

AYRES, MICHELLE ELIZABETH, D.M.A. Crossover Genres, Syncretic Form: Understanding Mozart's Concert Aria "Ch'io mi scordi di te," K. 505, as a Link Between Piano Concerto and Opera. (2018)
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Mozart's concert aria *Ch'io mi scordi di te* K. 505 bridges the genres of piano concerto and opera seria aria by combining elements of sonata rondo, sonata concerto, and ritornello. Mozart's experimentation with Classical form emerging in the late eighteenth-century is characterized by unique transitions and retransitions, surprising modulations to secondary keys, and polarization of tonic and dominant tonalities. K. 505, a two-tempo rondo for soprano with piano obbligato, is the only one of its type in Mozart's oeuvre and shares many of the same ritornello form and dialogue between the soloist and the orchestra found in Mozart's piano concerti. Composed as a duet for himself, an accomplished pianist, and his close friend Nancy Storace, a highly regarded opera singer, as part of her farewell concert in Vienna, K. 505 highlights their virtuosic abilities celebrating artistic kinship.

After establishing the historic contexts for its composition, this study applies the theories and models developed by James Hepokoski and Warren Darcy (2006), Martha Feldman and Rosa Cafiero (1993), John Irving (2003), and Simon P. Keefe (2001) in order to analyze K. 505 as a work in a composite genre utilizing compositional techniques later associated with more conventional applications of sonata-form. K. 505 is one of several compositions rooted in Mozart's tonally adventurous *Idomeneo* (1781/1786). An analytical comparison of K. 505 with related works – the concert aria *Non piu tutto ascoltai...non temer amato bene* K. 490 for soprano and violin obbligato, a

replacement aria in the revised *Idomeneo* (1786) and the Viennese piano concerto no. 25 in C Major K. 503 (1786) demonstrate how Mozart's syncretic genres played a part in the creation and expansion of the maturing conventions of sonata-form in the late eighteenth-century.

CROSSOVER GENRES, SYNCRETIC FORM: UNDERSTANDING MOZART'S
CONCERT ARIA "CH'IO MI SCORDI DI TE," K. 505, AS A LINK
BETWEEN PIANO CONCERTO AND OPERA

by

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Approved by

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I dedicate this to my husband, Brenton Ayres and my daughter Caroline. Without their patience, encouragement, and support, I would have never made it through this journey.

APPROVAL PAGE

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PREFACE

This dissertation began from a personal desire to understand the many complexities of Wolfgang Amadeus Mozart's unique compositional style in opera and instrumental music. As a performer, I have had the privilege of singing many Mozart operas, and as an audience member and avid listener, I have had many opportunities to experience his orchestral works, chamber music, and solo concerti; it always struck me how diverse, beautiful, and singular his music was compared to many other composers of his era. I was always curious as to why, as an experienced performer and amateur theorist, I thought I heard so many connections between Mozart's musical genres. As a doctoral student tasked with researching, analyzing, and arguing the application of sonata-form in the Classical and Romantic eras in my graduate theory seminar class, and after much deliberation between analyzing possible use of sonata-form, I decided to analyze Mozart's Concert Aria, "Ch'io mi scordi di te" K. 505 for Soprano and Piano obbligato. I had performed this work numerous times so I was very familiar with the piece; however, I had very little experience approaching this work as an amateur theorist. I remembered when I had performed K. 505 that it seemed like a movement from a Mozart piano concerto accompanied by soprano soloist. I am convinced my original definition of concert aria "Ch'io mi scordi di te" was correct.

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CHAPTER I

INTRODUCTION: IDOMENEO AND NANCY STORACE

My dissertation seeks to answer the following: What is Mozart's K. 505? Can this work be defined by one particular form, or is it better defined through an amalgamation of multiple forms and genres: sonata, piano concerto, rondo, ritornello, or opera seria (Dramma per Musica). My objective for this study is to establish that Mozart composed concert aria, K. 505 as a hybridization of multiple musical forms and genres. It is my theory that Mozart's K. 505 is a cross-over piece, bridging the genres of piano concerto and opera aria. Furthermore, my paper will seek to prove that Mozart's ability to interchange his compositional strategies between genres, helped facilitate the composition of a duet between soprano and piano in quasi aria/concerto form, showcasing both performers' virtuosic abilities within a theatrical operatic framework which encompasses dramatic dialogue between the "soloists" and the orchestra. In order to be as thorough as possible in my argument, I have considered many different discussions, opinions, and viewpoints comparing Mozart's compositional techniques in various genres. Ultimately, I have found that my argument is best supported by focusing on Mozart's genres of dramatic opera seria/dramma per musica and piano concerto as used in the following forms: ritornello, sonata-concerto, and rondo.

There has been much disagreement among scholars such as Charles Rosen, John Irving, Martha Feldman, James Hepokoski and Warren Darcy, William E. Caplin, Jane Stevens, James Webster, Julian Rushton, Simon P. Keefe, and Heinrich Koch, to name a few, pertaining to the definition and theoretical approaches when discussing Mozart's compositional form. Some questions that need to be answered when considering Mozart's compositional style are: 1. What were Mozart's contemporary and earlier historical influences within the classical musical canon? 2. Did he compose with exact form in mind? and 3. Did he actively seek to deconstruct form and eighteenth-century musical norms, or were his compositions just an original out-pouring of musical genius. It is important to note that until Koch's discussion and classification of sonata and concerto form in the eighteenth century, there were no definitive hierarchical systems in place used to categorize form and analysis. Often, it is difficult to look back in history with our contemporary ears and seasoned understanding of post nineteenth century form and analysis without including our own bias of how we hear things in the twenty-first century. Many times, we seek to understand the music of the past using our current knowledge, rather than envisioning and listening to compositions with the eyes and ears of an eighteenth-century composer or performer. Frequently, scholars become embroiled in polarizing arguments that are based on linear frameworks applied to analyzing and listening. More often than not, theorists claim certain compositions cannot possibly be defined as aligning within a particular form simply due to the fact that the piece in question does not conform to that specific form. For example, William E. Caplin's text *Analyzing Classical Form: An Approach for the Classroom*, attempts to boil down typical

forms such as sonata-form, rondo, and concerto into recipes of construction using precise bullet pointed check lists. In my opinion these check lists are often ueber simplifications that are difficult to apply to most Classical compositions in the majority. Caplin attempts to address his oversimplification by including some occasional references as to what might have been unique compositional techniques employed by certain composers; however, in Caplin's view, in no way can those composers and their unique compositional techniques be justified as the normative default in sonata-form due to the fact that those examples do not conform to the "standard". In opposition, some scholars attempt to apply twentieth-century theoretical analysis mixed together in an eighteenth-century cocktail of "Enlightenment" when attempting to explain their theory, ideology, tropes, and norms of composition in the Classical era. For example, Hepokoski and Darcy in *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*, attempt to analyze the compositions of Mozart, Haydn, and Beethoven. In Hepokoski and Darcy's view, the composers mentioned previously are seen as the poster boys for Classical form. Hepokoski and Darcy argue that theorists, when considering these composers' unique style of composition, need to develop analysis that celebrates all the many hybridizations of Classical forms. Hepokoski and Darcy achieve this goal by applying a convoluted, gargantuan, and immensely dizzying theoretical approach which can take in to account every deformation of form, arguing every possible connection to basic sonata-form. Still, there are other theorists and musicologists who focus on bridging the connections of compositional styles, rather than focusing on forms alone. The theories of Martha Feldman's *Staging the Virtuoso: Ritornello Procedure in*

Mozart from Aria to Concerto, John Irving's *Mozart's Piano Concertos*, and Simon P. Keefe's *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* seek to explain Mozart's compositional style as something completely unique and personal to Mozart's own way of hearing and performing music. These theorists stress that Mozart's compositional styles are ever changing depending on the genre of the pieces he was composing at the same time. For example, they discuss how Mozart was able to merge operatic da capo aria within piano concerti, piano sonata within piano concerti, and opera overture within symphonic works during his massive outpouring of music during 1781-1787. For my discussions isolating Mozart's technique of translating compositional strategies into multiple genres, I will focus on the compositions of *Idomeneo* K. 366 (1781/1786), concert aria, "Non temer amato bene" K. 490 for Soprano and Violin Obligato (1786), *Le Nozze di Figaro* K. 492 (1786), the Viennese Piano Concerti including piano concerto no. 25 in C Major K. 503 (1786), Symphony no. 38 the "Prague" symphony K. 504 (1786), and concert aria, "Non temer amato bene" for Soprano and Piano Obligato K. 505 (1786).

My research brings to the forefront a new and revitalized discussion in the affirmative, suggesting that there is a definite compositional connection between Mozart's piano concerto and operatic aria. It is my theory that Mozart conceived concert aria "Ch'io mi scordi di te" K. 505 as a cross-over piece, bridging the genres of piano concerto and opera seria (aria) as well as the forms of sonata-rondo, concerto-sonata, and ritornello. In short, it is my belief that Mozart composed concert aria K. 505 as a hybridization of multiple musical forms and genres. Mozart specifically composed K.

505 for himself, an accomplished pianist, and Nancy Storace, the first Susanna in *Le Nozze di Figaro* (1786) who was his close friend, and well-established opera singer, as part of Nancy's farewell concert to the Vienna stage in order to highlight their virtuosic abilities celebrating their musical kinship. Mozart's ability to interchange his compositional strategies between genres, helped facilitate the composition of a duet between soprano and piano in quasi aria/concerto, showcasing both performers' virtuosic abilities within a theatrical operatic framework which encompasses dramatic dialogue between the "soloists" and the orchestra. Concert aria "Ch'io mi scordi di te" K. 505 is the only one of its type in Mozart's milieu that includes the piano. It is in extended two-tempo rondo form written for soprano with piano obbligato, and shares many of the same ritornello practices found in Mozart's piano concerti; the piano obbligato in K. 505 is often in duet with the soprano and orchestra. The libretto for K. 505, written by Da Ponte is based on the characters of Idamante and Ilia from Mozart's revised "Dramma per Musica" Gross Oper *Idomeneo* (Vienna 1786). The key mapping in K. 505 is found to be exactly the same as the major dramatic character developmental sections of *Idomeneo* (1786).

My research suggests that Mozart's compositional choices focuses on maintaining the continuity of his melodic and thematic modules. Mozart translated the same compositional strategies into multiple forms and genres in order to keep his melodic thematic modules at the forefront of his music; in essence Mozart composed without the limits of form and function. Some compositional strategies include: singularly unique transitions and retransitions, surprising modulations, and extended cadential progressions

with delayed resolutions. Arguably, the afore mentioned functions are some of the most interesting musical passages Mozart composed. I seek to explain Mozart's compositional style as something completely unique and personal to Mozart's own way of hearing and performing music. This study stresses that Mozart's styles are ever changing depending on the genre of the works he was composing concurrently. I discuss how Mozart was able to use operatic aria da capo forms within piano concerti, sonata-form within rondo, and ritornello within opera during his massive outpouring of music from 1786-1787. In order to support my theories, my research focuses on the compositional strategies found specifically in the compositions *Idomeneo* K. 366 (1781/1786), concert aria, "Non piu. Tutto ascoltai...non temer amato bene" K. 490 written as a replacement aria for the character of Idamante in the revised *Idomeneo* (1786), and the Viennese piano concerto no. 25 in C Major K. 503 (1786).

Historical Context

K. 505, concert aria, *Ch'io mi scordi di te*, for Soprano and Orchestra with Piano Obbligato, was originally written for English soprano Nancy Storace for her farewell concert in Vienna. Storace was Mozart's first Susanna in his opera *Le Nozze di Figaro* (1786). Mozart wrote in his personal account of K. 505, "*fuer Madselle Storace und mich*", proof that the piece was originally composed for both performers.¹ There is some

¹ Kathryn L. Libin, "Mozart's Piano and Dramatic Expression in the Concert Aria *Ch'io mi scordi di te*, *Non temer amato bene* K. 505", 73-75. *Historical Keyboard Society of North America*. Vol 24. (2006): 69-96.

discussion that Mozart and Storace were quite close. Julian Rushton in *Mozart and Opera Seria* suggests that the quality of Mozart's composition garnered rumors of their romantic involvement.

...Non temer amato bene, another text Mozart composed twice, first as an additional aria with obbligato violin in the 1786 *Idomeneo* revival, and a few months later for the farewell performance of the first Susanna, Nancy Storace, with obbligato piano for himself. For this popular mistress of opera buffa overwhelming difficulties were not required, and her raptly beautiful dialogue with the piano led to unsubstantiated rumors that Mozart was in love with her; for him however, the chance to combine two of his favourite forms, the rondo and the piano concerto, was sufficient motivation.²

Rushton discusses two of Mozart's "forms", rondo and piano concerto, merging; however, he does not discuss the obvious blending of genres: opera, concert-aria, and concerto. Storace and Mozart premiered the work February 23, 1786, with Mozart performing the piano obbligato. Mozart wrote an earlier version of this concert aria based on the same text from *Idomeneo*. The concert aria K. 490 version includes a violin obbligato part.³ K. 490 was used as a replacement aria in the opera *Idomeneo* when the pant role (castrato) was replaced by a tenor.⁴ Considering Rushton's comments, one could suggest in K. 505 the piano obbligato and vocal solo represent a "lover's" duet – the vocal solo line represents Idamante, the male gender while the piano represents Ilia, the female gender. Piano concerto no. 25 in C Major, K. 503 also utilizes elements from

² Julian Rushton, "Mozart and Opera Seria", in *The Cambridge Companion to Mozart*. Ed. by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) 150.

³ *Ibid.*, 72.

⁴ W.A. Mozart Twenty-one Concert Arias for Soprano in Two Volumes, vol. II, Schirmer's Library of Musical Classics, vol. 1752. (New York: G. Schirmer 1952), Forward.

the opera *Idomeneo*.⁵ The last movement of K. 503 (Finale-Allegretto) sonata-rondo opens with a gavotte theme from *Idomeneo*.⁶ It seems that Mozart had *Idomeneo* on the brain. In my research, I did find some similarities between piano concerto in C K. 503 and concert aria K. 505 that further support my theory of Mozart's translation of styles into multiple genres, that I will discuss later in this paper. It is important to note that from 1784 - 1787, Mozart's compositional output was at its most prolific.⁷ During this period in Vienna, Mozart composed all twenty-seven of his "Viennese" piano concerti, including no. 25 in C Major, K. 503, a large amount of chamber music, three of his most extensive and groundbreaking operas, *Le Nozze di Figaro* K. 492, *Don Giovanni* K. 527, the revised production of *Idomeneo* (1786), (which also included the replacement aria for Idamante, K. 490, concert aria *Ch'io mi scordi di te* K. 505, with text based on K. 490), and the *Prague* Symphony no. 38, K. 504. It is important to point out that *Idomeneo* themes and ideas were very prevalent during the period from 1786 – 1787.

Nancy Storace and Wolfgang Amadeus Mozart

As I researched, I often found my-self asking: why was Mozart so fascinated by musical and textual ideas from *Idomeneo*, and what were the reasons for Mozart's obsession with *Idomeneo* while he was in Vienna? I will probably never know the exact

⁵ Daniel Hertz, Daniel Hertz, *Mozart, Haydn, and Early Beethoven: 1781-1802*. (New York: Norton and Company, 2009), 166-167. Discussion regarding the use of the Gavotte from Mozart's *Idomeneo* ballet music as the primary theme in the 3rd movement, Allegretto in Piano Concerto no. 25, K. 503 (sonata-rondo form).

⁶ Ibid.

⁷ Julian Rushton, *Mozart* (Oxford: Oxford University Press, 2006), 102-117.

reasons; however, we can surmise that the story, characters, and musical ideas from *Idomeneo* were considered by Mozart to be extremely important.⁸ Nancy Storace was an English soprano who hailed from London. Her brother, Stephen Storace was a composer, friend, and pupil of Mozart. Mozart built a close, personal friendship with the Storace family,⁹ and in fact was enamored by most things English.¹⁰ Mozart had often wanted to travel and work in London, as he had back in his youth.¹¹ It is rumored that Mozart had made plans to travel to London with the Storace family in hope of obtaining a commission to compose an opera and premiere *Le Nozze di Figaro*.¹² Mozart's apparent

⁸ Daniel Hertz, "Mozart, His Father, Idomeneo," *The Musical Times* Vol. 119 no. 1621 (March 1978): 228-231.

⁹ Robert Spaethling, *Mozart's Letters: Mozart's Life* (New York: Norton, 2000), 388-89. Spaethling's translated letter from Wolfgang to his father Leopold in Salzburg: Vienna, April 4, 1787, "Mon tres cher Pere! – I find it really annoying that my letter did not get to you, because of a stupid carelessness by Madame Storace... I wrote my thoughts about such matters in the letter that Madame Storace packed with her things by mistake." (Madame Storace was the mother of the singer Nancy Storace. Madame Storace was supposed to deliver a letter to Leopold in Salzburg, however, she apparently lost it.) It is important to note that although there is no direct evidence pointing to a "romantic" relationship between Mozart and Nancy Storace, it is evident in this letter from Mozart to his father, that he (Wolfgang) found it perfectly normal to leave his personal correspondence in the care of Nancy's mother. Moreover, Mozart's father, it seems by how casually Mozart refers to Nancy's mother, knew of his (Wolfgang's) association with the Storace family. Clearly, this would suggest that Mozart and the Storaces had a close relationship that went beyond mere acquaintance. It is also important to note that his was during the same time period the Storaces were returning to England. K. 505, which Mozart composed for Nancy and he to perform together at her farewell concert, had already premiered. In addition, Mozart had asked his father Leopold to take care of his son Karl and his wife Constanze whilst Mozart set up lodgings in London. (Mozart's letter to his father Leopold, 1787) Leopold Mozart, refused Mozart's request due to his own failing health. Leopold later died May, 28 1787 in Salzburg.

¹⁰ Julian Rushton, *Mozart* (Oxford: Oxford University Press, 2006), 9-11. Rushton commenting on how excited Mozart was with London and obtaining a commission. Rushton also discusses the time Mozart spent in England with his family (Mother, Father, and Sister) touring and performing.

¹¹ John Jenkins, "Mozart and the English Connection," Review by John Irving, *Music and Letters* Vol. 81, no. 1 (February 2000): 103-106. Jenkins states that Mozart was insistent on having his music performed in England. He worked avidly on obtaining a London commission. Jenkins discusses the 15 weeks the Mozart's spent in England when Wolfgang was young as setting the foundation for Mozart's love of all things English. Mozart also had English tutors and a circle of English friends.

¹² Edward Holmes, "The Life of Mozart," *The Musical Times and Singing Class Circular* Vol. 1 no. 20/21 (1846): 150. Holmes' discussion of the friendship between Stephen and Nancy Storace with Mozart. The three had planned to travel to London with their other friend Attwood (one of

plans to travel to London with Nancy and Stephen Storace is confirmed in Robert Spaethling's book *Mozart's Letters: Mozart's Life, Selected Letters Edited and Translated*.¹³ Moreover, Robert Gutman in his narrative, *Mozart a Cultural Biography*, states that Leopold Mozart found out about the proposed London trip and sought to intervene as he did not want his son to travel to England at that time.¹⁴ Robert Gutman, in accordance with Julian Rushton, addresses the alleged rumors of a romantic involvement between Nancy Storace and Mozart. Gutman comments on Mozart's composition of K. 505, when and where Mozart was composed K. 505, and his quick journey back to Vienna from Prague in order to be there in time to perform K. 505 with Nancy for her farewell concert in Vienna on February 23 1787.¹⁵ Gutman also discusses

Mozart's other pupils), and set up a production of *Le Nozze di Figaro*. Holmes suggests that Stephen and Mozart were such good friends that he (Stephen) was considering delaying his own plans of composition and commission in order to "introduce" Mozart to London. Holmes claims that another commission Mozart received which would kept him in Vienna, ended their plans to tour England. Holmes also states that due to the fact that Mozart was saddened at the prospects not to be able to journey to London with the Storace's, Mozart composed K. 505 "Ch'io mi scordi di te" for "Mademoiselle Storace and Myself" as a tribute to his close friendship with both Nancy and Stephen Storace. Holmes clearly views Mozart's special composition as very important with his statement, "to have inspired so inimitable a production, is a lasting credit to the singer and to English Art."

¹³ Robert Spaethling, *Mozart's Letters: Mozart's Life*, ed., and trans., by Robert Spaethling (New York: Norton, 2000), 387. Spaethling discusses Mozart's apparent plans to engage on a concert tour of England were encouraged by his English friends Nancy Storace, Stephen Storace, Thomas Attwood (pupil) and Irish born Michael O'Kelley. Spaethling further states that the plans were "discouraged by his father." Leopold Mozart refused to take of Mozart's children so Mozart could take part in the tour. Spaethling says, "nevertheless, Mozart tried to prepare himself for the trip by taking English lesson from Johann Gerog Kronauer" an English tutor and Mason in Vienna. It is Kronauer who introduces Mozart to the Masonic order.

¹⁴ Robert Gutman, *Mozart: A Cultural Biography* (New York: Harcourt, Brace & Co., 1999), 257-58. Gutman suggests that Leopold Mozart found out about the proposed London trip and sought to intervene, he did not want his son to travel to England. He states that Leopold Mozart, due to his own ill health, did not want to take in Mozart's children whilst Wolfgang and Constanze found loggings in London. Gutman suggests that Leopold's decision not to take in Wolfgang's children was merely a ruse. Gutman states that Leopold did not want Mozart to leave Vienna and Prague, therefore, he made up a reason as to why he was not able to take in Wolfgang's children when in actuality Mozart's sister Nannerl and her children were already in residence with Leopold.

¹⁵ Ibid. 660-662. Gutman discussing Mozart's success in Prague with *Le Nozze di Figaro* and commission for a new opera, and his quick return to Vienna for Nancy Storace's farewell concert

the London commission received by Mozart later in 1790, which clearly shows that Mozart and his “English friends,” including Nancy Storace, were in contact after the Storaces returned to England.¹⁶ As stated earlier, some have theorized that Nancy

in which he was performing K. 505 with her “an audience beside itself...even so, he longed for Vienna and, indeed had to be there in time for Nancy Storace’s farewell.” “They had left for England within hours of Storace’s parting salutation to Vienna on 23 February 1787 in the Burgtheatre, Mozart presiding. The program would seem to have included the imposing grand scena, among his finest, composed for her some two weeks before his journey to Prague: the recitative and aria “Ch’io mi scordi di te, non temer amato bene” (That I will forget you? Do not fear it, beloved.) which enclosed piano obbligatos no doubt intended for his own fingers on the affecting occasion.” Gutman then reiterates Mozart’s inscription on the score to K. 505: “The comment he wrote when entering this heartfelt aria, its text from the revised Idomeneo, into his thematic catalogue – ‘for Mademoiselle Storace and myself’ – has given rise to the supposition of a romance between them.” However, Gutman does not give credence to supposition, and merely considers K. 505 to be more or less “devoted colleagues” saying good bye as a symbol of their professional relationship. It is interesting to note that K. Lynette Erwin’s information shares a close resemblance to Gutman; however, Erwin chooses to view the “professional collaboration” between Mozart and Nancy Storace as being revealed to be more of a romantic nature because of Mozart’s composition of K. 505. I argue that, that is due to the clear romantic undertones in the text used from Idomeneo, a story about a father’s control of his son’s fate and the redemptive love between two characters Idamante and Ilia. I discuss this concept more thoroughly later in Chapter one of my document.

¹⁶ Gutman, *Mozart: A Cultural Biography*, 662, 718-19. Gutman – in 1787 “Mozart hinted that he and Constanze might well make London their home.” Gutman suggests that Mozart was extremely interested in London since it seemed apparent that his Viennese popularity and attendance at his concerts was fading. Mozart still had no real permanent position of employment in Vienna at this time. Gutman claims that Leopold was very worried that Wolfgang would relocate to London with Constanze and leave his children behind in his care. Later after Leopold’s death - Quoted from Gutman’s footnotes: “Through Attwood’s efforts, the London concert manager Robert May O’Reilly would make a splendid offer in 1790.” Gutman elaborates on Mozart’s London commission stating that after Mozart received a letter from the English impresario Robert May O’Reilly inviting Mozart to London in December 1790, he was asked to stay for 6 months while he composed two operas for compensation of three hundred pounds sterling, during this time he was also free to give recitals. Gutman goes on to say that Johann Peter Salomon was inclined to offer Mozart the same pay as he had with Haydn for a season in England to the amount of five thousand florins. Gutman states that Mozart was “captivated” to be asked to finally return to a city he “loved”; however, at this point Mozart was in a deep depression due to being separated from his wife Constanze who was ill and resting in Baden. Mozart declined the commission. It is interesting to note that Mozart’s refusal to move to England at this point, (since it seems apparent he had tried earnestly to gain a London post, and have his music presented) is strange. His refusal also does not support a claim that he and Nancy Storace had been romantically involved. However, there is some speculation that Constanze, after Mozart’s death, retrieved as many of Mozart’s correspondences as possible in order to cleanse the reputations of both Mozart and herself. It is alleged that Constanze was aware that Mozart would become a very popular composer post mortem. K. Lynette Erwin among others, have made claims that Constanze’s lawyers attempted to retrieve all of the correspondences between Nancy Storace, and Stephen Storace and Mozart, in fear that the correspondences would allege an

Storace and Mozart had a more personal relationship which extended beyond that of a purely professional collaboration.

Nancy Storace was a popular singer in Vienna, who had many opera roles composed for her by Salieri, Cimarosa, Paisiello, and Mozart.¹⁷ Although Nancy had a brilliant career and public life, at times her personal life was less than wonderful.¹⁸ During her first marriage she suffered much physical abuse at the hands of her husband. One such beating was so severe, due to the trauma of concussion and miscarriage, Nancy lost her voice and the ability to sing; her voice loss continued for five months.¹⁹ Horrified by Nancy's treatment, the Emperor, Franz Joseph II, exiled Nancy's husband, John Fisher, from Vienna. Nancy was very admired by the Emperor and was one of his favorite singers in his state theatre; Nancy was recruited by the Emperor due to her vocal and theatrical ability.²⁰ During the five months Nancy was out of commission, Mozart rewrote some of her vocal parts in *Le Nozze di Figaro* so she would be able to better

affair between Nancy and Mozart. There is some suggestion that Nancy and Mozart continued their correspondence after her departure from Vienna back to London. We could surmise this could be the case since Stephen, Attwood and Kelley were continuing to seek a commission for Mozart in London from 1787-1790.

¹⁷ Review: John Jenkins, "Mozart and the English Connection," reviewed by John Irving in *Music and Letters* Vol. 81 no. 1 (February 2000): 105-106. Irving discusses the chapter in the book "on Irishman Michael Kelley" who was a close personal friend of Nancy and Stephen Storace as well as Wolfgang Mozart's. Kelley sang the roles of Don Basilio and Don Curzio in the premiere of *Le Nozze di Figaro*. Irving with some degree of skepticism, (due to the fact that there was a long period of time between 1787 and 1826) states that Jenkins "relied heavily on Kelley's "reminiscences" in 1826. Kelley was the source for Jenkins' chapters on the Storace's in Vienna and their work and friendship with Mozart. Irving further recounts in Jenkins' book: 1. Nancy Storace was Mozart's first Susanna in *Le Nozze di Figaro*, and 2. Mozart composed "the scena" ch'io mi scordi di te K. 505 for her. It is interesting to note that Jenkins' labels K. 505 as a "scena" which is a title taken directly from the Koechel no. in an earlier German publication. However, K. 505 has been classified as a Concert Aria since the twentieth-century.

¹⁸ M. Kingdon Ward, "Nancy Storace," *The Musical Times* Vol. 90 no. 1281 (November 1949): 385-388.

¹⁹ *Ibid.*

²⁰ *Ibid.*

navigate the vocal demands of the role of Susanna during rehearsals.²¹ After Nancy's full recovery, Mozart, Cornetti, and Salieri, in collaboration composed a vocal cantata titled "*Per la ricuperata salute di Ofelia*" K. 477a, celebrating her return to the stage.²²

Idamante, Ilia, and Idomeneo Connections and Context

Understanding the historical significance of Mozart's opera *Idomeneo* aids in contextualizing Mozart's fascination with *Idomeneo* and Opera Seria. Mozart received and negotiated his commission for *Idomeneo* K. 366 (1781) in the summer of 1780.²³ The opera was to be premiered as part of the carnival season in Munich, Germany (1781).²⁴ In 1774-75, Mozart's opera buffa *La finta giardiniera* K. 196 (1775) was premiered at the Salvator Theatre during an earlier carnival season in Munich.²⁵ During the Lent season programming in Vienna, Mozart included Ilia's aria "se il padre perdei" on March 23, 1783.²⁶ It is reported that during this time, Mozart wanted to program a concert version of the entire opera, although his wish was never realized.²⁷ Mozart was finally able to mount the production again as a concert performance during the Lent season in

²¹ Tim Carter, *W.A. Mozart: Le Nozze di Figaro*, (Cambridge: Cambridge University Press, 1987), 122-124.

²² Smithsonianmag.com accessed April 5, 2018. Reuters.com accessed April 5, 2018. Both articles discuss the finding of this previously lost work in the Czech Museum music's reserve section. German composer and musicologist Jouko Herrmann while researching Antonio Salieri, discovered the work while searching for pieces by Salieri's students in the catalogue of the Czech Museum of Music.

²³ Stanley Sadie, "Genesis of an operone," in *W.A. Mozart: Idomeneo*. ed. Julian Rushton (Cambridge: Cambridge University Press, 1993). 26.

²⁴ *Ibid.*, 26.

²⁵ *Ibid.*, 25.

²⁶ *Ibid.*, 44.

²⁷ *Ibid.*

Vienna (1786). According to Stanley Sadie, Mozart made a few major revisions including a new duet for Ilia and Idamante K. 489, a new aria for the character of Idomeneo “Fuor del mar”, adjustments in two ensembles at the end of Act II and Act III quartet, transposed arias for Idamante in Act I and III, and a new aria for Idamante K. 490, who was now a tenor.²⁸ Sadie states that no further reference exists after 1786 regarding any other complete performance of *Idomeneo* during Mozart’s lifetime.²⁹ Richard Strauss mounted his own version of *Idomeneo* in Vienna on April 16, 1931. The Varesco libretti was translated into German by Lothar Wallerstein. Alfred Einstein, quoted by Rushton, relays his opinion of the Strauss-Wallerstein affair “eine grosse Vergewaltigung” – (‘a gross act of mutilation’).³⁰ In this version, K. 490 was removed from the second act and placed instead in the first act to replace the aria “Non ho colpa.”³¹ Rushton states that Strauss made large cuts to the recitatives. Many “seco” (“Semplice,” as labeled by Rushton) recitatives accompanied by harpsichord were completely cut or recomposed and rescored for orchestra. Apparently, Strauss added two numbers: an orchestral *Interludio* and a new quartet for Idamante, Idomeneo, Ilia, and the High Priest placed before the chorus’s final entrance. Strauss also cut the ballet.³² The Strauss version was not very well received by the critics and has not been produced since 1941.³³ Seemingly, Richard Strauss did not give a second thought to the critics, Rushton quoting R. Strauss “Let the

²⁸ Ibid., 45.

²⁹ Ibid., 47.

³⁰ Julian Rushton, “Idomeneo After Mozart,” in W.A. Mozart: *Idomeneo*. ed. Julian Rushton (Cambridge: Cambridge University press, 1993). 89.

³¹ Ibid., 90.

³² Ibid., 91.

³³ Ibid.

critics say what they will. I know my Mozart better than these gentlemen do, and at any rate I love him more ardently than they!”

Concert aria K. 505 with text based on characters from Mozart’s “Dramma per Musica” Gross Oper, *Idomeneo* (Munich - 1781), has a close kinship with opera seria.³⁴ The text for K. 505 is actually borrowed from a replacement aria, K. 490, taken from the revised version of the amateur production of *Idomeneo* (Prague - 1786).³⁵ This version of *Idomeneo* was performed five years after the Munich production, when opera seria was on the outs.³⁶ In addition, the libretto for K. 505 was allegedly written by Da Ponte, with whom Mozart was already in collaboration on the opera *Le Nozze di Figaro* K. 496 (1786).³⁷ In *Idomeneo* (1781), as stated previously, the role of Idamante was originally sung by a castrato. However, in the 1786 production of *Idomeneo* in the revised version, this role was replaced by a tenor, and then some time later by a mezzo soprano (pant-role).³⁸ In the revised *Idomeneo* replacement aria, the recitative is sung by both Idamante and Ilia in dialogue, continuing to the aria proper, which is sung only by Idamante. Moreover, in the K. 490, the concert aria version of this replacement aria, the two-character recitative is retained; however, it is only sung by the character Idamante (soprano), who then continues on to the aria. The title of K. 490 is listed as “Non piu. Tutto ascoltai... Non temer, amato bene.” The title for K. 505 is listed as “Ch’io me scordi di te?... Non temer, amato bene,” and is sung by the character of Idamante. We can

³⁴ Julian Rushton, “The genre of *Idomeneo*,” in *W.A. Mozart: Idomeneo*. ed. Julian Rushton (Cambridge: Cambridge University Press, 1993), 62-68.

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ *Ibid.*

³⁸ Sadie, “Genesis of an Operone,” 25-47.

certainly see the similarities already found within the titles; however, besides some similar use of text, and character names, little else is found to be similar in these two concert arias, albeit both use obbligato instruments. In K. 490, the obbligato instrument is the violin, however, in K. 505 it is the pianoforte. Both of these concert arias utilize the characters and textual ideas from Mozart's *Idomeneo*. As stated earlier, Mozart also incorporated "*Idomeneo*" themes into his piano concerto no. 25 in C Major K. 503; the third movement of the concerto uses as its primary theme the Gavotte ballet music K. 367 from *Idomeneo* (Munich version 1781). Interestingly enough, the finale movement of K. 503 is composed in sonata-rondo (concerto-rondo) form. As we will see later in this study, K. 505 is composed in a quasi like sonata-rondo.

Mozart's fascination with *Idomeneo* and its story and how his fascination was transferred to K. 505, is paramount in supporting the claim that Mozart deliberately chose *Idomeneo* text, and structured his concert aria "Ch'io mi scordi di te" as a two-person lover's duet for himself and Nancy Storage. Therefore, it is important to fully understand the connections between the text of K. 505 "Ch'io mi scordi di te" and the story and genesis of *Idomeneo*. It is important to note that the structure and use of text in K. 490 (replacement aria for Idamante) bears little of the same importance, primarily due to the fact that K. 490 utilizes a violin obbligato. Mozart wrote the violin obbligato for his close friend violinist Count Hatzfeld, and as we know, Mozart composed the piano obbligato for himself.³⁹ K. 490 although listed as a rondo, it is considered to be more like the

³⁹ Libin, "Mozart's Piano and Dramatic Expression in the Concert Aria Ch'io mi scordi di te", 93.

expanded opera seria style Mozart composed for *Idomeneo* of 1781.⁴⁰ In actuality, K. 505 bears little resemblance to opera seria, instead this work is written as an extended two-tempo sonata-rondo indicative of Mozart's more mature operatic compositions as found in *Le Nozze di Figaro* (1786), and *Don Giovanni* (1787).⁴¹ Sadie further explains the rondo for K. 490 is notated in soprano clef. In Sadie's view, Mozart conceived the aria with a soprano, either female or male in mind. Due to the inclusion of the violin obbligato, Sadie surmises the piece would be better served with a soprano rather than a tenor voice.⁴² I agree with Sadie, the tessitura of K. 490 sits high in the voice, which is better suited to a soprano rather than a tenor instrument; the tenor voice is often strained when attempting to maintain this high of a tessitura placement in their passaggio. Both of these concert arias utilize the characters and textual ideas from Mozart's *Idomeneo*. K. 505 utilizes a fully conceived "concertoesque" piano solo.⁴³ Although the score lists the piano as obbligato, in actuality the piano and soprano lines are composed in clear duet in dialogue with each other as well as with the orchestra.⁴⁴ K. 490 follows more exactly the form and function of an opera seria aria, utilizing a fully realized "obbligato" with the violin.⁴⁵ Contextually, K. 505 is an interesting mix of "aria" duet and "piano concerto." The text, which is based on Idamante's declaration of love and constancy for Ilia, could be viewed as Mozart's own declaration of love and constancy for Nancy. Clearly, after considering the earlier statements in regards to Mozart and Nancy Storace's relationship,

⁴⁰ Ibid., 69.

⁴¹ Ibid., 83.

⁴² Sadie, "Genesis of an operone," 46.

⁴³ Libin, "Mozart's Piano and Dramatic Expression". 70-72.

⁴⁴ Ibid., 72.

⁴⁵ Ibid., 83.

although we do not have any concrete evidence as such, we could surmise that Mozart and Nancy were indeed very close and perhaps K. 505 was composed as a public celebration of their relationship as well as a farewell. In order to delve further into this idea, we must first become familiar with the genesis and story of *Idomeneo* as well as the text for both the arias K. 490 and K. 505.

Daniel Hartz in his article, *Mozart, his Father, and Idomeneo*, theorizes and discusses the many reasons why he believes Mozart was driven to compose his opera *Idomeneo*.⁴⁶ Hartz suggests that the tragic human story of sacrifice, and father/son relationship issues, propelled Mozart's interest and compositional drive.⁴⁷ The story and libretto of *Idomeneo* is written by Mozart's librettist Gianbattista Varesco, taken from the French tragedie lyric *Idomenee* by Antoine Danchet, who in turn based his work on a neo-classical tragedy of *Iphigenie en Aulide*, which is considered to be one of the most popular French tragedies.⁴⁸ Although, many opera seria was based on tragic Greek and Roman mythology, both Julian Rushton and Daniel Hartz observe that the *Idomeneo* story of father-son conflict was not altogether commonly used as a source during the eighteenth-century; "the story of Idomeneus is scantily represented in mythology and literature."⁴⁹ The Greek mythological story centers around Idomeneus, a Greek chieftain who must decide between the sacrifice of his son Idamante or the ruin of his kingdom; a typical father and son sacrifice redemption story.⁵⁰ In the original source, Idamante is

⁴⁶ Daniel Hartz, "Mozart, his Father, and Idomeneo" *The Musical Times* Vol. 119 no. 1621 (March 1978): 228-231.

⁴⁷ Ibid.

⁴⁸ Rushton, W. A. *Mozart Idomeneo* (Cambridge: Cambridge University Press, 1993), 70.

⁴⁹ Rushton, W. A. *Mozart: Idomeneo*, 70. Daniel Hartz, "Mozart, his Father," 228.

⁵⁰ Hartz, "Mozart and his Father," 228.

sacrificed at the end and dies; however, in the Mozart and Varesco version, Idomeneo chooses to spare his son, Idamante lives and with his father's blessing, marries his true love Ilia. Daniel Hertz states the evolution, at the end of the operatic version, from tragic sacrifice to redemptive love is incredibly significant for Mozart and his life experiences he had had thus far with his father Leopold.⁵¹ Hertz goes on further to state in the quote below, that in his view, Mozart's composing was very emotionally therapeutic.

The most heart-rending scene of all, in my experience, is the entry of Idamante in Act 3 scene ix, decked out for his own sacrifice, to a funereal Largo in Ab (his previous solo entrances have all been in Bb). He sings words that meant much to the composer: 'Padre, mio caro padre, ah dolce nome!' The music is of an almost unbearable sweetness and serenity. A truly noble son forgives his father for past indignities as well as for the ultimate atrocity to come. Mozart could hardly have written such a scene had he not experienced the torments of a father's displeasure, leading to near rejection.⁵²

Clearly, when considering the previous quote, Hertz is theorizing that Mozart was composing *Idomeneo* using his own life experiences as his baseline. "So much at least is certain: once he became involved in recreating the drama through his art, it called forth some of the most personal and passionate music he ever wrote."⁵³ Hertz further justifies Mozart's dedication and "obsession" (sic) with *Idomeneo*, "Mozart continued to occupy himself with the work, which became his favorite, in the years that followed."⁵⁴ Hertz relays another situation involving Constanze Mozart and friends that one could

⁵¹ Hertz, "Mozart and his Father," 230.

⁵² *Ibid.*

⁵³ *Ibid.*

⁵⁴ *Ibid.*

argue supports his claim that Mozart was enamored and completely emotionally involved with the opera *Idomeneo*.

After their marriage, she recalled, they went to Salzburg in 1783 to pay their respects to Leopold. At one point during the visit they sang the great quartet in *Idomeneo*, the piece in the opera that Mozart valued beyond all others, as we know from his own words. Imagine the casting this must have involved: Idamante, Wolfgang (who could sing soprano parts and did so when necessary in rehearsal); his beloved Ilia, Constanze (a good soprano); Idomeneus, Leopold; Electra, presumably his sister, Nannerl. The performance let loose a flood of emotion in Mozart. 'He was so overcome', said Constanze, 'that he burst into tears and quit the chamber, and it was some time before I could console him.'⁵⁵

Hertz speaks to why Mozart was so emotionally moved by the quartet. Would Mozart have had a similar reaction if he had had no special personal connection to the subject matter? I agree with Hertz theory that *Idomeneo* held significant meaning for Mozart. Moreover, if we take in to account Mozart's personal issues of the day, when Mozart was composing K. 505, could we not also surmise that not only did the story involving the father-son conflict seem relevant, but also Mozart's attachment to Nancy Storage? We could theorize that his special attachment to her could be a factor, considering the Concert Aria K. 505 (text of Idamante expressing love and constancy) was written for both Nancy and Mozart to perform together, as if in a lover's duet that echoed Idamante and Ilia. Moreover, it is important to remember that during the composing and rehearsal process for the Viennese premiere of his new opera buffa, *Le Nozze di Figaro*, Mozart spent a significant amount of time composing alternate arias and scenes for *Idomeneo* while rehearsing a special amateur performance of *Idomeneo* in Vienna (1786) a full five

⁵⁵ Hertz, "Mozart and his Father," 231.

years after the Munich premiere of the original (1781). Was Mozart's relationship with Nancy the driving force behind his composition of K. 505? Obviously, we may never know concretely, at this point, if there had been any romantic involvement between Nancy Stora and Wolfgang Mozart; however, we can surmise that their strength of friendship and collaboration was great enough to warrant Mozart taking the time to compose a unique piece of music that would involve both of their talents as performers set in a "concertized" platform. Furthermore, it is also important to note that during this period, Mozart was composing piano concerto no. 25 in C Major K. 503 which includes the Gavotte ballet music from the opera *Idomeneo* as the primary theme for the third movement – Finale Allegretto. Considering what has been discussed previously, we could surmise the story and music of *Idomeneo* played a significant role in his composition of both works.

Thematic and Key Area Similarities in K. 505 and *Idomeneo*

Some statements have been made regarding the musical connections between piano concerto no.25 K. 503 and *Idomeneo*, I turn the discussion now towards the specific musical connections between *Idomeneo* and concert aria K. 505. Daniel Hertz in his discussion "Tonality and Motif in *Idomeneo*," brings to the forefront Mozart's use of key areas and motivic action between the orchestra and the specific characters of *Idomeneo*, Idamante, Ilia, and Elettra. In addition to his analysis of the original Munich version of *Idomeneo*, Hertz specifically focuses on the revised Viennese performance

which includes the replacement rondo aria for Idamante K. 490.⁵⁶ Hertz' analysis is important in my study of concert aria K. 505 because it lays the foundation for my claim that Mozart composed K. 505 with specific characters found in *Idomeneo*, and with specific emotional content in mind; therefore, supporting my theory that Mozart deliberately composed the aria to represent the emotional and personal relationship shared at the time by he and Nancy Storace. Hertz tells us that Mozart's basic tonal/key area structure for the area of the opera that comprises K. 490, Ilia's aria *Se il padre perdei*, and the "Todes-quartett" of Idomeneo, Idamante, Ilia, and Elettra, can be organized by the following: 1. Idamante/Rondo = G minor, A flat Major, B flat Major, E flat Major, 2. Ilia/Aria = C minor, A Major E flat Major, 3. Todes-quartett = E flat, C minor. 4. Idomeneo = E flat Major, B flat Major.⁵⁷ Moreover, in his statement below, Hertz further stresses the importance of the quartett's key structure.

The sheer intensity and massiveness of the 'Todes- quartett' etches E flat so deeply in our minds and ears that it is going to take an equal or greater weight to re-establish the primacy of the keynote, D. Instead, the ear is filled with the C minor of the 'Trauerchor. a use of the relative minor of E flat that only reinforces the shuddering experience left by the quartet and makes the keynote seem more threatened than ever. The road to resolving the tritone conflict leads first by way of B flat. Only in Idomeneo's final monologue, 'Popoli, a voi l'ultima legge impone Idomeneo qual Re' (no.30), do the skies clear in a tonal sense. By the end of this long and magnificent speech E flat has yielded to B flat.⁵⁸

It is important to note the similarities in comparison to the tonal structure/key areas of K. 505: 1. A flat Major at the opening of the recitative, "ch'io mi scordi di te", modulating to

⁵⁶ Daniel Hertz "Tonality and Motif in Idomeneo" *The Musical Times* Vol. 115 no. 1575 (May 1974): 382-386.

⁵⁷ *Ibid.*, 383-385.

⁵⁸ *Ibid.*, 383-385.

G minor, then back to A flat (which is also the subdominant of the rondo's allegretto section – in the return of primary theme from the first half of aria. The theme returns in subdominant, not the home key of E Flat Major or the dominant key of B flat Major of the home key) 2. The recitative concluding modulation to B flat Major (V) to E flat Major (I, home key) for the beginning of the rondo (aria section/tempo one). 3. During both sections of the aria we hear a modulation to C minor repeated with the same text and thematic and harmonic material used for both sections of the aria (Rondo and Allegretto). Both modulations of C minor modulate to B flat Major (V) and then back to the home key of E flat Major (I), 4. The primary theme from the first section on the text “non temer amato bene” is presented in the subdominant of A flat Major, and 5. Another modulation to C minor, through B flat Major with a cadence back to E flat Major. Obviously, we can see the connections with Mozart's key structure in the opera *Idomeneo* suggested by Hertz are present in K. 505. The major key areas Hertz discusses in Idamante's replacement aria K. 490, and Ilia's aria, and the “Todes-quartet” that follows in the E flat with modulations to C minor and concluding with Idomeneo's B flat Major to E flat Major modulation in his aria, appear to have a direct connection between Mozart's organization of K. 505 and *Idomeneo*. Since it seems apparent that the whole tonal structure from this section of *Idomeneo* has been transplanted to K. 505, which bears the same operatic character development of Idamante and Ilia, we could argue that Mozart had a particular, characterized, emotional journey in mind for K. 505. In my view, this is an example of thematic transformation from one genre to the next; opera to concert aria. Moreover, if we consider the connections already presented in piano concerto K. 503 that

explain the transferred musical uses from *Idomeneo* (Gavotte from *Idomeneo* used as primary theme for the 3rd movement finale) as well as transplanted compositional techniques and ritornello, we could argue that Mozart most assuredly had all things *Idomeneo* on his mind when composing K. 505 and K. 503. Another important aspect to consider when deciding if Mozart had specific and personal emotional issues influence his composition of K. 505 is that in the Viennese replacement performance of *Idomeneo*, in the love duet, Mozart quotes the same key areas mentioned previously.⁵⁹ Considering this fact, in addition to what has previously been discussed, one could surmise that Mozart's composition of K. 505 was propelled by a "romantic-emotional" impetus. Moreover, Ilia's text during the love duet in *Idomeneo*, in which she comments on how there are no words that can convey her love "ma il cor tacendo ancora potra spiegarlo appiando," meaning, "the heart remaining silent, still can scarcely explain it," can be argued to be the basis for the response in Idamante's recitative/Rondo/Aria, both in K. 490 and K. 505. Notice the similarities between K. 490 and K. 505 and their textual meaning in the following stanzas in K. 505 and 490:

⁵⁹ Hertz "Tonality and Motif," 386.

Table 1. Translation K. 505 and K. 490

<p><u>K. 505 Recitative:</u> Ch'io mi scordi di te? Che a lei mi doni puoi consigliarmi? E puoi voler ch'io viva? Ah no, sarebbe il viver mio di morte assai peggior! Venga la morte! Intrepida l'attendo, ma, ch'io possa stuggermi ad altra face, ad altr'oggetto donar gl'affetti miei, come tentarlo, Ah, di dolor, morrei!</p> <p><u>Aria: Rondo/Andante/Allegretto</u> Non temer, amato bene per te sempre il cuor sara. Piu non reggo a tante pene, l'alma mia mancando va. Tu sospiri? O duol funesto! Pensa almen, che i stante e questo! Non, mi posso, oh Dio spiegar. Stelle barbare, stelle spietate, perche mai tanto rigor? Alme belle, che vedete le mie pene in tal momento, dite voi s'egual tormento puo soffrir un fido cuor.</p> <p><u>K. 490 Recitative:</u> Non piu tutto ascoltai, tutto compresi. D'Elettra e Idamante noti sono gli amori, al caro impegno omai mancar non dei, va, scordati di me, donate a lei. <i>Ch'io mi scordi di te che a lei mi doni puoi consigliarmi? E puoi voler ch'io viva?</i> Non congiurar, mia vita, contra la mia costanza! Il colpo atroce mi distrugge abbastanza! <i>Ah no, sarebbe il viver mio di morte assai peggior!</i> Fosti il mio primo amore, e l'ultimo sarai. <i>Venga la morte! Intrepida l'attendo, ma, ch'io possa struggermi ad altra face, ad altr'oggetto donar gl'affetti miei, come tentarlo, ah! di dolor morrei.</i></p> <p><u>K. 490 Aria: Rondo/Andante/Allegretto</u> Non temer, amato bene per te sempre il cuor sara. Piu non reggo a tante pene, l'alma mia mancando va. Tu sospiri? O duol funesto! Pensa almen, che i stante e questo! Non, mi posso, oh Dio spiegar. Stelle barbare, stelle spietate,</p>	<p><u>K. 505 Recitative:</u> That I should forget you? You advise me to give myself to him? And then you want me to live...ah no. To live thus would be much worse than death...</p> <p><u>Aria:</u> <u>Rondo/Andante/Allegretto</u> Do not fear, my beloved, My heart forever will be yours. I can no longer endure so much pain My soul lacks the will to continue You sigh? O mournful sorrow! Just think what a moment this is. O God! I cannot express myself. Barbarous stars, pitiless stars, why are you so stern? Fair souls who see my sufferings at such a moment, Tell me if a faithful heart could suffer such torment?</p> <p><u>K. 490 Recitative:</u> That I should forget you? You advise me to give myself to him? And then you want me to live...ah no. To live thus would be much worse than death...</p> <p><u>K. 490 Aria:</u> <u>Rondo/Andante/Allegretto</u> Do not fear, my beloved, My heart forever will be yours.</p>
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perche mai tanto rigor?
Alme belle, che vedete le mie pene in tal momento,
dite voi s'egual tormento puo soffrir un fido cuor.

I can no longer endure so much
pain
My soul lacks the will to
continue
You sigh? O mournful sorrow!
Just think what a moment this
is.
O God! I cannot express
myself.
Barbarous stars, pitiless stars,
why are you so stern?
Fair souls who see my
sufferings at such a moment,
Tell me if a faithful heart could
suffer such torment?

Heartz attempts to explain Ilia and Idamante's love, "it can be expressed in only one way: symbolically through the emotive power of music to go beyond the limits of verbal expression."⁶⁰ Heartz' statement about Ilia, in my view, conveys Mozart's desire to express his emotional feelings in his music composition regardless if text was set, and regardless if he was composing for opera aria, concert aria, or piano concerto. Considering Mozart composed concert aria K. 505 for his close, personal friend Nancy Storace and himself, and considering the importance *Idomeneo* had on Mozart, it is reasonable to surmise that Mozart was indeed composing a love duet for soprano and piano, Ilia and Idamante, and Nancy and Wolfgang.

⁶⁰ Heartz, "Tonality and Motif," 386.

CHAPTER II

FORM AND FUNCTION: K. 505 AND K. 503

David Schroeder suggests that Mozart was “pushing beyond the boundaries of the Enlightenment itself, and in order to do this he had to be acutely aware of current events, the aesthetic, political, and philosophical views of the past, and the most current thought emerging from France and elsewhere.”⁶¹ Mozart is considered to be a late eighteenth-century “Enlightenment” composer of the Classical era.⁶² K. 505 “Ch’io me scordi di te...Non temer amato bene”, based on Da Ponte’s revised text from the opera *Idomeneo* is classified within the musical canon as one of Mozart’s forty concert arias for voice and orchestra. However, we run into problems when trying to define and analyze the form. Trying to isolate the exact form of concert aria. K. 505 is difficult since it cannot be labeled altogether within one form; it shares many compositional strategies that are similarly found within Mozart’s other forms and genres: piano concerti, symphonic works, and opera. These forms include: sonata-concerto, sonata-rondo, ritornello, and da capo aria. Mozart translated his many compositional strategies into all of his musical

⁶¹ David Schroeder, “Mozart and Late Eighteenth-Century Aesthetics”, in *The Cambridge Companion to Mozart*. Ed by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) 58.

⁶² James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press), 469.

genres.⁶³ Mozart used his same flexible composition strategies within all genres and did not confine himself to one particular formulaic approach for any specific genre.⁶⁴

Therefore, considering the previous statements, K. 505 can be analyzed differently depending on which section of music we are considering; each section is not altogether bound to the same specific formulaic approaches in order to define a particular genre. In other words, K. 505 is a hodge-podge of hybridization. Simon P. Keefe, in his chapter “The Concertos in Aesthetic and Stylistic Context”, in *The Cambridge Companion to Mozart*, discusses Mozart’s description to his father Leopold Mozart of the three new piano concertos he was composing, K. 413 in F Major, K. 411 in A Major and K. 415 in C Major:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but These passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.⁶⁵

Keefe goes on to state that the above quote from W.A. Mozart is one of the most frequently overinterpreted, taken from Mozart’s entire collection of correspondence, and used to discuss his own regards to his compositional style. Keefe pulls together multiple quotes from multiple sources, in convoluted fashion as they attempt to codify Mozart’s

⁶³ John Irving, *Mozart’s Piano Concertos* (England: Ashgate Publishing, 2003), 25-27. Irving’s discussion of Opera Seria’s influence on Mozart’s style and Piano Concerto composition.

⁶⁴ Simon P. Keefe, *Mozart’s Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, Woodbridge England: Boydell Press, 2001), 101-105.

⁶⁵ Simon P. Keefe, “The Concertos in Aesthetic and Stylistic Context” in *The Cambridge Companion to Mozart* ed. by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) 78. Keefe quoting W.A. Mozart in a letter to his father Leopold.

compositional style in piano concerti, as an attempt to portray how difficult it is to pinpoint Mozart's exact style of composition.

(1) Mozart's compositional philosophy is 'fragmentary... [enshrining] a duality, some might say a dialectic, between whole and part'; and that each of the three works exhibits 'events of an unusual nature such as (2)...sallies into invertible counterpoint', while also demonstrating 'a string of connections and progressions (3)...that serve to coalesce the three movements into one splendidly integrated larger work.'⁶⁶

In order to better understand the Classical era's musical forms of the Enlightenment period attributed to Mozartean style, we must first briefly discuss some basic elements of sonata- form and how they have been developed. The paramount form associated with the Classical era is of course sonata-form. Many contemporary theorists and musicologist consider sonata-form to be the only "original" form associated with the Classical era, and as such this form is placed on a very high pedestal within the musical canon of the Classical era.⁶⁷ Moreover, many individuals consider other forms used during the eighteenth century to be nothing more than expansions of older forms.⁶⁸ For example, heavily used forms in the Classical era such as ritornello, rondo, and the da

⁶⁶ Ibid. Keefe in an attempt to display convoluted Mozart compositional strategy discussion, quoting the following: (1) Georg Knepler, *Wolfgang Amade Mozart*, trans. J. Bradford Robinson (Cambridge: 1994) 89. (2) Mark Evan Bonds, *Wordless Rhetoric: Music Form and The Metaphor of the Oration* (Cambridge: MA, 1991) 58. (3) Kofi Agawu, "Mozart's Art of Variation: Remarks on the First Movement of K. 503", in Neal Zaslaw (ed.), *Mozart's Piano Concertos: Text, Context, Interpretation* (Ann Arbor, Michigan: 1996) 303.

⁶⁷ Hepokoski and Darcy, *Elements of Sonata Theory*, 3-13.

⁶⁸ James Webster, "Are Mozart's Concertos 'Dramatic'?: Concerto Ritornellos versus Aria Introductions in the 1780s," in., *Mozart's Piano Concertos* ed., Neal Zaslaw (Ann Arbor: University of Michigan Press), 107-137. Webster's discussion regarding analyzing 18th century forms by 19th century techniques – and that "Classical" forms really originated as deformations of earlier Baroque era forms. 107, 133.

Eric Weimar, *Opera Seria and the Evolution of Classical Style: 1755-1772* (Ann Arbor: UMI Research Press, 1984), 28.

capo aria (ABA) are often considered to be more aligned with older Baroque forms, albeit Classical era composers still utilized these older formulaic approaches.⁶⁹ Thus, many contemporary theorists and scholars view these older forms not indicative to the progressivism of the Classical era of the late eighteenth-century simply due to the fact that they are not pure eighteenth-century developments.⁷⁰ It is important to note that the concepts and term sonata – form was developed in the nineteenth-century in order to define and understand the music of Ludwig van Beethoven.⁷¹ Theoretically, there was no such classification labeled as sonata-form that composers used as their bench mark when composing during the eighteenth-century. Therefore, composers were more inclined to transplant their compositional strategies, which were often dependent on thematic movement, into many different genres of compositions. Rather than depicting nineteenth-century sonata-form as being normative in the eighteenth-century, we could argue that the underlying tenet of the Classical era, was the desire to focus on expanding tonal thematic constructs while retaining the structure of tonic. For example, one tenet of the classical era was, focusing on the movement of thematic modules, and modulation to tonic from the dominant, and the return (Example in Major: I ii IV V6/4 V7 I). Due to this need to return to tonic, contextual focus on cadences and cadential progressions

⁶⁹ Eric Weimar, *Opera Seria and the Evolution of Classical Style: 1755-1772* (Ann Arbor: UMI Research Press, 1984), 31-34.

⁷⁰ Hepokoski and Darcy, *Elements of Sonata Theory*, 3-13. H/D go into a lot of detail explaining how the music of the late Baroque era transformed into the Classical era's Sonata-Form. They point out that the real true development of the Classical era is the dedication to harmonic movement and importance of melody reaffirmed by the harmony and repeated themes dependent on cadential progression (IVI).

Eric Weimar, *Opera Seria*, 3. Weimar's discussion of Charles Rosen's statement that most of the Classical Era "ingredients" for music composition were already present in the Baroque era compositions of Handel, Bach, and Vivaldi.

⁷¹ Irving, *Mozart's Piano Concertos*, 74-75.

became extremely important during the Classical era.⁷² One could argue that these concepts were transferred from the Baroque era, however with a much stronger application in all genres of Classical era music. It is to be expected that Mozart, Haydn, and Beethoven were to develop their own means of organizing tonal movement and expanding tonic/dominant properties. Obviously, when applying nineteenth-century definitions of sonata-form to Mozart's compositions in the eighteenth-century, we must take in to account that what seems a straight forward formulaic approach used to understand Beethoven, may not easily improve our understanding of Mozart. As stated previously, Mozart used the same compositional strategies in his musical genres. Clearly, we cannot trace the exact use of sonata-form within Mozart's compositions, since Mozart was not technically composing within "sonata-form."⁷³ However, we can apply these and certain aspects of sonata-form principles and other formulaic systems that were used, developed, and expanded during the period of Enlightenment in the eighteenth-century, in an attempt to understand Mozart's music.

⁷² Irving, *Mozart's Piano Concertos*, 53-54. Irving again states the importance of the "Home Key" concept as paramount with the Classical era and era of Enlightenment of the late eighteenth-century.

⁷³ Hepokoski and Darcy, *Elements of Sonata Theory*, 430-433. Discussion regarding Mozart's hybridization of forms, thus you cannot classify Mozart's music to be in strict Sonata-Form. We could argue that much of H/D theory assumes that Mozart, Haydn, and Beethoven composed with specific forms in mind and in turn specific deformations, I disagree with that theory, obviously, composing with specificity of form in mind is a nineteenth/twenty-first-century idea. (when sonata form etc. had been clearly defined)

Sonata Form

Charles Rosen in his narrative *The Classical Style: Haydn, Mozart, Beethoven* suggests that Mozart's operas were entirely dependent on tonal relationships in conjunction with the flow and dramatic action found in the libretti.⁷⁴ Rosen goes on further to state, with strong disdain, against the possibilities of applying sonata-form properties when analyzing Mozart's operas, suggesting that they are not "tightly organized", or as modern Caplin theorists would put it, tightly knit.⁷⁵

Those of us like Kerman who have remarked on the various analogies of Mozart's operatic procedures with sonata technique do not believe that an opera is tightly organized like a symphonic movement, or even that the various numbers are as strictly related to each other as the different movements of a symphony; to argue against these absurdities is to beat not only a dead horse but one that never had any life in it.⁷⁶

Rosen, seemingly contradicting himself, discusses Mozart's synthesis of forms (sonata and da capo) in *Idomeneo* directly,

Several times in *Idomeneo*, Mozart attempted a fusion of sonata and da capo forms (nos. 19, 27, and 31). The arias begin with a regular tonic-dominant sonata exposition, and they all have recapitulations which resolve the 'second group' in the tonic (no. 27, 'No, la morte,' even shows the older dominant-tonic form of recapitulation). The middle section is in a different and contrasting tempo, which sometimes begins with the relaxed air of the trio of a minuet and then begins to show the more dramatic character of a 'development' section leading directly back to the opening.⁷⁷

⁷⁴ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded edition (New York: W.W. Norton and Co., 1998) New preface, xxii.

⁷⁵ *Ibid.*

⁷⁶ *Ibid.*

⁷⁷ Rosen, *The Classical Style*, 306-307.

Rosen boils down Mozart's compositional strategies within concerto focusing on his modulations to remote tonalities found in the exposition sections rather than development in order to explain Mozart's symmetry of repeated melodic treatment in support of graceful tonal structure.

Mozart's more massive treatment of the tonal areas of the exposition often results in recapitulations that are symmetrically equivalent, in which the musical discourse that resolves is almost a literal transposition of the pattern that established the initial tension. The large-scale symmetry is mirrored in the rich symmetry of the details, so that the music seems to achieve a state of constant balance, untroubled by the expressive violence that nevertheless so frequently characterizes Mozart's work. The symmetry is a condition of grace.⁷⁸

In discussing sonata-form, I have decided to refer to such scholars as Charles Rosen, James Hepokoski and Warren Darcy, as well as William E. Caplin. Most, if not all, theorists agree that sonata-form is based on a large three-part structure: Exposition, Development, and Recapitulation. Within this larger structure each part is taken as an individual whole, meaning, that within each section we analyze another smaller three-part structure which includes the Exposition, Development, and Recapitulation of the thematic module movement from tonic to dominant, and the return. In order to track the thematic movement, we break down theme (s) into two sections, primary theme (main theme) and secondary theme (subordinate theme). Within these thematic modules, we further break down the themes into phrases (period, sentence, antecedent, consequent) as a way to trace when the themes return either as the whole theme or as fragmentation in tonic, dominant, and sub-dominant, or in major or minor. How these themes are traced is called function.

⁷⁸ Rosen, *The Classical Style*, 187.

Transition and retransition are labels which describe how the music modulates, is suspended, and prepared for cadences leading to dominant and tonic resolutions. There is quite a lot of emphasis put on how the medial caesura (MC) is achieved. Theoretically, the medial caesura is the “middle resting point” also known as a cadence, at which the primary theme, transitions to the secondary theme. There is often an argument among theorists regarding the MC; if it is not approached in a specific cadential progression that is considered typical to sonata-form, it does not exist, and therefore the composition is not in sonata-form.⁷⁹ Further on in this paper, I will discuss how Mozart specifically address the medial caesura, transition (transitioning to secondary theme via a dominant chord) and retransition (transitioning back to tonic) in concert aria “Ch’io mi scordi di te” K. 505 and piano concerto no. 25 in C Major K. 503, and how such use is indicative of concerto-sonata form.

Although most of these theorists agree on the basic tenets of sonata-form, they do apply different approaches on how to explain the use of sonata-form between composers such as Mozart, Haydn, C.P.E. Bach, and Beethoven. Hepokoski and Darcy, in their text *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*, use an approach that attempts to take into consideration how individuals might have analyzed the music of Mozart, Haydn, C.P.E. Bach, and Beethoven from an

⁷⁹ Hepokoski and Darcy, *Elements of Sonata Theory*, 3-13 and further. H/D discussion of contemporary theorists such as William E. Caplin and his book, *Analyzing Classical Form: An Approach for the Classroom* (Oxford: Oxford University Press, 2013) stressing that Caplin’s approach is very “black and white” with a clear road map that includes exacting qualification without much room for explanations of deformations or hybridizations. Caplin focuses on the MC and Transition as the main qualifiers.

eighteenth-century perspective rather than a twentieth or twenty first century technique.⁸⁰ Hepokoski and Darcy's goal is to explain how the composers mentioned previously, translated their individual and unique styles of composition strategies into the elements of sonata-form, as we have defined sonata-form in contemporary theory.⁸¹ Hepokoski and Darcy take in to account, every possible combination in an attempt to organize eighteenth-century classical music into the framework of sonata-form. Hepokoski and Darcy attempt to emphasize the individuality of each composer by highlighting the deformations within sonata-form, possible connections to Baroque era composers, and possible influence in the Classical era.⁸²

William Caplin's point of departure, in his text *Analyzing Classical Form: An Approach for the Classroom*, stems from a very contemporary "cut and dried," Schankerian approach, where all things being equal, the rules and requirements of sonata-form can be defined by a list of must have functions, otherwise, in his view, sonata-form does not exist.⁸³ Caplin requires in his theory, "Landmarks of Sonata-Form" which he believes helps to define the overall formal structure.⁸⁴ Some of these landmarks include: thematic functions of the main theme (home key - I), transition, and subordinate theme (subordinate key - V), development (development key – VI, III, II, V, IV).⁸⁵ Caplin states in the exposition "the main key confirms the home key through cadential closure of

⁸⁰ Hepokoski and Darcy, *Elements of Sonata Theory*, My summary and overview of their text.

⁸¹ Ibid.

⁸² Ibid.

⁸³ William E. Caplin, *Analyzing Classical Form, Analyzing Classical Form: An Approach for the Classroom* (Oxford: Oxford University Press, 2013) My summary and overview of his text.

⁸⁴ Caplin, *Analyzing Classical Form*, 262.

⁸⁵ Caplin, *Analyzing Sonata Form*, 264.

some kind, usually a PAC (Perfect Authentic Cadence), sometimes an HC (Half Cadence), or more rarely an IAC (Incomplete Authentic Cadence)”⁸⁶ Most theorists, Caplin included, concentrate on the functions of the exposition as the bench mark for the rest of the composition. Theorists then track how compositions move into the development and recapitulation sections.⁸⁷ As we will see in Mozart’s concert aria K. 505, formally labeled rondo, there is no development section, only an extended exposition or as some theorists, such as H&D, have labeled extended exposition, a “Double Exposition.” It is important to note that the last movement of Mozart’s piano concerto K. 503 is labeled as a sonata-rondo, and also has no development section, but rather, an extended exposition.

The Use of Transition and Retransition

Another discussion further defining Mozart’s apparent hybridization of forms and translation of compositional strategies within genre, includes his approach outlining his use of transitions and retransitions within sonata-form and rondo. These pillars of sonata theory as described by Hepokoski and Darcy are arguably the most musically diverse and important aspect of Mozart composition. I now turn the discussion towards Mozart’s K. 505 and K. 503 and the use of transition and retransition.⁸⁸ James P. Fairleigh in his narrative *Transition and Retransition in Mozart’s Sonata-Type Movements*, discusses

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Hepokoski and Darcy, *Elements of Sonata Theory*, 420-422.

“bridges” as performing either transitional or re-transitional functions.⁸⁹ Fairleigh defines transitions as being between the “first and second tonal areas of exposition or at the corresponding point within the recapitulation” and retransition as a passage that precedes the arrival of recapitulation, which are further defined as areas of tension before returning to tonic.⁹⁰ Fairleigh goes on to state that Mozart’s use of “bridges” is dependent on function and use within the overall structure of the composition.⁹¹ Fairleigh in his description, also suggests that these Mozart transitions and retransitions, more often than not, share similarities (resemble each other), yet at the same time they have distinct differences.⁹² Similarly, when considering K. 505 this viewpoint can be applied to Mozart’s use of transition and retransition, if we take for example, the first half of the aria labeled “Rondo” in bars 22-42.⁹³ In his discussion of the retransition, Fairleigh further suggests, that “unlike transitional passages, which either modulate from one key

⁸⁹ James P. Fairleigh, “Transition and Retransition in Mozart’s Sonata Type Movements,” *College of Music Symposium* Vol. 26 (1986): 14-26. Discussion and analysis of Mozart’s use of musical “bridges” termed Transition and Retransition (sonata theory). Fairleigh suggests that Mozart’s use of these bridges was entirely dependent on what he wanted the piece to sound like, the function: – either modulatory through as many keys deemed necessary to return to tonic in order to “preserve a smooth linkage,” brief motivic/thematic development, variations used to get away from overly repeating and restating his primary them (or refrain) in tonic, and connecting two areas without using a formal development zone. Fairleigh also states that more than half of Mozart’s “bridges” utilize material from both tonal areas and/or theme zones (P/S). Mozart often will introduce transitions of the Exposition and Recap in the same way, however, Fairleigh further discusses Mozart’s preference to increase the size of the second transitional (RT or TR) area which in turn highlights the bridges differences while at the same time emphasizes their similarities before closing with a transposed restatement of the theme (P or P-refrain). Therefore, the “unmatched” bars within the second (and larger) transition are mirrored on either side by segments of the restatement providing structural symmetry even though in reality the first transitional area, while encompassing the same musical material, could be perceived as being shorter.

⁹⁰ *Ibid.*, 14.

⁹¹ *Ibid.*, 15.

⁹² *Ibid.*, 17, 22.

⁹³ M. Ayres, table and analysis based on Fairleigh (Figure 1)

to another, or revitalize the existing tonality, retransitions share a common tonal objective: preparations for the return of the tonic key.”⁹⁴ Fairleigh labels this the bridge area, which includes re-transitions to the recapitulation zone, which is considered to be the second essential area of modulation in sonata-form. Fairleigh suggests the recapitulation zone is often considered to hold great importance in sonata-form.⁹⁵ Fairleigh goes on to state that Mozart’s retransitions are particularly inventive, important, and unique. In addition, Fairleigh suggests that Mozart will sometimes utilize the dominant harmony of the forthcoming key area as the primary tonal material of the retransition bridge, while at other times retransitions are in other tonalities rather than dominant. Furthermore, Fairleigh suggests that later progression includes V(dominant) of tonic as the area approaches the recapitulation. Fairleigh states that this type of bridge requires two stages – 1. an area of modulation and 2. an area of “confirmation.” In stage one, the beginning zone of retransition (area of modulation), the tonality is redirected from the previous key towards V (dominant) of the anticipated tonic, in stage two, the harmony is resolved, and the area is “confirmed” as the recapitulation begins.⁹⁶ We can argue a similar approach is used in K. 505’s retransition to the recapitulation in bars 112-121: C minor modulation to V(dominant) of tonic E-flat Major, with the arrival of the primary theme, P-refrain in subdominant (IV) not in tonic (I). However, as with the

⁹⁴ Fairleigh, “Transitions and Retransitions”, 22.

⁹⁵ Ibid., 22. Fairleigh discusses the importance of the retransition in sonata form due to its fundamental purpose during the development of sonata form in the classical era as opposed to earlier uses of the “retransition” in the Baroque era – primarily because a strong cadence in tonic was withheld until the closing bars. In the classical era “tonal preparation for the Recap. constituted the only essential component for retransition” (Fairleigh argues that this element of retransition is not as important in the 19th century romantic era)

⁹⁶ Ibid., 23.

transition previously discussed in bars 22-42, the recapitulation does include an additional retransition (RT) area in bars 143-156 modulation back to c minor, modulating back to E-flat Major with the arrival of secondary (subdominant) S-refrain in tonic. Similarly, this type of retransition is often found within rondo form. Hepokoski and Darcy state that the use of the retransition as a bridge (or transition) back to the tonic P-Refrain and S-refrain is a crucial element when defining rondo.⁹⁷ It is interesting to note is that this type of Mozart rondo does follow the same “rules” as sonata-form; using primary and secondary theme zones while at the same time utilizes returns of thematic modules within the sonata form areas of exposition and recapitulation. Thus, we could argue that once again, as defined by Hepokoski and Darcy in the Classical era as a hybridization of rondo, Mozart is synthesizing sonata-form by incorporating strategies designed to reaffirm his melodic motivic ideas. This is evident in the way Mozart is shown to use his transitions and retransitions for dual purpose (T/R) within the same piece.

Mozart’s use of the retransition is further elaborated on by Roman Ivanovitch in *Mozart’s Art of Retransition*. Ivanovitch points out specific “Mozartean” retransition techniques in the slow movement (second movement) of piano concerto no. 25 in C Major K. 503.⁹⁸ As previously mentioned, the third movement allegretto, uses the Gavotte from *Idomeneo* as its primary theme. Ivanovitch states that this movement has one of the longest and most elaborate “standing on the dominant” ever composed by

⁹⁷ Hepokoski and Darcy, *Elements of Sonata Theory*, 398.

⁹⁸ Roman Ivanovitch, “Mozart’s Art of Retransition,” *Music Analysis*, 30 no. 1 (March 2011): 1-36.

Mozart. He goes on further to point out that almost all theorists point out this section of the movement with the exact same conclusions.⁹⁹ Ivanovitch classifies this retransition as a pedal point with the “task of transforming a structural downbeat into an upbeat preparation for the reprise.” In Ivanovitch’s view, the retransition has four distinct stages; the main objective of “staging” the V7 (dominant seventh) in a descending retransition is paramount in making this type of retransition possible.¹⁰⁰ In comparison, K. 505 seemingly uses this same sort of retransition, albeit truncated to fit within Mozart’s shorter rondo aria, as depicted in bars 26-33/136-156.^{101 / 102} Since it seems apparent that concert aria, K. 505 and piano concerto, K. 503 share similar Mozartean strategies of transition and retransition, we could argue that Mozart did indeed translate the same compositional techniques between different forms and genres. As such, one could again argue that K. 505 is indeed a synthesis of forms, and possibly a hybridization of genres, specifically opera seria-aria, and piano concerto.

Rondo and Sonata-Rondo

The term rondo can be used to define either function, form, or tempo. During the Classical era of the late eighteenth-century, the normative tradition when describing a

⁹⁹ Ibid.

¹⁰⁰ Ivanovitch, “Mozart’s Art,” 16.

¹⁰¹ Ivanovitch, “Mozart’s Art,” 13-15.

¹⁰² Ayres, K. 505 Analysis based on Ivanovitch. (see illustration no. 2)

two-tempo vocal work like an aria, was rondo.¹⁰³ However, this use of the term should not be confused with the musical form of rondo. Composers, such as Mozart and Salieri, used the two-tempo definition of rondo as a distinctive way to describe an aria which had two movements, first adagio/andante, and second, allegretto or allegro.¹⁰⁴ The aria would typically begin with a recitative, then the two-tempo movement (s) would follow, naming the first movement and often the entire work “rondo”. This organization of form is a deconstruction of the Baroque era da capo aria, (ABA) and a departure from the earlier opera seria aria structure found in the earlier part of the eighteenth-century.¹⁰⁵ Mozart used this type of rondo classification extensively in his “Dramma per Musica” operas as a way to expand on the earlier opera seria formats so he could include elements of opera buffa into his aria compositions; a type of blending of genres and forms used to better fit the dramatic dialogues within his operas. Examples of such cross-over operas are: *Idomeneo*, *Die Entfuehrung aus dem Serail*, *Le Nozze di Figaro*, *Don Giovanni*, and *Cosi fan tutte*. The following rondo type arias are sung by serious female characters within either an opera seria (Dramma per Musica) or opera buffa: “Se il Padre perdei” (*Idomeneo*/Ilia), “Ach ich liebte/Marten aller Arten” (*Entfuehrung*/Constanza), “Dove sono” (*Figaro*/Countess), “Non mi dir” (*Don Giovanni*/Donna Anna), and “Per pieta” (*Cosi*/Fiordiligi).

¹⁰³ Martha Feldman, “Staging the Virtuoso: Ritornello Procedure in Mozart, from Aria to Concerto,” in *Mozart’s Piano Concertos*, ed., Neal Zaslaw (Ann Arbor: University of Michigan Press, 1996), 149-186: 178. Eric Weimer, *Opera Seria*, 28.

¹⁰⁴ John Irving, *Mozart’s Piano Concertos*, 25-27.

¹⁰⁵ Weimer, *Opera Seria*, 3-5.

Although K. 505 as stated above can be classified as a two-tempo “rondo,” I argue that the more traditional formulaic use of rondo and sonata-rondo can also be found in K. 505 and K. 503. Mozart labels K. 505 as a “Rondo Andante/Allegretto.” However, can this work be altogether defined as following complete rondo form? I argue no; however, many rondo type elements are found within Mozart’s two-tempo classification. Hepokoski and Darcy define the rondo as having specific features that include: recurrence of refrains in the tonic key called the “rondo theme” separated by contrasting areas called “couplets” which are often, though not always, in non-tonic keys.¹⁰⁶ Charles Rosen addresses Mozart’s use of rondo in *The Classical Style*.

The final movement of a sonata or symphony traditionally grants a larger place to the subdominant than any other movement allows. Not only do most rondos have a central section in the subdominant, but even a finale in first-movement form may have an independent subdominant theme in the middle of the development. The subdominant emphasis of the fourth-act finale of *Figaro* is unmistakable. Abert called attention to its symmetry: (D-G-E flat-B flat-G-D).¹⁰⁷

Mozart’s K. 505 rondo includes a similar use of independent themes in the subdominant in the development sections of both the A and B sections in both movements, “Andante” and “Allegretto”. These central sections are stated earlier in the subdominant in the opening orchestral accompanied recitative. Hepokoski and Darcy further elaborate on their theories of rondo/sonata synthesis with their discussion of “mixed” Type 4 Sonata/Sonata-Rondo. They consider this type of rondo as being “in dialogue with a Type 1 or Type 3 Sonata and/or vice versa, specifically a Type 1 and

¹⁰⁶ Hepokoski and Darcy, *Elements of Sonata Theory*, 388.

¹⁰⁷ Rosen, *The Classical Style*, New preface, xxiv.

Type 3 in “dialogue with rondo principles”.¹⁰⁸ Malcom Cole in *The Vogue of the Instrumental Rondo in the Late Eighteenth Century* lays out the basic principles of rondo as suggested by Johann Nikolaus Forkel’s Essay from 1778: rondo theme must be catchy enough to bare repeats, the theme must be able to withstand alterations and fragmentations, “couplets” must originate from the main theme, modulations connecting the areas must be smooth.¹⁰⁹ Cole’s discussion of rondo primarily focusses on examples from C.P.E. Bach, Haydn, and Mozart. Cole’s narrative includes some discussion of Mozart’s use of opera buffa and rondo aria form.¹¹⁰ Considering my theory that K. 505 is a synthesis of forms via translation of compositional strategies in multiple genres, it is important to notice that K. 505 is in rondo AND opera seria/da capo aria form; two forms that share elements of sonata-form, hence the classification that resembles Hepokoski and Darcy’s Type 1 or 3 Sonata “in dialogue with rondo principles.” Clearly Mozart’s piano concerto K. 503 could be labeled with the same classification as addressed later in this paper.

Cole also suggests Mozart’s aria buffa has foundational development in rondo form, also known as sonata-form. We could argue Cole’s statement is in direct conflict with Hepokoski and Darcy, and James Webster’s remarks suggesting Martha Feldman’s aria-concerto theory is flawed in her narrative *Staging the Virtuoso: Ritornello Procedure*

¹⁰⁸ Hepokoski and Darcy, *Elements of Sonata Theory*, 388.

¹⁰⁹ Malcom S. Cole, “The Vogue of the Instrumental Rondo in the Late Eighteenth Century,” *Journal of the American Musicological Society*, 2 no. 3 (Autumn 1969): 248. Cole’s discussion and survey of the late 18th century primarily focusses on writings and discussions of theorists and historians in the 18th century and their discussions of Rondo and Rondo Form. In his discussion he mainly uses examples by C.P.E Bach, Mozart and Haydn, including some brief discussion of Mozart’s use of Opera Buffa and Rondo aria forms in his development of Rondo.

¹¹⁰ *Ibid.*, 426.

in Mozart, from Aria to Concerto.¹¹¹ Feldman seeks to bridge the two genres of aria and concerto in the eighteenth-century framework, specifically addressing the dramatics found within how ritornello is used in each genre, and in addition, how sonata-form and concerto-form have been adapted as constructs from the opera seria/da capo aria.¹¹²

Hepokoski and Darcy, and James Webster surmised that since Feldman only concentrated on opera seria arias in her analogy, and did not include opera buffa arias when comparing the development of “dramatic” concerti, her arguments were weak.¹¹³ Clearly, Cole seems to suggest that Mozart buffa arias do indeed share some aspects of sonata form. Considering the formulaic structures of rondo, one could also argue that K. 505 adheres to the basic principles of rondo laid out by Forkel, and Hepokoski and Darcy.

Cole also stresses how important the use of rondo elements became to Mozart in his composition of almost every genre: concerti, symphonies, sonata, opera, trio, and quartet chamber music.¹¹⁴ Moreover, Cole points out that Mozart used the term rondo frequently in his compositions between 1773-1786, although interestingly enough, he apparently abandoned using the term in his later compositions, and went back to label movements with tempo markings.¹¹⁵ Clearly, we can surmise, that Mozart liked to use rondo. As stated prior, this form was extremely popular in the late eighteenth-century,

¹¹¹ Hepokoski and Darcy, *Elements of Sonata Theory*, 430.

¹¹² Feldman, “Staging the Virtuoso: Ritornello Procedure in Mozart, from Aria to Concerto,” 149-186.

¹¹³ Hepokoski and Darcy, *Elements of Sonata Theory*, 430. In the footnote no. 1.

¹¹⁴ Cole, “The Vogue of Instrumental Rondo,” 437-441. Cole includes a chart showing specifically how many Rondo forms Mozart used in various compositional styles. His survey of Mozart’s Rondos includes the year from 1750-1772, 21 Rondos, with 15 Rondos in the year 1773. Cole states that Mozart adopts Rondo as his favorite form for his finales for the duration of his mature years.

¹¹⁵ *Ibid.*, 444.

and as such, it is apparent that K. 505 composed in 1786 and listed as a rondo, follows this format not only in name, but also in its foundation and structure of form. Cole in his narrative *Rondos, Proper and Improper*, further discusses "corrupted" rondo form (rondos that do not completely adhere to rondo form or strict sonata form), and how the term "improper" often labels Mozart's late eighteenth-century rondos.¹¹⁶ Cole goes on further to discuss his belief that Mozart is merely incorrectly composing rondo forms.¹¹⁷ I disagree with Cole on this point. In fact, based on the pure number of rondos, sonata-rondos, and rondo elements Mozart composed and used in his works, as supported by others mentioned in this paper as well as Cole in *The Vogue of Instrumental Rondo*, it is difficult to believe that Mozart did not have a firm grasp on how to compose rondo, and how to incorporate "rondoesque" elements in his music. Furthermore, Mozart did have a lot of practice composing rondo, considering his prolific use of rondo, as such, I find it difficult to boil his hybridization and use of rondo down to "he just wrote them wrong."¹¹⁸ Therefore, considering Mozart's apparent fascination of rondo, and his use of sonata-rondo and rondo in both the piano concerto no. 25 in C Major, K. 503 finale movement

¹¹⁶ Malcom S. Cole, "Rondos, Proper, and Improper," *Music and Letters*, 51 no. 4 (Oct. 1970): 396-98. Cole's discussion focusses on Mozart Rondo in D Major K. 485, Rondo finale of the Serenade K. 525 and how these are typical mislabeling of Rondo when in actuality they are better defined as sonata form. While the theme (P-refrain) and the closed structure (tightly knit) of the opening period suggest Rondo form, Cole suggests that the main theme reoccurs in the dominant before the development, then after a statement of the main theme in E-flat Major in the development, it moves quickly to the recapitulation of the second thematic group, (ABACB'A) apparently Mozart's favorite Sonata-Rondo form, according to Cole.

¹¹⁷ *Ibid.*, 398.

¹¹⁸ *Ibid.*, 398. Cole discusses the possibilities on why Mozart wrote improper Rondos: "popularity of Rondo (Mozart wanted to cash in on the popularity), the monothematic nature of the works, the character and structure of the main theme, the relationship of Sonata and Rondo to the earlier Ritornello of Aria and Concerto?" Cole decides taking all these possible factors into consideration it could be that Mozart just wrote Rondo incorrectly.

number 3/allegretto, and his concert aria *Ch'io mi scordi di te*, K. 505, we could argue, Mozart composed the concert aria K. 505 as a hybridization of aria/rondo/concerto, the way he intended, and not by mistake or error.

CHAPTER III
MUSICAL GENRE: ARIA, AND PIANO CONCERTO

Dramma per Musica

The establishment of *Dramma per Musica* circa 1690 was founded in Rome with librettists such as Apostolo Zeno, Domenico David Silvio Stampiglia, Carlo Sigismondo Capeci, Antonio Salvi, and composers, Carlo Francesco Pollarolo, Alessandro Scarlatti, and Francesco Gasparini.¹¹⁹ The primary focus was a continued move away from the tenements of the Baroque era. *Dramma per Musica* (drama for music) in the eighteenth-century is often incorrectly labeled as *Opera Seria*.¹²⁰ However, the term was actually used to describe Italian opera from the seventeenth and eighteenth centuries.¹²¹ The term made its appearance mainly in the title pages of opera libretti, and much less often in actual musical scores or manuscripts.¹²² There were many different versions of the term, such as: *dramma da recitarsi in musica*, (drama to be recited) *dramma da cantarsi* (drama to be sung), or *melodrama*, which originated out of the Greek antiquity (*Melos*).¹²³ As Reinhard Strohm tell us, the term “*Dramma per Musica*” was used rarely in other sources such as contemporary writings, letters, diaries, and other archived documents; rather the

¹¹⁹ Reinhard Strohm, *Dramma per Musica: Italian Opera Seria of the Eighteenth-Century* (New York: Yale University Press, 1997) 19.

¹²⁰ Strohm, *Dramma per Musica*, 20.

¹²¹ *Ibid.*, 1-5.

¹²² *Ibid.*

¹²³ *Ibid.*

“colloquial term opera” was developed in order to describe a complete musical production.¹²⁴ Opera became the normative term used in the eighteenth-century to describe dramatic theatrical, musical productions. As the century developed in concurrence with the types of opera composed and performed, adjectives were added to delineate between comic (lower social class) and serious (upper noble class) operas, hence the terms *seria* and *buffa* were applied, however; the term “*Dramma per Musica*” was used in concurrence during this period.¹²⁵ *Dramma per musica* thrived in the eighteenth-century; while found to be as popular as *opera buffa*, it was often overshadowed by *opera seria*.¹²⁶ The “*Dramma per Musica*” of Vienna went through a major reformation period in the early 1770s, due to problems found when blending *opera seria* with elements of *dramma per musica*.¹²⁷ Major contributing factors to this new type of opera were found within Gluck’s *Alceste* (1769), and *Orfeo ed Euridice* (1774), and Haydn’s “*opera eroico*” *Armida* (1784).¹²⁸ As the styles and tastes of the public changed, so did opera. Librettists of *dramma per musica* often included both comic and serious situations within their libretti, reaching out to both lower and upper classes in society,¹²⁹ which allowed composers to develop various means in order to combine the two types of musical expressions. The impact of earlier *dramma per musica* composers such as Haydn, Gluck, and Hasse, influenced younger composers such as Antonio Salieri,

¹²⁴ Ibid.

¹²⁵ Ibid., 6-10.

¹²⁶ Ibid., 8.

¹²⁷ Ibid., 26.

¹²⁸ Ibid., 27.

¹²⁹ Ibid.

Giovanni Paisiello, Domenico Cimarosa, and W.A. Mozart.¹³⁰ Combining many dramatic, and buffa elements of *dramma per musica* as well as mixing social class structure, Mozart's *Le Nozze di Figaro* K. 492 (1786), and *Don Giovanni* K. 527 (1787) are perfect examples of such. Furthermore, although considered opera seria, *Idomeneo, re di Creta*, K. 366 (1781) was originally titled as a "Dramma per Musica", however; Mozart's last opera *La Clemenza di Tito* K. 621 (1791) is titled as "Opera Seria."

Opera Seria and Aria

Metastasian opera seria was slowly declining by the late 1760s and 1770s. Newer opera forms like opera buffa and Singspiel were beginning to emerge.¹³¹ Mozart apparently still wanted to compose opera seria not only because he enjoyed the grandness of the opera, but also in order to secure permanent employment as a court composer.¹³² Mozart's opera seria *Idomeneo* (1781) displays thick textures, strong use of counterpoint, interesting phrasing, unique use of rhythmical devices, and sophisticated, coloristic wind ensemble composition.¹³³ These innovations are not reserved for Mozart alone. Niccolo Jommelli's opera seria 1770-71 were also groundbreaking within the opera seria genre. As Weimar states in his book *Opera Seria and the Evolution of Classical Style*, "the setting of old-fashioned texts simply did not necessitate the composition of old-fashioned

¹³⁰ Ibid., 29-30.

¹³¹ Weimar, *Opera Seria and the Evolution of Classical Style*, 1.

¹³² Ibid.

¹³³ Ibid., 2.

music.”¹³⁴ Weimar defines this later period of opera seria composition and use of musical devices as generally removed from the importance of text. These musical devices include: length and structure of the ritornellos, the manner and method modulating to secondary keys, sequential movement, and harmonic progressions for extended melisma and coloratura passages, as well as the rate of harmonic change.¹³⁵ Arguably, the larger context of eighteenth-century development and polarization of tonic and dominant tonalities takes on greater importance. Weimar suggests the “redefinition” of the woodwinds and use of the wind ensemble in ritornello take on extreme importance when beginning to define the development of classical style.¹³⁶ Weimar goes on to state that Mozart and Haydn’s early music during this period greatly influenced the development of “Classical Style” as we know it today.¹³⁷ Interestingly enough, Weimar does not consider the music of C.P.E. Bach and Gluck, who were leading composers in their day, to be the normative standard for the Classical era as a whole.¹³⁸ Mozart spent fifteen months in London in his youth where he was exposed to the music of J.C. Bach. Throughout his time touring Europe, Mozart was able to hear the music of Italian opera with works by Johan Adolf Hasse, and Niccolo Jommelli.¹³⁹ It is argued that these composers and their expansive treatments of opera seria in 1770-71 greatly influenced Mozart’s late eighteenth-century operatic compositions, especially that of *Idomeneo*

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Ibid., 3.

¹³⁷ Ibid.

¹³⁸ Ibid., 4.

¹³⁹ Ibid., 5.

(1781), and *La Clemenza di Tito* (1791).¹⁴⁰ Julian Rushton in his article “Mozart and Opera Seria” in *The Cambridge Companion to Mozart* tells us how extremely important opera seria was to Mozart’s development as a composer, and how Mozart helped to shape a new type of opera seria genre.

Mozart is treasured today for his opera buffa and Singspiel, the foundation of the modern repertory. His serious Italian operas belong to the most abundant operatic genre of the eighteenth-century, and share its modern neglect. Yet there is no reason to suppose that Mozart despised the rhetorical grandeur of opera seria, with its cast of tyrants, suffering princesses, courtiers, and soldiers, and its plots of treachery overcome and magnanimity in suffering. It played a larger role in his pre-Vienna works than any other type of opera, and was by no means neglected thereafter. Mozart was brought up on opera seria, and opera seria was his last stage work.¹⁴¹

Rushton goes on to discuss how the “aria” was treated within the confines of opera seria. Rushton states that it required focused attention on maintaining the “Affekt” of emotion by projecting “abstract symmetry”, as if composed as a “vocal concerto” balancing virtuosic singing with non-overt, dramatic, emotional intent. This was achieved in Rushton’s point of view through the aria specifically, and by way of a few orchestral recitatives elaborately conceived.¹⁴² We will discuss more specifically the “Affekt” of emotion, and “abstract symmetry” further on in this chapter. In his discussion of opera seria aria, Rushton supports others’ claims that the tradition was typically composed as a two stanza, varied tempi (usually two) shortened version of the da capo aria from the baroque era. Rushton then agrees that common practice composers of the 1780s

¹⁴⁰ Rushton, *W.A. Mozart: Idomeneo*, 95.

¹⁴¹ Julian Rushton “Mozart and Opera Seria” in *The Cambridge Companion to Mozart*. ed. by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) 147.

¹⁴² *Ibid.*, 148.

(Enlightenment period of the eighteenth-century), formalized this approach into what has become known in contemporary analysis as the rondo, which was used as a tool and plot device to move theatrical action forward, “ a slower then faster movement in each of which a main theme receives two statements; a dramatic advantage of this form is that the character and hence the drama appear to have moved on during the aria.”¹⁴³ Charles Rosen in *Sonata Form*, discusses the synthesis of opera aria and instrumental music.

The absorption of operatic style into the pure instrumental genres lies at the heart of the development of music in the eighteenth-century: in turn by the 1760s if not before, the newly dramatized instrumental style was to enrich the operatic stage and make possible a dynamically conceived action, now at last realizable with abstract musical forms. Towards the middle of the century, resolution by transformation, the rewriting of an exposition as a recapitulation, takes place on the largest scale above all in the opera rather than in the symphony. The length of the da capo aria becomes immense, so long, in fact, that more and more frequently the full da capo is not required.¹⁴⁴

Rosen goes on further to explain the rise of sonata-form found within the evolution of the da capo aria, “...in other words, the da capo aria, like almost everything else in the eighteenth-century, gradually turns into pure sonata style.”¹⁴⁵

Mozart Concert Arias and Opera Seria

Throughout the baroque era, the concert aria developed as a by-product of opera seria. The qualities of opera seria libretti set the foundation for the characteristics found

¹⁴³ Rushton, “Mozart and Opera Seria”, 149.

¹⁴⁴ Rosen, *Sonata Form*, 45.

¹⁴⁵ Rosen, *Sonata Form*, 58.

in Mozart concert arias.¹⁴⁶ Opera seria contained monumental characters who expressed themselves dramatically with restrained emotions through arias; a perfect platform for Mozart's concert arias which were written as a study combining the elements of opera seria, *dramma per musica*, and opera buffa.¹⁴⁷ Many scholars find it difficult to place Mozart concert arias in exact formulaic structure, primarily due to the fact that Mozart composed the arias for specific singers and their specific vocal capabilities. Coupled with Mozart's compositional expanding of the opera seria aria, and his development of "classical" style in the age of enlightenment, the concert aria took on new form; no longer merely a "suitcase" or replacement aria, it became a staple in Mozart's development of aria composition in his operas.¹⁴⁸ Paul Hamburg's chapter in *The Mozart Companion*, discussing Mozart concert arias suggests "The form of the concert aria was created, though not invented by Mozart, and completed its history, though it did not die with him."¹⁴⁹ Mozart's concert arias range from da capo, aria minuet, opera seria, and rondo. Many arias have extended accompanied recitatives. Very often, Mozart composed a moderate tempo, lyrical first movement (andante/adagio) followed by a vigorous, allegro movement, which some argue is a precursor for the cavatina/cabaletta formula of the bel canto period in the nineteenth-century.¹⁵⁰ As mentioned previously, Mozart and his contemporaries often labeled a two-tempo piece as rondo, which was the norm in the late

¹⁴⁶ David Schroeder, "Mozart and Late Eighteenth-Century Aesthetics" in *The Cambridge Companion to Mozart*. ed by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) 48-58.

¹⁴⁷ Strohm, *Dramma per Musica*, 30.

¹⁴⁸ Schroeder, "Mozart and Late Eighteenth-Century Aesthetics", 48-58

¹⁴⁹ Paul Hamburg, *The Concert Arias*, "The Mozart Companion", ed. H.C. Robbins Landon and Donald Mitchell (New York: W.W. Norton and Co., 1956) 324.

¹⁵⁰ Hamburg, *The Concert Arias*, 324.

eighteenth century, and as such, Mozart adhered to this norm when labeling two-tempo arias.¹⁵¹ Moreover, adding to the confusion when discussing the concert aria, Alfred Einstein suggests that a concert aria could best be described as a “concerto in miniature in which the voice replaces the solo instrument”¹⁵² Applying the afore mentioned, concert aria K. 505, “Ch’io mi scordi di te” seems to be designed as a combination of many elements: 1. Extended opera seria aria, 2. Rondo, a two-tempo precursor of the cavatina/cabaletta, 3. Subdominant B section as precursor to sonata-form development section, and 4. Concerto.

Mozart’s early concert arias echoed opera seria aria construction set forth by previous composers of the opera seria genre. Many early opera seria libretti were taken from Metastasio, Mozart drew his inspiration from the same.¹⁵³ In “Va dal furor portata”, K. 21 (1765), concert aria based on Metastasio’s *Ezio*, Mozart applies the traditional conventions of opera seria composition, a typical “bravura” aria in da capo form.¹⁵⁴ Mozart’s version of “bravura” consists of wide leaps in the vocal line, three measures of simple coloratura, and an abrupt shift from the A section to B section (da capo) highlighting the subdominant. In addition, Mozart’s da capo aria forms are atypical of the period; often the B section is greatly reduced in length compared to other opera seria da capo arias composed by his contemporaries.¹⁵⁵ Mozart continued his trend of using a shortened B section throughout his career. For our purposes, it is important to note that

¹⁵¹ Rushton “Mozart and Opera Seria”, 149.

¹⁵² Alfred Einstein, *Mozart: His Character his Work* (New York: Oxford University Press, 1972) 357.

¹⁵³ Strohm, *Dramma per Musica*, 22.

¹⁵⁴ Hamburg, *The Concert Arias*, 327.

¹⁵⁵ *Ibid.*, 324-329.

concert aria K. 505, composed in 1786, utilizes all of the components mentioned previously.

In 1769 Mozart returned to Salzburg from Vienna.¹⁵⁶ Mozart had already composed one of his early operas *La finta semplice* (1769) in hopes of a premier in Vienna, sadly unrealized.¹⁵⁷ Mozart received a commission, with the assistance of the Governor General of Lombardy, Count Carl Joseph von Firmian, to compose and premiere *Mitridate, re di Ponto* K. 87 (1770) as part of Milan's opera season. Previously at a musical gathering, Firmian, who was the younger brother of the former Archbishop in Salzburg, presented four of Mozart's concert arias written in the opera seria style. All four concert arias. 1. "Per pietà, bel idolo mio" K. 78, 2. "Fra cento affanni" K. 88, 3. "O temerario Abate" K. 79, and 4. "Misero, me! Misero pargoletto" K. 77, based on Metastasio's *Artaserse*, and *Demofonte*, composed for soprano in February or March 1770, were allegedly written to demonstrate Mozart's ability to compose within the opera seria style.¹⁵⁸ With these arias and in addition to concert arias, "Sei ardire e speranza" K. 82, and "Sei tutti i mali miei" K. 83, both written for soprano, Mozart successfully displayed his affinity for opera seria composition, thus Mozart received the commission to write his first full opera seria, K. 87, *Mitridate*.¹⁵⁹ Mozart's opera seria compositions, were by some considered to be groundbreaking, promoting the opera seria genre transition through "Dramma per Musica", and later "Dramma Giocoso" (drama with

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

jokes).¹⁶⁰ Although Mozart was composing within the realm of opera seria, his particular compositional strategies helped expand traditional Baroque era operatic form into a more progressive theatrical experience.¹⁶¹ As suggested by Charles Rosen, we could argue that many associates the development of the Classical style and sonata-form in the eighteenth-century with the operatic compositions of Mozart and his contemporaries Gluck, and Haydn, with the evolution of the da capo aria.¹⁶²

During 1770-76 Mozart continued to compose concert arias, however; elements of opera buffa rather than opera seria, were of focus.¹⁶³ Typically, the melody and vocal line in opera buffa is sung in a more declamatory-parlando style with more freedom of tempi, often buffa arias incorporate an element of “aria menuetto”, which Mozart used primarily for less noble characters in his operas (ex. Susanna’s “Deh vienni non tardar” *Le Nozze di Figaro*). This brief experiment, merging opera buffa with opera seria, includes concert arias “Si mostra la sorte” K. 209 (1775), written for the tenor voice and “Un dente quasto e gelato” K. 209a (1775) written for baritone, as well as “Con ossequio con rispetto” K. 210, (1775) also written for tenor.¹⁶⁴ It is interesting to note that Mozart’s earlier concert arias, written for soprano, were composed in a vocally grandiose opera seria style. Tracing the *Idomeneo* connection between Mozart’s concert aria K. 505 and K.490, leads us first to two concert arias, 1. “Ma che vi fece, o stelle, Sperai vicino il lido” K. 368 (1781), and 2. “Misera dove son. Ah! non son io che parlo” K. 369. The first

¹⁶⁰ Schroeder, “Mozart and Late Eighteenth-Century Aesthetics” 48-58

¹⁶¹ Rosen, *The Classical Style*, New Preface, Xx.

¹⁶² Rosen, *Sonata Forms*, 69.

¹⁶³ Schroeder, “Mozart and Late Eighteenth-Century Aesthetics”, 58.

¹⁶⁴ Hamburg, *The Concert Arias*, 335.

was commissioned by Elizabeth Wendling, the original Elettra in *Idomeneo*, and the second, for Countess Paumgarten, while Mozart was in Munich for the premiere of *Idomeneo*.¹⁶⁵ In 1786 a revised version of *Idomeneo* was presented at the palace of Prince Karl Auersperg. For this version of *Idomeneo*, Mozart composed *Non piu tutto ascolti, non temer amato bene*, K. 490, for tenor Baron Pulini who would be replacing the counter tenor who had previously sung the role of Idamante in the Munich version of *Idomeneo*. As stated previously, the original setting for K. 490 was in the soprano clef and the tessitura sits rather high for a tenor voice. Later, K. 490 was revised and presented as a concert aria for soprano with violin obbligato. Although, some historians barely acknowledge Mozart's concert arias, opera seria, and *Idomeneo*, Julian Rushton speaks to their exceptional quality,

Although not without flaws, and uncertainty to his final intentions, *Idomeneo* is quite simply one of his greatest works; modern performances of *La Clemenza di Tito* have restored it to a significant place in the repertory; and if we add the opera seria arias which belong to no opera – the ‘concert arias’ – we have a Mozartian repertory so richly various that it must be considered unequivocally to be among the glories of his magnificent oeuvre.¹⁶⁶

¹⁶⁵ Ibid.

¹⁶⁶ Rushton, “Mozart and Opera Seria,” 155.

Drama, Dialogue, Opera, Piano Concerto, and Ritornello

James Webster in his article, *Are Mozart's Concertos "dramatic"?: Concerto Ritornellos versus Aria Introductions in the 1780s*, discusses the differences between theatrical drama in opera arias juxtaposed against the "drama" found in the instrumental music of piano concertos. Webster argues that the dialogue between the piano solo and the orchestra, which is similar in his view to the dialogue between the solo singer and the orchestra in opera, does not specifically mean that the music of piano concerto is theatrical.¹⁶⁷ Webster goes on further to acknowledge the similarities and influences of both genres on Mozart's composition, "There is no disputing the extensive similarities between seria aria and the concerto. 18th century writers explicitly referred to them. The 20th century critical traditions represented by Donald Francis Tovey, Charles Rosen, and Leonard G. Ratner assumes them as well."¹⁶⁸ Webster's statement is one of the main pieces in the foundation that supports my thesis. Considering Webster's definition of "*Multivalent form*"¹⁶⁹ used equally in concert aria K.505 and piano concerto K.503, I agree with Webster's point that these characteristics should be applied to both vocal

¹⁶⁷ James Webster, "Are Mozart's Concertos Dramatic" 107-148.

¹⁶⁸ Ibid., 107-109.

¹⁶⁹ Ibid., 108. "Regarding Mozart, Tovey interpretation is that his concerto form synthesizes ritornello and sonata principles; it remains the best we have. To put it another way, we may say that both genre's exhibit *multivalent form*: that is, a form based on the interaction of independent, at times noncongruent, patterns of organization in different domains (tonality, material, instrumentation, and so forth; plus, in arias, the text and the action as well). *Multivalent form* is characteristic of vocal music, especially opera (not least Mozart's operas), but there is no reason why it should not be sought in instrumental works as well, particularly those, like the concerto, are based on a fundamental distinction among the performing forces."

music (opera) and instrumental works by Mozart, with greater emphasis on piano concerto. Webster discusses Tovey's interpretation that concerto synthesizes ritornello and sonata frameworks. I argue that the same understanding can be applied to piano concerto K.503 and concert aria K.505, if we consider the connection between Mozart's opera aria and his piano concerto. Both of these works seem to utilize the similar forms of ritornello/soloist, and aria introduction, as Webster stated earlier. Moreover, with said entrance of soloist, as well as similar interactions in regards to tonality, melody, instrumentation, cadenza, and virtuosity, we can agree that Webster's term "multivalent" can also be understood to mean cross-over blending of two genres. Of course, the reason this cross-over blending is possible is because Mozart translates his compositional strategies from one genre to the other very effectively. Charles Rosen, quoted by Webster, further emphasizes the opera/concerto connection,

Mozart's most single triumph took place...in the dramatic forms of the opera and the concerto. ...In every way, Mozart made the soloist of his concerto even more like a character from an opera than before, and emphasized the dramatic qualities of the concerto. ...essentially what the classical period did, and this in the most literal scenic way—the soloist was seen to be different. ...The entrance of the soloist is an event, like the arrival of a new character on the stage.¹⁷⁰

Another example taken from Charles Rosen's narrative *The Classical Style*, maintains his firm belief that concertos (piano as well as others) are modeled after Mozart's operas and

¹⁷⁰ Webster, "Are Mozart's Piano Concertos Dramatic," 108-109. Webster quoting Charles Rosen – *Classical Style*. Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, extended edition, 191.

not the other way around (although later in his book he claims he has no interest in the hierarchical approach to analysis).

It should be clear enough that Mozart, in his concertos, intended a dramatic contrast between solo and orchestra on the model of the operatic aria, and that this was an important element of his transformation of the genre.... Nevertheless, the different forces that shape the structure of the purely instrumental works are also, at play in the operatic genre, and we can affirm that in eighteenth-century operas only with Mozart did these forces function with effective power. His stylistic principles are the same in both instrumental music and opera, although the exigences of genre are different.¹⁷¹

Rosen's statements support other theories I have presented in this paper connecting Mozart's opera seria aria K. 505 and piano concerto no. 25 K. 503. Moreover, I suggest the musical missing link proving the connection without a doubt is Mozart's concert aria, K. 505. Specifically in K. 505 we are treated to: 1. a soprano soloist singing as the character Idamante from the opera *Idomeneo*, 2. a piano soloist (obbligato) functioning in ritornello form with the orchestra, as the character Ilia, 3. both the piano and soprano are often in dialogue portrayed as the characters of Idamante and Ilia as one would find in an operatic duet, 4. at the same time the entire work is composed using elements of sonata-form, 5. in a two-tempo rondo, utilizing translated compositional strategies found in both genres of aria and piano concerto, and 6. these elements are similarly used in Mozart's composition of piano concerto K. 503. Webster, however, does not completely agree with Rosen's assessment. Webster's main problem with the aria/concerto connection is that he believes Mozart's opera buffa arias do not fit the same form as his opera seria arias,

¹⁷¹ Rosen, *The Classical Style*, New preface, xx.

hence one cannot make a general statement implying that all of Mozart's operas influence his piano concerto composition, and as such, there is no direct link between his piano concertos and operas.¹⁷² I do not agree with Webster's generalization of Mozartean aria. As I have previously mentioned, Mozart wrote only three actual buffa operas. Furthermore, Mozart's aria compositions were very unique and ever changing, the style often dependent on the vocalist's capabilities as well as what type of drama or comedy he was attempting to *Affekte*.¹⁷³ We could also surmise that Mozart's compositions were also influenced from the other genres he might have been composing at the same time. In addition, Mozart continually composed opera seria arias till his death in 1791 (*Clemenza di Tito*). As stated earlier, Mozart often called his expanded opera "seria arias" rondos, which as mentioned previously, is also defined during the eighteenth-century Enlightenment era, as a two-tempo piece. Often these arias, besides being labeled as rondos, were also categorized "Dramma per Musica". For example, even within Mozart's opera buffa, *Le Nozze di Figaro*, and his other "Dramma Giacosso" (drama with jokes), *Così fan Tutte* and *Don Giovanni*, these operas often contained extended rondo arias for more serious dramatic moments. These arias were typically sung by the "serious" main characters. The "serious" characters are noble individuals, differentiated from the comic roles of Figaro, Zerlina, Despina, and Leporello, by how Mozart composed their music.

¹⁷² Webster, "Are Mozart Piano Concertos Dramatic," 109. Webster – "A serious problem with the aria-concerto hypothesis as applied to Mozart, however, is that the formal similarities entailed affect primarily seria arias before 1780, not buffa arias, nor the majority of the seria arias after 1780. As the century progressed, the aria and the concerto increasingly diverged. With the decline da capo form and the increasing importance of more nearly "naturalistic" conventions in Gluckian reform-opera, and in opera buffa, the aria underwent a sea change becoming generally shorter, more variable, and (in some cases) less rigidly divorced from recitatives."

¹⁷³ Mozart wrote for specific singers of the day. For example, Nancy Storace.

Obviously, as stated previously, Mozart was combining elements of opera buffa and opera seria into a hybrid dramatic operatic form that was completely unique, and not often replicated by his contemporaries. Webster, among others, does mention the opera *Idomeneo* (1781) as marking Mozart's turning point away from the formulaic opera seria. However, Webster does not define the same period as the turning point for Mozart's piano concerti compositions. Webster's view is that Mozart more or less composed his piano concertos the same way throughout the genre, regardless of how differently he was composing his operas.¹⁷⁴ Although I agree with Webster's claim regarding *Idomeneo* and his Viennese operas using less traditional forms, I do not agree with his estimation of Mozart's piano concerti. I do not believe his Viennese piano concertos can be put into one formulaic box. The reason I do not agree with Webster's claim is thus: Mozart composed his Viennese piano concertos from 1784-1787 during the same period when he was composing his most diverse, unique, and dramatic operas, the same operas that are considered to be a deformation of the standard operatic form of opera seria. It has already been said that Mozart effectively translated his compositional strategies from one genre to the other, which ultimately, we have analyzed as defining his unique musical style. It seems almost impossible to suggest, as Webster claims, that Mozart's piano concerto were somehow composed in a musical vacuum completely separate and free from the influences of his other music composed in multiple musical genres. Many other scholars,

¹⁷⁴ Webster, "Are Mozart's Piano Concertos Dramatic," 109. "In *Idomeneo*, however, the traditional forms became less common; and in the Viennese operas – not only the Da Ponte *opera buffe*, but the German works and *Tito* as well—they are scarcely to be found. On the other hand, notwithstanding the larger scale and breathtaking compositional virtuosity of his Viennese concertos, their formal principles differ relatively little from those of his earlier violin concertos."

as shown in this paper, suggest other-wise. I again offer my analysis of K. 505 and in comparison, as previously mentioned in chapter two of this paper, the similarities of musical ideas, form, and the translation of compositional strategies found in K. 505 transferred in to K. 503. My claim is further supported by Martha Feldman's similar discussion of Mozart's *Lucio Silla* (1772) and the dramatic "interchanges" found between both operatic aria and ritornello - soloist/orchestral (tutti) exchanges in concerti. Feldman states as such from her book *Opera and Sovereignty*,

The opera's arias provide an object lesson in how hierarchically deployed tonal-thematic-cadential strategies could be coordinated with instrumental/solo interchange, and stand as an example of Mozart's phenomenal instinct for masterminding the dynamic interchange to take place between singers and spectators.¹⁷⁵

Ritornello, Opera Seria, and Piano Concerto

Martha Feldman and Rosa Cafiero, base their theory of sonata-form and its relation to concerto in their discussion of Mozart's hybridization of dramatic opera seria arias and concerto in the narrative *Il Virtuoso in Scena, Mozart L'Aria Il Concerto K. 135, 216 238*. They theorize how similarly Mozart applies "dramatic" elements found in his ABA aria structure to his "dramatic" ritornello and solo applications in his concerto. Feldman and Cafiero specifically compare the aria "Ah, se il crudel periglio" from Mozart's *Lucia Silla* K. 135 (1772), concert aria, "Ah, lo provedi – ah t'involo" K. 272,

¹⁷⁵ Martha Feldman, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago: University of Chicago Press, 2007) 56-57.

(1777-78), and violin concerto no. 3 in G-Major K. 216. (1775). In their discussion, they focus on cadences, key modulations, transitions, retransitions, virtuosic material in specific passages, use of themes (primary and secondary), applications of sonata-form theory, and how sonata-concerto form applies to the theory that Mozart utilized similar if not the same basic formulaic dramatic approach taken from his opera seria composition when composing his concerti. Feldman and Cafiero argue that Mozart's compositional strategy, and application of characteristics of theatrical drama when composing for orchestral works, involve the same elements found in his opera seria arias and operatic compositions.¹⁷⁶ Moreover, we could surmise that Feldman and Cafiero are attempting to codify Mozart's habit of translating his compositional strategies within various genres without limiting his composing to a specific form or genre.

While it is true that Feldman and Cafiero's narrative focuses primarily on early Mozart compositions, it is my belief that *Idomeneo* (Opera Seria) written in 1780-81, concert aria, K. 505 (1786) based on the text and dramatic characters of *Idomeneo*, and piano concerto no. 25, K. 503 (1786) sonata-rondo, third movement allegretto, with its primary refrain theme based on the (Gavotte from the ballet music in *Idomeneo*), is arguably proof that Mozart was still composing opera seria while applying the same musical dramatic elements to concerti. One could argue that this very approach was the

¹⁷⁶ Martha Feldman and Rosa Cafiero. "Il Virtuoso in Scena, Mozart, L'Aria, Il Concerto (K. 135, 216, 238)" *Il Rivista Italiana di Musicologia* 28 no. 2 (1993): 255-298.

Their narrative focuses on the genesis of Mozart concerti via an Aria/Concerto analysis defending the supposition that Mozart composed his concerti "dramatically," that is to say with characteristics found in his Opera Seria focusing on the "dramatic intent" of the music and how drama influenced Mozart's choice of form and function. (Cadences, themes, Ritornello – Cantare, TR and RT, virtuosity in the soloist, and overall Binary Form and sonata form)

foundation for his formulaic compositional choices. Some theorists claim these formulaic choices developed into a synthesized and hybridization of form and genre cross-over.¹⁷⁷ Feldman and Cafiero go on to discuss their theory that Mozart was motivated by drama and dramatic context found in the libretto he was setting for his operas. Feldman and Cafiero surmise that Mozart most likely conceived his operas as one large “Cantata – Ritornello”, thus in turn, Feldman and Cafiero suggest Mozart used this approach when composing his concerti. Moreover, the concerti could be understood as using “Soloist – Ritornello” elements. Clearly, with this type of genre cross-over, highlights the similarities between the genres, and Mozart’s similar strategies used when composing in other genres.¹⁷⁸ Furthermore, Feldman and Cafiero’s views and supporting tablature clearly define the many similarities in “Ritornello – Solo” in both the “Aria” and “Concerto.”¹⁷⁹ I suggest we could apply a similar analysis when considering Mozart’s

¹⁷⁷ John Irving, *Mozart's Piano Concertos*, 73-76. Irving’s discussion of the “cross-over” of genres between Mozart Piano Concerto and Opera. Basically, Irving suggests that this is the primary reason the two genres are so closely related as far as Mozart’s use of Rondo and Ritornello. He uses for example Piano Concerto no. 25 in C Major Finale-Allegretto (Third Movement) and discusses Mozart’s use of Sonata-Rondo Form. I have applied this same approach to K. 505, since it is in fact composed in a quasi Sonata-Rondo AND had the benefit of including a piano obbligato (solo) which makes it resemble a movement from a piano concerto in addition to sounding like an operatic aria.

¹⁷⁸ Martha Feldman and Rosa Cafiero, “Il Virtuoso”, 260-86. Discussion regarding the development of DaCapo aria (ABA) into Mozartean Opera Seria (eventually as H/D and Caplin discuss in their theories, 5 and 7-part Rondo and Sonata-Rondo) Feldman and Cafiero suggest that Mozart’s Dramatic Opera Seria Aria further developed into a three-part Sonata Form Concerti style. F/C argue that the dramatic call and response nature of the Orchestra and vocalist in the Aria is a direct precursor to Mozart’s use of Orchestra and Soloist (Ritornello tutti/Solo) in his Concerti. They go on to support their claims through comparison various Concerti and opera aria excerpts laying out the similarities between harmonic, thematic, cadential, and key relation structures.

¹⁷⁹ Ibid. Feldman and Cafiero Tables: Tabella 1a: Aria Pentapartita con ‘da capo’, Tabella 1b: Aria ‘dal segno’, Es. 1 Mozart K. 135 Lucio Silla, Aria di Giunia “Ah se il crudel periglio,” bb 29-48, Es. 2 Mozart Concerto in Sol maggiore per violino (in G Major for Violin) K. 216/I, bb. 34-50, Tabella 2: Caratteristiche strutturali dell’aria e del concerto mozartiani a confronto, Tabella 2a: Ah se il crudel periglio dall’inizio alla riproposta sulla tonica della prima strofa, Tabella 2b: Concerto per violino in Sol maggiore K. 216 dall’inizio al ritorno sulla tonica, Tabella 2c: Mozart Concerto per

concert aria K. 505 and piano concerto no. 25, K. 503. In fact, what sets K. 505 apart from Mozart's other concert arias is the inclusion of the piano obbligato. My theory reclassifies the piano's "voice" as the primary soloist instrument. Moreover, if we classify the vocal line (soprano) as a wind instrument and part of the orchestra, this reclassification allows us to analyze the concert aria as a cross-over piece that encompasses many shared elements of the piano concerto genre. Furthermore, if the vocal line is considered orchestral in nature, we could consider the soprano (cantare) to be classified as part of the "Ritornello"; therefore, we could argue that K. 505 could be defined as a synthesis and hybridization of form and genre (ritornello-solo/cantata-ritornello concerto). Considering Feldman/Cafiero, comparing aria and concerti structure, and Lindeman's discussion regarding the structure of ritornello/solo in concerto K. 503 from his narrative *Structural Novelty and Tradition in Early Romantic Piano Concerto*, we can theorize a similar application of K. 505.¹⁸⁰ / ¹⁸¹ Based on what is defined in the tablature examples, we could argue that K. 505 does in fact display many elements of sonata-form theory.

fortepiano in Si bemolle maggiore (in B-flat Major) K. 238/I dall'inizio al ritorno sulla tonica, Tabella 3: Modello Leeson-Levin del primo movimento di concerto di mozartiano, Tabella 5: Modello standard di realizzazione di un testo metastasiano nelle arie con ritornello di Mozart, 1766-1775.

¹⁸⁰ Ayres, based on Feldman and Cafiero (Figure 2)

¹⁸¹ Steven D. Lindeman, *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (New York: Pendragon Press, 1999), Lindeman structural table of Mozart Piano Concerto no. 25 in C Major K. 503 – First Movement, Allegro Maestoso (Figure 3)

Drama in Aria and Concerto -Ritornello

Martha Feldman's theory in her narrative *Staging the Virtuoso: Ritornello Procedure in Mozart, from Aria to Concerto* argues that there is indeed a tangible and fundamental connection to how the ritornello is used in piano concerto and aria. Primarily, her discussion focuses on Mozart's early opera seria. Feldman discusses many elements in order to support her thesis: 1. Arias from Mozart operas as well as his concert arias were often presented as "concertized" performances – mirroring the Mozart "concerto," 2. The use of ritornello, defined as a return of the orchestra between solos is procedurally the same for both concerto and aria, 3. There is a constant dialogue between the soloist and orchestra in both forms, which Feldman labels as "dramatic," 4. The dialogue is based on typical oration and rhetorical practices having to do with punctuation, 5. Cadences, harmonic movement, and melodic fragmentation within the music is the aural representation of punctuation and dialogue, and 6. Elements of sonata-form can be found within both concerto and aria; these elements are used similarly in both concerto and aria. ¹⁸² Feldman's argument, with which I mostly agree, helps support my thesis that K. 505 is indeed composed as a concerto with quasi like aria elements which utilize ritornello/solo mixed together with aria/rondo. I argue, the main exception when applying Feldman's theory, is K. 505 includes elements of duet dialogue shared by

¹⁸² Martha Feldman, "Staging the Virtuoso: Ritornello Procedures in Mozart, from Aria to Concerto", *Mozart's Piano Concertos: Text, Context, Interpretation*, Ed. by Neal Zaslaw (Ann Arbor: The University of Michigan Press, 1999): 149-186. Feldman comes to the same conclusion as Irving and Webster, that Mozart's arias and piano concertos share similar qualities of composition and form structure. I also theorize that K. 505 and K. 503 share the same elements.

two “soloists.” We could argue that the soprano soloist splits her duties between acting as a the “solo voice” with participation as part of the wind section of the orchestra – she is both ritornello and soloist. The piano (“voice”) is always the “soloist” if the piano obbligato is heard as the “solo” instrument within a piano concerto. Mozart used a more dramatic, characterized approach when setting the text in relation to the piano obbligato in K. 505. We could argue, very similarly in setting the text of duets and ensembles in his operas. Furthermore, Mozart was not only setting the text created for the soprano “character”, but also an imagined text for the piano’s role. Considering his approach used for dialogue, I argue there are actually three voices in K. 505, 1. The piano, 2. The soprano, and 3. The orchestra (encompassing the ritornello and orchestration groupings of the winds and strings sections); these three voices are in constant “dramatic” dialogue. Moreover, because of the dialogic activity found between the orchestra and piano solo in piano concerto no. 25, K. 503, this genre could also be analyzed as being in “operatic” form. Feldman in her narrative, discusses how typical it was for Mozart to program concert arias as well as instrumental concerti in one concert, “Mozart twice reported in his letters home on informal concerts at the Mannheim house of the composer and director of Instrumental-Musik, Christian Cannabich, concerts that featured performances of concertos as well as Aloysia singing concerted arias.”¹⁸³ Feldman continues by listing the arias and instrumental concertos:

In the first of these concerts, on Feb. 13 she sang “Ah se il crudel periglio” alongside performances of Mozart’s concertos for key board K. 238 in Bflat (1776) and K. 175 in D (1773) and his oboe concerto, K. 314 (271k) in C. In the

¹⁸³ Feldman “Staging the Virtuoso,” 149.

second concert on March 12, she sang “Aer tranquillo e disereni” from *Il re pastore* and “Alcandro, lo confesso” K. 294. Both of these arias selected for these programs from the original group that Mozart gave to Aloysia framed her vocal display within extended ritornellos, as did the concertos for their instrumental soloists.¹⁸⁴

Feldman’s information helps to support the fact that concertos and arias, either from operas or for concert performance, were performed together on the same program. James Webster claims that in his view arias are staged and costumed while concertos are not.¹⁸⁵ Obviously, arias can be presented in a concertized format for audiences much in the same way as instrumental concertos. Webster feels that concertos are never “staged” – again one of my arguing points has to do with semantics; staged does not imply “blocking”

¹⁸⁴ Ibid.

¹⁸⁵ Webster, “Are Mozart’s Piano Concertos Dramatic,” 133. Webster tries to differentiate between Mozart Arias and Piano Concertos, by focusing on the theatrical frameworks; arias in operas are “staged” and piano concertos are not. He then goes on to continue with this puzzling statement - quoted by Webster – “As suggested at the beginning, the notion that Mozart’s concertos are dramatic is a metaphor. To be sure, we live by metaphor; drama is a universal in our aesthetics, not least in the temporal world of tonal music. Indeed, all historical and critical discourse (including musicological discourse) is implicitly, when not explicitly, metaphorical – a species of narrative. No reasonable person can object to dramatic interpretations of a concerto’s opposed musical forces, of its myriad ideas tumbling over each other, of the soloist’s speaking expressiveness and breathtaking virtuosity – as long as it remains clear that these interpretations are fictions and that, unless the historiographical and metaphorical traditions on which they depend are understood, they will say more (or less) than we would wish. Mozart’s concertos may be “dramatic,” but only his operatic music is dramatic.” I think what Webster was trying to say is that in his opinion concertos have musical drama, while arias are theatrically dramatic. In my view, that would be the same thing, differing only in context. I suggest that the piano concerto K. 503 is theatrically dramatic in how it compares to K. 505; K. 505 = musical drama, and is theatrically dramatic because it is a dialogue between the piano solo and soprano/wind instrument, but also contains dialogue between the orchestra ritornello. In addition, the text is based on the characters from the opera *Idomeneo*, the characters Ilia and Idamante as if they are in duet. K. 503 is musically dramatic, clearly, as well as being theatrically dramatic, because the piano solo is in dialogue with both the ritornello and the wind section (again – I view the soprano solo in K. 505 to be often aligned with the wind section in the orchestra – in theory the soprano is both a soloist and ritornello instrument. The real soloist in my view is the piano). Since K. 505 is titled “A Concert Aria”, it is never staged, nor costumed, and therefore it is presented just like a Mozart piano concerto; however, K. 505 utilizes both a piano soloist with an additional voice of the soprano “solo.”

staged actually means “on a stage” – meaning, as in presented as a platform for others to observe. Webster is confusing blocking with staged (or staging). Blocking is defined by moving actors from one point to another to evoke realism of movement projected in a theatrical medium. Obviously, concertos are “staged” due to the fact that they are performed on a “stage” and presented to an audience. Furthermore, at this point in history the only venue available to audiences in the eighteenth-century was live performance, therefore any performance was “staged”, presented on the stage, if you will. Webster claims that concerto is not costumed like opera arias. I again must disagree, the very act of the orchestra and soloists “dressing up” for public performance suggests the act of putting on a costume, especially if we define “costuming” as putting on a public performing façade. Clearly K. 505 can be viewed in a similar light. It was composed as a “concert” aria, rather than an operatic insert aria. One could argue that the concert aria does not fit Webster’s description of “aria” as he is primarily discussing operatic arias, However, since Mozart utilizes the same text in K. 505 as in his operatic insert aria K. 490, we can make the following concrete connections between the two arias: 1. both arias are sung by the character of Idamante with text from the opera *Idomeneo*, 2. both arias contain a dialogue between Idamante and Ilia, albeit in K. 490 the same vocalist will sing both the characters of Ilia and Idamante in the recitative, (in K. 505 the piano solo (obligato) could be considered to be the character of Ilia), and 3. Mozart uses the same form and compositional strategies when composing both arias regardless if from an opera or not. Interestingly enough, K. 505 often shares a closer affinity with piano concerto no. 25, K. 503 simply due to the fact that the obligato instrument in K. 505 is the piano, not

the violin. Hence, we could argue on the surface alone, and with-out any special analysis, in comparison to piano concerto K. 503, concert aria K. 505 sounds like a piano concerto movement which happens to includes the soprano voice. Feldman theorizes that Mozart realized there were concrete connections between aria and concerto in her statement, “Eighteenth century aria and concerto share a much discussed and debated bond, one that holds special meaning in the compositional process of a thinker so decidedly dramatic as Mozart.”¹⁸⁶ I theorize that Feldman was actually referring to Mozart’s ability to translate all of his compositional techniques and strategies into both genres without worrying about mixing forms or styles in each genre simply due to the fact that to Mozart genre didn’t exist, rather it seemed he deliberately chose to focus on how he could make the music dramatic, beautiful, and refined (or as Charles Rosen suggests, “graceful”) regardless if his composition was orchestral, instrumental, or vocal. In addition, Feldman believes that the bond between the two genres must also hold some sort of “special meaning” for Mozart since he composes both forms so actively and “dramatically”; most of his compositional output is in opera and piano concerto genres. I agree with Feldman that both of these genres hold significant meaning for Mozart. Whatever that meaning might be, we may never know; however, we can surmise that because Mozart devoted so much of his time while in Vienna composing and synthesizing the two genres of opera and piano concerto, he was enamored by both.

¹⁸⁶ Feldman, “Staging the Virtuoso,” 150.

The Dramatics of Abstract Language, Aria, and Piano Concerto

In Feldman's discussion of form and genre, Feldman states that by the time Mozart composed *Idomeneo*, he was using fewer "formulaic" ritornello schemes than those of his earlier opera seria arias.¹⁸⁷ While this may on the surface be considered true, I argue that K. 505, composed in 1786, is the ultimate hybridization of ritornello, aria "rondo" and concerto forms. It is interesting to note how far Mozart's deformation of form and thematic schemes evolve from 1781-1786. These deformations can also be seen in his piano concerto compositions, such as we find in K. 503. Moreover, in K. 503, Mozart was also using fewer "formulaic" ritornello schemes than those of his earlier piano concerti.¹⁸⁸ Feldman, in her analysis, focuses on the "dramatic" content of opera and piano concerto, how they are connected, and how the drama is projected differently, although with the same musical outcome expected by Mozart. In her discussion of opera seria arias she states "Their main business was the exploration of an inner drama, one often revealed with excited virtuosic display by an agitated protagonist who unfolded his or her emotional state against the larger and more orderly social frame of the orchestra."¹⁸⁹ She continues her discussion "I draw this admittedly overgeneralized portrait of the *seria* aria not to squint away the variety and individuality it manifested, but to highlight its essential affinity with the concerto – namely, the power to project an abstract drama without immediate dependence on outside events."¹⁹⁰ Feldman elaborates by saying "it

¹⁸⁷ Ibid.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid.

was this abstract quality that made the practices of insertion, borrowing, and substitution so common to the seria aria and that made its continued vitality in the concert room so natural once Mozart was seeking out more flexible sorts of serious arias for the opera house.”¹⁹¹ Feldman states in her narrative *Opera Sovereignty: Transforming Myths in Eighteenth-Century Italy*, “Opera seria was not fundamentally animated by narrative but by the sensuality of the voice and the euphony of the Italian language.”¹⁹² She goes on further to suggest that the musical sounds of the Italian language are at the heart of compositional expression by quoting composer Adolph Hasse “there is no singing language but Italian and one can have no music but Italian!”¹⁹³ Furthermore, I argue that Feldman relating Charles de Brosses aria centric ideology, suggests the musical structure of opera seria aria is formulated on the abstract musical sounds found naturally within the Italian language, and as such were the primary driving force in projecting the emotion, and drama of opera seria.¹⁹⁴

Feldman’s discussions of the abstract found in language and musical sound is very interesting. Defining “abstract”, dramatically or musically, is paramount in supporting my theory of how the soprano voice is used in K. 505. First, in order to understand what Feldman meant by “power to project an abstract drama”, we would have to first define “abstract.” Let’s consider the following definition of Abstract, I. Adjective:

1. Existing in thought or as an idea but not having a physical or concrete existence.

¹⁹¹ Ibid.

¹⁹² Feldman, *Opera Sovereignty*, 25.

¹⁹³ Ibid., Hasse’s “exclamation” during his meeting with Charles de Brosses. Based on Hasse, Charles de Brosses made the assessment that “arias were the heart and soul of opera seria” and as such were superior to French tragedie en musique.

¹⁹⁴ Ibid., 26-27.

(abstract concepts such as beautiful), Verb: 1. Consider (something) theoretically or separately from something else, 2. Extract or remove (something). II. Noun: 1. A summary of the contents of a book, article or formal speech, and 2. An abstract work of Art. Most often when considering Art as being abstract, we are referring to “non-pictorial representation or narrative content.”¹⁹⁵ Music would most often fall under “non-narrative content” as in non-programmatic. Many equate “absolute music” in their definition of abstract music. Absolute music was a concept that originated primarily in the romantic era, post Schubert. Contextually, critics debated as to which was more important, instrumental/symphonic music or opera and Lieder.¹⁹⁶ The context of absolute or abstract music also refers to ideological discussions quantifying non-textual German orchestral traditions versus the textual but musically abstract Wagner operas, and the comparison of both to the textual programmatic music of Italian or French opera.¹⁹⁷

I suggest that Mozart did compose with this understanding of the voice and the Italian language, regardless if language was included in his works. Without changing his “style” of composition, Mozart was effective in transplanting his compositional strategies into multiple types of musical genres and instruments (including the voice). Feldman’s theories and her arguments regarding Mozart’s use of language and drama in his composition of aria and concerti, support my argument.

¹⁹⁵ Merriam Webster Dictionary: Definition – Abstract.

¹⁹⁶ Denis Stevens, Editor, *The History of Song*, (New York: Norton), 194 – 265. David Cox and Philip Radcliff discussion of the difference between absolute music, abstract music, and lyric poetry as pertaining to Lieder and Melodie.

¹⁹⁷ Roger Parker, ed., *The Oxford Illustrated History of Opera*, (Oxford: Oxford University Press, 1994), 217-236.

Enlightenment Period, “The Affekt”, and Mozart

Of course, it remains that it can be difficult to compare the piano concerto to the aria due to the fact that the aria involves text, whereas the concerto does not. Obviously, the piano concerto has no words. It is important to note that during the Enlightenment period of the eighteenth-century, we see the rise of rhetoric and rhetorical gestures, not only used in oration, but also applied as a formulaic tool when composing music. This is less of a problem to understand when we are speaking of Mozart’s opera arias and concert arias, due to the fact that operas composed during the eighteenth-century were still firmly rooted in the Baroque era, influenced by such composer as Handel, Scarlatti, Bach, and Vivaldi. The Baroque era composers conceived their music with the “Affekt” or the “Affect of Emotions” at the forefront.¹⁹⁸ The composers of the Classical era continued the traditions through the late eighteenth-century.¹⁹⁹ We define the “Affect of Emotions” as: the presentation of “emotional” experiences not projected as real, but rather as a *persona* abstract: basically, the illusion and manipulated projection of drama and emotion that is controlled and logically grounded in the Classical Greek form of theatrical oration and rhetoric. What is interesting to note is that instrumental music during this period, including orchestral, concerto, and sonata, are also composed with an *Affekte* (“Affect of Emotion”), and of course this same *Affekte* is rooted in the same Greek oration and rhetoric ideology as is similarly found in Baroque opera and opera

¹⁹⁸ Strohm, *Dramma per Musica*, 1-4.

¹⁹⁹ *Ibid.*, 201-219.

seria.²⁰⁰ Feldman address the *Affekte* in a different way with the following statement, “Their main business was the exploration of an inner drama, one often revealed with excited virtuosic display by an agitated protagonist who unfolded his or her emotional state against the larger and more orderly social frame of the orchestra.”²⁰¹, Feldman’s words suggest “The Affect of Emotion” (*Affekte*). Furthermore, we could surmise that “exploration of inner drama...unfolded his or her emotional state” could also pertain to soloists in dialogue with the orchestra (tutti) in ritornello format. I point out as an example of Feldman’s statement Mozart’s piano concerto no. 25, K. 503 involving the interactions between the piano solo and orchestra. Clearly, Mozart’s concert aria K. 505 is the antithesis blending of both the piano concerto and aria utilizing *Affekte*. Expanding on this idea, Feldman’s description of opera seria aria can be understood as being the

²⁰⁰ Simon P. Keefe, *Mozart’s Piano Concertos*, 12-23. Keefe relates Koch’s theory of musical dialogue rooted in the Baroque era rhetorical acting and dance as well as musical composition, which was based on the Classical Greek oration and use of Rhetorical gestures as applied to the *Affekte* of the eighteenth-century (The Affect of Emotion). Furthermore, as researched by Reut Rivka Shabi, master student at The Royal Conservatoire in the Hague, opera director Sigrid T-Hooft suggests, that this rhetorical gesturing can be broken down by the following: Emphatic – The singer/actor emphasizes (stresses) the most important word (s) in a phrase with their gestures. Indicative – The singer/actor indicates “highlights” something in particular, for example a type of stylized pointing. Imitative – The singer/actor imitates, for example, the musical softness or strength of a scene she/he talks about with a relaxed, “gentle” soft gesture, OR a tense, “angular” hard gesture. Affective (of emotion) – The singer/actor expresses themselves with more “dramatics” using a more precise emotional display (Mood) such as, anger, joy, fear or grief with specific gestures. The singer/actor does not necessarily have to experience the actual emotion in order to present the physical display. For example, the singer could make abrupt, strong, physical contact (ideally) with their self to display the affect of “anger.” Secondary choice would be to make contact with another object. The gestures are supported by the musical content, one cannot exist without the other. Some of these gestures can be combined for a more complex, dramatic, and theatrical experience. (less is more, however) T-Hooft further states that composers during the Enlightenment period of the eighteenth-century till the late 1790s, utilized these rhetorical gesturing as the basis for their compositions.

²⁰¹ Feldman, “Staging the Virtuoso,” 150.

same for concerto. For example, if we view K. 503 in the same light, the piano solo contains inner “drama” revealed in a quick passionate virtuosic display; therefore, the *Affekte* is presented as an “unfolding” emotional state by being juxtaposed against the formulaic orchestral ritornelli. Obviously, the same can be said for Mozart’s “serious” operatic arias; serious being defined as an extended aria with a sonata-form like structure that utilizes virtuosic displays to convey emotion. One could argue that Mozart opera buffa arias may not share the same formulaic structure as his *seria* arias; however, they do share the same *Affekte* of inner drama, albeit a comical one. I suggest that K. 505 is a combination of *Affekte*, inner emotional drama, virtuosic displays, and abstract music mixed with operatic drama; a perfect blending of the genres of opera aria and piano concerto.

Translations in Genre and Cross-Over of Forms

In the new preface, Charles Rosen states in his *Classical Style: Haydn, Mozart, Beethoven*, “It should be clear enough that Mozart, in his concertos, intended a dramatic contrast between solo and orchestra on the model of the operatic aria, and that this was an important element of his transformation of the genre.”²⁰² Hepokoski and Darcy in their narrative *The Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata*, briefly comment on in which Feldman focuses on the dramatic and musical similarities found in Mozart’s piano concertos and operatic arias.

²⁰² Rosen, *The Classical Style*, New preface, xx.

Feldman finds these similarities not only in how Mozart rhetorically sets the text (libretti), but also in his choices of musical strategies and use of forms in both concerti and aria frameworks.²⁰³ Hepokoski and Darcy do not give much credence to the findings of Feldman.²⁰⁴ I disagree with Hepokoski and Darcy's flippant disregard of Feldman's basic theory. Considering my discussion earlier in this paper, we can clearly argue in support of the obvious similarities between Mozart's operatic composition and its influence on Mozart's "dramatic" piano concerti. Hepokoski and Darcy, and Webster seem to imply that Feldman's argument is weakened by the fact that she focusses primarily on opera seria as her point of departure. Webster states in his narrative *Are Mozart Concerto's Dramatic: Concertos Ritornellos Vs Aria Introductions in the 1780s* that Mozart's composition of opera seria was limited and bare no real relevance to his composing style from *Idomeneo* forward (1781-1791).²⁰⁵ Webster via Charles Rosen, suggests that the same analogy of translated compositional strategies cannot be applied to Mozart's buffa operas, hence, neither to his piano concerti composed from 1784 – 1787.

²⁰³ Martha Feldman, "Staging the Virtuoso", 149-186.

Discussion involving the direct ties and influences of 18th century Opera Seria's form in relation to the developing sonata form and Mozart Piano Concerti of the 18th century.

²⁰⁴ Hepokoski and Darcy, *Elements of Sonata Theory*, 430.

H/D include a statement in parenthesis including, albeit briefly, Feldman's basic theory discussing sonata form (Concerto) finding its roots in the Opera Aria, specifically Opera Seria. H/D "historically separate ritornello formats of earlier concertos especially around the middle of the eighteenth century, were instead increasingly informed by formal layouts characteristics of the new symphonic writing of the period. (The same may be said of eighteenth-century opera seria arias which at least through the 1770s followed much the same historical path.)" What is interesting to note is that H/D put more validity on James Webster's essay from the same book edited by Neal Zaslaw - "in part taking issue with remarks by Charles Rosen – "A serious problem with the aria-concerto hypothesis as applied to Mozart, however is that the formal similarities entailed affect primarily seria arias before 1780, not buffa arias, nor the majority of seria arias after 1780.) As the century progressed, the aria and the concertos increasingly diverged" (Webster, "Are Mozart's Concertos Dramatic? Concerto, Ritornellos versus Aria Introductions in the 1780s," *Mozart's Piano Concertos*. P. 109.

²⁰⁵ Webster, "Are Mozart's Piano Concertos Dramatic," 109.

²⁰⁶ While it is true that Mozart composed very limitedly in the opera seria style, it is not true that the operas from 1781 onward did not share elements of both seria and buffa. As stated previously, typically Mozart regularly classified his operas based on the interchange between the dramatic and comic elements found within. For example, *Idomeneo* is considered in the musical cannon to be labeled as an “Opera Seria”; however, as Julian Rushton stated earlier, Mozart labeled the opera as a *Gross Oper* and *Dramma per Musica*. Mozart had the habit of combining serious and comical elements within his operas, which were supported musically by use of forms and translation of compositional techniques devised to enhance the characterization of the operatic role in question. Arguably, since it seems Mozart had the habit of using his same compositional strategies in all genres of his music, we can surmise that theoretically all of Mozart’s operas could be said to influence the composition of his concerti and other instrumental works, and vice versa. In order to stress this point, we need to consider all classifications of Mozart operas, rather than focus on which operatic style was the most influential. Considering the fact that Mozart only composed three operas classified as “Buffa” one, *La Finta Semplice* K. 51 (1768), two, *Lo Sposo Deluso* K. 430 (1784), and three *Le Nozze di Figaro* K. 492 (1786) we need to look at how the rest of his operas were classified: Opera Seria, Singspiel, or *Dramma Giocoso* (Drama with jokes).²⁰⁷ Furthermore,

²⁰⁶ Hepokoski and Darcy, *Elements of Sonata Theory*, 430.

²⁰⁷ List of Relevant Mozart Operas/K./Dates/Type: *Bastien und Bastienne* K. 50 (1768) Singspiel, *La Finta Semplice* K. 51 (1768) Opera Buffa, *Mitridate re di Ponto* K. 87 (1770), Opera Seria, *Lucio Silla* K. 135 (1772), Opera Seria, *La Finta Giardinera* K. 196 (1774) *Dramma Giocoso* (drama with jokes), *Il re pastore* K. 208 (1775) Opera Seria – Serenata, *Zaide* K. 344 (1779) Singspiel, *Idomeneo, re di Creta* K.366 (1780-81) Opera Seria, *Die Entfuehrung aus dem Serail*, K. 384 (1782) Singspiel, *Lo Sposo Deluso* K. 430 (1784) Opera Buffa, *Der Schauspieldirektor* K. 486 (1786) Singspiel, *Le Nozze di Figaro* K. 492 (1786) Opera Buffa, *Don Giovanni* K. 527 (1787)

Hepokoski and Darcy, and James Webster claim that all opera seria composition was completed by the 1780s; however, one of the last operas Mozart completed before his death was *La Clemenza di Tito* K. 621 (1791), which was classified as an opera seria based on the revised text of Metastasio.²⁰⁸ Obviously, Mozart was still composing and translating his compositional strategies within the formulaic opera seria genre, regardless of how he classified his operas.

Elements of Piano Concerto: The Cadenza

Another aspect to consider when discussing a synthesis of concerto/aria in K. 505 is how the solo cadenza is treated. Typically, a cadenza in Mozart concerti is included, and the same can be said for K. 505 in bars 187-213. Rather than a “solo” cadenza, it is interesting to note that the cadenza in K. 505 is in duet between the vocal and piano parts. Cadenzas are used typically in opera and concerti, although the aria cadenza are often composed whereas piano cadenza seem to be spontaneously conceived. Much of the music we use today for concerti performance does not include a composed cadenza, therefore, one could argue that the composed and noted cadenza in K. 505 is not a true cadenza in concerto due to the fact that it is not improvised. However, the improvised cadenza was not altogether typical in classical era concerti, as suggested by Danuta Mirka in *The Cadence of Mozart’s Cadenzas*. Mirka states that Mozart cadenzas were not

Dramma Giocoso, *Così fan tutte* K. 588 (1790) Dramma Giocoso, *La Clemenza di Tito* K. 621 (1791) Opera Seria, *Die Zauberflöte* K. 620 (1791) Singspiel.

²⁰⁸ David Cairns, *Mozart and His Operas*, 229.

actually improvised, instead they were composed by Mozart then practiced and memorized by the soloist for performance in order to give the illusion it was spontaneously performed.²⁰⁹ Mirka goes on to state that in Mozart's time, composing cadenzas was common practice.²¹⁰ Obviously the same could be said for cadenzas in opera arias. Because of the intricacies necessary in balancing harmonic and melodic structures between the orchestra and vocalists, clearly operatic cadenzas could not be "improvised." Furthermore, you could argue that opera, especially in the classical era, was one gigantic solo/ritornello-based sonata-form. I argue that concert aria K. 505, based on text from Mozart's opera *Idomeneo* is clearly derived from opera seria, while at the same time resembles a piano concerto, up to and including the inclusion of a cadenza composed for the piano and voice in duet. I suggest combining the elements of ritornello/solo – aria/concerto as described in the previous discussions of Feldman and Cafiero, joined with "composed" concerto cadenza as described by Mirka, we could argue that K. 505 is a synthesis of aria and piano concerto.

²⁰⁹ Danuta Mirka, "The Cadence of Mozart's Cadenzas," *The Journal of Musicology* 22 no. 2 (Spring 2005): 294.

²¹⁰ *Ibid.*, 295.

CHAPTER IV

SYNCRETIC FORM ANALYSIS OF K. 505

Since concert aria K. 505 cannot be altogether analyzed with one sonata type form, my analysis of K. 505 is a synthesis of multiple forms based on the sonata-form theories outlined by Feldman and Cafiero, Fairleigh, Hepokoski and Darcy, and Caplin. It is important to figure out the basic structure of the piece and how it could or could not be defined with rondo and/or sonata theory. Therefore, I begin my analysis by laying out my basic outline for a hybridization of sonata-rondo.

K. 505 begins with the recitative in g minor and then transitions to E-flat Major at the beginning of the aria proper, labeled in the score as “Rondo.” The opening bars of the recitative, “Ch’io mi scordi di te” actually begins in A-flat Major, the subdominant of the aria proper, E-flat Major. The reason it is important to include the beginning of the recitative when analyzing K. 505 is due to the fact that the subdominant key of A-flat Major is reprised in the allegretto section of the aria (part two of the two-tempo rondo). If we include the opening bars of the recitative “Ch’io mi scordi di te” we can argue that K. 505 is indeed conceived with sonata-form elements. Although the primary theme in the first section of the aria is in the tonic home key of E-flat Major, (“Non temer amato bene”) it reappears in the second half of the aria in subdominant using the exact same text, and restatement of musical material found in the first half of the aria. Therefore, we can support the fact that the primary theme does in fact return, albeit in the subdominant

key of A-flat Major. If we do not include the recitative, then we cannot altogether say the primary theme returns. One of the major tenets of sonata-form is the return of the primary theme after the introduction of the secondary theme. In other words, we have a transition from the primary theme to the secondary theme, which is still in the home key of E-flat, then a retransition to the primary theme in the subdominant A-flat Major, followed by a transition/retransition (T/R) to the secondary theme in the home key of E-flat Major. Without the inclusion of the recitative thematic module, we would not have a rounded binary form, which is of paramount importance when analyzing sonata-form. The return of the primary theme in A-flat Major in the allegretto section of the aria only works in sonata-form analysis if we include the refrain of “ch’io mi scordi di te” A-flat Major from the first bars of the recitative. Basically, the departure is tonal, and the reprise is textual AND tonal due to the fact of the inclusion of the recitative and the return of the refrain “non temer amato bene.”

Continuing the analysis from the aria proper, the first ritornello houses the primary theme, also referred to as the Primary-refrain (the primary theme) within rondo form. The rondo rotation AB from E-flat Major then hints at a brief modulation to c minor, this concludes the section labeled “Rondo”. The opening ritornello of the allegretto section begins with another theme in the piano solo (P-refrain 2), repeated by the voice solo directly thereafter. The allegretto section which houses the P-refrain 2, which also could be considered the subordinate theme labeled S (as well as the rondo rotation C), begins in E-flat Major and clearly modulates to c minor. Throughout K. 505 the two “soloists” alternate back and forth. As suggested earlier, we could classify the

vocal line as aligning with the orchestra (ritornello) and the piano obbligato as the “solo”. Towards the end of the aria during what we could label as the recapitulation, the primary theme (P-refrain 1) returns in the subdominant IV (A-flat Major) before modulating to c minor, then returns to the home key of E-flat Major ending the recapitulation with the second theme (P-refrain 2) also labeled as the secondary refrain/subdominant theme, (or the rondo rotation AB). After a joint cadenza between the soprano and piano soloists, the piece ends in the home key of tonic E-flat Major.

Using the piano vocal score as the point of departure for my hybridized analysis, I begin by isolating the primary theme refrain zone (primary refrain); what follows is an analysis that combines rondo form and concerto genre using sonata-form/concerto-sonata elements based on William Caplin’s text. As previously stated, the recitative in g-minor modulates into E-flat Major, leading into the first entrance of the orchestra (Ritornello 1), then dissolves into the opening of the primary theme (P-refrain) in piano solo, bar 1-4 (Solo 1). The primary theme, P = compound basic idea (CBI), followed by a OMT (One More Time) and expanded cadential progression which ends on a dominant cadence resolving to tonic (V:I) PAC (Perfect Authentic Cadence) with the beginning of the vocal solo repeating the same primary theme (P-refrain) in bars 4-12. The vocal solo repeats the P-refrain (with slight variation), a 4 bar CBI followed by a bar of continuation ending on a cadential 6/4 PAC in bars 12-21.

After defining the primary theme, I apply my own hybridization of rondo concerto-sonata form loosely based on a seven-part rondo, combined with the concerto form of ritornelli/solo, in addition highlighting where sonata theory can be applied with

the following functions: Exposition, Primary Theme, Transition, Medial Caesura, Secondary Theme, Essential Exposition Closure, Retransition, ESC, Development, and Recapitulation.

Analysis K. 505 Beginning after the Recitative – Ritornello Form with Sonata-Form Elements

TM (Thematic Module) Rotation [1/A] P-refrain (Primary theme) bars 4-21 – V 6/4 5/3 I:PAC - The ritornello is very brief and actually begins as the recitative ends while the “Rondo” begins, leading into the first piano solo, which is the first statement of the Primary theme, or considering rondo form, we could additionally label this as thematic module A. The vocal line restates P (Prf) in bars 12-21 with a slight variation on the text *Non temer amato bene*. During these bars we hear the piano obbligato developing and enhancing P, which arguably acts as the “solo” while we could argue the vocal line takes on the characteristics of the orchestra (ritornello).

TM Rotation [2/B] bars 22-25 – III/vi/V - The vocal line (*Piu non reggo...*) continues its characterization as the orchestra, perhaps arguably as an addition to the wind or string sections, accompanying the piano solo which further variates P. I have chosen not to call this section P.1 or S due to the fact that we have not had any thing that resembles a transition or medial caesura at this point, rather we could consider this to be another thematic module within rondo analysis, perhaps labeling this as B.

TM Rotation [2/b] bars 26-33 – ii/6 IV V/7 V4/2:PAC – The first “hint” of another key besides E-flat Major, c minor. Although, c minor never fully transitions, and we never get a real Subordinate theme zone (S). One could argue that if considering sonata theory, this section could be perceived as transition material (within the exposition) leading to a medial caesura in bar 47, however as argued below, we could consider these bars as a rotation of another thematic module relating to the P, leading to a retransition to the first rotational thematic module material which houses the restatement of P (Prf) in bars 44-55. I have come to the latter conclusion primarily due to how the piece remains in tonic, the lack of S, the lack of cadential material, and the truncated retransition to P before we have heard anything that acts like a true subordinate theme.

TM Rotation [3/C] bars 34-42 – V/7 ii/7 V III vi (deceptive) Looking ahead in the piece’s recapitulation, we see the return of this thematic modular material, which is why I labeled this section as a third rotation within rondo form but technically still part of the retransition area leading to the restatement of Prf 1/A. Hypothetically this material does fit the rondo analysis as it returns utilizing the same material in the exposition (although just as before, it is not a fully realized theme) but in c minor as part of the retransition to the restatement of S thematic module in the recap., after we have heard the restatement of Prf 1 in the subdominant IV of tonic E-flat (bars 122- 142).

TM Rotation [3/c] bars 43-56 – I6/4 V/7 I:PAC – Thematic module 3/c also houses the retransition to the primary theme, Prf (TM1/A). Harmonically, the piece hangs around on V, ii and V7 with no clear cadence until the PAC which literally concludes this

section and begins the restatement of P. {**RT – Retransition**} bars 46-47 V_{6/4} 5/3 V_{4/3}
V:HC (return of) [1/A] Prf (Primary theme).

TM Rotation [1/A] Prf bars 56-66 V_{6/4} 5/3 I:PAC – restatement of P in vocal line “orchestra”, with piano “solo” restatement with further varied with additional virtuosity. **TR** – bars 66-71 – New material “*Stelle barbare*” in vocal line and piano, transitioning to the very clear medial caesura half cadence on “*tanto rigor?*” bars 72-73. **MC** – bars 72-73 V:HC. What is most unusual about this section is that it returns via the retransition to Prf (1/A) in the subdominant (IV), as earlier discussed (bars 122-142). Theoretically the TR material also acts as its own TM (thematic module), thus we could analyze this section as a transition in sonata theory AND a retransition thematic module in rondo form. Seemingly, Mozart has indeed synthesized these two forms in his unique hybridization of form.

TM Rotation [1.1] S refrain (Secondary theme **tutti ritornello** and **piano solo**) bars 74-86 PAC – The beginning of the allegretto section of the rondo and S theme (in tonic). S is first stated by the orchestra and piano solo, then restated by the vocal line, in the same format as the first statement/restatement of P. I have labeled this as (1.1) primarily because the new S theme is presented in tonic and theoretically shares material and structure with the P theme. Basically, Mozart uses the exact same rondo format in both the allegretto and “rondo” aria proper with the exception that the allegretto also houses the truncated recapitulation (see below).

TM Rotation [1.1] Srf restatement of Sin voice line (**ritornello**) – bars 82-90 I/6 vi ii/6 V/7 I:PAC. Another interesting note, the piano solo is become ever increasingly

more difficult and virtuosic while the vocal line retains its characterizations as part of the orchestra (tutti).

TM Rotation [2.1] bars 91-103 NC – labeled (2.1) in order to keep the same format from the aria proper highlighting the extreme similarities between the two sections of the aria proper and allegretto. **TM Rotation [1.1]** bars 103-111 restatement of S (return of rondo S refrain) **RT/TR Synthesis (hybridization of sonata theory)** bars 111-119 (brief modulation to c minor) similarly as found in the aria proper. Then restatement with longer duration in c minor – bars 138-152 **RECAP (*recapitulation truncated*)** * the **Prf** returns this time in subdominant (IV) bars 122-142. **NO EEC. NO Development** / modulation back to E-flat Major – bars 153-156.

One could argue that this piece, since it contains no EEC nor development, could be analyzed as an extended exposition except for the fact that we hear a clear MC and S theme zone. One could also argue that the allegretto could be construed as the development section that includes the first appearance of S, or that the previous areas I have labeled as TM (thematic module) act as S, except those modules do not reappear in the allegretto; what does reappear is the modulation to c minor and the exact same formatting of RT material leading to the P theme and later the S theme zone. I do analyze the allegretto housing S primarily due to the fact of the very clear MC in bars 72-73. I do argue that there is no EEC because of the “rondoesque” hybridization of the entire piece, its retransitions, and its returns in rounded binary form (rondo). *In addition, during the TM Rotation [1] we could consider this a *recapitulation truncated* as the Prf returns this time in subdominant (IV) bars 122-142. **TM Rotation [2]** bars 130-133

(same material as exposition). **TM Rotation [2/b]** (same material as exposition) bars 134-142.

TR/RT Synthesis (hybridization of sonata theory) – bars 130-132/134-156 (prepares for S refrain to return) **TM Rotation [1.1]** return of the S theme zone – bars 156-164. **ESC - V:I PAC** bars 163-164 (considering sonata theory). **“Ritornello Closing” Srf theme zone** – bars 166-196. **cadenza in duet** (concerto) bars 196-213 (voice/piano end on V/7 trill:I). **Tutti/Ritornello** – bars 214-220 – (bars 215-217 - I ii/6 V I PAC) (bars 218-220 – I IAC / I PAC).

I have also attempted to analyze the form for K. 505 by means of a more defined rondo labeling, similar to H/D’s seven-part rondo which they suggest is similar to a symmetrical three-couplet rondeau.²¹¹ H/D state that each rotation of the rondo-refrain (A) almost always recur in the tonic key, considering the majority of K. 505 remains in tonic E-flat Major for both refrains primary (P) and secondary (S), we could argue that both could act as A while transitional material either not part of P/S or in c minor could classify as C, and even D (depending on if we consider the end of the recapitulation zone a separate thematic module OR closing material): RT = retransition, V_A = active dominant chord, X/Y = non tonic keys and assume the addition of a coda (somewhat standard in rondo). As seen below, what does not seemingly fit into this symmetrical analysis is the inclusion of X/Y as non-tonic keys since K. 505 remains primarily in tonic

²¹¹ Hepokoski and Darcy, *Elements of Sonata Theory*, pg. 402 – discussion regarding the 7-part rondo and chain rondo in regards to Mozart and Haydn.

with only a brief modulation into c minor during the allegretto section, therefore the X labeling only applies in the recapitulation but NOT in the exposition.

Table 2. Ayres Analysis Rondo K. 505

Rotation 1: A B RT	Ends V:PAC, then V _A	(bars 1- 33)
Rotation 2: A C RT	Ends X(?):PAC, then V _A	(bars 34-56) *
Rotation 3: A B' RT	Ends I:PAC, then V _A	(bars 56-65)
TR/MC: Ends V:HC		(bars 66-73)
Rotation 4: A/S B RT	Ends I:PAC, then V _A	(bars 74-91)
Rotation 5: A C RT	Ends X:PAC, then V _A	(bars 91- 103) (modulating to c minor)
Rotation 6: A B' RT	Ends i:PAC, then V _A	(bars 103-111) * (c minor)
TR/MC (evaded):	Ends V:HC, then IV:I	(bars 112-121)* (c minor / E-flat Major)
Rotation 7: Development OR Recapitulation (P/IV):	Ends X:PAC	(bars 122-156) (c minor / E flat Major)
Rotation 8: A/S + coda	Ends I:PAC	(bars 156-220) (bars 163-164, ESC, 145-186 closing (A/S), 187-220 coda)

Analysis Conclusion

Does K. 505 lend itself to a rondo form analysis, Type 4 or 5 Sonata-Rondo/Concerto analysis? Do retransitions occur, which gives the signal that the refrain is about to recur, if yes, it crucial in applying a rondo form analysis. Conversely, does the piece follow sonata-form more closely: is there a clear exposition, primary theme, medial caesura, and subordinate (secondary) theme, EEC, ESC, development, and recapitulation? As previously stated, K. 505 is an amalgamation of multiple forms and includes all of these elements except an EEC and development, thus in my analysis I have attempted to synthesis multiple theories into one cohesive analysis in order to explain this piece and answer these questions.

It is my conclusion that K. 505 has primarily the aesthetic of the classical concerto, presented in an “Opera Seria” extended aria format, combined with rondo thematic modules, with alternations between “solo” and “ritornello” areas, in two major sections, rondo= andante/allegretto presenting two major themes (P-refrain/S-refrain) alternating in 4 repeated thematic modules, connected with a synthesis of transition and retransition areas (T/R). Often the piano and voice are in duet and/or alternate between “solo” and “ritornello” characteristics including a typical aria/piano soloist cadenza (not typical - in duet), at the end of the piece – resolving to a PAC followed by brief orchestra ritornello in tonic. As Hepokoski and Darcy, state, “Mozart appears to be the first to have developed the initial rondo refrain into a full-fledged ritornello section that occupies

almost the same proportions as those found in first movements.”²¹² I argue that Mozart has synthesized many forms in a hybridization that suited perfectly a duet between himself, an accomplished pianist-composer, seemingly performing a piano concerto, with a professional, popular opera singer performing a soprano aria.

²¹² Hepokoski and Darcy, *Elements of Sonata Theory*, 421. The same supposition is made by John Irving, *Mozart's Piano Concertos*, 82.

CHAPTER V

CONCLUSION: K. 503 AND CROSSING OVER GENRES

I now turn the subject matter towards understanding piano concerto K. 503 and concert aria K. 505 as examples of “cross-over” genres. As previously mentioned, K. 503 and K. 505 share many similar compositional strategies and use of form. Analyzing the two works in comparison is paramount to supporting my theory that Mozart used his same compositional approach when composing in many, if not all, of his musical genres. We have seen that Mozart’s highest quality and most prolific amount of composition can be attributed to his opera and piano concertos. I argue that the similarity of these two genres, regardless of how different they may seem on the surface, propelled Mozart’s unique style and played to his strengths of dramatic and theatrical composition. Both the genres of opera and piano concerto contain the processes of ritornello and solo exchange, as well as the use of rhetorical dialogue. It is important to remember that Mozart was fully developing as an opera composer during the same time he was composing his Viennese piano concerti. It is possible to surmise that both genres were developed, and influenced by each other in turn. In order to support my thesis, that K. 505 and K. 503 are genres with shared form and function, and with which Mozart composes purposely with these similarities in mind, I will bring into the discussion the theories of Simone P. Keefe and John Irving and their discussions regarding piano concerto no.25 K. 503. Both theorists agree that Mozart piano concerti share attributes with his opera arias and operas;

however, whereas Keefe focuses on proving the connection to rhetorical gestures and ritornello/soloist exchanges, Irving focuses on form and deformations of form when explaining Mozart's compositional uniqueness.

As Simon P. Keefe states in his book *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, "Mozart's piano concertos are among the most popular in the Western canon, a status reflected by the huge volume of secondary literature that exists for almost every aspect of this repertory."²¹³ Clearly, Keefe surmises that Mozart's piano concertos are of great importance, as others have suggested. Obviously, when considering the previous discussions in chapters two and three, we can also surmise that Mozart's operas are also extremely significant in the Western canon. Moreover, due to the fact that many, if not all, theorists and musicologists compare Mozart's operas and arias to almost all of his other genres of music when seeking to support theories addressing Mozart's composition practices, indicates how important Mozart operas remain. Keefe's study attempts to discover the connections between Mozart's use of ritornello and soloist practices in relation to eighteenth-century dialogue and rhetorical gesturing. He believes that the Classical era's "obsession" (sic) with rhetoric and musical practices are paramount in defining Mozart's compositional practices when creating his piano concertos. Keefe delves into the interactions between the piano soloist and the orchestra in hopes of finding elements that suggest the same dialogic passages that could be also be identified as being used in language and oration.

²¹³ Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge, England: Boydell Press, 2001), 1.

Along the way Keefe does address the opera concerto connection as it relates to supporting his theory.²¹⁴ Keefe and Irving, as one of their points of departure, discuss the relationship between Mozart's operas, specifically drawing comparisons to *Le Nozze di Figaro* (1786), *Idomeneo*, and piano concerto K. 503. For my purposes, I will address specific aspects of both Irving and Keefe's theory as they may pertain to my thesis. It is important to remember the previous discussions regarding the connections between the aria K. 490 from the revised *Idomeneo*, and its relation to concert aria K. 505 when considering comparisons between K. 503 and K. 505.

²¹⁴ Keefe, *Mozart's Piano Concertos*. Keefe discusses the theories of Heinrich Christoph Koch on the late eighteenth-century concerto. Keefe states that Koch argues that there is clear interaction between the orchestra and the soloist during a concerto; Koch believes this in the "invocation" of dialogue and suggests that the principles of Ritornello form (Concerto-Sonata) depend on the "linguistic analogies" found in the concept of rhetoric and dialogue. Keefe, claims that there have not been enough studies into whether this statement is true of Mozart's piano concertos. Keefe mentions Joseph Kerman's description of dialogue in this context as being merely a repetition of the orchestra and piano material but goes no further in explaining. Keefe speaks to others work in this area of research and their characterizations of defining dialogue in chamber music characterized as the "concise interplay of short motifs (Ulrich Mazurowicz), *Gesprauechsprinzip*, a dialogue principle in analyzing the logic of motivic and thematic processes in Mozart's and Haydn's string quartets, which considers the connection between ordered thoughts and spoken discourse (Nicole Schwindt-Gross). Keefe goes onto state that in his view, Mozart piano concertos need a different approach rather than a theory based on his chamber music. Keefe argues that the piano concertos have the fundamental difference that involved the frequent "dialogic" interplay between the piano (soloist) and orchestra (Ritornello). Keefe mentions the importance of attempting to draw parallels between Mozart's piano concertos and operas with dialogue as found in the spoken drama and musical rhetorical gestures. Keefe's basic theory lies in the belief that Mozart's piano concertos are filled with unique compositional strategies as well as the "dialogic prowess of Classical drama" in which Keefe suggests bonds Mozart's music between dramatic and musical "classicism" that has yet to be recognized as such.

K. 503 – First Movement Dialogues

In chapters two and three, in my previous discussion of piano concerto K. 503, I briefly touched on the importance of ritornello and soloist interchanges, and their obvious connection to dialogic interplay between the orchestra and piano. I now move the discussion onward to more specific examples in order to support my claim that K. 503 and concert aria K. 505 share the same process. Keefe discusses all the movements in Mozart's piano concertos, stating that they have specific traceable dialogic patterns that are dependent on the choices Mozart made when composing; Keefe compares these patterns to late eighteenth-century classical plays. Keefe insists that more often than not, we can discern a type of form that Mozart uses repeatedly.²¹⁵ In his discussion of K. 503, Keefe specifically address the opening bars of the development section of the first movement (K. 503/i) and its "striking dialogic ingenuity"²¹⁶ It seems apparent, in Keefe's view, that Mozart was clearly experimenting with expanding and broadening his development of the first movement of K. 503. Keefe suggests that this may be due to the fact that, in

²¹⁵ Keefe, *Mozart Piano Concertos*, 69-80.

²¹⁶ Keefe, *Mozart Piano Concertos*, 94-96. Keefe discusses the large amount of dialogic process, which he quantified in the earlier part of his book, in this one section of the first movement Keefe comments on how Mozart uses all six combinations possible for three pairs of "interlocutors," 1. Piano/Winds, 2. Winds/Piano, 3. Piano/Strings, 4. Strings/Piano, 5. Winds/Strings, and 6. Strings/Winds. Keefe goes on to explain the exact process in bars 228-244 and supplies a graph of the dialogic interchanges (see figure no. 10 "dialogic tour de force") Keefe explains, that in his view, Mozart's K. 503 is in stark contrast to the majority of his Viennese piano concerto first movements. In fact, K. 503 has the longest first movement (23 min.) in all of Mozart's piano concertos. Keefe also comments on how K. 503/i smooth the interaction is with between the orchestra and piano soloist including the thematic movement between the primary and secondary themes. Keefe suggests that the thematic motifs are interplayed between orchestral sections and the piano with a lot of dramatic character, which in his view, display a large amount of dialogic interaction between the orchestra's "interlocutors" and the piano solo.

general, Mozart's style at the end of 1786, was focused on "inter-generic" composition, and in fact compares some of Mozart's other compositions completed during the same short period.²¹⁷ The revised version of *Idomeneo* (1786) had been completed and performed in March of 1786. Mozart was also in the process of composing and completing, K. 505, (November 18, 1786), and the Prague Symphony no. 38, K. 504 (December 6, 1786) during this same period. I suggest, that the same "inter-generic" trend and expansion can be applied to our understanding of concert aria K. 505. Due to the close proximity of composition between the works stated previously, it seems highly probable that Mozart would have used similar expansion techniques found in K. 503 (November 18, 1786) in his composition of K. 505 (December 1786). Moreover, K. 505 is considered to be an expanded concert aria/opera seria aria in rondo format. In fact, some German editions of the full and piano vocal score lists K. 505 as a "Scena mit Aria," or "Recitative und Rondo."

John Irving also addressed Mozart's forms within the first movements of his piano concertos. Irving's point of departure focuses on the use of ritornello/tutti and solo contrasts and how Mozart expanded the process beyond what was typical of the late

²¹⁷ Ibid., 99. Keefe compares Mozart's Prague Symphony no. 38 K. 504 (December 6, 1786), Piano Trio in B flat, K. 502 (November 1786) and K. 503 (November 18, 1786), which were completed (composed) within days of each other. Keefe goes on further to discuss the expanded exposition and development sections and the orchestra relationship issues found in K. 502, as well as the first movement of K. 504. Keefe, in his view, attributes this expansion and dialogic interplay between the orchestra and soloists or featured sections of the orchestra (winds) as "hints" that Mozart was attempting to use a more dramatic approach rooted in a characterized dialogue. It is important to note, when relaying a comparison to Mozart's operatic dramatic influences in his non-opera genres of composition, that *Le Nozze di Figaro* (considered to be one of Mozart's most experimental operas) was completed and premiered by May of 1786. In my view, considering what is discussed above, Mozart was clearly translating all of his compositional techniques, and characterized dialogic approaches to many of his musical genres (piano concerto, opera, symphony, chamber music, and opera).

baroque period or the early eighteenth-century practices, and in fact does not find any similarity or continuity of form in his piano concertos, with the exception of Mozart's clear focus on the use of the home key and transitions away from and retransitions back to tonic. Irving's thesis suggests that one can more clearly define Mozart's piano concerto style by comparing the use of ritornello/solo techniques and dialogic systems as a hybridization of form found within Mozart's tonal practices.²¹⁸ Irving focuses much of his discussion on the interplay between the orchestra and piano solo, especially the delay of the entry of the piano in between the ritornello/tutti sections.²¹⁹ Irving specifically address Mozart's setting of the wind section as being particularly interesting due to the fact of their "colouristic qualities" which sets apart the piano solo entrance, making it most memorable.²²⁰ Irving's discussion is very valuable when considering my earlier statements made about viewing the soprano soloist as part of the wind ensemble in K. 505. In K. 505 the soprano often sets the stage for the entrance of the piano solo, much in the same way Irving suggests Mozart sets his wind ensembles in his piano concertos. For example, in K. 505, the recitative orchestration only includes the string section, the winds do not play a part in the dialogic exchange with the soprano. Therefore, the soprano is the only "wind" instrument we hear. The recitative concludes with a modulating cadential

²¹⁸ John Irving, *Piano Concertos*, 40-44. Irving presents a very detailed break-down of the entire process of Sonata-Form found within the first movement (Exposition, Development, Recapitulation). Irving discusses Mozart's deformations and expansions of Sonata-Form as well as how Mozart sets the orchestra and solo exchanges as part of the deformation and expansion. He goes on further to explain the different sections (i.e. the development section) and how differently they function under Mozart's compositional style. While Keefe suggests that Mozart's "form" can be isolated through his approach to dialogic interplay between the orchestra and piano solo, Irving states that, in his view, Mozart utilizes no real model or continuity of form between his piano concerto compositions.

²¹⁹ Irving, *Piano Concertos*, 42.

²²⁰ Irving, *Piano Concertos*, 45.

progression from G minor to the home key of E flat Major with the inclusion of the “colouristic” wind section (horn, clarinets, flutes) leading to the first entrance of the piano solo, which, due to this orchestration, is highlighted to be especially memorable. The piano solo gives us the first primary theme of the aria. As we can see, when looking at the score, this important distinction is heard throughout the entirety of the work, and is vital in Mozart’s setting of the text and dialogic interactions between the orchestra, voice, and piano. Thence, K. 505 and K. 503 most assuredly share Mozart’s “inter-generic” practices of composition and formulaic structure of ritornello/solo exchanges if we consider the supposition of Keefe’s theory of interplay between the “interlocutors” found in piano concerto K. 503 realized in similar fashion in K. 505: 1. Wind/String, 2. String/Wind, 3. Piano/Wind, 4. Wind/Piano, 5. Voice/String 6. String/Voice 7. Voice/Piano, and 8. Piano/Voice. Moreover, I argue that this firmly supports my thesis that K. 505 and K. 503 are linked. Furthermore, it seems clear that K. 505 is the missing link connecting Mozart’s piano concerto and operatic aria genres; cross-over genres realized. Interestingly enough, Mozart did not include the oboe as part of the wind section. Often, the human voice is compared to the oboe in its production of tone and quality of musical timbre. It is possible that Mozart was aware of the similarities found between the voice and oboe, and purposefully chose not to include the oboe in K. 505. Christoph Wolff, in his book *Mozart at the Gateway to his Fortune: Serving the Emperor 1788-1791*, discusses a “grand” Gewandhaus concert presented by Mozart on his return

from Berlin.²²¹ The concert was over three hours long and in two parts which included, (on the first half) I: 1. The Prague Symphony no. 38, K. 504, movement I, Concert Aria, Scena, *Ch'io mi scordi di te* K. 505 (soprano, Josepha Dusek), Piano Concerto K. 456 in B flat Major, Prague Symphony, movement II and III, and (on the second half of the concert) II: Piano Concerto K. 503, Concert Aria *Bella mia fiamma* K. 528, (Dusek), *Fantasia* (improvised piano solo), and the Jupiter Symphony in C Major K. 551. Mozart was the pianist for the performance. Wolff states that Mozart presented the audience with music that displayed a unique, virtuosic, and intense level of musical innovation.²²² Wolff also comments on the instrumentation for the program showing “an unusual variety of instrumental textures and colors in the “wind complements.”²²³ It is interesting to note that the orchestral scores required extensive wind sections; however, without much in the way of the oboe. Could the lack of utilizing the oboe be due to the inclusion of the soprano voice? This would be an interesting topic to discuss further; however, the subject goes beyond the scope of my present paper and would be better served at a different time.

K. 503 – Second Movement Structures and Mozart Arias

John Irving begins his analysis of Mozart second movements in his piano concertos by claiming that “these slow movements are in ‘aria form.’” Irving continues

²²¹ Christoph Wolff, *Mozart at the Gateway to his Fortune: Serving the Emperor 1788-1791* (New York: Norton, 2012), 65-68.

²²² *Ibid.*, 67.

²²³ *Ibid.*

his discussion on ritornello (aria) forms and Mozart's individual use of themes and development.²²⁴ It is important to note that Irving suggests Mozart's true "form" is the ability to transplant his "prefabricated" elements (me: translate thematic modules) at his will into all contexts of his music. As I have also suggested previously, Mozart is not composing in sonata-form or concerto-sonata form, instead, he moves thematic modules around to suit his will, while keeping the home key, its dominant and its return, dependent on modulation and cadences. When discussing his concept of "aria" like form and the second movement of piano concerto K. 503, Irving uses as a point of departure a comparison to Ilia's aria "Zeffiretti in lusinghieri" from Mozart's *Idomeneo* (1781/1786).

²²⁵ Irving's theory could be understood as a hybridization of ritornello treatments, sonata-form, and thematic (rondo type) returns. As stated earlier in chapters two and

²²⁴ Irving, *Mozart Piano Concertos*, 66-67. Irving states that typically the second movements in Mozart's piano concertos are in an "aria" form. Irving suggests that Mozart develops distinct and individual ways to "transplant" his thematic units into new contexts within the movement whenever he deems it necessary. (Irving generalizes at this point and states, in his view, that Mozart uses this same technique in all of his piano concerto movements in much the same way Mozart handles composing his operas). Irving further surmises that this idea of how he moves his themes from section to section based on Transition and Retransition, fragmentation, and expansion, can be understood to be Mozart's true form. I state that, in other words, Mozart is not composing in "Sonata-Form" or Concerto-Sonata form, instead, he just moves thematic modules around to suit his will keeping the home key, its dominant, and its return dependent on modulation and cadences in mind.

²²⁵ *Ibid.*, 67-68. Irving discusses how Mozart imported slow movements from his operatic arias into the second movements of his Viennese piano concerto. Irving uses Ilia's aria "Zeffiretti lusinghieri" from Act III of *Idomeneo* as an example. Irving breaks down the complete structure in his discussion of Ritornello and distinct thematic ideas: (A) bar 1; (B) bar 5; and (C) bar 9. Ilia's first phrase ("Zeffiretti lusinghieri, deh volate al miso tesor") repeats (A) and (B) in succession before introducing new material, principally (D), bar 30 ("e gli dite") and (E) bars 37-38. Irving goes on to explain the episodes within the ritornello and its interpretations as first and second subject groups within sonata-form expression. Irving lists all the functions and returns of these two subject groups and all the themes within. Considering his examples, Irving's theory seems to be defined by a hybridization of ritornello treatments, sonata-form, and thematic (rondo type) returns. This same ideology is what I have applied to my understanding and analysis of Concert Aria K. 505.

three, this same theory I have found to be true in understanding and analyzing concert aria K. 505.

Operatic Characterizations and K. 503 and Conclusion

Simon P. Keefe's discussion of Mozart's operatic influences found in his piano concertos, proceeds in a different direction. Keefe, in his fifth chapter, focuses on "the inter-generic development of dramatic dialogue in Mozart's works."²²⁶ Keefe goes on to state that there has never been a question as to whether or not Mozart's operas and concerto movements have been connected; however, he argues that most theorists have concentrated on finding connections between the two genres, based solely on their discussions of form and analysis. Keefe states that a more finite analysis would include focus on the dialogic interactions between the orchestra and solo, and the orchestra and vocalist, in piano concerto and aria, respectively. Keefe supports his statements by highlighting the similarities between baroque and eighteenth-century Enlightenment rhetorical gestures found both in music and in oration, and in particular the gestures found in opera seria and the concerto.²²⁷ Keefe believes there is a distinct connection of form and styles between aria and concerto form, leading to "gestural parallels" between Mozart's late eighteenth-century operas and concertos.²²⁸ Keefe, in order to support his claim, suggests there must be a comparison made between the interactions of the soloist

²²⁶ Keefe, *Mozart's Piano Concertos*, 101.

²²⁷ Ibid.

²²⁸ Ibid.

and the orchestra in arias, with the interactions between the orchestra and the soloist in piano concertos. Keefe stresses that we should not only compare ritornello form and how it relates to both groups listed above, but in addition, a comparison needs to be made between how the operatic characters in an ensemble interact with each other, as well as with the orchestra.²²⁹ Keefe uses as an example of comparison, the operas – *Idomeneo* (1786) and *Le Nozze di Figaro* (1786), as well as the Viennese piano concertos composed between 1782-1786.

Conclusion

Considering the previous remarks, theories, and supported statements contained in this study, we clearly can see the connections and links of Concert “Aria” K. 505 between its parent *Idomeneo*, opera seria aria, concert aria K. 490, opera buffa *Le Nozze di Figaro*, piano concerto no. 25 in C Major, sonata-form, rondo, and ritornello. As stated previously in chapter one, the libretto and synopsis for K. 505 comes directly from the revised version of *Idomeneo* (1786). I remind that K. 505 was based on the aria K. 490, which was the replacement aria for the character Idamante in *Idomeneo*, and shares almost the exact same text. Furthermore, K. 505 is understood to be identified by both titles: 1. Scena and Aria (Scena mit Aria), and 2. Concert Aria. In addition, as previously stated in Chapter one, K. 505 shares similar key area mapping with some of the major arias and ensembles found in Act II of *Idomeneo*. Therefore, we can surmise that K. 505

²²⁹ Ibid., 102.

is operatically conceived. It is also important to remember that piano concerto K. 503 shares affinity with *Idomeneo*. If we may remember, the third movement, finale-allegretto (sonata-rondo) utilizes as its primary theme, the gavotte ballet music from *Idomeneo*. It is also important to remember that K. 503 shares similar key area mapping as found in K. 505 and *Idomeneo*. Moreover, as stated by the majority of the theorists discussed in this study, the final movement in K. 503 is in sonata-rondo/concerto-rondo form; likewise, K. 505 as previously discussed, is classified as an extended, two-tempo, rondo. Lastly, as highlighted earlier in the discussions of Martha Feldman, Charles Rosen, James Webster, Julian Rushton, and Simon P. Keefe, reaffirm that there is a definite connection between Mozart's opera seria and buffa, and dialogic interactions between his piano concerti and opera arias, specifically those arias associated with *Idomeneo* (1786) and *Le Nozze di Figaro* (1786). May I point out that comparisons have also been made and supported between the dialogic interactions between K. 503 and Mozart's use of opera characterization. Considering the all previous discourse and the many examples provided in this study, it seems obvious that we can clearly see the many similarities between concert aria K. 505, piano concerto K. 503, opera ("Dramma per Musica"), sonata-form, and rondo, effectively proving Mozart's compositional style can be understood as a syncretic, crossover-genre, hybridization of form. Summing up, "Ch'io mi scordi di te" K. 505, an extended concert aria for soprano and piano obbligato, performed by Nancy Storace and W.A. Mozart as a celebration of their friendship and musical kinship, a syncretic hybrid of multiple styles, genres, and forms, based on text and characters from the "Dramma per Musica" *Idomeneo*, composed for prima donna soprano Storace, the

first Susanna in *Le Nozze di Figaro*, a melding of opera buffa and opera seria; combining all these elements, we could argue that analyzing K. 505 is a historian's dream come true.

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APPENDIX A

FIGURES

Figure 1. Ayres based on Fairleigh "Transitions and Retransitions"

K. 505/I: TRANSITIONS IN EXPOSITION AND RECAPITULATION

Transition in Exposition

(21 measures in length)

meas. 22-25 E-flat Major: I

antecedent phrase of contrasting
periodmeas. 26-42 E-flat Major: III/vi
flat**Second TR**

(7 measures in length)

meas. 66-72 E-flat Major: vi/IV6/V:HC

Transition in Recapitulation

(27 measures in length)

meas. 130- 133 E-flat Major: IV

antecedent phrase of contrasting period

(false recall - transposed)

meas. 134-148: E-flat Major: V7/dim V7/iii-

6th**RT**

(8 measures in length)

meas. 148-156 E-flat Major: I flat-6/V/V7

(false recall)

***Considering additional TR/RT (and/or MC)**

meas. 41-42 MC declined: E-flat Major V/III/vi/ii

meas. 44-48 MC declined: E-flat Major cad. 6/4/V:HC/ii

TR/RTmeas. 47-56 E-flat Major: V/vi/V7/V
"standing on the dominant" (13 meas.)**TR2**

meas. 66-72 E-flat Major: vi/iii/vi/V/IV/V

meas. 118-119 MC declined: c minor V/i

meas. 120-122 modulating to E-flat Major
IV/iii/IV**RT/TR**meas. 112-121 c minor: ii6/vii-full dim. 6/5 / V
of I (modulates back to E-flat Major – begins
Recapitulation**RT2**meas. 148-156 E-flat Major: I flat6/V/V7/V/V7
pedal point "standing on the dominant" (5
meas.)

Figure 2. Ayres Analysis of K. 505 based on Feldman and Cafiero

Mozart Ch'io mi scordi di te Concert Aria E-flat Major K. 505 – Rondo/Allegretto – Piano Vocal Score

Aria/Rondo: (no Development)

Form		A	B		
Section	Opening Ritornello	Solo Exp		TR/RT	Recapitulation
Theme	P1	P1(restated)	S1		P1(sub-dominant)/S1
Cadence	PAC	1. III/vi 2. HC I6/IV/V	PAC V/HC	V/V7	V/V7/V/i PAC
Tonality	I	I/V (c minor-ish)	I/V	iii/V b.(modulation c minor)	IV/V/I c.(mod c minor)
Bars	1-11	12-73	74-111	112-121	122-164(Closing-165-220)

*Piano obbligato = solo, Soprano = tutti-orchestra/ritornello (Concerto Form)

Form	A	A'	B/B'			
Section	Opening Solo	Tutti/Ritornello/Exp.	Solo/tutti	TR/RT	Recap.	Cadenza/Duet
Theme	P1	P1(restated)	S1	tutti/solo	P1/S1 (tutti/solo)	solo/soprano(tutti)
Bars	1-11	12-21/56-65	74-82 (solo)	112-121	122-128 (tutti)	187-213
			82-90 (tutti)		156-161 (solo)	

Figure 3. Lindeman based on Sir Donald Francis Tovey

Mozart Piano Concerto no. 25 C Major K. 503 – First Movement – Allegro Maestoso

Ritornello 1		Solo Exposition		Recapitulation	
		Solo Entry (new) 92-112			
P1	1-15	P1 tutti	112-126 P1 tutti/solo	290-303	
P2 I – i – V	15-26	P2 (varied) I – i – V	126-146 P2	304-324	
T1 I-V	26-44	T2 (new) flat III – V/V		T2 flat III – V	324-345
confirm V	4-51		146-170		
S1 i – flat III - i	51-59	S2 (new) in V	170-178 S2 in I	345-353	
S1 varied repeat		S2 tutti repeat	178-187 S2 repeat	353-365	
In I	59-66			S1 in I	365-372
K1 in I	66-82	K3 (new) in V	187-198 K3 in I	372-382	
K2	82-91	K3 varied repeat to V/V-V	K3 to V I solo to	382-399	
merge with solo		solo trills	198-214	V to I solo trills	
entrance	91-96	Ritornello 2		Tutti leads to cadenza	
		T1 varied in V	214-228 T1 varied	399-410	
		to V/e (iii/I)	228-231 Cadenza	410-411	
		Development		Ritornello 3	
		<i>material key</i>	<i>measure</i> K1 in I	411-423	
		S1	e-a-G-g	231-261	
		S2	a – V/I	261-290	

APPENDIX B

SONATA FORM TERMINOLOGY KEY

TM = Thematic Module (can include Prf, Srf, and any other repeated material)

Rotation = each alternation of TM as utilized in Rondo and Concerto form

1/2/3/A/B/b/C/c = organizing specific sections repeated within the two main sections (Rondo/Allegretto) highlighting the repeated material, and symmetry of form used in each section.

P refrain (Prf) / S refrain (Srf) = Utilizing sonata theory elements of Primary theme and Subordinate theme in relation to Rondo form.

TR/RT = synthesis of Transition and Retransition (TR applied to sonata theory/RT applied to Rondo (preparation for the return of Prf or Srf))

MC = Medial Caesura

EEC = Essential Exposition Closure

ESC = Essential Sonata Closure

RECAP = Recapitulation

PAC = Perfect Authentic Cadence

HC = Half Cadence

IAC = Imperfect Authentic Cadence

Ritornello = “little return” primarily focused on the orchestra (tutti) of which includes the vocal line

Solo = entrance of the solo instrument of which primarily includes the piano obbligato

APPENDIX C
TRANSLATIONS FELDMAN/CAFIERO

Battute – bars
Esposizione solistica – Solo Exposition
Fioriture del tutti – tutti fioratura
Forma – form
Modulatoria – modulation
Nuovo – new
Osservazioni – observation
Passaggi – passage
Perfetta – perfect
Riproposta – revived (revisited)
Ritornello d'apertura – opening ritornello
Ritranzizione – retransition
Sezioni – Section
Sospesa – suspended
Strofe – strophe (stanza)
Sviluppo – development
Tabella – table
Temi/episodi – theme/episode
Tipi di cadenze – type of cadence
Tonalità – tonality
Tonica – tonic
Transizione – transition
Versi – (in) verse