After this he played a difficult lesson, which he had finished a day or two before: his execution was amazing, considering that his little

fingers could scarcely reach a fifth on the harpsichord. His astonishing readiness, however, did not arise merely from great practice; he had a thorough knowledge of the fundamental principles of composition, as, upon producing a treble, he immediately wrote a base under it, which, when tried, had very good effect.

CLIFF EISEN

D. Barrington, 'Account of a Very Remarkable Musician. In a Letter from the Honourable Daines Barrington, F. R. S. to Mathew Maty, M. D. Sec. R. S.', *Philosophical Transactions of the Royal Society* 60 (1770), 54–64
'Experiments and Observations on the Singing of Birds', *Philosophical Transactions of the Royal Society* 63 (1773), 249–58
Miscellanies (London, 1781) [with accounts of W. A. Mozart, William Crotch, Samuel and Charles Wesley and the Earl of Mornington]
[Obituary], *Gentleman's Magazine* 70 (1800), 291–4

Bassi, Luigi (b. Pesaro, 4 Sept. 1766; d. ?Dresden, 1825). Italian baritone. He sang the role of Count Almaviva in the first PRAGUE production of LE NOZZE DI FIGARO in 1786 and, in 1787, also in Prague, the title role in DON GIOVANNI (1787). A student of Pietro Morandi and Pietro Laschi, Bassi had made his reputation in operas by Anfossi (*Lo sposo pereqivoco* and *I viaggiatori felici*) before joining BONDINI's company in Prague in 1784, where he sang in SOLER's *Una cosa rara* and PAISIELLO's *Il barbiere di Siviglia*. Widely considered a fine actor, opinions were divided over Bassi's singing. He left Prague in 1806 and in 1815 was engaged at Dresden as both a singer and opera producer. It was during his Dresden years that he gave a brief description of Mozart: 'Mr Mozart was an extremely eccentric and absent-minded young man, but not without a certain spirit of pride. He was very popular with the ladies, in spite of his small size; but he had a most unusual face, and he could cast a spell on any woman with his eyes.'

According to an article published in the *Allgemeine musikalische Zeitung* in 1800, 'Bassi was an excellent singer before he lost his voice, and he still knows very well how to use what remains. It lies between tenor and bass, and though it sounds somewhat hollow, it is still very flexible, full and pleasant. Herr Bassi is furthermore a very skilled actor in tragedy with no trace of burlesque, and with no vulgarity or tastelessness in comedy. In his truly artful and droll way he can parody the faults of the other singers so subtly that only the audience notices and they themselves are unaware of it. His best roles are Axur, Don Giovanni, Teodoro, the Notary in *La molinara*, the Count in *Figaro* and others.'

CLIFF EISEN

Z. Pilková, 'Prazstí mozartovstí pevci v drazdanskych pramenech [Mozart's Prague singers in sources from Dresden]', *Hudební veda* 28/4 (1991), 299–304
T. G. Waidelich, '*Don Juan von Mozart, (für mich componirt.)*: Luigi Bassi – eine Legende zu Lebzeiten, sein Nekrolog und zeitgenössische *Don Giovanni*-Interpretationen', *Mozart-Studien* 10 (2001), 181–212

Bastien und Bastienne, K50. Singspiel, composed at VIENNA in 1768. Mozart penned his first German opera, the charming one-act *Bastien und Bastienne*, during his family's year-long sojourn in Vienna in 1768. The libretto, by Friedrich Wilhelm Weiskern, was not newly written for the twelve-year-old composer, but taken from the comic repertory of Vienna's Kärntnertortheater. The young

composer later altered his autograph with textual revisions provided by ANDREAS SCHACHTNER of SALZBURG.

The plot, derived from Jean-Jacques Rousseau's *Le Devin du village*, is simple and pastoral. The shepherd Bastien has left his shepherdess Bastienne for the company of a woman from the town. Bastienne visits Colas, the village soothsayer, who recommends that she feign indifference to Bastien when he returns. Colas intercepts Bastien on his homeward journey and warns him of Bastienne's new attitude. Colas recites a magic spell to make Bastienne appear. When Bastienne materializes, the two lovers argue, but they soon make up. Colas returns to wish them well and to take credit for the happy ending.

In his 1828 biography of Mozart, GEORG NIKOLAUS NISSEN stated that *Bastien und Bastienne* was first performed in 1768 in the garden theatre of F. A. Mesmer (see MESMER FAMILY), the founder of the hypnotic cure called Mesmerism, who lived in a Viennese suburb. Presumably Nissen got this information from Mozart's wife, Constanze, who had heard it while married to the composer. There are no eyewitness accounts or other evidence to confirm Nissen's claim. Some later historians have argued against the likelihood of a performance in this outdoor theatre, citing municipal records that place the construction of Mesmer's house in the same year Nissen cites as the year of the performance. But the notion of a premiere that brought together the famous hypnotist and the musical prodigy has proven too intriguing to surrender in the face of evidence that weakens, but does not disprove, the possibility of the event. The first satisfactorily documented performance of the work did not take place until 1890 in Berlin.

While *Bastien und Bastienne*'s origins can be traced back to Rousseau's *Devin du village*, there were several intervening versions between Rousseau and Mozart. Rousseau's *intermède*, after enjoying hundreds of performances at the Académie Royale de Musique, was parodied in 1753 in the nearby Comédie Italienne. The parodists completely reworked Rousseau's text, converting his recitatives and fourteen set-pieces into forty-six 'airs', poetic stanzas sung to already popular tunes. The dependence on such 'vaudevilles' rather than on newly composed songs was a tradition in French musical comedy, influenced by the commedia dell'arte.

The Comédie Italienne's parody, entitled *Les Amours de Bastien et Bastienne*, travelled from PARIS to VIENNA, where it played in French at the Laxenburg Palace and Burgtheater. In 1764, Friedrich Weiskern, a comic writer and actor at the Kärntnertortheater, translated the work into German. In doing so, Weiskern converted the parody into a Viennese musical comedy, translating most of the airs into spoken German prose, and adapting only fourteen of them into German poetry to be sung as airs to the original French tunes. In essence, Weiskern's conversion reversed what the *comique* writers had done in parodying Rousseau's text, but the Austrian's work was still very different from Rousseau's, preserving as it did the sometimes unusual poetic structure of the fourteen airs from the parody, with humorous touches caught in slang and dialect.

It was Weiskern's version that Mozart first set to music, and this would have been the text allegedly performed at Mesmer's. But the text would undergo yet another revision, most likely after the Mozarts returned to Salzburg in 1769.

The poet Andreas Schachtner, court trumpeter in Salzburg and a friend of the Mozart family, made this last revision. Schachtner's major change was to versify the spoken dialogue so that the young Mozart could set it as recitative. (The music survives for only four of the recitatives.) Schachtner made only small revisions to words and phrases in the set-pieces, because the music was already finished. He softened harsh rhymes, eliminated Viennese idioms, and brought his own poetic polish to the aria and ensemble texts.

Mozart's music for *Bastien und Bastienne* defies simple classification, and scholars have offered an array of suggestions as to the operatic tradition Mozart followed in it. As Hermann Abert notes, Mozart 'returned to Rousseau's conception' but depended as well on conventions of *opéra comique*, opera buffa, and south German folksong.

Almost all of the music in the opera is characterized by relatively simple melodies, rhythms, harmonies and textures, similar to the styles of *opéra comique* and German song. Most of the melodic phrases are short and symmetrical, the melodic movement is conjunct or triadic, and the rhythmic patterns correspond rather strictly to the poetic metre. Mozart avoids melismatic embellishment, long-held notes, extreme high or low pitches and elaborate accompaniment. Here and there he indulges in quick patter, a trademark of opera buffa, for comic effect. There is little variety in the orchestration or in the roles the instruments play – the violins dominate the texture, either doubling the voice or playing a simple counter-melody. Most of the orchestral introductions consist of a brief statement of one of the forthcoming melodies.

Colas's incantation aria and Bastien and Bastienne's reconciliation duet give an inkling of Mozart's later operatic powers. In Colas's aria, Mozart draws on Italian opera seria mannerisms for a mock-heroic effect. Dramatically swirling semiquaver notes in the violins set the scene in the minor-key introduction. Colas intones the incantation with a slow, nearly monotonic melody. Rhythmic variety and playfulness gradually increase as it becomes clear that this is an amiable spoof of arias about supernatural forces. The progression of the piece from seria to buffa and the rhythmic vitality offer pleasurable glimpses into the young composer's operatic instincts.

In Bastien and Bastienne's duet, Mozart moves the dramatic action along through a series of short connected sections. As each lover brings a new point into the argument – the possibility of other lovers, remembrance of past happiness, suicidal remorse – Mozart shifts rhythmic and melodic patterns. While the young composer almost never allows the voices to sing at the same time, and his text settings lack the breadth and distinction of later operas, his differentiation of characters, moods and stages in the conversation shows his interest and early facility in musical drama. LINDA L. TYLER

L. Tyler, '*Bastien und Bastienne*: The Libretto, its Derivation, and Mozart's Text-Setting', *Journal of Musicology* 8 (1990), 520–52

Beaumarchais, Pierre-Augustin Caron de (b. 24 Jan. 1732; d. 18 May 1799), French playwright, watchmaker, music teacher, judge, spy and arms dealer. After penning two Diderot-influenced *drames* and numerous scurrilous *parades*, Beaumarchais wrote three 'Figaro' comedies, two of which gained fame both as spoken plays and as operas. *Le Barbier de Séville*, conceived as an *opéra comique*,

retained several musical numbers even when revised (1775) as a play, including Almaviva's serenade 'Je suis Lindor', on which Mozart wrote a set of piano variations, K354. The popularity of *Le Barbier* in VIENNA, first as a German play and then as an opera buffa (in PAISIELLO's setting), paved the way for DA PONTE and Mozart's transformation of its sequel, *La Folle Journée, ou Le Mariage de Figaro* (1784), as LE NOZZE DI FIGARO. EMPEROR JOSEPH II had banned performances of a German translation of Beaumarchais's *Figaro*, on account of its political and sexual audacity, but permitted its publication, with necessary retrenchments. The playwright was already known in Vienna, from a dubious pamphlet-suppressing mission in 1774 that included both an audience with the Empress and a stay in jail.

Da Ponte's preface to the libretto of *Figaro* gives some notion of the difficulty of adapting Beaumarchais's long, complex drama. The play included various songs, dances and even the enactment of writing a vaudeville, which Da Ponte cleverly elaborated in operatic terms (the latter in a 'canzonetta sull'aria . . .' – 'song to the tune of . . .'). While eliminating several characters, and compressing five acts into four, he translated much of Beaumarchais's text quite directly, in recitative, or in action arias and ensembles (for example, measuring for a bed, dressing Cherubino), which Mozart set in brilliant fashion; Da Ponte termed the result 'almost a new genre of spectacle'. To their credit, both librettist and composer managed to preserve Beaumarchais's unprecedented combination of theatrical artifice and sentiment, while adding new layers of meaning.

BRUCE ALAN BROWN

D. Heartz, 'From Beaumarchais to Da Ponte: The metamorphosis of *Figaro*', in Heartz, *Mozart's Operas*, ed., with contributing essays, T. Bauman (Berkeley and Los Angeles, 1990)

S. Castelvecchi, 'Sentimental and Anti-Sentimental in *Le nozze di Figaro*', *Journal of the American Musicological Society* 53 (2000), 1–24

Beecke, (Notger) Ignaz (Franz) von (b. Wimpfenam Neckar, 28 Oct. 1733; d. Wallerstein, 2 Jan. 1803). Keyboard player and composer. Beecke was personal adjutant to Count Kraft Ernst Oettingen-Wallerstein who in 1774 became Prince of Oettingen-Wallerstein, appointing him as his director of court music. Mozart met Beecke in PARIS in 1766 and again in MUNICH during the winter of 1774–5, where they played a piano duel. In October 1777, when Mozart was at Hohen-Altheim, he wrote to his father: 'Well, would Papa like to know how Beecke received me? Why, very favourably and most politely . . . We fell to talking of various things, among them VIENNA, and how the Emperor was no great lover of music. "That is true", he said; "he knows something about counterpoint but that is all. I can still remember (here he rubbed his forehead) that when I had to play to him, I had not the least idea what to play. So I started to play fugues and such-like foolery, and all the time I played I was laughing up my sleeve." When I heard this, I was scarcely able to contain myself and felt that I should love to say to him: "Sir, I well believe that you laughed, but surely not as heartily as I should have done, had I been listening to you"' (letter of 13 Nov. 1777). Mozart and Beecke met once more, in Frankfurt or Mainz in October 1790, where they performed together in public.

CLIFF EISEN

Ernst Fritz Schmid, 'Ignaz von Beecke', in *Lebensbilder aus dem bayerischen Schwaben*, vol. I, ed. G. F. von Pölnitz (Munich, 1952), 343–64

Beethoven, Ludwig van (b. Bonn, ?16 Dec. 1770; d. Vienna, 26 Mar. 1827). German composer. Beethoven, who admired Mozart profoundly, was fully conscious of the composer's nascent canonic status in the musical world: recognizing the importance of studying the music of his predecessor, Beethoven repeatedly asked publishers to send him copies of Mozart's vocal and instrumental works. Mozart was, in Beethoven's words, one of music's 'great men'.

In all likelihood Beethoven and Mozart met once – in VIENNA in April 1787 – with the sixteen-year-old from Bonn performing for the established master. But Beethoven's trip to Vienna in 1787, cut short by the death of his mother, is poorly documented and details of the meeting are non-existent. Further, it is not known whether Beethoven heard Mozart perform; two of his closest associates, Ferdinand Ries and Carl Czerny, disagree on this point. In any case, Mozart's supposed statement after hearing Beethoven play that he was 'the man to watch' and 'someday . . . will give the world something to talk about' was almost certainly fabricated for publicity purposes by early nineteenth-century promoters of Beethoven's music.

From an early age Beethoven's prodigious talent was compared to that of Mozart, as if the youngster was groomed from the outset to succeed his illustrious predecessor. Beethoven's teacher, Christian Gottlieb Neefe, stated in 1783 that 'He would surely become a second Wolfgang Amadeus Mozart were he to continue as he has begun'. Similarly, the Bonn intellectual Johann Heinrich Crevelt, writing in an album presented to Beethoven prior to his move to Vienna in November 1792, explained that 'Mozart's genius hovers over you and, smiling at you, lends its approbation'. Most famously, Count Waldstein, aware that Beethoven would study with HAYDN, wrote in the same album:

> Dear Beethoven. You are going to Vienna in fulfilment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes to form a union with another. With the help of assiduous labor you shall receive the spirit of Mozart from Haydn's hands. Your true friend, Waldstein.

Thus, expectation was high that the young Beethoven would match Mozart's remarkable artistic success in the cosmopolitan musical centre of Vienna.

There is no doubt that Mozart's music exerted a particularly strong influence on Beethoven in his early Viennese and his pre-Viennese years. As many critics have noted, however, the issue of influence is complicated in Beethoven's case by the fact that it needs to account for conventional expressive and stylistic techniques and practices from the Classical period as well as Beethoven's motivations towards the purportedly influential works in question. In the Symphony No. 1 in C, Op. 21, for example, it is likely that he chose models such as the first movement of the 'Jupiter' symphony in C, K551 and Haydn's Symphony No. 97 in C with, in Elaine Sisman's words, 'the purpose of homage, of placing himself within a tradition, laced with one-upmanship, and casting the result in the most brilliantly conventional and instantly recognizable of eighteenth-century symphonic modes: the "C major symphony" tradition with its trumpets and drums and "ceremonial flourishes"'. Equally, Beethoven will presumably have hoped to learn from Mozart's compositional

expertise by basing the voice-leading and harmonic structure of the first movement's development section on the corresponding section of the 'Jupiter' symphony.

When Beethoven modelled individual movements or entire compositions on those of Mozart, he never did so slavishly, even in early works such as the C major and E flat major piano quartets, WoO 36 (1785), based on Mozart's violin sonatas K296 and K379 respectively. Moreover, in his variations for violin and piano on Figaro's aria 'Se vuol ballare', WoO 40 (1792), and Variations for Two Oboes and Cor anglais on Don Giovanni and Zerlina's duet 'La ci darem la mano', WoO 28 (1795), Beethoven exploits the popularity of these numbers as much as revealing his stylistic debt to their composer. In any case, by the late 1790s we are certainly witnessing 'deliberate "appropriation" by a truly major artist' as opposed to 'imitation by a gifted beginner' as Lewis Lockwood puts it. For example, the reappearance of the slow introduction to the first movement of the Piano Sonata in C Minor, 'Pathétique', Op. 13 (1799) at the end of the movement is indebted to the corresponding procedure in Mozart's String Quintet in D Major, K593 (1790), but is also part of a uniquely Beethovenian process in that the material reappears at the beginning of the development section as well. Similarly, the String Quartet in A Major, Op. 18 No. 5 (1800), although inspired by Mozart's String Quartet in A, K464 (1785), reinterprets and reshapes musical procedures from Mozart's composition as much as it uses them as a straightforward model.

Even though Mozart's impact on Beethoven was strongest in his early-period works, Beethoven continued to work with the music of his predecessor in his middle and late periods. He wrote stylistically bold cadenzas for the first and last movements of Mozart's Piano Concerto in D minor, K466 (probably in 1809), was inspired by the Piano Concerto in G major, K453, when composing his own Piano Concerto No. 4 in G, Op. 58 (1805–7), and analysed the Kyrie fugue from the Requiem, K626, while sketching parts of the *Missa solemnis*, Op. 123, in 1819–20. Shortly before his death, Beethoven clarified in categorical fashion that his admiration for Mozart was unwavering: 'I have always counted myself amongst the greatest admirers of Mozart and shall remain so until my last breath', he wrote in a letter of 6 February 1826.

After attending a 1799 performance of Mozart's Piano Concerto in C minor, K491, with the pianist Johann Baptist Cramer Jr, Beethoven allegedly proclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' It is true that K491 had a considerable impact on Beethoven, not least in his Piano Concerto No. 3 in C minor, Op. 37 (published 1804); it is equally true, however, that in many respects Beethoven fashioned compositional and performance styles quite unlike those of Mozart. The cadenza to the first movement of K466 in which, as Richard Kramer says, the 'tunes are Mozart's, but the touch, the rhetoric, is emphatically Beethoven's' is a case in point. Equally, Beethoven cultivated a style of piano performance very different from Mozart's. Antoine Reicha probably exaggerated about the number of strings that Beethoven broke in a performance of a Mozart concerto for which Reicha acted as page turner, but his account of the roughness and harshness of Beethoven's playing is consistent with early nineteenth-century criticism and identifies a style that is the complete antithesis of Mozart's delicacy: 'I was mostly occupied in wrenching

out the strings of the piano, which snapped, while the hammers stuck among the broken strings. Beethoven insisted upon finishing the concerto, so back and forth I leaped, jerking out a string, disentangling a hammer, turning a page.'

Even though he forged a unique stylistic path that had a profound impact on the subsequent course of western music, Beethoven always remained aware of Mozart's place in the shaping and reshaping of his compositional style. Neither blindly in awe of Mozart nor dismissive of Mozart's compositional prowess at any stage of his creative development, Beethoven knew that had to get to grips with and continue to re-evaluate this element of his compositional inheritance. In so doing his own extraordinary position in music history would begin to take shape. SIMON P. KEEFE

E. Anderson, ed., *The Letters of Beethoven* (London, 1961)
T. DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803* (Berkeley, 1995)
R. Kramer, 'Cadenza Contra Text: Mozart in Beethoven's Hands', *19th Century Music* 15 (1991), 116–31
L. Lockwood, 'Beethoven Before 1800: The Mozart Legacy', *Beethoven Forum 3* (London, 1994), 39–52
E. Sisman, '"The Spirit of Mozart from Haydn's Hands": Beethoven's Musical Inheritance', in *The Cambridge Companion to Beethoven*, ed. G. Stanley (Cambridge, 2000), 45–63

Benucci, Francesco (b. c.1745; d. Florence, 5 Apr. 1824). Italian singer. Benucci had enjoyed a successful career in Italy before joining the Italian opera company in VIENNA in 1783; he made his debut there as Blasio in SALIERI's *La scuola de' gelosi*. His other roles included Titta in SARTI's *Fra i due litiganti il terzo gode*, Taddeo in PAISIELLO's *Il re Teodoro in Venezia*, Trofino in Salieri's *La grotta di Trofino*, Tita in MARTÍN Y SOLER's *Una cosa rara*, and the title role in Salieri's *Axur, re d'Ormus*. An outstanding singer and actor, Benucci was described by Mozart as 'particularly good' (letter of 7 May 1783); he sang Figaro at the premiere of LE NOZZE DI FIGARO (1786), Leporello in the first Vienna performance of DON GIOVANNI (1788), when Mozart composed an extra duet for him ('Per queste tue manine', with Zerlina), and Guglielmo in the premiere of *COSÌ FAN TUTTE* (1790). In his memoirs, MICHAEL KELLY wrote that during rehearsals for *Le nozze di Figaro*, Mozart '*sotto voce*, was repeating, Bravo! Bravo! Bennuci' and that the passage 'Cherubino, alla victoria, alla gloria militar' was 'electricity itself'. In 1789 Benucci sang with Nancy STORACE at the King's Theatre, LONDON, in GAZZANIGA's *La vendemmia*, interpolating in the performance the duet of Almaviva and Susanna, 'Crudel! perchè finora farmi languir così' from *Le nozze di Figaro*. Benucci last performed in 1795 at La Scala, MILAN, in operas by Sarti ad Angelo Tarchi. CLIFF EISEN

D. Heartz, 'When Mozart Revises: The Case of Guglielmo in *Così fan tutte*', in *Wolfgang Amadè Mozart: Essays on his Life and his Music*, ed. S. Sadie (Oxford, 1996), 355–61
D. Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford, 1998)
Arias for Francesco Benucci, Mozart's First Figaro and Guglielmo (Recent Researches in the Music of the Classical Era, 72, Middleton, WI, 2004)
J. Rushton, 'Buffo Roles in Mozart's Vienna: Tessitura and Tonality as Signs of Characterization', in *Opera buffa in Mozart's Vienna*, ed. M. Hunter and J. Webster (Cambridge, 1997), 406–25

Berchtold von Sonnenburg, Johann Baptist Franz (b. Salzburg, 22 Oct. 1736; d. St Gilgen, 26 Feb. 1801 during the French occupation). Third of eight children of Franz Anton Virgil Berchtold von Sonnenburg and Maria Anna Elisabeth Gschwendtner von Freyenegg; husband of NANNERL MOZART. Franz Anton Virgil was *Pfleger* (administrator) of Hüttenstein and St Gilgen. Johann Baptist studied philosophy and law at SALZBURG University, and returned to St Gilgen as his father's assistant. He became *Pfleger* when his father died on 7 November 1769. On 8 July 1792 he was ennobled. Johann Baptist was married three times: to Maria Margarethe Polis von Moulin (d. 10 Nov. 1779), with whom he had four children; to Jeanette Maria Mayrhofer von Grünbichl (d. 15 Apr. 1783), with whom he had a son; and to Nannerl Mozart on 23 August 1784, with whom he had three children. RUTH HALLIWELL

R. Halliwell, *The Mozart Family: Four Lives in a Social Context* (Oxford, 1998)

Bertati, Giovanni (b. Martellago, 10 July 1735; d. Venice, c.1815). Italian librettist. The author of mostly comic texts, Bertati was closely associated with Baldassare Galuppi, who took him to VIENNA in 1770. Bertati wrote more than seventy librettos, mostly concerning domestic intrigue, chiefly for the Teatro S. Moisè in Venice where he was the principal comic librettist from 1771 to 1791; his texts rely heavily on disguises, mistaken identities, class and generational conflicts, and other devices of the Italian commedia dell'arte. In 1791 he succeeded LORENZO DA PONTE as chief poet to the imperial theatre; his *Il matrimonio segreto*, with music by Cimarosa, was an outstanding success. He returned to Venice in 1794 and from then on mostly gave up writing librettos and worked as a civil servant in Venice. Bertati's one-act libretto *Don Giovanni, o sia Il convitato di pietra*, set by GAZZANIGA in 1787, was the model for Da Ponte's DON GIOVANNI for Mozart; Da Ponte took over the outlines of Bertati's work, adding to it the Act 1 finale and most of the second act. Other Bertati texts set by Mozart include the quartet 'Dite almeno in che mancai' (K479) and the terzetto 'Mandina amabile' (K480), both composed for a production of BIANCHI's *La villanella rapita* at the Burgtheater on 25 November 1785. CLIFF EISEN

D. Heartz, *Haydn, Mozart, and the Viennese School, 1740–1780* (New York, 1995)
S. Kunze, *Don Giovanni vor Mozart: die Tradition der Don-Giovanni-Opern im italienischen Buffa-Theater des 18. Jahrhunderts* (Munich, 1972)

Betulia liberata, La. Mozart's oratorio K118 (1771). See ORATORIOS

Bianchi, (Giuseppe) Francesco (b. Cremona, c.1752; d. Hammersmith, London, 27 Nov. 1810). Italian composer. Bianchi's first operatic success was *Giulio Sabino* (Cremona, 1772); thereafter he worked at PARIS as a harpsichordist and composer of comic operas for the Théâtre-Italien. He served as deputy maestro at the Metropolitana, MILAN, from 1782 to 1793, and as second organist at San Marco, Venice, from 1785. Bianchi worked with the progressive librettists DE GAMERRA and Sertor from the late 1770s, including action-ensemble finales, programmatic storms and ballets, large ensembles and other innovative elements in his works. Although chiefly known as a composer of serious opera, he wrote numerous comic ones as well, including *La villanella rapita* which was

performed in VIENNA in 1785 with Mozart's quartet 'Dite almeno in che mancai' (K479) and the terzetto 'Mandina amabile' (K480). CLIFF EISEN

M. G. Accorsi, 'Teoria e practica della variatio nel dramma giocoso: a proposito della "Villanella rapita" di Giovanni Bertati', in *I vicini di Mozart* (Venice, 1987), 139–63
M. McClymonds, 'The Venetian Role in the Transformation of Italian Opera Seria during the 1790s', in *I vicini di Mozart* (Venice, 1987), 221–40

Böhm, Johannes Heinrich (b. c.1740; buried Aachen 7 Aug. 1792). Perhaps the son of the puppeteer Johann Böhm from Lorraine, Böhm first came to notice in 1770, when he took over Kajetan Schaumberger's travelling troupe in Brünn (Brno). The company specialized in a repertory of Italian and French singspiels, ballets and German comedies and farces, though *Hamlet* and other Shakespeare plays were also given. He sang in, and adapted and translated, several operas. In early summer 1776, in collaboration with NOVERRE, he directed a season of fourteen singspiels at the Kärntnertortheatre, VIENNA, mainly works translated from the French. In summer 1778 he and his wife (and some of their children) were members of the Burgtheater company. They then played in SALZBURG (where Böhm became acquainted with the Mozarts; he remet Mozart at Frankfurt in September 1790), and in AUGSBURG. After 1788 the company played mainly in Koblenz and Cologne. Böhm revived Mozart's LA FINTA GIARDINIERA in German in 1779, and performed it frequently in southern Germany. He chose DIE ENTFÜHRUNG to open the new theatre at Koblenz in 1787, and used some of the THAMOS, KÖNIG IN ÄGYPTEN score for incidental music to Plümicke's play *Lanassa*; he also gave early performances of DON GIOVANNI and FIGARO in the Rhineland. In a letter of 24 April 1780 Mozart mentioned to his cousin that he was composing an 'aria for Böhm'. PETER BRANSCOMBE

H. G. Fellmann, *Die Böhmische Theatertruppe und ihre Zeit* (Leipzig, 1928)
E. Pies, *Prinzipale. Zur Genealogie des deutschsprachigen Berufstheaters vom 17. bis 19. Jahrhundert* (Ratingen, 1973), 57–8

Bondini, Caterina (fl. 1780s). Soprano; wife of PASQUALE BONDINI. Caterina Bondini, who had sung Susanna in the December 1786 PRAGUE production of LE NOZZE DI FIGARO, created the role of Zerlina in DON GIOVANNI; according to the *Prager Oberpostamtszeitung* for 12 December 1786, she particularly distinguished herself in the former, which a few days later, on 14 December, was given for her benefit. NISSEN recounts that Mozart, during rehearsals for DON GIOVANNI, taught Bondini how to scream convincingly by suddenly pinching her. Possibly she was the sister of TERESA SAPORITI, the first Donna Anna. CLIFF EISEN

Zdenka Pilková, 'Prazstí mozartovstí pevci v drazdanskych pramenech' [Mozart's Prague singers in sources from Dresden], *Hudební veda* 28/4 (1991), 299–304

Bondini, Pasquale (b. ?Bonn, ?1737; d. Bruneck, 30/1 Oct. 1789). Italian singer and impresario, husband of CATERINA BONDINI. Bondini was chiefly active in PRAGUE and Dresden during the 1760s and 1770s; in 1784 he leased the Prague National Theatre built by Count Franz Anton Nostitz-Rieneck. The production that he mounted there in late 1786 of LE NOZZE DI FIGARO was so successful that Mozart was invited to Prague in January 1787; while there he was commissioned by Bondini to write a new opera, DON GIOVANNI, which

was first given on 29 October 1787. Bondini proselytized for Mozart elsewhere too: he mounted performances of DIE ENTFÜHRUNG AUS DEM SERAIL in Leipzig in September 1783 and at Dresden in 1785. CLIFF EISEN

R. Prochazka, *Mozart in Prag* (Prague, 1892; 4th edn, 1938, ed. Paul Nettl as *Mozart in Böhmen*)
A. Campana, 'La compagnia di Pasquale Bondini: Praga 1787' (Ph.D. diss., University of Rome, 1987–8)

Bonno, Giuseppe (b. Vienna, 29 Jan. 1711; d. Vienna, 15 Apr. 1788). Viennese composer, mostly of opera and sacred music, and music director; Hofkapellmeister 1744–88 and president of the Tonkünstler-Sozietät. Trained in Italy, Bonno brought to his music, especially his settings of METASTASIO's librettos and oratorio texts, all the mellifluousness of the Neapolitan school.

When the Mozarts visited VIENNA in 1768, Bonno witnessed a demonstration of young Wolfgang's compositional facility at his house; Leopold announced that the twelve-year-old would set to music on the spot any aria text that Bonno and his guests might choose from the complete works of Metastasio. The Mozarts renewed their acquaintance with Bonno in 1773 on a later visit to Vienna; and in 1781, when Mozart came to Vienna in the retinue of Archbishop Colloredo, he wrote to his father that one of his symphonies had recently been performed at Bonno's house. JOHN A. RICE

D. Heartz, *Haydn, Mozart, and the Viennese School 1740–1780* (New York, 1995)

Born, Ignaz von (b. Carlsburg or Kapnik, Transylvania, 26 Dec. 1742; d. Vienna, 24 July 1791), mineralogist and Freemason, son of Ludwig Born, an army officer, and his wife Maria Katharina. He was educated by the Jesuits in VIENNA and became a novice in the Order in 1760, though he left after a few months and associated with a group of young intellectuals (whose somewhat older leader was JOSEPH VON SONNENFELS) before commencing legal studies at Prague University. However, he was more drawn to geology and was soon devoting himself exclusively to the sciences; in 1767 he completed mineralogical and mining studies at the Mountain Academy at Schemnitz. By then he had married into the wealthy Montag family of PRAGUE. He returned to Vienna in 1777 to classify the royal and imperial collection of minerals. In 1781 he was appointed court councillor and in 1785 was ennobled in recognition of his new method for smelting metals; it was in celebration of this honour that Mozart wrote the cantata *Die Maurerfreude* (Masonic Joy, K471).

Born had swiftly risen to prominence in Viennese FREEMASONRY, becoming Master of the newly founded lodge 'Zur wahren Eintracht' (True Concord) in 1782. It attracted men of distinction from various walks of life, and published short-lived but important journals: *Physikalische Arbeiten der einträchtigen Freunde in Wien* (Works in Physics of the Friends of Concord in Vienna) and – of particular significance in a Mozartian context – *Journal für Freymaurer* (Journal for Freemasons). Another of Born's writings is the anonymous, strongly anticlerical satire *Monachologia*, first published in Latin (1783), then in German, and translated into various foreign languages.

Following the decree of JOSEPH II in December 1785 limiting the number and membership of the Viennese lodges, Born became Master of the newly formed

'Zur Wahrheit' (Truth), but soon resigned from Freemasonry. For this reason it must be doubted whether, despite his lengthy contribution to the *Journal* 'On the Mysteries of the Egyptians', he should be seen as the model for Sarastro in DIE ZAUBERFLÖTE. He died after a lengthy and painful illness.

PETER BRANSCOMBE

D. Lindner, *Ignaz von Born. Meister der Wahren Eintracht. Wiener Freimaurerei im 18. Jh.* (Vienna, 1986)
P. Branscombe, *W. A. Mozart. Die Zauberflöte* (Cambridge, 1991)

Bossler, Heinrich Philipp Carl (b. Darmstadt, 22 June 1744; d. Gohlis, near Leipzig, 9 Dec. 1812). German music printer and publisher. Bossler founded his publishing firm in Speyer in 1781, opening a branch in Darmstadt in 1785. Later, in 1799, he settled in the Leipzig area. Bossler's publications chiefly included works by south German composers as well as the periodical *Musicalische Realzeitung* (1788–90). Although there is no evidence that Mozart and Bossler were acquainted during the 1780s, he nevertheless published the first edition of the Flute Quartet, K285b, in 1788 as well as early editions of the sonata for keyboard and violin K481 (1788) and selections from DIE ENTFÜHRUNG AUS DEM SERAIL (1790). It is likely, however, that they met in VIENNA in 1790 when Bossler accompanied the harmonica virtuosa MARIANNE KIRCHGÄSSNER to Vienna; it was for KIRCHGÄSSNER that Mozart composed the Adagio and Rondo, K617, and possibly the Adagio, K365. Bossler's *Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft*, the successor to the *Musicalische Realzeitung*, published the first lengthy obituary of the composer, on 4 January 1792.

CLIFF EISEN

A. Rosenthal, 'Der früheste längere Nachruf auf Mozart', in *Collectanea Mozartiana*, ed. C. Roleff (Tutzing, 1988), 134–6
H. Schneider, *Der Musikverleger Heinrich Philipp Bossler (1744–1812)* (Tutzing, 1985)

Bretzner, Christoph Friedrich (b. Leipzig, 10 Dec. 1748; d. Leipzig, 31 Aug. 1807). German playwright and librettist. Bretzner, a businessman in Leipzig, began writing plays in 1771 and a set of four comic opera texts printed in 1779 quickly established him as a fashionable librettist in Germany. More colourful than the librettos of C. F. Weisse, they were soon taken up not only by composers in north Germany but in VIENNA as well. Bretzner is best remembered as the author of *Belmont und Constanze*, written for the Berlin composer Johann André in 1780 and adapted by Stephanie the younger for Mozart as DIE ENTFÜHRUNG AUS DEM SERAIL. The success of Mozart's opera notwithstanding, the text of *Belmont und Constanze* was considered substandard; J. F. Schink's *Dramaturgische Fragmente* of 1782 described it as 'one of the most inept of his lyric pieces'. Bretzner's disavowal of Mozart's 1782 setting is a fabrication, although in 1783 Bretzner did publicly ridicule Stephanie's textual additions. In addition to writing original opera texts and one melodrama, Bretzner also translated several Italian texts for the German stage, including Mozart's COSÌ FAN TUTTE (as *Weibertreu, oder Die Mädchen sind von Flandern*, 1794) and SALIERI's *La scuola de' gelosi* (*Die Schule der Eifersüchtigen*, 1794).

CLIFF EISEN

Bullinger, Franz Joseph Johann Nepomuk (b. Unterkochen, Württemberg, 29 Jan. 1744; d. Diepoldshofen, Württemberg, 9 Mar. 1810). Taught for the Jesuits until