

CAMBRIDGE STUDIES IN OPERA

Series editor: Arthur Groos

Volumes for *Cambridge Studies in Opera* explore the cultural, political, and social influences of the genre. As a cultural art form, opera is not produced in a vacuum. Rather, it is influenced, whether directly or in more subtle ways, by its social and political environment. In turn, opera leaves its mark on society and contributes to shaping the cultural climate.

Studies to be included in the series will look at these various relationships including the politics and economics of opera, the operatic representation of women or the singers who portrayed them, the history of opera as theatre, and the evolution of the opera house.

---

## Opera buffa in Mozart's Vienna

*Edited by Mary Hunter and James Webster*



of the *Don Giovanni* sextet

John Platoff

The "problem" of my title is actually my problem: the great sextet from the second act of *Don Giovanni* has always seemed a little strange to me. This ensemble occurs at the climax of the initially comic subplot involving Leporello's disguise as Don Giovanni. Having led Donna Elvira off into the darkness, Leporello here attempts to get away from her. But his escape is blocked by the arrivals, first of Donna Anna and Don Ottavio, then of Zerlina and Masetto. When they discover Leporello he reveals himself – after nearly being killed by Don Ottavio – and pleads cringingly for his life. These events occur in a single musical movement, a long Andante that creates an atmosphere of increasing darkness, mystery, and tragic intensity. This is, of course, an atmosphere far removed from the unshadowed comedy of the typical opera buffa ensemble.<sup>1</sup> But after the five characters react in shock to Leporello's unmasking, the Andante gives way to the energetic Molto allegro of a typical stretta movement; the dark mystery of this extraordinary ensemble snaps suddenly back to routine comic frenzy, in a shift that seems disruptive and unconvincing. It is almost as though the first movement has raised questions that the second movement is utterly unable to answer, or even to address. The problem is made only more acute by the tonal shift that connects these two movements – from the end of the Andante, with its strongly marked cadence on the dominant of C minor, to the Molto allegro in the tonic key of E flat.

The dissatisfaction I feel with this ensemble, or more precisely with this particular spot, has led me to think about the nature of

<sup>1</sup> Even in *opere buffe* with serious elements, the ensembles – above all, the larger ones, from quartets to septets – are almost universally comic. The only exception known to me is the quintet "Deh lasciate ch'io respiri" from Cimarosa's and Casti's *Il matrimonio segreto* (1792).

Mozart's decision-making process. Asking why Mozart made a particular decision is not very common, not only because answering the question is so difficult but because his decisions so frequently seem to be perfect: they do not invite questioning. In what follows, I hope to suggest at least some of the reasons why the sextet is structured as it is, and above all why Mozart employed the shift from V/vi to I. In brief, my answer will be that his choices were shaped in part by his experience as a composer of instrumental music. Second and more broadly, my investigation will demonstrate how a contextual study, grounded in an awareness of what contemporary composers were doing, can give us additional insights into Mozart's own music. In particular, it permits us to form conclusions about whether certain musical choices are typical or unusual. Whether or not my views on the sextet are persuasive, it will be clear that much of the information I draw upon in developing those views arises from just such a contextual approach.

Let me begin with a general characterization of opera buffa ensembles. It is a truism that, unlike arias, which are generally devoted to the expression of feelings, ensembles combine dramatic action with continuous music. But while many ensembles work in just this way, they do not consist entirely of action. Most are constructed using two distinct poetic and musical styles, which I label *active* and *expressive*. In the first, dialogue among the characters on stage moves the story forward; in the second, the characters sing together in a tutti that ceases to move the action forward and instead expresses their feelings. The first phase is itself frequently subdivided: it may begin with a solo stanza for each character, in which his or her initial activity or emotional position is made clear. After these stanzas, which set the stage for dramatic action, true dialogue takes place in shorter interchanges among the characters.<sup>2</sup>

<sup>2</sup> Ronald J. Rabin, writing about the same phenomenon, describes it somewhat differently: he sees three distinct phases (called respectively *Statements*, *Dialogue*, and *Tutti*), the first of which may be omitted. See "Mozart, Da Ponte, and the Dramaturgy of Opera Buffa: Italian Comic Opera in Vienna, 1783–1791," PhD diss. Cornell University, 1996, pp. 287ff.

Collectively, the ensembles of Viennese opera buffa range from pieces (such as "Soave sia il vento" from *Così fan tutti*) consisting entirely of a single expressive tutti, to those that comprise a single action / expression cycle (such as "Cinque – dieci", the opening duet from *Le nozze di Figaro*), to larger and more complex pieces made up of a series of cycles. The most elaborate and lengthy ensembles are finales, which may comprise eight or more cycles of active dialogue and expressive tutti.<sup>3</sup> Other ensembles do not reach this size, but pieces comprising two or three cycles are not uncommon.

The creation of these structures began, of course, with librettists. By writing active scenes in dialogue and punctuating them with expressive tutti passages, they enabled composers to vary both the dramatic pace and the musical texture of ensembles. And the punctuating tutti could also make a musical number that actually contained rather little stage-action seem more substantial and interesting. For example, in the Act II trio of *Le nozze di Figaro*, "Susanna, or via sortite," the Count commands Susanna first to come out of the closet, and later to speak so that he can hear her voice. Each command is countermanded by the Countess, followed immediately by an expressive tutti. In this way Da Ponte and Mozart created an ensemble of two parallel cycles of action and expression, when what actually takes place could quite easily have occurred in one rather concise cycle.

It must be noted that the "active" and "expressive" qualities of dialogue and tutti passages respectively are not always as pure as I have suggested. Not every bit of dialogue is as clearly active as "Stop, you rogue! Where are you going?" nor every tutti as obviously expressive as "What! [It's] Leporello! What trickery is this? I am amazed. What now?" (both from the *Don Giovanni* sextet). Taken line by line, active passages frequently contain emotional expression, while expressive ones may include a plan, or the hope of some future event. Yet structurally, because of the consistent organization by which dialogue is followed by tutti, the distinction

<sup>3</sup> See John Plaroff, "Musical and Dramatic Structure in the Opera Buffa Finale," *JM* 7 (1989), 191–97.

between action and expression is clearly maintained – and when it is underlined by the music, the shift from one to the other may be easily recognized.<sup>4</sup>

Librettists used other means as well as the shifts from dialogue to tutti to create articulations. Longer ensembles frequently contain changes of poetic meter, sometimes between a dialogue and the following tutti but most typically between the end of one action / expression cycle and the start of the next. When the plot permits, the number of characters may change, as in the *Don Giovanni* sextet, which actually begins as a duet and continues as a quartet until m. 70. A more subtle but occasionally important articulating device is a change in the end-rhyme used to close each stanza of text in an ensemble.<sup>5</sup>

But with respect to all these devices we may say that "the librettist proposes, the composer disposes"; or to quote Joseph Kerman, "the dramatist is the composer."<sup>6</sup> For every point of articulation made available by the libretto – a shift from dialogue to tutti, a new poetic meter, a character's entrance or exit – the composer has complete control to highlight, obscure, or simply overrule it. For instance, a change of poetic meter typically leads a composer to switch to a new movement (see below), thus creating an important articulation; but the composer may ignore this poetic cue and set the new text to more of the old music.<sup>7</sup> Conversely, a change of tempo and meter within a passage in a single poetic meter has the effect of producing more sections than the librettist provided. For that matter, a tutti may be created where the librettist did not write one, simply by repeating earlier lines and having characters sing

<sup>4</sup> For a discussion of the musical styles used in active and expressive passages, see *ibid.*, 197–227.

<sup>5</sup> Tim Carter, W. A. Mozart: "Le nozze di Figaro" (Cambridge: Cambridge University Press, 1987), pp. 80–87.

<sup>6</sup> Joseph Kerman, *Opera as Drama* (New York, 1956; rev. edn., Berkeley: University of California Press, 1988), p. 91.

<sup>7</sup> See, for example, the opening duet from *Le nozze di Figaro*: the final tutti quatrain changes from *ottavario* lines to *decasilabo*, a change carefully hidden by Mozart's musical setting, James Webster, "To Understand Verdi and Wagner We Must Understand Mozart," *19CM* 11 (1987–88), 184.

them together. Sometimes an ensemble whose text provides a single action/expression cycle can be lengthened into two cycles, by the simple expedient of using some or all of the active dialogue and then the expressive tutti a second time. In all these ways the composer has the final say over the number of active and expressive passages, their relative length and importance, and the resulting form and sense of pace in the ensemble.

A brief digression is called for here, to explain my concentration on "movements," by which I mean relatively lengthy passages of music in a single tempo and meter.<sup>8</sup> Points of articulation within an operatic number exist along a continuum of strength, from the smallest gesture to the most shocking and dramatic break in the musical flow. Composers create articulations at different levels of the musical structure in all sorts of ways: with cadences, dynamic changes, alterations in texture, new melodies or accompanimental motives, and so on. And features of the stage-action and the poetry – plot events, entrances or exits of characters, changes in poetic meter, and the like – create articulations as well, which may or may not coincide with points of musical articulation.<sup>9</sup> In my view the single most powerful articulating device is a change from one movement to another, by which I mean the shift from music in one tempo and meter to new music in a perceptibly different tempo and/or meter. Such articulations obviously vary in impact, depending, for example, on whether they occur congruently with articulations in the poetry and/or stage-action, whether they occur *attacca* or after a pause, whether they involve a full or half-cadence or no cadence at all, whether a small or large tonal shift also occurs, and so on. Yet while tempo and meter changes vary in articulating strength, they consistently affect the musical flow

<sup>8</sup> This would exclude, for example, calling a six-measure passage in a new tempo a movement. I differ here from Webster, who argues for a distinction between "movements" and "sections" in which the former, unlike the latter, "articulate a complete formal design." See Haydn's "Farewell" *Symphony and the Idea of Classical Style* (Cambridge: Cambridge University Press, 1991), pp. 186–87.

<sup>9</sup> This "multivalence" in Mozart's operas is discussed in Webster, "Analysis," pp. 103–4 and *passim*.

more strongly than any other single element. One can therefore view the number of movements in an ensemble as a key aspect of its structure – though certainly not the only important one – and examine a large operatic repertory in terms of this variable, as I will do in this study.

In the sextet from Act I of *Così fan tutte*, we can see how Mozart alters Da Ponte's implied structure in two principal ways. The text consists of 46 lines,<sup>10</sup> all in *ottontario* and relying on a single end-rhyme. In the first 25 lines only four characters sing, Fiordiligi and Dorabella not yet having entered. The text contains no tutti passage in this part of the scene, just one for all six characters at the end (lines 38–46). Mozart, however, sets the sextet not as one continuous movement but in three movements. The initial Allegro in common time changes to a 3/4 Allegro when the sisters enter, thus highlighting the separation between two distinct phases of the action. And a 2/2 Molto allegro begins at the final tutti, making that expression of feelings into an exciting and relatively lengthy *stretta*. Mozart's other change articulates the sextet, whose text can be read as a single action/expression cycle, into two cycles. In lines 17–19 in the first section, after Despina has responded laughingly to the appearance of Ferrando and Guglielmo in disguise, the two men join Don Alfonso in singing "Now matters are settled; if she doesn't recognize us/ them, there's nothing to fear." These lines may seem to suggest an expressive tutti; but such remarks, when made by some but not all of the characters on stage, are often set within an ongoing active dialogue. Instead Mozart makes a decisive tutti (in mm. 38–48): to the texture of the three male voices he adds Despina, who repeats her lines 10–12 (see lines 20–22). As a result the quartet portion of the ensemble contains not merely action but a full action/expression cycle. Mozart's decisions – to divide the sextet into three movements, and to create a tutti at the end of the first of these – make more distinct the two phases of the action, the

<sup>10</sup> This includes three repeated lines, which I discuss below. The text is laid out as in the original printed libretto, which is reprinted in facsimile in Warburton, vol. 3, pp. 218–20.

first being the encounter of the disguised lovers with Despina and the second their meeting with the outraged sisters.<sup>11</sup>

*Così fan tutte*, Sextet No. 13

DON ALFONSO	Alla bella Despinetta Vi presento, amici miei; Non dipende che da lei Consolar il vostro cor.	
5 FERRANDO	) Per la man che lieto io bacio,	(con tenerezza
GUGLIELMO	) Per quei rai di grazie pieni,	affettata)
	Fa che volga a me sereni I begli occhi il mio tesor.	
10 DESPINA	Che sembianze! che vestiti! Che figure! che mustacchi! Io non so se son Vallacchi, O se Turchi son costor.	(da sé, ridendo)
DON ALFONSO	Che ti par di quell'aspetto?	(piano a Despina)
15 DESPINA	Per parlarvi schietto, schietto, Hanno un muso fuor dell'uso, Vero antidoto d'amor.	
FERRANDO	) Or la cosa è appien decisa;	
GUGLIELMO	) Se costei non li/ ci ravvisa,	
DON ALFONSO	) Non c'è più nessun timor.	
20 DESPINA	) Che figure! che mustacchi! ) Io non so se son Vallacchi, ) O se Turchi son costor.	
FIORDILIGI	) Ehi Despina! olà Despina!	(dentro le quinte)
DORABELLA	)	
DESPINA	Le padrone!	
DON ALFONSO	Ecco l'istante! Fa con arte; io qui m'ascondo.	(a Despina)
25 FIORDILIGI	) Ragazzaccia tracotante,	(Si ritira.)

<sup>11</sup> Tim Carter has also noted Mozart's overriding of the structure proposed by Da Ponte's poetry; he sees this sextet as an example of "Mozart's eagerness to explore . . . looser, more progressive structures . . . [as] alternatives to sonata form organization." "Mozart, Da Ponte and the Ensemble: Methods in Progress" in Sadle, *Wolfgang Amadè Mozart*, p. 247.

DORABELLA	) Che fai lì con simil gente? Falli uscire immanamente, O ti fo pentir con lor.	
30 FERRANDO	) Ah madame perdonate!	
GUGLIELMO	) Al bel piè languir mirate	
DESPINA	) Due meschin, di vostro merito (s'inginocchiato)	
	Spasimanti adorator.	
FIORDILIGI	) Giusti numi! cosa sento?	
35 DORABELLA	) Dell' enorme tradimento, Chi fu mai l'indegno autor?	
DESPINA	) Deh calmate quello sdegno!	
GUGLIELMO	)	
FERRANDO	)	
40 DORABELLA	) Ah, che più non ho ritegno! Tutta piena ho l'alma in petto Di dispetto, e di furor.	
FIORDILIGI	) Ah perdon, mio bel diletto; Innocente è questo cor.	
GUGLIELMO	) Qual diletto è a questo petto	
FERRANDO	) Quella rabbia e quel furor.	
45 DESPINA	) Mi dà un poco di sospetto	
DON ALFONSO	) Quella rabbia e quel furor.	

These aspects of compositional decision-making pertain to the *Don Giovanni* sextet, of course, since we are concerned with the particular decisions Mozart made in that piece. These decisions must be seen not only in light of what else he might have done, and, in fact, did do in other ensembles, but also in view of what contemporary composers typically did. And from these perspectives, the structure of the sextet reveals connections to procedures found rarely in opera, but quite often in instrumental music.

Finding a link to instrumental music in a Mozart opera should not be a great shock. Unlike nearly all his operatic competitors in Vienna, Mozart was much more experienced in the composition of instrumental music than opera buffa.<sup>12</sup> Between his move to Vienna in 1781 and the composition of *Don Giovanni*, he had written

<sup>12</sup> The only clear exception is Karl Ditters von Dittersdorf, who succeeded in Vienna with German Singspiel but had little success in opera buffa.

only two full-scale operas, one of them in the quite different genre of Singspiel.<sup>13</sup> During the same period he had composed three symphonies, fifteen piano concertos, seven string quartets, ten sonatas for violin and piano, six larger pieces of chamber music with piano, and numerous other instrumental works. In this light it would be more surprising if his operas did *not* reflect the perspective of instrumental music.

I will not offer here a full-scale analysis of the sextet, but a brief discussion of the text and Mozart's setting of it can provide the necessary background for the points I address below. Da Ponte's text is organized in three distinct sections, each with its own poetic meter (*ottonario*, *quinario* at line 21, and *ottonario* again at line 43). The first section is initially a duet and then a quartet, with quatrains for Donna Elvira, Leporello, Don Ottavio, and Donna Anna, in turn, followed by shorter utterances for the first two as they try to leave the courtyard.<sup>14</sup> This section has no closing tutti: the action is meant to continue directly into the next section. And the entrance of Zerlina and Masetto, marked by the shift to *quinario*, does continue the action, as all confront the supposed Don Giovanni and demand his death, despite Elvira's pleas for mercy. After Leporello reveals himself there follows a quatrain of shocked response to be sung tutti by the others (lines 39–42). The final section, back in *ottonario*, is another expressive tutti with complementary words for Leporello and the other five characters. This second tutti is clearly provided to permit an extended, energetic musical conclusion to the sextet, like the stretta of a typical act finale, since its words – except for allowing Leporello to express his terror – add nothing new to the dramatic situation.

13 The two are *Le nozze di Figaro* (1786) and *Die Entführung aus dem Serail* (1782).

Mozart also wrote a one-act Singspiel, *Der Schauspieldirektor* (1786), and made false starts on two *opere buffe*: *L'oca del Cairo* and *Lo sposo deluso*. In these last two Mozart fully or partially drafted a total of ten numbers.

14 These opening quatrains exemplify what Rabin calls the "Statements" phase of an ensemble (see n. 2 above), and what I have described as the first of two phases in the active dialogue.

Don Giovanni, Sextet No. 19

[OTTONARIO]

DONNA ELVIRA

Sola, sola in buio loco,  
Palpitare il cor mi sento,  
E m'assale un tal spavento  
Che mi sembra di morir.  
Più che cerco, men ritrovo  
Questa porta sciagurata:  
Piano, piano, l'ho trovata,  
Ecco il tempo di fuggir.

(*spaglia la porta*)  
(*entrano vestiti a lutto*)

10

DON OTTAVIO

Tergi il ciglio, o vita mia,  
E dà calma al tuo dolore,  
L'ombra omai del genitore  
Pena avrà de' tuoi martir.  
Lascia almen alla mia pena  
Questo picciolo ristoro,  
Sola morte, o mio tesoro,  
Il mio pianto può finir.

(*senza esser vista*)  
(*dalla porta senza esser vista*)

15

DONNA ANNA

Ah dov'è lo sposo mio?  
Se mi trova son perduto:

(*senza esser vista*)  
(*dalla porta senza esser vista*)

LEPORELLO

) Una porta là veggio  
) Cheto cheto io vo partir.

(*Nel sortire s'incontrano in Zerl. e Mas.*)

20

à 2

[QUINARIO]

ZERLINA

) Ferma, briccone,  
) Dove ten vai!

(*Lep. s'asconde la faccia*)

à 2

MASETTO

) Ecco il fellone.

DONNA ANNA

) Come era quai!

à 2

DON OTTAVIO

) Ah mora il perfido

25

à 4

) Che m'a tradito!

	DONNA ELVIRA	È mio marito, Pietà! pietà!	
	DON OTTAVIO	) È Donna Elvira	
30	ZERLINA	) Quella ch'io vedo?	
	à 4	) Appena il credo;	(in atto di
	MASETTO	) No no, morrài	ucciderlo)
	DONNA ANNA	)	(Lep. si scopre,
	LEPORELLO	Perdon perdonò,	e si mette
35		Signori miei,	in ginocchio
		Quello io non sono.	davanti gli
		Sbaglia costei;	altri)
		Viver lasciatemi	
		Per carità!	
	TUTTI [à 5]	Dei Leporello!	
40		Che inganno è questo;	
		Stupido/a resto,	
		Che mai sarài	
	[OTTONARIO]		
		Mille torbidi pensieri	
		Mi s'aggiran per la testa;	
45		Che giornata, o stelle, è questa!	
		Che impensata novità!	
	LEPORELLO	Mille torbidi pensieri	
		Mi s'aggiran per la testa;	
		Se mi salvo in tal tempesta	
50		È un prodigio in verità!	

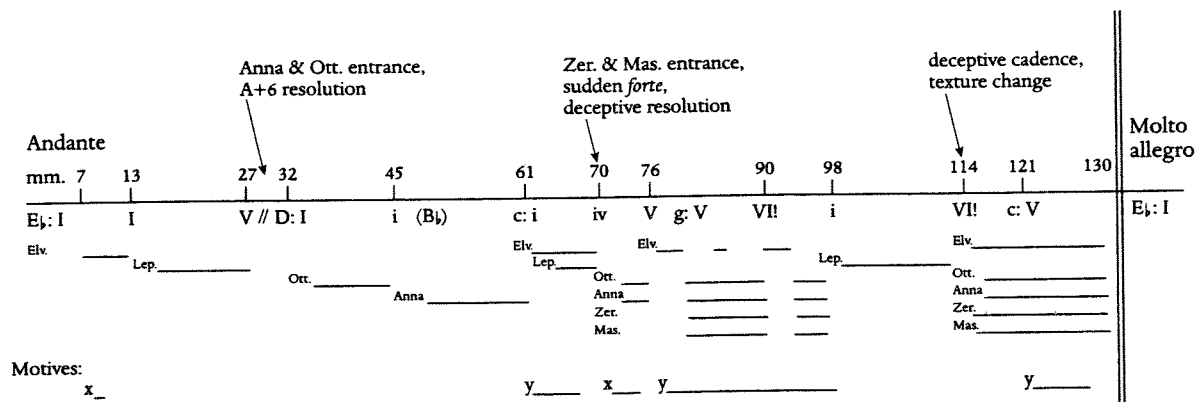
Mozart's setting comprises only two movements rather than the three suggested by the text. That is, the entrance of Zerlina and Masetto, which accompanies a change of poetic meter from *ottonario* to *quinario*, is not marked by a new tempo or meter. Instead the initial Andante persists all the way to the start of the final tutti in *ottonario*, which is set as a Molto allegro. But Mozart did not ignore Da Ponte's point of articulation; instead he treated it more subtly, not as a change of direction but as an interruption within the ongoing flow of the Andante. The brilliant result is a long, continuous, and foreboding movement whose atmosphere darkens as it progresses.

Figure 14.1 charts the course of the Andante movement.<sup>15</sup> Not surprisingly its motivic and tonal relationships are quite complex – I have recorded here only those features relevant to my argument. Arrows mark the principal points of foreground articulation. In a manner typical of ensembles, Mozart set the first quatrain (for Elvira) in the tonic and the second (for Leporello) moving to and cadencing in the dominant. The quatrains for Don Ottavio and Donna Anna follow, after a stunning modulation to D by means of an augmented-sixth chord, supported by *piano* trumpets and timpani – one of the most celebrated moments in the opera. Ottavio sings in D, Anna in D minor modulating through B flat to C minor. Her music makes a remarkable transition, darkening the tone of the ensemble from the rather conventional initial paragraphs for Elvira and Leporello into something quite gripping.

At m. 61, where Anna concludes, begins a passage that skillfully knits together various signs of beginning and ending, initiating a second phase of the Andante without a big articulation and without a clear division of the movement into separate sections. This process involves ambiguous relations between the events at m. 61 and those at m. 70. The organization of the text (see p. 387) suggests one sort of change at m. 61: the series of opening quatrains concludes, followed by the shorter exchanges characteristic of dialogue. On the other hand, the initial *ottonario* has not changed, nor has the end-rhyme; true dialogue cannot be said to be occurring, since Elvira and Leporello are speaking to themselves; and their joint couplet suggests a tutti *à due*, and thus a subsequent point of closure in the text. Moreover, that textual articulation – at m. 70 – is far more dramatic than Anna's conclusion at m. 61. The poetry changes to *quinario*, with a new end-rhyme; Zerlina and Masetto enter; all the characters become aware of one another for the first time; and the central action of the ensemble begins – the discovery

<sup>15</sup> My analysis borrows in part from one provided as Table 2 by Lawrence Schenbeck in a talk entitled "Ecco il fello: Leporello as Picaresque Hero," presented at the Hofstra University Mozart Conference, Hempstead, NY, February 9, 1991.

Figure 14.1 *Don Giovanni*: sextet, mm. 1–130



of "Don Giovanni," followed by the revelation that he is actually Leporello.

Mozart's musical setting creates articulations that interact multivalently with those in the text to create an overall musical continuity, rather than decisively suggesting a break at either point. Measure 61 is marked tonally and motivically as the beginning of a new phase in the movement. Tonally, mm. 61–130 stay close to C minor and G minor, with the central segment (mm. 80–120) in the latter key. This relative tonal stability, despite several deceptive cadences, contrasts with the range of modulation earlier, not only at mm. 27–28 but within Donna Anna's quattrain. (Of course such tonal stability can only be perceived retrospectively.) More immediately apparent is the chromatically descending figure in a dotted rhythm, played by strings alone (labeled *y* in Figure 14.1), which recurs throughout mm. 61–130. This figure stands out from its first appearance, contrasting strongly with the accompanimental patterns played by the strings (with woodwind support) during Ottavio and Anna's quatrains.

The moment of Zerlina's and Masetto's entrance (m. 70) is highlighted musically in several ways. First, it is preceded by the obviously cadential tutti *a due* for Leporello and Elvira (which rhymes musically with Leporello's earlier cadence at mm. 25–27). Measure 70 itself is marked by a deceptive resolution, a momentary inflection towards F minor, a sudden *forte* outburst, and the reappearance of an orchestral motive from early in the movement (*x*). Yet despite these features Zerlina's and Masetto's entrance—clearly the start of something new from the point of view of the stage action—is treated musically more as an interruption than as a new section. This is confirmed at m. 76 by the return both of the *piano* dynamic and of the dotted figure (*y*), which controls the music for the next 22 measures. The perceived meter also suggests an interruption: mm. 70–76 seem to insist on 4/4, while measure 76 returns to the 2/2 feeling of the rest of the Andante. The newly arrived characters, after their angry initial statement, are palpably pulled back into the suspenseful, slower-moving musical atmosphere that prevailed before their entrance.



The last important articulation in the Andante, the tutti expression of shock at Leporello's unmasking (mm. 114ff.), is likewise a momentary interruption contained within the ongoing motivic pattern.<sup>16</sup> The strong deceptive cadence and new orchestral texture at m. 114, marked also by dynamic changes and chromatic harmonies in the following seven measures, are subsequently re-integrated by the return of the controlling dotted figure at m. 121. So although mm. 114–30 serve as a brief shock tutti,<sup>17</sup> their separation from the preceding music is carefully minimized. Given the structure of the text to this point, a composer would normally have created two distinct movements, with the change coming at m. 70; instead, Mozart has used various means to maintain musical and what might be called “atmospheric” continuity throughout this long Andante.

Separation is maximized, though, by the sudden tonal shift that begins the *Molto allegro*, from a half cadence in C minor to the vigorous opening in E flat, the tonic key of the sextet. This stretta movement has much in common with the final stretta of the Act 1 finale, above all the consistent textural device of having Leporello chatter frantically in eighth-note patter, while the other five characters sing together and generally in much longer notes (in the finale both Leporello and Don Giovanni sing the patter).

How does this brief analysis of the form of the sextet suggest Mozart's experience as a composer of instrumental music? I see two of Mozart's compositional decisions – one of these very effective, the other clumsy and unconvincing – as related to the procedures of instrumental music. The first involves the division of the piece into only two movements, rather than the three clearly suggested by the libretto. The second, discussed below, involves the tonal shift from V/vi to I.

<sup>16</sup> The lapse of dramatic realism at this moment – since Leporello sings for a full 16 measures before the others react in shock – is discussed in John Platoff, “How Original was Mozart? Evidence from *Opera Buffa*,” *EM* 20 (1992), 113–15.

<sup>17</sup> For a discussion of the shock tutti see Platoff, “Musical and Dramatic Structure,” pp. 219–23.

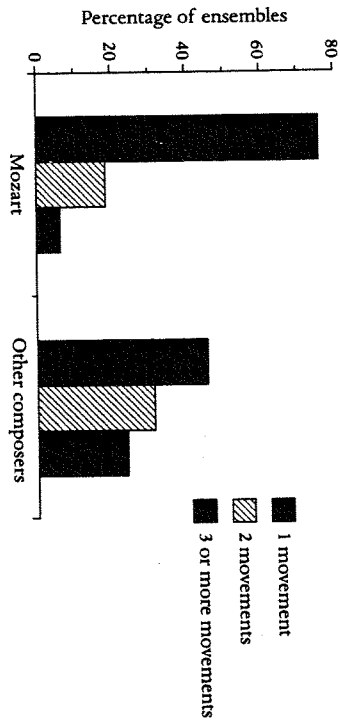
What factors might lead a composer to create more or fewer movements in an ensemble? In general, a smaller number of movements enhances continuity; it also makes an ensemble more like an instrumental movement, which only rarely has multiple sections in different tempos or meters.<sup>18</sup> Moreover, ensembles in a single movement allow for the possibility of a sonata-like formal plan, or at least one in which a highly articulated double return of the tonic and the initial thematic material can occur. If the latter portion of an ensemble is in a different tempo or meter, such a double return is far less likely. On the other hand, new movements in an ensemble can suggest or highlight changed circumstances or even psychological progression, both of which are of prime importance in an opera. For example, in “Là ci darem la mano” the change to 6/8 coincides with and confirms Zerlina's capitulation to Don Giovanni's seduction. Generally speaking, then, more movements in an ensemble might offer advantages in terms of operatic drama, while fewer movements make possible the use of formal plans like those found in instrumental music.

Examining a substantial number of operas by Mozart's Viennese contemporaries enables one to make meaningful comparisons between his works and those by other composers. Here I draw upon information about the ensembles in Mozart's three Da Ponte operas and in nineteen works by other composers.<sup>19</sup> Mozart's ensembles in the Da Ponte operas contain strikingly fewer move-

<sup>18</sup> The sonata-form first movement with slow introduction is an obvious exception.

<sup>19</sup> In pursuing this line of research, I have developed a data-base containing information on each musical number in over two dozen *opere buffe* – by both Mozart and his contemporaries – performed in Vienna during the 1780s. In all, the data-base comprises more than 700 musical numbers. The non-Mozart operas included in this study are: Bärta / Bussani (after Goldoni), *Il mercato di Malmantile*; Cimarosa / Berrati, *Il matrimonio segreto*; Dittersdorf / Brunati, *Demetrio corretto*; Gazzaniga / Da Ponte, *Il finto cieco*; Martin y Soler / Da Ponte: *Il barbero di buon cuore*, *Una cosa rara*, and *L'arbore di Diana*; Paisiello / Petrosellini, *Il barbiere di Siviglia*; Paisiello / Casti, *Il re Totolo in Venezia*; Righini / Da Ponte, *Il demogorgone*; Rust / Mazzola, *Il marito indolente*; Salieri / Da Ponte: *Il ricco d'un giorno*, *Il talismano*, and *La ciffa*; Salieri / Casti, *La grotta di Trofonio*; Sarti / an unknown librettist (after Goldoni), *Fra i due litiganti*; Storace / Brunati, *Gli sposi malcontenti*; Storace / Da Ponte, *Gli equivoci*; Weigl / Mazzola, *Il pazzo per forza*.

Figure 14.2 Number of movements in ensembles: Mozart and his Viennese contemporaries

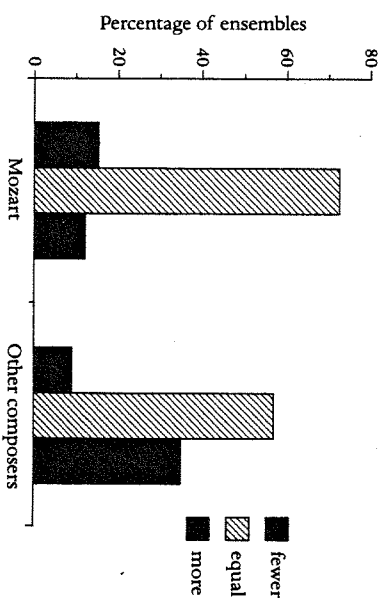


ments than those in the operas of his Viennese contemporaries, as may be seen in Figure 14.2. 76 percent of Mozart's ensembles comprise a single movement, compared to only 45 percent for other composers. Conversely only 6 percent of Mozart's ensembles (2 of 34) have more than two movements, compared to 24 percent for other composers. These differences, analyzed by means of a Chi-square test, are significant at the 1 percent level, meaning that the likelihood of Mozart's ensembles having this pattern of fewer movements purely by happenstance is less than 1 in 100.<sup>20</sup>

Since composers typically were guided in subdividing ensembles by cues in the libretto – above all by changes of poetic meter – we can also compare Mozart's response to the texts of his ensembles with the practices of his contemporaries (Figure 14.3). Mozart used fewer movements in an ensemble than there were poetic meters 15 percent of the time (in 5 numbers), while other composers did this even more rarely (9 percent). But only 12 percent of the time did

<sup>20</sup> The Chi-square test is a common measure of the degree of independence between two variables in a population. Very simply, the test gives a measure of the likelihood that the given distribution – here, the frequency of ensembles with one, two, or three or more sections – might occur simply by chance. A result is usually considered to be statistically significant if the probability of the given result occurring by chance is less than .05 (or .01); that is, if it would occur fewer than five times (or once) in a hundred.

Figure 14.3 Number of movements in ensembles vs. number of poetic meters: Mozart and his Viennese contemporaries



Mozart create *more* movements than there were poetic meters, while other composers did this in over one-third of their ensembles. The differences in Figure 14.3 are significant at the 5 percent level.<sup>21</sup>

This analysis can be carried a bit further by examining Mozart's approach in each of the three Da Ponte operas (Figures 14.4 and 14.5). The nine ensembles of *Le nozze di Figaro* are all in a single movement,<sup>22</sup> even though two of them feature texts with two poetic meters. One of these is the Act III sextet; in the other, the opening duet, Mozart's suppression of a potential change of tempo or meter clearly creates a more instrumentally organized piece, with the final tutti making a last reprise of one of the principal

<sup>21</sup> This means of course that the differences are less strongly suggestive than those in Table 1. On the other hand, Mozart did not frequently overrule his librettist in either direction – note that Mozart and Da Ponte "agreed" 73 percent of the time, compared to just 57 percent for other composers and their librettists. Mozart worked extensively with his librettists in the creation of their texts, and he surely collaborated with Da Ponte to produce ensemble texts that would conform to his musical plan for setting them.

<sup>22</sup> See above for a definition of "movement" as I use it here. This is not to say that there are no important articulations in these ensembles; see for example the passage of accompanied recitative in the Act I trio of *Le nozze di Figaro*, "Cosa senoi!"

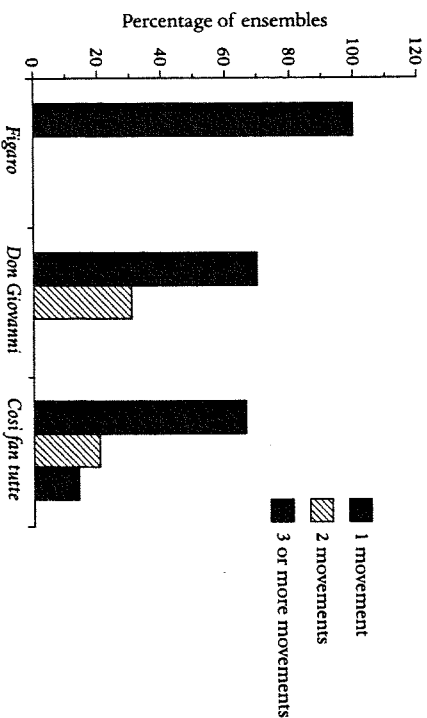


Figure 14.4 Number of movements in ensembles: Mozart's three Da Ponte operas

themes of the ensemble.<sup>23</sup> In *Don Giovanni* seven of the ten ensembles are in a single movement and three in two movements, but two of the two-movement pieces have texts with three poetic meters (the *introduzione* and our sextet) – there too Mozart suppresses textual points of articulation.<sup>24</sup> The first-act quartet, “Non ti fidar, o misera,” despite also having a text with three poetic meters, is written in a single movement. Only one piece in the opera, “Là ci darem,” has more movements than poetic meters (see Figure 14.5). But the picture is quite different in *Così fan tutte*, written more than two years later. While ten of its ensembles use a single movement, the other five include pieces with three and even four movements.<sup>25</sup> It is also striking that *Così fan tutte* contains three ensembles with more movements than poetic meters.<sup>26</sup> These somewhat over-

<sup>23</sup> See n. 7 above. Of course, this does not mean that the decision is not

dramatically effective, or that it was not made at least in part for reasons of operatic characterization. Any such choice can be made for various reasons, and have various effects.

<sup>24</sup> The other ensemble in two movements is “Là ci darem.”

<sup>25</sup> These are, respectively, the Act I sextet and the Fiordiligi/Ferrando duet in Act

II. The three two-movement ensembles are the Fiordiligi/Dorabella duet in Act

I, the quintet and chorus in Act I, “Di scrivermi ogni giorno!” and the Act II

quartet “La mano a me date.”

<sup>26</sup> These are the sisters’ duet in Act I, the Act I sextet, and the Fiordiligi/Ferrando duet.

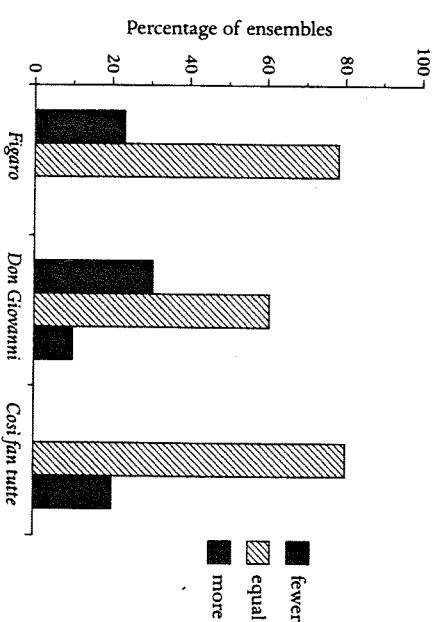


Figure 14.5 Number of movements in ensembles vs. number of poetic meters: Mozart's three Da Ponte operas

simplified criteria suggest that the ensembles in *Così fan tutte* may reflect a more purely operatic approach by Mozart, one less concerned with the kinds of formal issues that are central in instrumental music.

This suggestion is bolstered by the history of the search for sonata form in Mozart's ensembles. Those critics eager to find sonata-form or sonata-form-like structures in Mozart's operas (most notably Kerman and Charles Rosen) have cited only a limited number of ensembles, and significantly they are all in *Le nozze di Figaro* or *Don Giovanni*.<sup>27</sup> The absence from their lists of any ensem-

<sup>27</sup> The examples in *Le nozze di Figaro* include the Act I trio, “Cosa sento,” and the sextet in Act II, along with the Act II finale, well-known for its allegedly sonata-like tonal shape (but see Webster, “Mozart's Operas and the Myth of Musical Unity,” *COJ* 2 [1990–91], 205–7, and John Platoff, “Tonal Organization in ‘Buffo’ Finals and the Act II Finale of ‘Le nozze di Figaro,’” *M&L*, 72 [1991], 387–403). In *Don Giovanni* writers have cited, besides the present sextet, the trio in Act II, “Ah taci, ingiusto core.” To this list should be added the Act II trio from *Le nozze di Figaro* cited above, which is in a two-part, exposition-recapitulation form. On sonata form in Mozart's operas, see, e.g., Kerman, *Opera as Drama*, pp. 63–68; Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (1971; New York: Viking, 1972), pp. 290–302; Carter, “Figaro,” pp. 88–104. See also Carter, “Mozart, Da Ponte and the Ensemble,” p. 249.

bles from *Così fan tutte* corroborates the view that Mozart has moved in that work away from instrumentally influenced thinking. This is not to say, incidentally, that sonata-form is a particularly useful explanatory concept even for musical numbers in *Le nozze di Figaro* or *Don Giovanni*. Rather, the point is that in *Così fan tutte*, Mozart's structures have moved further away from any design that could be described, even with somewhat tortured logic, in sonata-form terms.

The organization of the *Don Giovanni* sextet into only two movements, then, can be viewed as one possible sign that Mozart's compositional thinking has been influenced by his experience in writing instrumental music. This is not in itself a bad thing: the linking of so many disparate dramatic elements in the long Andante movement is a brilliant achievement, creating one of the most gripping passages in the opera. More generally, finding a connection to instrumental music in this sextet, or in some aspect of it, is not linked to any value judgment about the piece or the specific aspect. But it is relevant, in seeking to understand why Mozart did what he did, to explore all possible influences and evaluate their effects in each individual case.

The second manifestation of a connection to instrumental music in the sextet is the dramatic and highly articulated shift from a half-cadence in the relative minor to the tonic at the start of the *Molto allegro*. The issue is not, of course, that the ensemble returns to and closes in its original tonic key, a practice nearly universal in late eighteenth-century opera. It is rather that Mozart accomplishes this return by means of a tonal shift extremely rare in the operatic repertory of his time, though it is familiar enough in instrumental writing. Rosen, incorrectly in my view, sees in this return the principles of sonata form, and views the lengthy second movement as a kind of recapitulation or resolution (in sonata terms) of the tonal issues earlier in the sextet.<sup>28</sup> However we interpret the return in the sextet, though, the ensembles of Mozart's

contemporaries show far less concern for such resolutions: they frequently return to the tonic in a more routine and less highly articulated manner, making clear that while an ending in the tonic is necessary, the *moment* of return need not be of any particular significance.<sup>29</sup>

In about 90 percent of the multi-movement ensembles I have examined, the last movement begins in the tonic; in over half of these, however, this follows a penultimate movement that closes in the tonic, with either a full or a half-cadence. In other words, the return to the tonic key has already occurred; the start of the last movement marks a point of rhythmic articulation, but not a tonal return like that in most instrumental forms. In most of the remaining ensembles the penultimate movement cadences in the dominant, and is followed by the final movement in the tonic, either immediately or after a brief transition.

In short, the V/vi-I shift by which Mozart's sextet returns to the tonic is extremely rare in this repertory. (In fact, conspicuous or highly articulated returns to I from any key besides V are quite rare, as are returns following a half-cadence in any key besides the tonic.) Apart from *Don Giovanni*, where it occurs no fewer than three times,<sup>30</sup> I have found only five examples in ensembles or finales, and all five are by just two composers: two are from operas by Vincenzo Righini, and the other three from *Democrito corretto* by Dittersdorf, who was, like Mozart, an experienced and talented composer of instrumental music.<sup>31</sup>

If we search outside the operatic repertory, tonal shifts from V/vi to I – whether within a movement or between movements – are, of course, not hard to find. In many Baroque concertos, the slow movement is in the relative minor, and may close on its domi-

<sup>29</sup> This is also true in many arias, as I have argued elsewhere: see John Platoff,

"The Buffa Aria in Mozart's Vienna," *COJ* 2 (1990), 105–16.

<sup>30</sup> The other two cases besides the sextet are discussed below.

<sup>31</sup> In all, these five examples – four are in ensembles and one in a finale – come from over 550 transitions between sections of an ensemble or finale, and in only three of them does the shift to the tonic occur at the start of the last movement, as in the *Don Giovanni* sextet.

nant. The start of the succeeding movement back in the tonic key produces exactly the juxtaposition found in Mozart's sextet.<sup>32</sup> And the case for Mozart's familiarity with Baroque instrumental music, above all that of J. S. Bach, is not hard to make. But a source closer to home for this tonal shift is the Classic sonata form: there are numerous examples of development sections concluding on V/vi, followed by recapitulations that begin back in the tonic.<sup>33</sup>

It is crucial to recognize, however, how differently this tonal move functions in an operatic as opposed to an instrumental context. In a sonata-form movement the return from V/vi to I, accompanied by the restatement of the opening theme, represents a return to the stability and familiarity of the beginning. In such a double return the thematic return clarifies the meaning of the tonal shift, confirming that it really does go back to the tonic. In addition, V/vi has been heard as a "point of furthest remove,"<sup>34</sup> arrived at through a series of rapid modulations; it does not normally function as a half-cadence in a fully established local tonic. But in an operatic context the shift is a surprise. There is no thematic return,

<sup>32</sup> Examples include such familiar works as the Bach Brandenburg concertos Nos. 1, 3 (with just two chords standing between the outer movements, clearly implying some sort of improvisation on a Phrygian cadence to V/vi), and 4. In the sixth Brandenburg the slow movement also concludes on V/vi, even though most of the movement is in IV. Looking at Corelli's trio sonatas, one finds eight examples in Opp. 3 and 4 alone (Op. 3 Nos. 2, 6, and 8; Op. 4 Nos. 1, 4, 7, 9, and 10).

<sup>33</sup> Among others, see the first movement of the Dittersdorf Symphony in C Major (publ. 1785), the first of his set based on Ovid's *Metamorphoses*. The development leads to a prominent half-cadence on V/vi, followed after a rest by the start of the recapitulation in the tonic. The first movement of Haydn's Symphony No. 85 in B flat, "La Reine," does virtually the same thing, with two notes by unaccompanied first violins providing the slightest possible connecting thread. Mozart adopts this approach in the Presto finale of the Symphony in G, k. 199. Webster, Haydn's "Farwell" Symphony, pp. 134–45, discusses the V/vi–I juxtaposition at the point of recapitulation and cites a number of examples from Haydn's symphonies. See also the first movement of Haydn's Quartet Op. 64, No. 6 (cited by Webster in "Sonata Form," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 17, p. 502) and Michael Haydn's Symphony in E flat of 1783 (cited by Rosen in *Sonata Forms* [New York: Norton, 1980], p. 255).

<sup>34</sup> See Leonard Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer, 1980), p. 226.

since the new movement following the shift does not restate material heard before. And there may be no reason to understand the shift as a tonal return, either. In fact just the reverse is true in Mozart's sextet. C minor has controlled a good part of the lengthy Andante movement; it is a well-established key in mm. 121–30. Moreover the *topos* of these measures (above all in mm. 127–30) is that of a slow introduction to an instrumental Allegro: what is clearly expected is a fast continuation in C minor (or perhaps C major). The leap from the dominant of C minor to the key of E flat is a contradiction of the listener's (or at least this listener's) tonal expectations; it has an effect not of resolution, as asserted by Rosen, but of misdirection. Consider by contrast the approach to the similar stretta movement that ends the finale to Act I (as Jessica Waldoff notes, the two movements are "parallel dramatically . . . in both instances the villain is discovered and confronted, but manages to escape").<sup>35</sup> There Mozart wrote a massive half-cadence in C (mm. 526–32), with something of the same introductory *topos*, to prepare the stretta in the same key. The stretta begins with a feeling of tonal stability and solidity, not because it is the key in which the finale opened – most listeners cannot hear that – but because of the solid dominant preparation. In short, Mozart's sextet seems to employ a procedure from sonata form, but it has a much different and perhaps even unintended effect in this context.

Might we argue that this tonal misdirection in the sextet is called for by the dramatic situation? This is plausible in principle; in finales, as I have shown elsewhere, Mozart and other composers distinguished routine tonal moves between movements (usually up or down a fifth) from more distant, usually chromatic ones, with the latter serving to mark new phases of the action or to highlight surprising events.<sup>36</sup> But in the sextet nothing happens between the end of the Andante and the start of the Molto allegro. As we have seen, Leporello's unmasking has already elicited a shocked response from

<sup>35</sup> See her essay elsewhere in this volume. She also points out the similarity of Leporello's lines in the sextet stretta to those of Giovanni in the stretta of the Act I finale.

<sup>36</sup> See Platoff, "Tonal Organization in 'Buffo' Finales," pp. 390–93.

the other characters, with an appropriate musical reaction, in mm. 114–30. Their shock is signaled not only in the seventeen-measure passage as a whole, but in the deceptive resolution and change of texture in m. 114. The text of the *Molto allegro* changes nothing, instead expressing the sort of conventionalized consternation typical of *stretta* movements. So the claim that a surprising change of key is dramatically appropriate here is unconvincing.<sup>37</sup>

This is especially true by contrast to the two other places in *Don Giovanni* where Mozart uses the same tonal shift: once in each of the two finales. (As I have indicated, Mozart never used this shift between movements anywhere in the other *Da Ponte* operas.) Near the end of the finale to Act I, a half-cadence in D minor leads to a movement in F when, with everyone rushing to Zerlina's aid, Don Giovanni emerges, unexpectedly claiming that Leporello was her assailant. This is a surprise – a bit of misdirection by Don Giovanni, one might say – that justifies the surprising tonal move. In the Act II finale the same shift, from V/d to F, occurs when Leporello, sent to see why Donna Elvira screamed, returns in terror to say that the statue of the Commendatore is coming. Here too the tonal surprise coincides with an event that, if not surprising to the audience, is at least out of the ordinary! But in the sextet, as we have seen, the tonal shift does not coincide with a new phase of the action or with a surprise. Instead it stands – ineffectively in my view – at the point where a more typical dominant preparation would have better served to make the beginning of the E-flat *stretta* sound like the home key.<sup>38</sup> If my claim about the borrowing of this tonal shift

37 Elsewhere in this volume (p. 336, n. 47), Sergio Durante argues that the tonal shift is “an appropriate parallel to the stage situation.” But he is wrong in claiming that “until the cadence [at m. 130], five characters have been addressing Giovanni/Leporello”: their words clearly express shock addressed to no one in particular, just like the words they sing in the *stretta*.

38 In rejecting Rosen's sonata-form view of the sextet, Julian Rushon makes the extraordinary statement that “the dramatic effect [of the sextet] would be the same if it ended in C rather than E flat major, a licence the harmonic situation before the Allegro (a dominant of C minor) would certainly permit, exceptional though such a procedure would have been.” “Mozart,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: MacMillan, 1992), vol. 3, p. 494.

from an instrumental context is correct, there is an irony in the fact that the gesture, which indicates tonal resolution in that context, here undermines it instead.

I am not arguing that the *stretta* itself is unnecessary. While no new action takes place in it – and while its words do not add particularly to our understanding of the characters' feelings – it is nonetheless true that their shock requires time for adequate expression, and that m. 114–30 have not been nearly sufficient. In the musical world of eighteenth-century opera buffa, far less significant recognition scenes than this one often receive lengthy musical treatment in a movement like the *Molto allegro*. But to me, both the key and the tone of this *stretta* are misjudged. The key-change makes the reaction in the *stretta* sound non-sequential, less related to the shocking revelation that precedes it. (Compare again the logical and persuasive relationship between the penultimate and final movements of the Act I finale.) As for its tone, the conventional *stretta* gestures of the movement undermine the importance of the dark experiences we have just witnessed; in Sergio Durante's words “the introduction of two stylistic levels (with the ‘low’ characterization of Leporello's comic patter) reinforces the hypothesis that a comic juxtaposition, rather than a real clash, is taking place between the servant and the others on stage.”<sup>39</sup> Yet as we have seen, the *Andante* surely insists that far more than a comic juxtaposition is at stake. In other words, and as I suggested at the outset, Mozart's *stretta* simply does not seem up to the task of adequately dealing with the challenges presented by the *Andante*. An opera buffa ensemble, the *stretta* seems to admit, is after all no place for anything deeper than light comedy.<sup>40</sup>

39 See his essay elsewhere in this volume, text corresponding to his n. 47.

40 Waldoff makes the insightful point that the sextet “is in part a comic enactment of the recognition scene yet to come and in part a repetition of the thwarted denouement at the end of Act I.” (See p. 303.) This may be part of the explanation for its mixture of the serious and the conventionally comic, a mixture I find unsuccessful. For a more admiring view see Hermann Abert, *Mozart's “Don Giovanni”* (trans. Peter Gellhorn) (London: Eulenburg, 1976), pp. 105–12.

My goal in this paper, beyond presenting a view of the *Don Giovanni* sextet that I hope will be persuasive or at least provocative, has been to indicate what can be learned about Mozart's operatic music by putting it in a larger context. There is ample evidence that, of all the great composers, Mozart was one of the most interested in the music of his contemporaries. Letters and other documents attest to his attendance at concerts and operatic performances and his rehearsals. We know a great deal about his opinions of other composers and their works; and there is every reason to view his Da Ponte operas as having been written with a keen understanding of what other opera composers in Vienna were doing, and what the Viennese public liked to see and hear on the stage of the Burgtheater. All the more crucial, then, that we study these operas with the same broad musical perspective, the same knowledge of other operatic works, that Mozart brought to the composing of them.

Considering the sextet in this way has led to the hypothesis that some of Mozart's musical choices in his Da Ponte operas reveal the influence of his experience as an instrumental composer. A corollary to this hypothesis is the claim that the connection to instrumental music is strongest in *Le nozze di Figaro* and *Don Giovanni*, while this influence has diminished in importance by the time of *Così fan tutte*.<sup>41</sup> Although I certainly do not regard this paper as having proved the proposition, there seems to be sufficient evidence to warrant considering the matter further. And, for those inclined to reject it out of hand, I close with a question: since it is accepted scholarly practice to cite "operatic" elements in Mozart's instrumental music,<sup>42</sup> why should we be

surprised to discover evidence of musical connections running in the opposite direction?<sup>43</sup>

Nathan Broder (New York: Oxford University Press, 1945), pp. 305, 309; Cuthbert Girdlestone, *Mozart and his Piano Concertos*, 2nd edn. (London: Cassell, 1958), pp. 254, 345; Rosen, *The Classical Style*, pp. 226–67; Robert Levin, "Concertos," in H. C. Robbins Landon, ed., *The Mozart Compendium* (New York: Schirmer, 1990), pp. 263–64.

<sup>43</sup> My thanks to Janet M. Levy, Leonard B. Meyer, Ruth R. Montgomery and Ronald J. Rabin for intellectual and technical advice.

<sup>41</sup> Cf. Carter, "Mozart, Da Ponte and the Ensemble," p. 249: "If *Figaro* is an eminently 'instrumental' opera, *Così* is eminently operatic."

<sup>42</sup> See for example Reinhard Strohm, "Merkmale italienischer Versvertonung in Mozarts Klavierkonzerten," in Friedrich Lippmann, ed., *Colloquium "Mozart und Italien"* (Rom 1974) (*AnM*, vol. 18 [1978]) pp. 219–36. References to opera buffa style abound particularly in discussions of Mozart's piano concertos: see among others Albert Einstein, *Mozart: His Character, his Work*, trans. Arthur Mendel and