## 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



Understanding opera buffa: analysis = interpretation James Webster

and Roger Parker, sharply criticized such methods and called for "absolute" instrumental music; others, notably Carolyn Abbate adapted methods that for generations had been applied to approaches were decidedly mixed: some contributors adopted or tion of Analyzing Opera: Verdi and Wagner. 1 Not surprisingly, the musicological discourse as a central issue, notably with the publica-In the mid-1980s, the analysis of operatic music was catapulted into

eighteenth-century opera would agree on the following theses: (1) set-designer, and especially the principal singers, whose "percomposer, but also the impresario, librettist and stage-director, tingent. An opera had multiple authors, including not only the atic studies. However else they may differ, most if not all scholars of to change, whether through substitution of arias more to singers By the same token, an opera had no fixed text; it was always subject formative" activity centrally defined the experience of the work. The eighteenth-century operatic "work" was multifarious and con-Today, such revisionist stances have become the norm in oper-

- 1 Ed. Carolyn Abbate and Roger Parker (Berkeley: University of California Press at Cornell University (held in 1984; hence the phrase "mid-1980s"). present volume, originated as contributions to an international conference 1989); see especially the editors' introduction. These essays, like those in the
- 2 My contribution to the same conference was likewise of mixed character, although my main concern was not so much the putative differences between operas. It was published as "To Understand Verdi and Wagner We Must operatic and instrumental analysis as the lack of analytical attention to Mozart's Understand Mozart," 19CM 11 (1987-88), 175-93.
- 3 On the librettist's function as stage-director, see Heartz, Mozart's Operas, ch. 5.
- 4 On the importance of singers and especially their performative function, see, for Press, forthcoming), ch. 3. Amadè Mozart, pp. 155-61, as well as his essay in this volume; Mary Hunter, The example, Heartz, "When Mozart Revises: Guglielmo in Così," in Sadie, Wolfgang Poetics of Entertainment: Opera Buffa in Vienna, 1770–1790 (Princeton University

the generic context is essential for understanding. (5) As public, ful conventions of genre; today as well, an adequate knowledge of Mozart's) were composed and understood in the context of powerthe work as a whole. 8 (4) All eighteenth-century operas (including how it is performed; and beyond, to the role it plays in our view of character sings it and with what motivation, the dramatic context, other things that cannot be analyzed in any ordinary sense:7 which depends not only on analytical results but also, again, on many must be interpreted. Our sense of the meaning of a given number remains fluid and contingent.<sup>6</sup> (3) In addition, operatic numbers in a diagram, or that seems to exemplify a well-defined type into a coherent image that can be described in prose or represented but also plot, characterization, staging, ideational content, and so lyzed, its form - that is, the resolution of one's analytical results forth. Hence, although any operatic number can indeed be anaago. An opera is a dramatic action; it lives not only through music, ability is not merely a matter of what happened two hundred years liking, or wholesale revision in new productions. 5 (2) Opera's mut-

- 5 This applied to Mozart no less than to other composers. The 1789 revival of Le Waldoff in this volume. 1987-88, pp. 195-221; see also the articles by Michael F. Robinson and Jessica (only) "authentic" one, in "'Don Giovanni': Prag 1787 - Wien 1788-1987," MJb Stefan Kunze as to whether the original (Prague) version should count as the to exercise scholars and critics; see the debate between Wolfgang Rehm and Giovanni (neither of which corresponds to the current standard version) continue the differences between the 1787 Prague and 1788 Vienna productions of Don accommodate Adriana Ferrarese (who also created the role of Fiordiligi), while nozze di Figaro included substitutions for both of Susanna's arias, in order to
- For a comprehensive methodological discussion see Webster, "Analysis."
- 7 Admittedly, the import of "ordinary" can be contested; for an expansive view Sergio Durante's important methodological essay in this volume. of operatic analysis, notably as regards semiotic and dramaturgical aspects, see
- 8 This is not to endorse the older view that an eighteenth-century number-opera Mozart's "Le nozze di Figaro": A Critical Analysis (Chicago: University of Chicago can be profitably analyzed as a whole, as in Siegmund Levarie's notorious Press, 1952), pp. 233-45. representation of an entire work as a single four-chord progression; see his
- 9 John Platoff, Mozart and Opera Buffa in Vienna, 1783-1791 (Oxford University Press forthcoming); see also the introduction to this volume.

ings, more directly than instrumental music ever could. 10 theatrical events, operas both reflected and created social mean-

operatic analysts must develop new, "idiomatic" methods; in par contingent (and therefore contested) worlds of opera. 12 Hence the search for unity - are seen as suspect in the multifarious and that animate and sustain such analysis - notably their grounding ir analysis of absolute music, but the very traditions and ideologies author of genius.11 Not only the methods associated with the cepts of the perfect, timeless artwork and the single, visionary from works of absolute music, a category dependent on the conmusic must be contextualized. Operas are fundamentally different drawn from traditional instrumental analysis. 13 ticular, they must avoid the uncritical use of terms and concepts For all these reasons (the consensus runs), the study of operation

some important respects problematical. 14 In this essay I will inter-However, despite its virtues this new consensus seems to me in

- Martha Feldman, "Magic Mirrors and the Seria Stage: Thoughts towards a Ritual View," JAMS 48 (1995), 423-84; Hunter, The Poetics of Entertainment, chs. 1-2.
- Carl Dahlhaus, The Idea of Absolute Music, trans. Roger Lustig (Chicago: see also Jacques Derrida, "Parergon," in The Truth in Painting, trans. Geoff incisive summary see Donald Preziosi, Rethinking Art History: Meditations on a Coy 15-147; "Restitutions of the Truth in Pointing [pointure]," ibid., pp. 255-382. For an Bennington and Ian McLeod (Chicago: University of Chicago Press, 1987), pp. Press, 1979), pp. 73-81; Michel Foucault, "What is an Author?" ibid., pp. 141-60; Strategies: Perspectives in Post-Structuralist Criticism (Ithaca: Cornell University "From Work to Text," ibid., pp. 155–64, and in Josué V. Harari, ed., Textual Music - Text, trans. Stephen Heath (New York: Hill and Wang, 1977), pp. 142-48; author and artwork are Roland Barthes, "The Death of the Author," in Image-University of Chicago Press, 1989). The classic postmodern problematizations of Science (New Haven: Yale University Press, 1989), ch. 2.
- See Abbate and Parker, Analyzing Opera (n. 1).
- on the latter difference; see his article in this volume. Among eighteenth-century scholars Platoff in particular has repeatedly insisted
- I say this notwithstanding the unity-bashing in my polemical "Mozart's Operas continuing centrality of analysis to operatic understanding there can be no key word is "uncritical" (at the end of the preceding paragraph); about the chimera"; "In many Mozart arias, 'the' form does not exist"; pp. 105, 122). The interpretation in my "Analysis" ("Any notion of 'the' analysis of a Mozart aria is a and the Myth of Musical Unity," COJ 2 (1990), 197-218, and the fluidity of formal

raising the issue of value. 15 opposition between "instrumental" and "operatic" analysis, and by rogate it in two ways: by attempting to deconstruct the binary

analyses have come into being because of both his privileged posistatus as a musical dramatist remains uncertain. Presumably, the tion in the canon and the sheer availability of his music; however, rule: although analyses of his operas continue to proliferate, 18 his operatic "other" to Mozart, Haydn is the exception who proves the Salieri, Paisiello, or Cimarosa, but to Mozart and Haydn. (As an eenth-century Italian opera have been devoted, not to Piccinni, Similarly, the great majority of detailed analyses of later eightof this repertory treat Mozart as a special, privileged case. 17 culture. 16 Even the most knowledgeable and sympathetic students vs. the 'others,'" is one of the most powerful in musicological inescapable presence of Mozart. This binary opposition, "Mozart tension between their focus on contextualization and the ulate) is not so much mere cultural correctness, as the inherent tended to avoid explicit value-judgments. The reason (I would spec-To begin with the latter: recent writings on opera buffa have

- 15 The most penetrating musicological discussion of value remains Dahlhaus, Analysis and Value Judgment, trans. Siegrnund Levarie (New York: Pendragon,
- 16 It has been especially characteristic of German-language scholarship (and Angloproblematize, or contextualize, the issue of Mozart vs. the "others." to the realm of drama in general, can be seen in Paolo Gallarati's essay elsewhere in this volume, while most of the remaining contributions either Italianate "models" that "prepared" them. A variant of this attitude, transferred idealistic interpretation of Mozart's operas as having "transcended" the American scholarship dependent on it), which has favored nationalistic and
- For example, Platoff, "How Original Was Mozart? Evidence from opera buffa," EM 20 (1992), 105-17.
- Goldoni Operas," PhD diss., University of Toronto, 1995 Hamburg: Wagner, 1993); Rebecca Green, "Power and Patriarchy in Haydn's Haydns unter besonderer Berücksichtigung von L'incontro improvviso (Eisenachin Haydn's Italian Opera Arias: Four Case Studies," JM 7 (1989), 29-57; Caryl Reinhard Strohm, "Zur Metrik in Haydns und Anfossis 'La vera costanza," in University, 1991; Regina Wochnik, Die Musiksprache in den opere semiserie Joseph Leslie Clark, "The Opera Buffa Finales of Joseph Haydn," PhD diss., Cornell Sonata-Form Arias," CM 37/38 (1984), pp. 19-32; Hunter, "Text, Music and Drama Kongress Wien . . . 1982 (Munich: Henle, 1986), pp. 279–94; Hunter, "Haydn's Eva Badura-Skoda, ed., Joseph Haydn: Bericht über den internationalen Joseph Haydn

close analysis and those for contextualization have so far been motiopposition to the bad old traditions of opera criticism, the calls for and the late masses.) In short, notwithstanding their common from that of his instrumental music, supplemented by the Creation these advantages derive not from the prestige of his operas, but vated by different concerns and have had little effect on each

buffe, based on available recordings, undertaken pursuant to the than that it appealed to me greatly during a recent survey of opere Innkeeper"; Vienna, 1773).20 I selected it from no other motive Haydn: an aria from Salieri's opera buffa La locandiera ("The analysis of a number by a buffa composer other than Mozart or tions into a more nearly explicit relation, by undertaking a close choice seemed propitious in other ways as well. From an instituconference from which the present volume emerged.<sup>21</sup> The ously from the late 1760s into the nineteenth century, and as during Mozart's time: he was active there more or less continutional point of view, Salieri was the key figure in Viennese opera opera buffa, a period associated primarily with Florian Leopold period.<sup>22</sup> La locandiera dates from the first flowering of Viennese Hofkapellmeister exercised immense influence throughout the In what follows, I will attempt to bring these two new tradi-

atively little studied stage of buffa history in the Habsburg diniera by only two years. It thus exemplifies an important and relwith Haydn's L'infedeltà delusa and preceded Mozart's La finta giar-Gassmann and the young Salieri himself; it was contemporaneous

course generally. essential not only in the study of opera, but in musicological dis-Indeed, I will argue that an understanding of those relations is has sorted out the relations between analysis and interpretation. sis – have in common is that neither can be understood unless one issues - the problem of value and operatic vs. instrumental analybetween operatic and instrumental analysis.<sup>24</sup> What these two music, this questioning of the primacy of analysis in an operatic context will also cast doubt on the supposed general distinction ical practice relates specifically to traditions of instrumental pose the issue of value in a novel manner. But since most analytgovern the belief in Mozart's operatic superiority, and will thus is essential - from his other, "operatic" virtues. This distinction will clarify some of the (often unconscious) presuppositions that Mozart's musical virtuosity that can be analyzed - the qualification paring Mozart to his contemporaries, I will not assume that the (among other things) an attempt to separate out those aspects of differences necessarily signify Salieri's inferiority. This will entail be possible. However, in contrast to the usual practice when comincluding some by Mozart, so that a comparative discussion will Finally, my aria has numerous points of contact with others,

24

The same point is made in Durante's study in this volume, except that the opposite to analysis has become "dramaturgy."

<sup>20</sup> As far as I am aware, this is the first such analysis in English. Nor are such length than insight) comprises the Anfossi analyses in Volker Mattern,  ${\it Das}$ pretensions to detailed analysis. in "The Buffa Aria in Mozart's Vienna," COJ 2 (1990), 105–12, albeit without Salieri's aria "L'anno mille settecento" from La cifra (1789; libretto by Da Ponte) Ansossi und Wolfgang Amadeus Mozart (Laaber: Laaber, 1989). Platoff discusses Dramma Giocoso: La finta giardiniera: Ein Vergleich der Vertonungen von Pasquale analyses common in German; a notable exception (albeit more impressive for

La locandiera: Nuova Era compact discs, cat. 6888-89

On Salieri see Rudolph Angermüller, Antonio Salieri: Sein Leben und seine (Munich: Katzbichler, 1971), as well as John A. Rice's forthcoming monograph weltlichen Werke unter besonderer Berücksichtigung seiner "großen" Opern, 3 vols. (University of Chicago Press).

<sup>23</sup> This period is briefly discussed in the articles by Daniel Heartz and Bruce Alan Brown elsewhere in this volume.

Although I agree with Platoff that the analytical methods in general use were Mozart's time. See his article elsewhere in this volume. and operatic "thinking" constituted opposed categories of composition in to be applied to opera uncritically, I cannot accept his premise that instrumental developed primarily with respect to instrumental music and therefore ought not

ganti il terzo gode ["Between the two contestants the third wins two minor noblemen, the rich but foolish Count Albafiorita spurns all three worthies and marries her faithful employee wants to demonstrate, to him and to the world, that he is no more she is in love with him, but because he is a misogynist, and she personage, Cavaliere Ripafratta ("bramble-bank") - not because Marquis Forlimpopoli. However, she sets her sights on yet a third The storyline is simple: Mirandolina, an innkeeper, is courted by the same name by Domenico Poggi, a bass-turned-impresario. il quarto gode.)<sup>25</sup> out"], the opera could just as well have been titled Fra i tre litiganti Fabrizio. (In anticipation of Giuseppe Sarti's popular Fra i due litiimmune to feminine charms than any other male. In the end, she ("flowery dawn"), and the grandiloquent but poor and cowardly The libretto of La locandiera was adapted from Goldoni's play of

curtain rises on Act II we see him alone, pacing back and forth, of resistance he becomes intrigued, and is soon hooked. As the blandishments to the Cavaliere; predictably, after an initial period male characters. During Act I, Mirandolina begins to apply her virtues shine all the more brightly in comparison to the four fallible to be a credible character rather than a mere stick-figure;26 her intelligent and resourceful, yet sufficiently proud and manipulative takes the form of an aria, "Vo pensando." This event confirms the attempting to make sense of his feelings. The attempt naturally The opera is remarkable for its positive portrayal of the heroine:

ways as well). "Porgi amor"; as we shall see, this comparison is pertinent in other tive at the beginning of Act II was a privileged moment (think of Cavaliere's central status; a soliloquy-aria with no preceding recita-

sion arias often seem central to the overall meaning of the operas in vorrei."28 Indecision arias often seem to be simultaneously which they occur; they permit, indeed encourage, multiple intermaterial. Because of this dramatic and musical complexity, indecitions, and exhibit an unusual degree of independent orchestral pin down. They are often constructed in several contrasting sec-"seductee" in the opening section of a seduction duet; for example, un infelice"). Often the love-conflict involves an inappropriate "Seguir degg'io chi fugge?"). A related situation is that of the class-relation (Martín y Soler/Da Ponte, Una cosa rara: the Prince's with agonized or incoherent outbreaks (Haydn/Porta, Orlando cision aria. 27 In these arias "a character, often in distress," manifests quite a genuine aria type), which Stacy Moore has dubbed the inde-"straight" and ironic, comic and serious, in ways that are not easy to Zerlina's first line in "La ci darem la mano" is "Vorrei, e non Paladino: Medoro's "Parto. Ma, oh Dio, non posso" and "Dille che mezzo carattere (like "Vo pensando"), or to mix "high" seria style resolve this conflict by an act of will. The arias tend either to be di "two simultaneous and contradictory states of mind," but cannot "Vo pensando" belongs to a loosely definable group (it is not

Sarti's opera, premiered in Milan in 1782, was produced in Vienna in 1783, during have been an important source for Le nozze di Figaro as well. supplied one of the dinner-music tunes in the Act II finale of Don Giovanni (as is the first season of the new opera buffa troupe founded by Joseph II. It not only well known) but, as Silke Leopold argues in a study forthcoming in AnM, may

This notwithstanding Goldoni's (presumably disingenuous) comment in his female hypocrisy! On gender issues see the papers by Marvin Carlson and Tia preface that this play was his most moral and instructive because it denounces DeNora in this volume

<sup>27</sup> Moore, "'E risolvermi non so': Representations of Indecision in Opera Buffa Moore for permission to refer to it here. Arias," unpublished paper, Cornell University, 1994, p. 5. I am very grateful to Ms.

See Richard Stiefel, "Mozart's Seductions," CM 36 (1983), 151-66. Mozart per Adriana Ferrarese," in Muraro, I vicini, vol. 1, pp. 185-210. 18. Jahrhundert: Dramatischer Gehalt und musikalischer Bau," Hamburger types see Platoff, "The buffa aria"; Helga Lühning, "Die Rondo-Arie im späten Jahrbuch für Musikwissenschaft, 5 (1981), 219–46; Rice, "Rondò vocali di Salieri e On aria types see Webster, "Analysis," §1. For detailed treatment of particular

Poggi and Salieri, La locandiera (Vienna, 1773), 11. I

Il Cavaliere passeggiando pensieroso.\* The Cavaliere pacing pensively.

#### [Ottonario]

Son così fra il si, e il no. E risolvermi non so. Che far debbo a me domando Vo pensando, e ripensando; I wonder what I should do, But I can't make up my mind I'm thinking and reflecting; I'm trapped between Yes and No

Del mio cor dove andò? Che riposo non ho. Mi sento insinuar entro le vene, Ma giurerei, che sono innamorato. But I would swear that I'm in love. [Versi sciolti] Non potria derivar d'altra Ma quest'affanno M'incantò, mi sedusse . . . La bella Locandiera La pace antica Tal caldo inusitato lo non so se m'inganno Esser potrebbe ancor ipocondria. Un effetto di bile esser potria; cagione? Or it might be hypochondria I feel stealing into my veins In my heart, where has it gone? It could be an effect of bile; Could there be no other reason Has charmed me, has seduced me. The fair innkeeper Such an unaccustomed fire I don't know if I'm mistaken, But this turmoil, The former tranquility That I find no rest.

#### [Settenario]

Cagion del mio penar, E non ti palesar. Nasconditi nel core, Ma se tu fossi, Amore Hide yourself in my heart, The cause of my distress, And don't reveal yourself. But if you, Love, are

decisive shift: "The fair innkeeper" (subject) "has seduced me" more abstract "tranquility"; and immediately thereafter comes the of "I" as subject (in the middle) comes only in a dependent clause is foreshadowed in the middle section, in which the last occurrence ("I find no rest"). The subject of the next sentence is already the doned his own agency, indeed has already succumbed. This process ing, he asks Love to "hide" - but where? - "in his heart"! Indeed expounds on this at length. In the last stanza, he finally invokes Love is now the subject of the Cavaliere's discourse; he has aban-"Love" by name, but by means of a remarkable image: still resistthe middle section: "I would swear that I'm in love"; after which he cannot even name his problem. 29 This he does at the beginning of ambivalence; the subject "I" appears in every line, and yet he (free, seven- and eleven-syllable lines intended to be set as recita beginning and end, enclosing a longer middle section in versi sciolti tive). In the first stanza, the Cavaliere is consumed by self-centered The text of "Vo pensando" comprises two quatrains at the

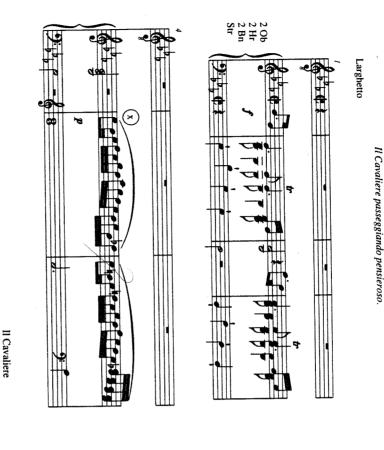
producing a B flat minor chord, and on to a deceptive cadence - not, resolve; the leading-tone D (m. 7) slides down chromatically to D<sub>b</sub>, the introduction, mm. 7–8). The dominant demonstratively fails to cluding line of the first stanza, "E risolvermi non so" (prefigured in three textual divisions. Perhaps its most striking event is the con-(see the score provided in Example 13.1).30 The aria, in the key of E flat, is through-composed, with three sections corresponding to the Salieri dramatizes this scene imaginatively and resourcefully

Text according to the libretto printed in the recording, Nuova Era 6888-89 (altered in a few details to reflect the spelling and punctuation of the autograph); translation adapted from that by Timothy Alan

In another sense, as Arthur Groos kindly informs me, the Cavaliere's impasse in a sequence of propositions by "Yes" or "No," until the desired logical conclusion eighteenth century, in which one's interlocutor was forced to respond to each in parodying) the scholastic method of argumentation, still common in the the second line, "Son così fra il Si e il No," can be understood as invoking (or

<sup>30</sup> The opera is unpublished; this reduction was made by ear and later checked against Salieri's autograph (A-Wn, Mus. Hs. 16179). I thank John A. Rice for pensando" is of unusual beauty and interest.) forthcoming biography of Salieri. (Rice had independently concluded that "Vo making a microfilm available, as well as for information supplied from his

Example 13.1 Salieri, "Vo pensando": vocal score (for source see n. 30)





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ПO.

Che far

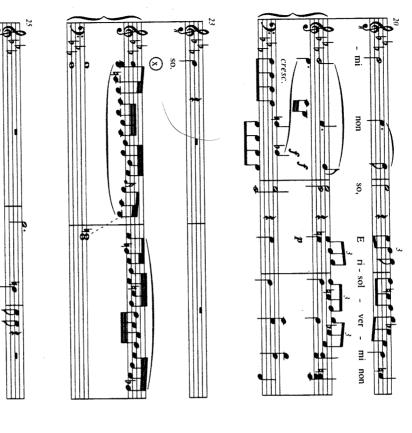
Example 13.1 (cont.)



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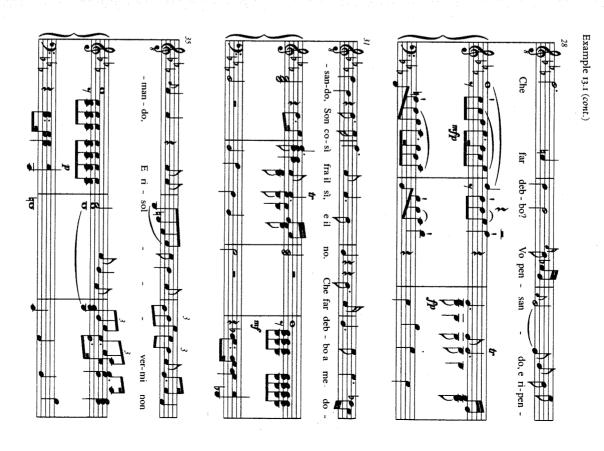
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Example 13.1 (cont.)



Che

far deb-bo.



Example 13.1 (cont.)

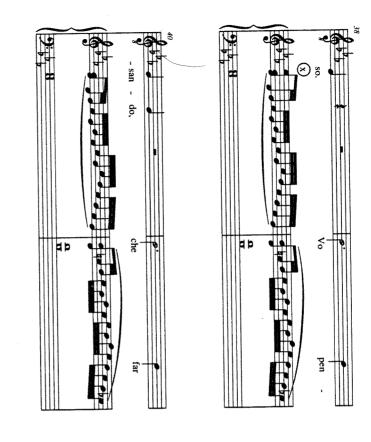
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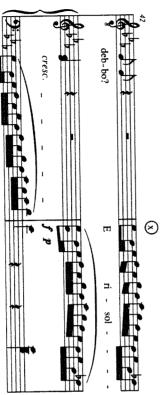
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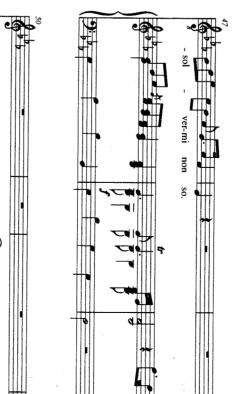
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Example 13.1 (cont.)

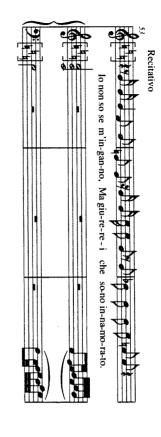


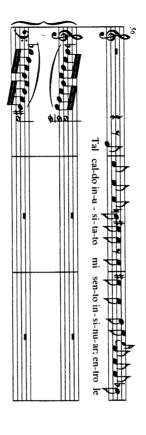


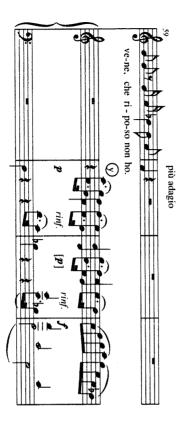


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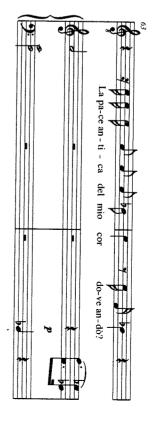
#### Example 13.1 (cont.)







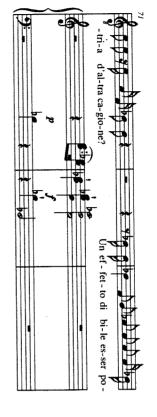
## Example 13.1 (cont.)

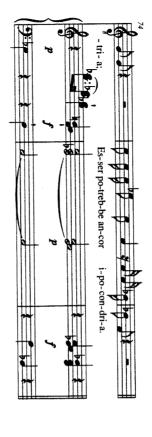


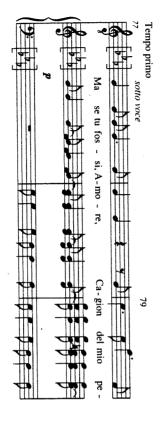




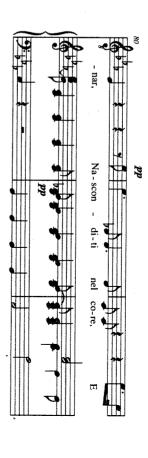
Example 13.1 (cont.)



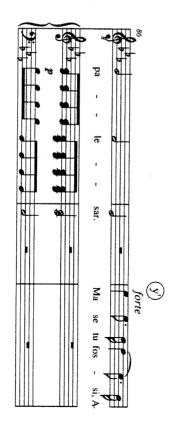




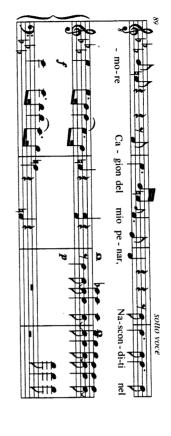
### Example 13.1 (cont.)

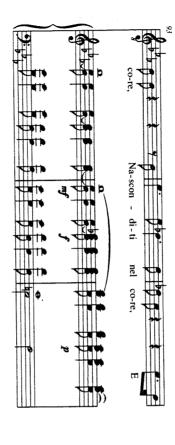


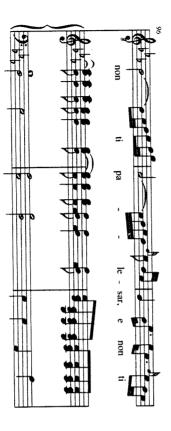




Example 13.1 (cont.)

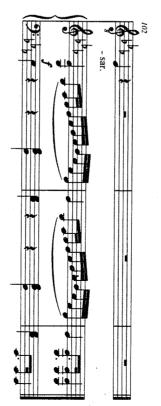






Example 13.1 (cont.)





he is in danger of succumbing. see and hear the Cavaliere swoon, in the sickening realization that dominant, a grammatically "incorrect" chord in this context. We however, on the relative minor, or even V of V, but on the sub-

first without bass. Moreover, the Cavaliere resumes singing at once begins as an arioso: not in the tonic, but on the dominant of C minor, with syncopated strings, at first in unison but then dissonant, and at The final section shows him in a state of pronounced agitation. It Cavaliere's "fall" - into love, and out of his cherished independence. piano and resolute forte, while its persistent descent symbolizes the new, dotted figure, y (m. 60), which alternates between drooping panied recitative. In the course of this section the strings introduce a middle and leads chromatically to the middle section, set as accom-48), the section as a whole does not; the postlude breaks off in the Although the vocal form of the first section closes normally (m

undercut by a deceptive cadence, again on C (m. 87). The entire sub-(mm. 83 ff.) and head for a firm cadence in E flat; however, this is of mind: "But." Not until the last text-line does the music broaden line-beginning in the aria), again on a word that crystallizes his state without orchestral preparation, on a downbeat (the only downbeat over (m. 88), again in accompagnato, on a variant of the recitative section is thus governed as much by C minor and its dominant as by E scored more brilliantly and with richer harmonies (mm. 94–97), and beginning however on the home dominant (m. 91); the music is motive y. This leads to a free repetition of the entire subsection, this renewed lurch into indecisiveness the Cavaliere must now begin flat; "E risolvermi non so" still holds, on the largest scale. Owing to in the entire final section the number closes with the first and only perfect authentic cadence

ward interpretation ("of two minds"; "swooning"; "falling"; etc.). remarks, comparative statements (aria types, etc.), and straightfor-So far, this overview has been couched in a more or less traditional, How would "Vo pensando" fare if subjected to the full range of "close" analytical techniques? musicological discourse: garden-variety analytical

duction presents the primary thematic material, which comprises binary form (mm. 11-23+30-48, plus the linking 26-29). The intro-Cavaliere paces back and forth, halting at each arrival at tonic or ends both large subsections (mm. 20-23, 45-48), and the initial in particular, the swoon-plus-cadence configuration from mm. 7-10 defines the course of both the exposition and the reprise as a whole alone); and "swoon." Moreover, the same sequence of topics dominant); "recollection" (mm. 5–6, the tender motive x in strings three visual-rhetorical figures: "walking" (mm. 1-4, as the orchestral phrase begins the postlude.31 Thus the introduction With respect to the first part: the vocal section exhibits clear

ottonario text-lines: phrases beginning with a two-note upbeat, to accommodate the addition, it establishes the aria's "rhythmic profile":33 two-measure functions as a ritornello with respect to the section as a whole. 32 In

"Vo pen-|san-do e ri-pen-|san-do"; etc

mm. 19–21 and 36–38, again on "E risolvermi non so." measures long; the only exceptions are three-measure phrases in Indeed almost every vocal phrase in the first section is two or four

five-measure compound phrases). I interpret this as "protesting too lowed without pause by two-measure confirmations, producing phrases at each increase in breadth (mm. 83–85, 96–98; they are foltwo-measure phrases; the only exceptions are three-measure before the cadences. By contrast, the Cavaliere still sings mainly in of each subsection and the increased breadth and richness just by the orchestra, which creates both the instability at the beginning the scene.) In the final section, his agitation is conveyed primarily only four-measure phrase, a new bass version of the motive is bass motive instigates the recitative, and hence the next phase of required to spur him on (m. 42). (In the postlude, the same urgent finally sings both measures of x (mm. 43-44), thus achieving his several times, but usually in the orchestra: in mm. 18–19, the violins ignores it entirely, in favor of long-note ruminations. Even when he must induce the Cavaliere to sing it, and in mm. 23–25 and 38–41 he "persona." The tender sixteenth-motive x (mm. 5–6) returns In some passages the aria exhibits an independent instrumental

The recapitulation is expanded from one paragraph into two, by the extension of mm. 34 ff. to the cadence in m. 38 and an expanded treatment of the recollection

A ritornello-like function for buffa aria introductions is not uncommon Interpretation (Ann Arbor: University of Michigan Press, 1996), pp. 107-37. Introductions in the 1780s," in Neal Zaslaw, ed., Mozart's Concertos: Text, Context, Webster, "Are Mozart's Concertos 'Dramatic'? Concerto Ritornellos and Aria University, 1982, ch. 4; Webster, "Analysis," pp. 124-25, 144, 160-61, 179, 182; the Italian Operas Written at Eszterháza, 1766-1783," PhD diss., Cornell especially before 1780; see Hunter, "Haydn's Aria Forms: A Study of the Arias in

<sup>34</sup> On the concept of the rhythmic profile, see Webster, "Analysis," pp. 133-37.

Edward T. Cone, The Composer's Voice (Berkeley: University of California Press, Opera," CMS 29 (1989), 44-65. 1974), especially chs. 1-2; Webster, "Cone's 'Personae' and the Analysis of

calme rentre dans mon coeur," is belied by the syncopated monoone in Gluck's Iphigénie en Tauride, where Orestes's vain hope, "Le throughout the final section: the violins know perfectly well that he ened with seduction. But this hope is belied by the syncopations tone in the violas.) has already succumbed. (This passage thus resembles the famous much" – as his conscious effort to maintain control while threat

passing (m. 5, where it is structurally subordinate to  $e_b^2$ ).<sup>37</sup> In the confidently from î through 2, to 3, but only in the lower octave introduction (see Example 13.2). The first four measures ascend difficulty singing high G  $(g^1, notated g^2)$  in a convincing manner. <sup>36</sup> background headnote is clearly 3, or G. But the Cavaliere has tural-tonal voice-leading and "high-note" organization.35 The high f2 (upbeat to m. 3) goes nowhere, and high g2 appears only in Like so much else in this aria, this difficulty is prefigured in the this problem is posed in a much more obvious manner. In the first Cavaliere's first vocal phrase (structurally identical to mm. 1-4).  $\mathrm{g}^2$  as a background headnote. 38 Indeed, although he finally sings in m. 14. When he does manage high G (mm. 19, 22, 26), it is too measure, he mounts into the upper octave, where he rises from late; the music is already in the dominant and thus cannot establish Instead, he leaps down to the lower octave and cadences on low G high E, (m. 11) to F (m. 13), as if heading for a structural high G Finally, let us examine the vocal line, specifically its struc-

Example 13.2a Salieri, "Vo pensando": analysis

36 36

To be sure, the creator of the role, the tenor Domenico Guardasoni (who later,

as impresario in Prague, commissioned Don Giovanni) had an especially effective

Cavaliere's other arias not only attain, but surpass, high G (see nn. 4, 49). On the lower range. However, this point is of little consequence, because all three of the

use of tessitura for purposes of characterization, see Julian Rushton's article

On this methodology, see Webster, "Analysis," pp. 166-69

37

elsewhere in this volume.

The problematical status of G also marks the swooning "E risolvermi non so":

38

Admittedly, such a phenomenon is theoretically possible (the 3 over V being

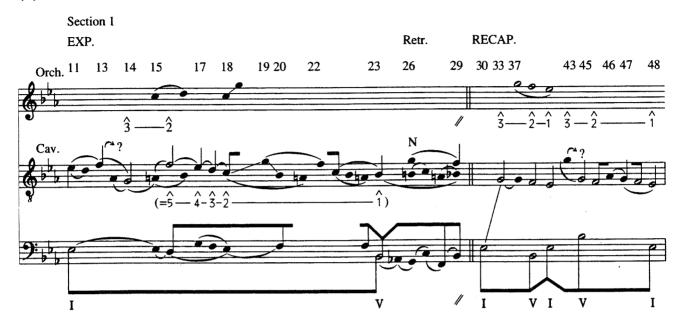
cadence kicks the line above G, to A, from where it eventually descends to E, although it resolves down to F, the latter cannot descend, for the subverted

background), but there is no reason to credit this possibility here. understood as a middleground suspension of a notional 3 over l in the

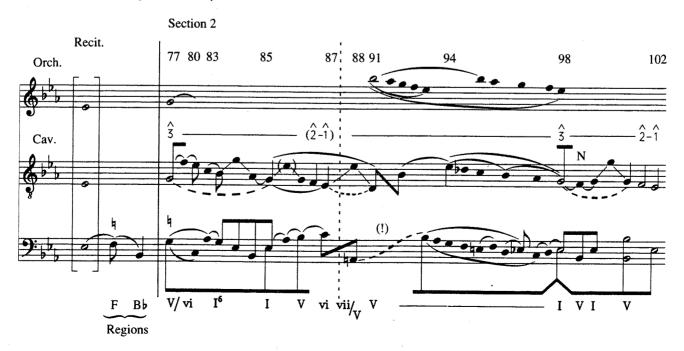


#### Example 13.2b Salieri, "Vo pensando": analysis

(b)



Example 13.2c Salieri, "Vo pensando": analysis



any background descent in that register, because he again moves one high G in the key of E flat (m. 43), it comes only in the strucinto the lower register for his swoon onto Al and the cadence. to grant this g2 background status, it could not be the source of turally underarticulated context of motive x. And even if we were

a,1 (part of a larger-scale descending line from high F; see Example m. 83, from where he immediately skips down a major seventh to tu fossi, Amore" on low G; the entire orchestra is low as well. Only passage is repeated (m. 96), it leads to the Cavaliere's only strong 13.2), and on to another low cadence. By contrast, when this indeed he actually attains high G - but only on the last sixteenth of in the broadening passage (mm. 83 ff.) does he open up registrally; the dominant of C minor, as the Cavaliere blankly intones, "Ma se role. The final section reasserts its primacy; yet initially it is merely ately leaps up an octave to  $g^2$ , on the beat, in vigorous "Scotch snap" high G in the entire aria: in m. 100, he cadences on g1, and immedirhythm. And yet even here, the final descent takes place in the lower In the recitative, the pitch-class G plays no structural melodic

tion" of the background  $g^{1,39}$  The question is rather: what does this register as the "obligatory" one, such that g2 appears as a "reflecdeficiency); as shown in Example 13.2b, we simply take the lower hand, high G never initiates a prominent descent in that register tonic prolongation in the first half of the final section. On the other by the various deceptive cadences and especially the massive offheadnote; it serves as the basis for a firm Ursatz structure, enriched The pitch-class G is strongly and interestingly established as the This does not imply an analytical problem (still less a compositional There is no question as to the tonal cogency of "Vo pensando."

by Mozart that has many points of contact with "Vo pensando": the operatic numbers. Moreover, since interpretation is always at least general issue of the relation between analysis and interpretation of Countess's "Porgi amor" in Le nozze di Figaro. 40 implicitly comparative, we may also focus on a much-analyzed aria Close study of Salieri's aria thus ineluctably leads back to the

Mozart, otherwise horns, bassoons, and strings); and so forth ate movement and relatively little coloratura; both combine the ble) verse; both are relatively short and self-contained, with deliberarie d'affetto);41 both set a single quatrain of ottonario (eight-syllaquies that open Act II; both are in E flat (the most common key for in common with "Porgi amor." As noted above, both are soliloinstrumentation is similar (two oboes in Salieri, two clarinets in closely related (Larghetto; alla breve in Salieri, 2/4 in Mozart); 43 the "slow march" and affetuoso topics; 42 their "rhythmic gestures" are The first section of "Vo pensando" in particular has a good dea

40 Obviously, "Vo pensando" could appropriately be compared with many arias, the analyses of numbers by other composers, have become available implicitly), at least until a reasonably large repertory of opere buffe, and of buffa, any such comparisons will inevitably involve him (again, even if only familiarity of Mozart's music, as well as his dominance of our reception of opera majority of them by composers other than Mozart. However, because of the

in Webster, "Analysis," pp. 113-14, 169-70. from Paisiello's Il barbiere di Siviglia, and the "network" of Mozart arias described Heartz's discussion (Mozart's Operas, pp. 141-42) of Rosina's "Una voce poco fa" "Porgi amor" itself has been the focus of comparative treatments; see

- 41 On the aria d'affetto see Wolfgang Osthoff, "Mozarts Cavatinen und ihre siebzigsten Geburtstag (Tutzing: Schneider, 1969), pp. 139-77; Heartz, Mozart's apply to "Porgi amor") pp. 109-13). "Vo pensando" is La locandiera's first number in E flat (this does not type for dramatic reasons (on such deviations generally see Webster, "Analysis," Operas, pp. 38-40, 141-43, 240-41. Obviously, "Vo pensando" deviates from the Tradition," in Wilhelm Stauder et al., ed., Festschrift Helmuth Osthoff zum
- For "Porgi amor," see Allanbrook, Rhythmic Gesture, pp. 101-04; in "Vo pensando" a similar mixture is represented by the "pacing" music of mm. 1-4 and the tender, reflective motive x.
- Although the Countess's initial downbeat rhythmic profile differs strongly from for example, her mm. 39-40 to his mm. 13-14. the Cavaliere's upbeat one, she later changes to a profile very like his; compare,

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<sup>39</sup> In Schenkerian practice, the background descent of the Urlinie to î must take place in a single, specifiable octave, called the "obligatory register."

octave (note the similarity between Example 13.3, mm. 18-25, and attain high G (see Example 13.3). Unlike the Cavaliere, however, the a background descent in that register (compare Example 13.3, mm such a way as to be able to articulate high G as climax and to achieve problem (the psychologizing metaphor is precisely appropriate) in Example 13.2, mm. 11–14), by the end she has worked through her ally) sing, that this note is her tonal/vocal destiny.44 Although she Furthermore, both arias are "about" their characters' struggle to 46-47, with Example 13.2, mm. 45-48). too at first can rise only as far as  $f^2$  and must cadence in the lower Countess will discover that high G is something she must (eventu-

emphasize that "Vo pensando" is musically less complex than rich and varied (the final section, which seems so rich in this standing the resourceful treatment of G, the voice-leading is less change between one paragraph and another; and that notwith exhibits less variety, both overall and in the degree of directed [compare "Porgi amor," mm. 13, 43]); that the rhythmic profile silence, at the deceptive cadence in m. 81, is precisely appropriate (except, again, in the final section, where the only interstitial dency to fall silent during the vocal pauses at phrase-endings mental writing is less independent, both texturally and in its ten the orchestra has much independent material, overall the instru context, would seem ordinary in a Mozart number); that although less dense and developmental; that its harmonic language is less introduction) is scarcely less than Mozart's, overall it is motivically "Porgi amor": that although its topical variety (particularly in the complex. And the reprise (m. 30) seems inadequately prepared: the Now the usual comparative move at this point would be to

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I do not mean to endorse Edward T. Cone's controversial view that operation characters know that they are singing - that they are "composers"; see "The

feelings and motivations, we may certainly conflate analytical description and features of operatic numbers as dramatizing or symbolizing the characters

University of Chicago Press, 1989), pp. 125-38. But insofar as we take musical World of Opera and its Inhabitants," in Cone, Music: A View from Delft (Chicago:

psychological interpretation

Example 13.3 Mozart, Le nozze di Figaro, "Porgi amor": analysis. From James Webster, "The Analysis of Mozart's Arias," in Cliff Eisen, ed., Mozart Studies (London: Oxford University Press, 1991), p. [167]. Reproduced by permission.



rather than transforming it into the home dominant. putative retransition (mm. 26-29) remains in the key of B flat,

judgment, such as: Is "Porgi amor" a finer aria than "Vo pensando"? aria? No - and this holds whatever we may mean by "better." (Of to analyze. Would this demonstrate that "Porgi amor" is a better precisely, on virtues that are amenable to analysis), 46 but on what I is that) does not depend primarily on purely musical virtues (more support them. 45 Mozart's superiority as an operatic composer (if it them, and the results of analysis cannot legitimately be used to we try), but that analysis is not the means by which we arrive at not that we should avoid value-judgments (we cannot, even when Is La locandiera a greater opera than Le nozze di Figaro?) My point is course, this question is not at all the same as posing a straight valueis less complex than "Porgi amor," less interesting, less rewarding multivalent and critically contested as opera, one cannot deter and many other things. More important, in a genre as inherently plotting, his gift of characterization, his quicksilver psychology, previously referred to as "operatic" factors: his librettos (for which mine any single cause for his putative superiority.<sup>47</sup> he was partly responsible, of course), his theatricality, his sense of Suppose (to repeat) I concluded that, musically, "Vo pensando"

"purely musical" terms; it makes sense only in connection with the dominant on "E risolvermi non so" cannot be understood in obvious. In "Vo pensando," the deceptive cadence onto the subtext, the Cavaliere's ambivalent feelings, and the dramatic context In opera, the analysis is the interpretation. Sometimes this is

and "instigates" the recitative, in the final section he "protests too principle applies generally. It was not merely my garden-variety much," and so forth. so as well: the new, bass form of motive x "spurs the Cavaliere on" pretative modes of discourse; my detailed analytical discussion did example of the impossibility of analyzing without interpreting, the although "E risolvermi non so" may be an exceptionally clear we seek, and usually find, "extramusical" explanations.)48 But do, as for example in the "Farewell" and "Distratto" Symphonies, instrumental works of the 1770s – not even in Haydn – and when we summary of "Vo pensando" that conflated analytical and inter-(In fact, we almost never encounter passages of such weirdness in

to admit, indeed to welcome, the fact that he was falling in love. he can't belt out 3-2-î in the high register is that to do so would be tion. As he says, he is "trapped between Yes and No"; the reason the Cavaliere's character and motivation, and the dramatic situa a registrally complex background. Rather, it must be a question of (By comparison, Tamino, in "Dies Bildnis," does belt out 3-2-î in up to it (see n. 36), or that Salieri wasn't capable of composing out complete tonal structure? It's not that Guardasoni's voice wasn't goal and fleetingly sings it several times, does he never use it for a Why, given that the Cavaliere sets it up as a potential background high G becomes a problem for interpretation by its very existence intones" low G and "opens up" only later; and so forth. In fact, tonic is "underarticulated"; in the final section, he "blankly sing high G "too late," in the dominant; his only high G in the ascent to G is "confident," but the Cavaliere only "manages" to explicitly interpretative, and necessarily so. The orchestra's initial In particular, my treatment of that problematic high G was

For a detailed exposition of this position, see Webster, "Ambivalenzen um Felix Mendelssohn Bartholdy: Kongreß Bericht Berlin 1994 (Wiesbaden: Breitkopf und Mendelssohn: Zwischen Werk und Rezeption," in Christian Martin Schmidt, ed.,

<sup>46</sup> Whereby "musical" virtues include those that may emerge over spans larger than a single number: tonal and topical organization, connections in material and instrumentation, and so forth; these cannot be considered here.

For a formal presentation of this principle of operatic mutability, see Jessica Wolfgang Amadè Mozart, pp. 248-93 Waldoff and James Webster, "Operatic Plotting in Le nozze di Figaro," in Sadie

<sup>48</sup> See Elaine R. Sisman, "Haydn's Theater Symphonies," JAMS 43 (1990), 311–20; Cambridge University Press, 1991), chs. 4, 7; Gretchen A. Wheelock, Haydn's Classical Period," PhD diss., Cornell University, 1994 1992), pp. 154-71; Richard James Will, "Programmatic Symphonies of the Ingenious Jesting with Art: Contexts of Musical Wit and Humor (New York: Schirmer Composition and Cyclic Integration in his Instrumental Music (Cambridge: Webster, Haydn's "Farewell" Symphony and the Idea of Classical Style: Through-

because he welcomes the fact of having fallen in love with every fiber of his being.)49 the high register, in the very first bars and repeatedly thereafter,

would never be dreamed of by conventionally postmodern critics trary, a good analysis often suggests points of interpretation that pretation does not imply a marginalization of analysis. On the concapable of doing (he has already done so in Act I) - dramatizes his the high register - something we know he would ordinarily be Cavaliere's failure to sing a complete background progression in or genre-oriented historians. "Vo pensando" is such a case: the ment of its degree of success in articulating that dramatic action, in mine the value of "Vo pensando" only on the basis of our assessambivalence about falling in love. On the other hand, we can detercould any conclusion that it was analytically less interesting than interest of the music in Fidelio, compared to that in Der Freischütz would be as vain as the attempt to argue that the greater analytical the context of a staged performance of the entire opera. What could tell us which was the better opera. "Porgi amor" contribute to such a value-judgment? The hope The fact that an operatic analysis automatically entails inter-

within an unstable field, created by the tension between a moderncommunity has learned in recent years to see itself as moving No less than musicology in general, the analytical and theoretical false dichotomy; so crude a binary opposition ought to self-deconnewer, contextualized, postmodernist ones. And yet this must be a ist, work-immanent, absolute-musical aesthetics and various

To judge from the tessitura, Benedikt Schack, the first Tamino, must have had a this presumed fact helps to explain how Tamino's tessitura came to be what it is. particular, we would not be satisfied with an explanation of Tamino's character But such facts neither prescribe, nor proscribe, any specific interpretations; in wonderful high G (and the ability to maintain it throughout the evening), and that was restricted to a description of Schack's vocal characteristics. See also

> atic vs. instrumental composition (or analysis) - equally suspect? course - analysis vs. interpretation; Mozart vs. the "others"; operother binary oppositions so characteristic of recent operatic disstruct before even being thought through. 50 But then are not all the

the same.)<sup>54</sup> pretation of music are "always already," always have been, one and would say if this issue came to his attention, the analysis and inter What could that be - an analysis "out of context"? As Derrida follows that there can be no opposite to an analysis "in context." and the vicissitudes of status and reputation than famous poets. (It authors of analyses are no less subject to "anxieties of influence" explicitly) conveys its author's motives and "covert values";53 narrative style, and so on;<sup>52</sup> every analysis implicitly (when not or objective. Every analysis tells a story, in its mode of presentation, cultural practice."51 Moreover, as even many theorists now musical structure of an "absolute" instrumental work, is innocent acknowledge, no analysis, not even one devoted exclusively to the tradition (intertextuality), in genre, in reception, or in "music as the individual work (hermeneutics), in performance, in musical open with respect to all music – whether we locate that meaning in differences from the unity-valorizing analysis of instrumental music, now I would say simply that the possibility of meaning is Whereas five years ago I too emphasized operatic analysis's

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<sup>50</sup> Not that most "new" musicologists evince much awareness of the dialectical Cultural Logic of Late Capitalism (Durham, NC: Duke University Press, 1991), brief but cogent survey of this issue, see Fredric Jameson, Postmodernism: Or, The complexities of the relations between "modernism" and "postmodernism"; for a

California Press, 1990). The title of Lawrence Kramer's frequently cited volume (Berkeley: University of

<sup>52</sup> V. Kofi Agawu, "Schenkerian Notation in Theory and Practice," MA 8 (1989),

<sup>53</sup> Janet M. Levy, "Covert and Casual Values in Recent Writings about Music," JM 6

<sup>54</sup> This point is not entirely new, even in the context of instrumental analysis; see Dahlhaus, Absolute Music, pp. 27-41.

mental analyses "in context" currently do no more than contest context (in the traditional sense of that concept). Whereas instrugenres, opera is best situated to teach us how to deal with music in those of any other musicological subdiscipline. And of all musical influence of operatic studies are at present arguably higher than musicological discourse, but to a privileged one. The prestige and tion, it may be moving, not merely to its "rightful" place in seem to have a special role to play. From a previously marginal posican even arise: the absolute-musical view is irrelevant. absolute-musical ones, in operatic analysis no such contestation Even from this perspective, however, operatic analysis might

teenth century, secondarily on the twentieth and on popular music, studies: the new musicologists need analysis at least as much as analysis and interpretation, in both operatic and instrumental for this reason that I argue for a more ecumenical approach to both Mozart) most musicologists remain blissfully ignorant. It is in part all on eighteenth-century opera, about which (always excepting very little on the art-music of the eighteenth century, and least of the "new" musicology has in general focused largely on the ninefor opera's prestige are not primarily analytical in nature. 55 Indeed, Mozartians need "context." On the other hand, the majority of the recent studies responsible

new) explanatory models, idiomatic to the genre." So far, so good powerful and . . . general to induce people to apply them to other [become] fully effective only when they have become sufficiently But I continued by speculating that these new models "will autonomy, operatic analysis will have to develop its own (partly Ten years ago, I predicted that in order "to attain maturity and

55 To cite one prominent case: the musical examples in Abbate's Unsung Voices: quotations from scores, without analytical intervention save for occasional and University Press, 1991), as indeed in most of her writings, comprise solely Opera and Musical Narrative in the Nineteenth Century (Princeton: Princeton Opera," M&L, 71 (1990), 67-69 Whittall, "'Forceful Muting' or 'Phatic Dithering'? Some Recent Writing on hidebound) theorist's reservations about such analytical reticence, see Arnold elementary motivic bracketings or chord-labels. For a prominent (and not

> stimuli for the understanding of opera as well. instrumental music will doubtless continue to provide useful seems farfetched at all. But if this is so, it follows that studies of fruitful for our understanding of instrumental music no longer meaning, the notion that interpretations of opera might prove including instrumental music, is seen as potentially productive of mental analysis seems increasingly irrelevant. For if all music, supposed dichotomy of principle between operatic and instruoperatic scholars should talk to each other. Today, however, any more conventional plea that Mozarteans and nineteenth-century ized; I myself then called it "farfetched," and concluded with a Haydn's string quartets."56 Such a prospect has not yet been real reading [an] analysis of Otello - and . . . about Rigoletto by analyzing repertories . . . when I [can] learn about Haydn's string quartets by

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<sup>&</sup>quot;To Understand . . . Mozart," pp. 192–93. In the quoted passage I was referring to "multivalent" operatic analysis – a concept to which I am obviously much Harold S. Powers's adumbration, in a 1984 study of Otello (still unpublished), of