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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

IMPROVISED ORNAMENTATION IN THE OPERA ARIAS OF MOZART: A SINGER'S GUIDE

A document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

By

Kathleen M. Carlton
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2001

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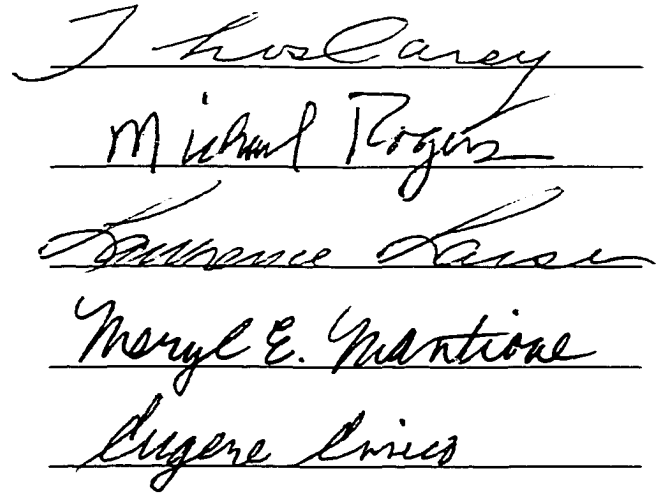
IMPROVISED ORNAMENTATION IN THE OPERA ARIAS OF MOZART: A SINGER'S GUIDE

A DOCUMENT APPROVED FOR
THE UNIVERSITY OF OKLAHOMA
SCHOOL OF MUSIC

BY



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Many thanks to my husband Jay and my children Geoffrey and Jessica, for their patience and unending support.

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Love and thanks to Thomas Carey for many years of wisdom

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Abstract

Document Title: Improvised Ornamentation in the Opera Arias of Mozart: A Singer's Guide

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Wolfgang Amadeus Mozart, along with other composers of the late eighteenth century, often left melodic phrases of opera arias with simplified endings at cadenza points. This practice allowed particular care to be given to the visual appearance of the harmony in order to avoid confusion for the keyboard player realizing the harmony at sight. Composers usually expected the singer to add appoggiaturas according to taste. In addition, eighteenth century practices of improvisation included the addition of cadenzas at fermatas and the varying of da capos and other repeated material. Little of this was written down by the composer and therefore few ornaments appear in printed scores. Modern singers performing music of the late eighteenth century would be in error simply to sing the notes as printed; historically informed practice would necessitate the addition of ornaments in most cases. Information about the places to add ornaments and the type of ornament to use is extant but scattered. This study concentrates on various ornamentation practices of the late eighteenth century as applied to opera arias, specifically through the addition of appoggiaturas at prosodic phrase endings, da capo embellishments and cadenzas at fermatas. Arias from *Le nozze di Figaro* are used as examples throughout. The most pertinent historical sources are gathered in this work, including excerpts from the writings and compositions of Johann Adam Hiller, Giambattista Mancini, Domenico Corri, Manuel Garcia, Johann Nepomuk Wendt, Henri Cramer, and Mozart himself. Contemporary research sources include the work of Frederick Neumann, Will Crutchfield and the editors of the Neue Mozart Ausgabe. Ornaments from various recordings of *Le nozze di Figaro* are transcribed for comparison, including performances from the conductors Charles Mackerras, John Eliot Gardiner, Arnold Östmann and Nikolaus Harnoncourt. Since Mozart did fully ornament a few arias, suggestions for applying ornaments to other works are construed from his examples.

Chapter 1. Introduction

The resurgence of interest in historically accurate performance practice has touched nearly every era of musical style, but until recently the bulk of research has concentrated on music written before 1750. Along with the increase in historical performances, there has also arisen some controversy with regard to the importance of various individual aspects of performance practice, such as ornamentation, tempo, articulation, orchestration, and timbre which are constantly under review and therefore subject to change as our understanding of earlier eras deepens and as our tastes change. Consequently, in the modern performance of any piece of "early music" there exist many more choices than ever before in such factors as casting, style, tempo, embellishment, accompaniment, etc. and therefore greater uncertainty regarding such factors.

Many aesthetic ideals have been called into review by these trends, such as questions of proper tempo, style of articulation, size of ensemble, and the use of antique or authentically reproduced instruments. In the vocal genre, the latter translates to the casting of a generally lighter, more flexible voice in operatic roles from before 1800, as opposed to what may be the current (that is, the late 20th century) standard of the beautiful and pleasing sound appropriate for a given piece.

Another important question involves the sanctity of the composer's manuscript; in the age of Glück, was it sacrilege to make changes or add notes to the master's autograph? How much is appropriate in the way of changes or additions? This is a matter that will surely continue to cause controversy, as it is a subject that brings into question not only

continue to cause controversy, as it is a subject that brings into question not only performance practice but personal taste as well. It is well known that many performers of the Classical era took considerable liberties with the written score.[1] Whether the end result of these manipulations was in good taste and in keeping with the composer's intentions was often questionable. The composer of the Classical era was, for the most part, regarded with far less esteem than the star singer and often was expected to recompose music at the singer's request. Do questions of performance practice therefore *require* that the traditions of a given historical era be observed whether or not they produce musical results that are more or less satisfying than the composer's original work? Consider, for example, the practice of inserting or substituting arias of the singer's choice, often from different composers and in other styles; this is nearly unheard of and strongly disapproved of today. Twentieth century ears are less accommodating to certain traditions than those of the eighteenth, and we of this century naturally believe we have the advantage of hindsight in better judging what is or is not appropriate in terms of musical taste.

Operas of the eighteenth century were frequently revised after the premiere, either to better suit the public taste or to accommodate changes in the cast.[2] Many works therefore have two or more versions, which are often very different from one another. These factors can make it difficult to mount a definitive production of a work, but the resulting variety of performances can only enrich the genre. As a result, however, it becomes an increasingly difficult task to reconcile these factors.

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[1]Christoph Willibald Glück, preface to *Alceste* (New York, Broude Bros., 1988).

[2]Charles Mackerras, "What Mozart Really Meant," *Opera* 16 (April 1965), 240.

In the past several years there has been an increase in the number of recordings of music from the Classical era which use authentic instruments. Recordings of instrumental pieces show a tendency toward smaller ensembles, quicker tempos and more nuanced articulation. Recent recordings in the vocal genre reflect these same trends in the treatment of the orchestra, as well as the use of somewhat lighter, clearer voices. Some of these recordings also feature the use of added (unwritten) ornamentation, specifically embellishments in recapitulations or repeated "A" sections of vocal works, added appoggiaturas in certain configurations of the vocal line, and cadenzas at certain fermatas. These are well documented performance traditions of the Eighteenth Century, although certainly these ideas were carried to more of an extreme during the first half of the eighteenth century than the last.[3]

Many performers of the twentieth century, when performing music of the eighteenth, have, as a whole, been somewhat conservative in the addition of ornamentation. Despite the many documented sources attesting to the correctness of improvised ornamentation with regard to the style of the Classical period, some scholars feel that the practice is unnecessary and detracts from the original.[4] Many singers are also uncomfortable with the idea of improvisation in opera. This attitude is undoubtedly a result of the decline of the traditions of improvisation from the early nineteenth century to the advent of jazz in the twentieth. During the nineteenth century composers were treated more as artists and regarded with

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[3]Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1989), 181.

[4]Simon McVeigh, "Ornaments," *The New Oxford Companion to Music* ed. Denis Arnold (Oxford: Oxford University Press, 1983), 2:1367.

somewhat greater esteem than the composers of the eighteenth, who held the social position of servant or craftsman. Beginning in the early nineteenth century, operas were sung for the most part as written, without added ornamentation except for the interpolation of a few isolated high notes. Beginning with Beethoven, cadenzas and embellishments were usually written out by the composer. Singers therefore were no longer commonly trained in the practices of adding notes or improvising, but only in learning specific ornaments and cadenzas in specific arias either supplied by the composer or established as "correct" and transcribed from the singers and teachers of the past.[5] The practice of adding ornamentation to Classical opera arias fell out of favor even more in the early- to mid-twentieth century, when influential companies such as the Metropolitan Opera and Covent Garden were under the leadership of conductors who disapproved of the practice. Thus even many ornaments preserved from singing and teaching traditions were discarded [6]

Purpose

To shed some light on the practices of the Classical era, I intend to conduct a study of unwritten ornamentation in Classical vocal music, focusing closely upon Mozart's *Le nozze di Figaro*. I propose to compile a guide to improvised vocal ornamentation in Mozart's

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Eleanor Steber, *Eleanor Steber: an autobiography* (Ridgewood, N. J.: Wordsworth, 1992), 46.

6

Henry Pleasants, "Evviva l'appoggiatura!" *About the House: the Magazine of the Friends of Covent Garden* (December 1986), 54.

operatic works which should be suitable for reference by any vocal performer.

Rationale

Improvisation and embellishment in the eighteenth century was by its very nature an art that passed from teacher to student through oral demonstration, with little instructive material written down. The questions that arise regarding the element of unwritten interpolations open up almost unlimited possibilities for performance, both positive and negative. At present there exist many fine writings on the proper execution of every type of written ornament in the Classical style, but there is precious little material on the unwritten or improvised ornament. A few of the more exhaustive guides that do exist deal almost entirely with the use of appoggiaturas in recitative and offer little or no help with arias. In short, only a very few articles exist here and there dealing with specific problems in specific works, but no definitive reference guide to the improvisation of ornaments in Classical vocal works. It is my intention to compile such a reference from available sources that will aid the performer in the tasteful, musically correct, and historically authentic improvisation of ornaments in Classical opera arias, the practice of which would naturally be applicable to other vocal works in operatic style such as concert arias, sacred solo works and solo arias in masses.

Procedures

In order to compile this guide for improvised ornamentation, the following procedures will be utilized: 1) Historical and contemporary writings on the subject of improvised ornamentation will be explored; 2) Recordings of Mozart operas and/or arias which feature added ornaments will be compared and the added ornaments transcribed; 3) Examples of added ornaments from documented performances in the time of Mozart will be examined. After the above have been compared and discussed; 4) A systematic list of suggestions for adding ornamentation in the contemporary performance of selected arias from *Le nozze di Figaro* will be compiled.

Boundaries of the Study

The study will be limited to Classical vocal music and will focus upon the operas of Mozart, and wherever possible will concentrate on *Le nozze di Figaro*. Since very little has been written specifically about improvised vocal ornamentation in Classical music, studies regarding other genres from the Classical era such as keyboard, instrumental and sacred music may be used for comparison. The study will focus solely upon arias, since there already exist several fine guides to adding ornaments (i.e., appoggiaturas) to Classical recitative. Some accompanied recitatives may be included when they are attached to the aria in question as a unified whole. Examples from the late Baroque, Classical, and early Romantic periods will

be used for comparison to deduce a logical historical progression in the techniques and traditions of ornamentation and operatic style. This study will not dwell upon the actual execution of specific ornaments, since there exists already a wealth of literature on that subject. This study will focus instead upon the places ornaments were and can be added, the proper type of ornament to use in each instance, and the application of these ornaments to selected arias from *Le nozze di Figaro.*

Survey of Related Literature

Much has been written on the subject of ornamentation, but most of it has to do with the proper execution of written ornaments. The flagship study on the addition of unwritten ornaments to Mozart's works is undoubtedly Eva and Paul Badura-Skoda's *Interpreting Mozart on the Keyboard*, originally published in German as *Mozart-Interpretation.* Other writings dealing with improvisation in Mozart's keyboard works, which can provide valuable suggestions applicable to his vocal works as well, include Fritz Rothschild's *Musical Performance in the times of Mozart and Beethoven* and Hans-Peter Schmitz's *Die Kunst der Verzierung im 18. Jahrhundert.* Frederick Neumann has contributed much on the subject, with *Ornamentation and Improvisation in Mozart*, which treats some vocal music as well as keyboard and instrumental works. Neumann has also written more general works on performance practice and several articles on specific problems including the addition of prosodic appoggiaturas to Mozart's vocal works. The latter subject has also been discussed at length by Will Crutchfield with a very different view. It is my hope, if not to reconcile these

two opposing views, at least to find some points of compromise and agreement. Other writings dealing with Mozart's vocal works include Kurt Wichmann's *Der Ziergesang und die Ausführung der Appoggiatura* and Eduard Melkus' *Zur Auszierung der Da-Capo-Arien in Mozarts Werken.*

Most valuable, of course, are the few examples of arias with ornamentation actually written out by Mozart himself or by his contemporaries. The arias "Non so d'onde viene" K. 294, "Cara, se le mie pene" and "Del più sublime soglio" from *La clemenza di Tito* feature da capo embellishments from Mozart's own hand. Domenico Corri and Johann Adam Hiller both published aria and song collections from the late eighteenth century with explanations for the addition of ornaments. In addition, Corri published ornamented versions of arias and duets by Mozart, including some pieces from *Le nozze di Figaro.*

Several written works on the subject of improvised ornamentation from the time of Mozart exist, including Johann Friedrich Agricola's *Anleitung zur musikalisch-zierlichen Gesang*, which is a translation and commentary based on Pier Francesco Tosi's 1723 treatise on singing. Other valuable resources from the era of Mozart include Corri's and Giambattista Mancini's treatises on singing. These works provide historic background on singing technique and some instructions for adding ornamentation to arias.

On the issue of authenticity itself, Robert Donington's comprehensive *The Interpretation of Early Music* discusses specific issues of the Post-Baroque to a small degree. Authenticity issues are also discussed in Peter King's *Authenticities: Philosophical Reflections on Musical Performance* and Peter LeHuray's *Authenticity in Performance Practice: 18th Century Case Studies.*

Several dissertations and theses will be of assistance, including English translations of the Hiller and Agricola treatises. A review by Joanne Dorenfeld of ornaments in Mozart's concert arias will be useful for comparisons. Much valuable research has been contributed by Joan Ellen Smiles in *Improvised Ornamentation in Late Eighteenth-Century Music: An Examination of Contemporary Evidence*, an incredible piece of scholarship which reviews all of the historical writings pertaining to improvised ornamentation but provides no suggestions for their application to modern performance.

A few conductors such as Charles Mackerras have not only added ornaments to performances of Mozart works, but written articles explaining how and why they did. These analyses, along with the conductor's recording of the work, should provide valuable suggestions for the addition of ornaments to contemporary performances of Mozart's opera arias.

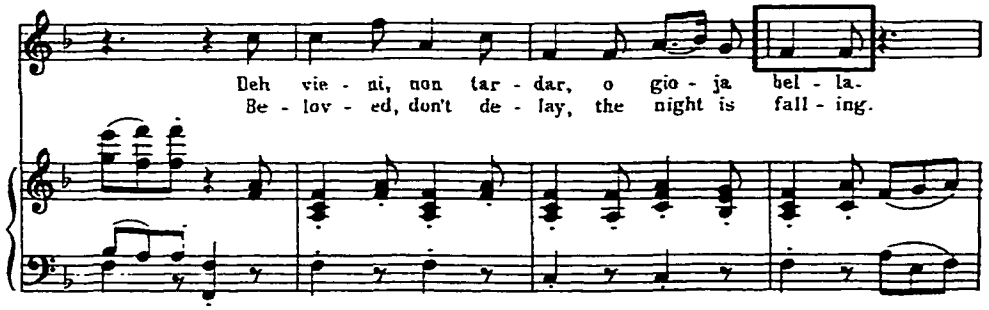
When a singer sets about the task of preparing an aria by Mozart, many interpretive decisions are to be made, including decisions concerning improvised ornamentation. At present the available literature on improvised ornamentation is sparse and scattered. It is my hope to organize this information into an easily accessible format that will be an aid to any vocal performer and provide suggestions for its application to the works of Mozart and his contemporaries.

Chapter 2. The Historical Sources

Overview

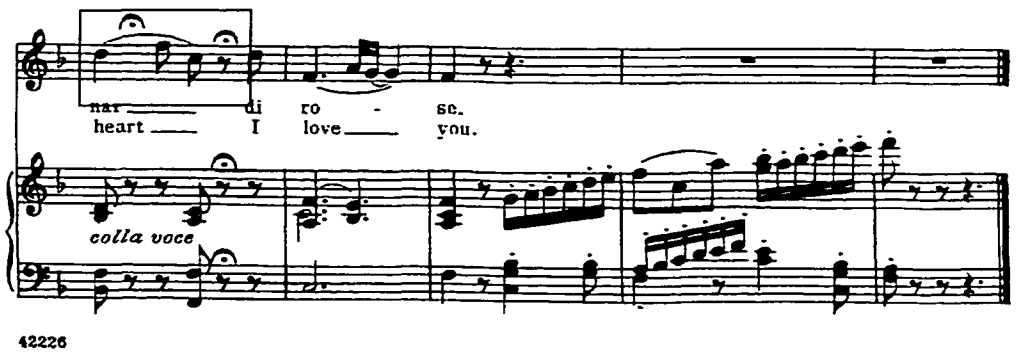
Eighteenth century practices of music notation were considerably different from modern practices. The traditions of the day included the use of figured bass, which the keyboard player used along with the vocal line to realize at sight the harmonies of the score. Composers, therefore, had to use care in what they wrote in the vocal line, lest the keyboardist misinterpret the harmony. Vocal lines therefore often were notated without dissonances, especially on strong beats of the music where the keyboard chords would fall. That is one reason for the confusing way eighteenth-century vocal lines were written; they were often written as they were to be harmonized, not necessarily as the composer would expect them to be sung. In addition to a long-standing practice of improvisation and elaboration, singers were accustomed to singing certain configurations in phrases that were not necessarily written down. Most notable was the frequent appearance of two notes of the same pitch at the end of a phrase with the first being a stressed syllable, the so-called "prosodic" or "feminine" ending (see example 2.1). Vocalists were trained automatically to add an appoggiatura on the first of the repeated notes to make a graceful phrase ending. In this way the composer was saved from having to write a dissonant note and risk confusing the visual appearance of the harmony.

Example 2.1. Excerpt from Mozart's *Le nozze di Figaro.* [7]



Cadenza points could occur within a piece or at the end of the final phrase. Cadenzas were seldom notated by the composer and were indicated only by two fermatas or sometimes a single fermata (see examples 2.2 and 2.3).

Example 2.2. Excerpt from Mozart's *Le nozze di Figaro.*[8]



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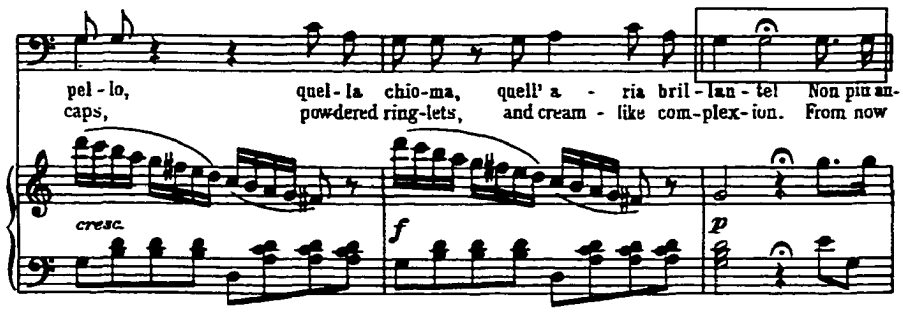
[7]Wolfgang Mozart, *Le nozze di Figaro* (New York: G. Schirmer, 1951), 417.

[8]Ibid., 419.

Example 2.3. Excerpt from Mozart's *Le nozze di Figaro*.[9]



Experienced singers were trained to add cadenzas at these places, and they also knew where to add variations and appoggiaturas, despite the fact that few or none of these instructions appeared in the score. Composers would notate certain appoggiaturas if they wanted them performed a certain way or if certain circumstances (such as performance by an inexperienced singer) required it. Variations and cadenzas were also written down very infrequently, since singers were commonly trained to add those of their own invention; in fact, singers of the eighteenth century were judged by their skill and originality in improvisation as much as by their voices and musicianship.

Near the end of the century it became more common for the composer to write specifically as the music was to be performed, but as late as 1851 singers were still inclined to add appoggiaturas to certain phrase configurations, as evidenced by Verdi's specific instructions to sing "senza appoggiatura" in certain phrases of operas such as *Rigoletto*.[10] The

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[9]Ibid., 118.

[10]Giuseppe Verdi, *Rigoletto* (New York, G. Ricordi & Co., 1980), 280.

transition to the nineteenth century marked the rise of the amateur musician, and with it the need for more instructive material for performance.

Many sources from the time of Mozart address the issue of ornamentation and its various aspects, from its very nature to its application and execution. Widely known and read in the German-speaking countries were treatises by Johann Friedrich Agricola (1757) and Johann Adam Hiller (1780). Two of these were essentially translations with commentary on Tosi's earlier work, *Opinioni de' Cantori antiche e moderni,* published in England as *Observations on the Florid Song*. Tosi's treatise contained no musical examples; these two German translations add musical examples as well as updates on later eighteenth-century singing style and ornamentation. Agricola's work, *Anleitung zur Singkunst* (Introduction to the Art of Singing), reflects his training in the northern German tradition of his teacher, J. S. Bach, and his years spent at the court of Frederick the Great. Hiller's treatise, coming some 23 years later, is more directly contemporary with Mozart and the singing style of southern Germany and Austria. These sources agree that ornaments are essentially accents and should be used to emphasize certain notes and syllables.[11] These treatises list four reasons for the addition of appoggiaturas: 1) to give the melody greater connection; 2) to fill in apparent gaps in the melodic line; 3) to make the harmony richer and more diverse; and 4) to add vividness and brilliance to the melody.[12] Some ornaments were considered "essential," such as appoggiaturas, while other added ornaments were not considered essential to the melody, but

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[11] Joan Ellen Smiles, *Improvised Ornamentation in Late Eighteenth Century Music: An Examination of Contemporary Evidence* (Ph.D. diss., Stanford University, 1975), 57.

[12] Ibid.

arbitrary and dictated only by the popular taste of the time. Ornamentation was left almost entirely to the singer in the early eighteenth century; however, as the era progressed, composers increasingly notated their wishes, a practice condemned by Tosi as being insulting to the properly trained singer.[13] The apparent lack of "properly trained" artists was one reason that the practice of notating ornaments became more necessary and therefore more common as the century progressed. The aforementioned theorists as well as some composers wrote treatises outlining the proper way to ornament a melody, providing examples of where and how to add ornaments.

Johann Adam Hiller

Johann Adam Hiller wrote two treatises on singing. The first, *Anweisung zum musikalisch-richtigen Gesange* (Guide to Correct Singing), published in 1774, is primarily an instructional manual on vocal production and technique for beginners. In the second, *Anweisung zum musikalisch-zierlichen Gesange* (Guide to Artistic Singing), published in 1780, he proceeds to more advanced topics and devotes one chapter to the addition of ornaments. Hiller utilizes much material from Tosi's and Agricola's treatises but adds his own commentary and musical examples.

The first ornament suggested is rhythmic rather than melodic, the dotting of a note set to a stressed syllable (see example 2.4).

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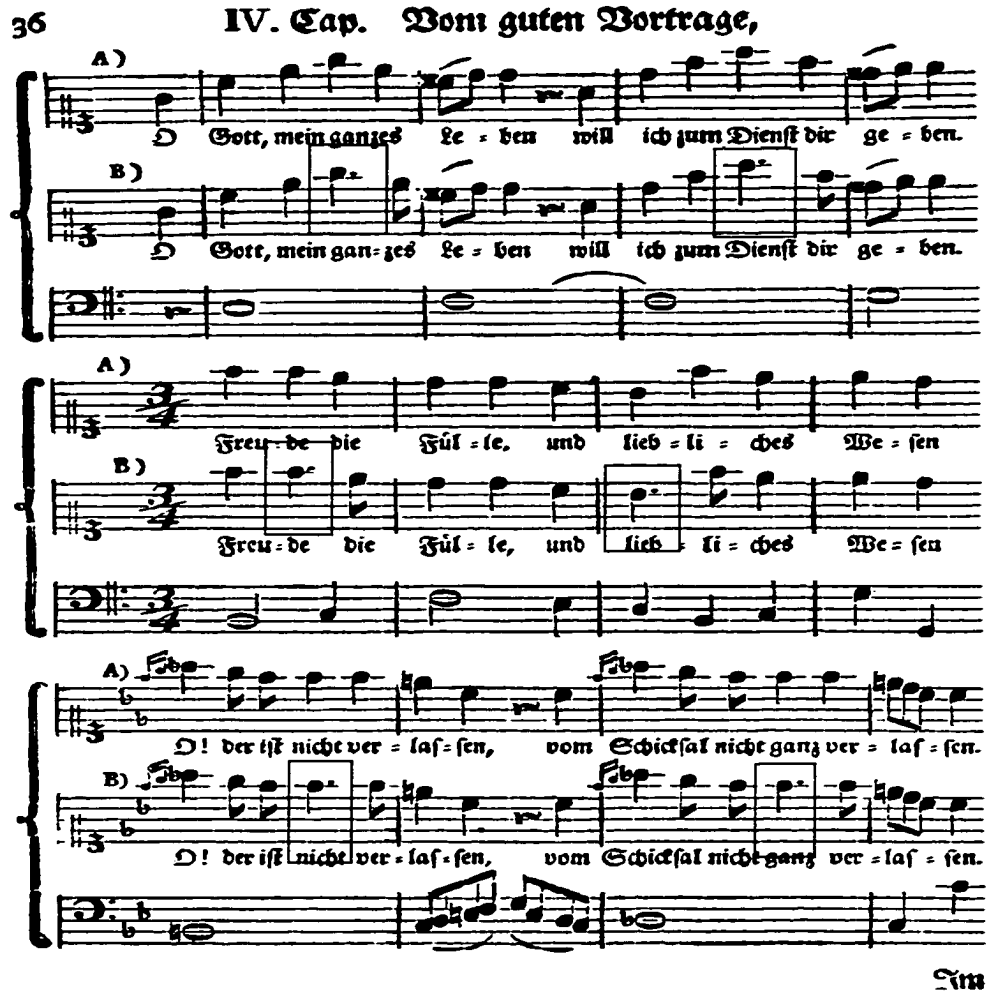
[13]Pier Francesco Tosi, *Observations on the Florid Song* (London: J. Wilcox, 1743), 40.

Example 2.4. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[14]

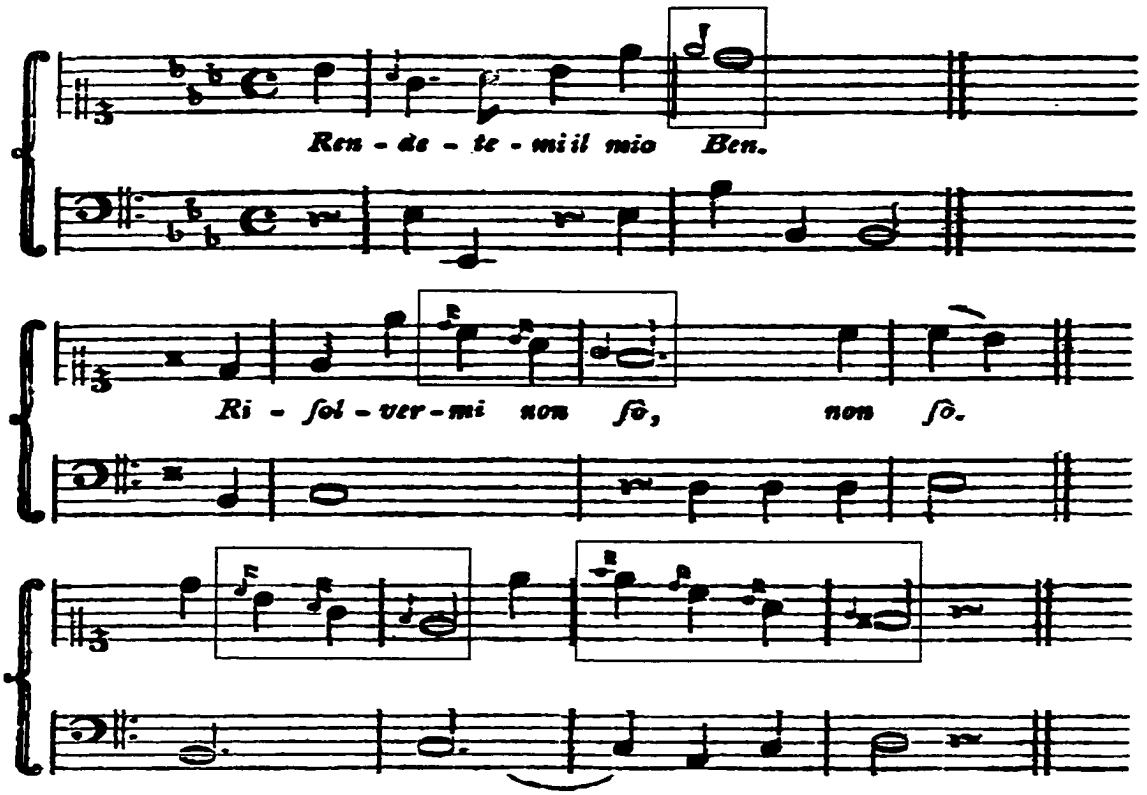


Excerpts used courtesy of C. F. Peters Corporation, NY.

[14]Johann Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: Johann Friederich Junius, 1780), 36.

He then proceeds to appoggiaturas, noting that this particular ornament may be heard the most frequently of all ornaments without becoming tiresome.[15] Appoggiaturas may be used to bind the melodic line when it progresses by thirds. Hiller suggests that a succession of two or three short (1/3 note value) appoggiaturas should be followed by a long (1/2 to 2/3 note value) appoggiatura example 2.5).

Example 2.5. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[16]



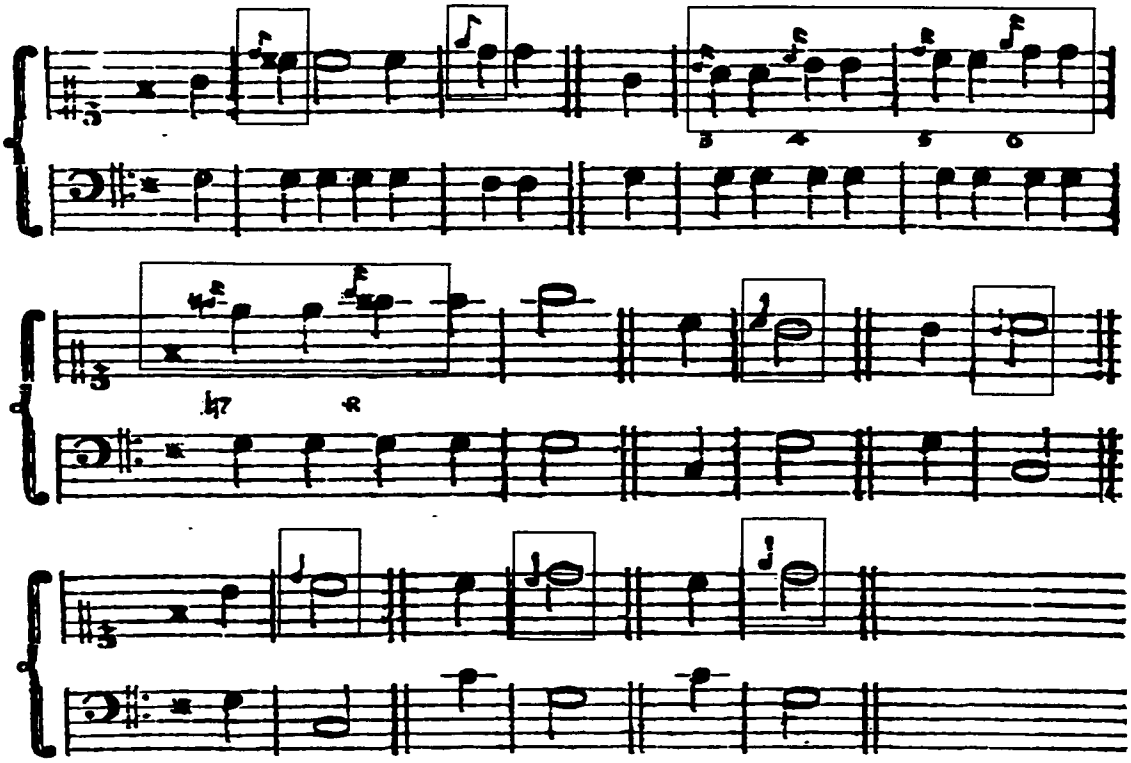
Appoggiaturas before consonances may be either consonant or dissonant, but before

[15]Beicken, 63.

[16]Hiller, 39.

dissonances they must be consonant and the dissonance must resolve on the following note (see example 2.6).

Example 2.6. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[17]



Appoggiaturas may approach from below and use notes from outside the key, but Hiller warns against using this type too often, as the vocal line may become "bizarre and offensive instead of striking and piquant." [18] (See example 2.7)

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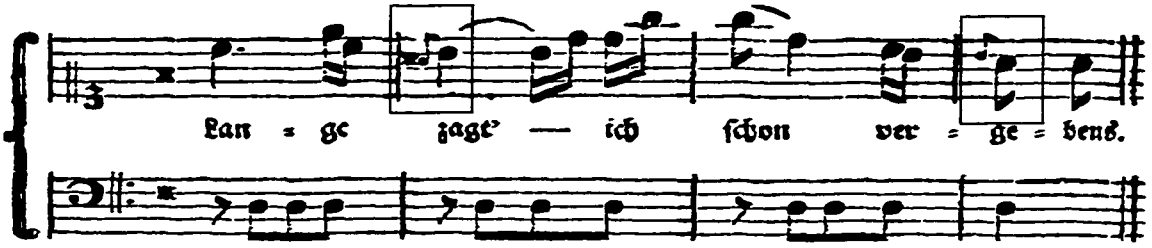
[17]Ibid., 41.

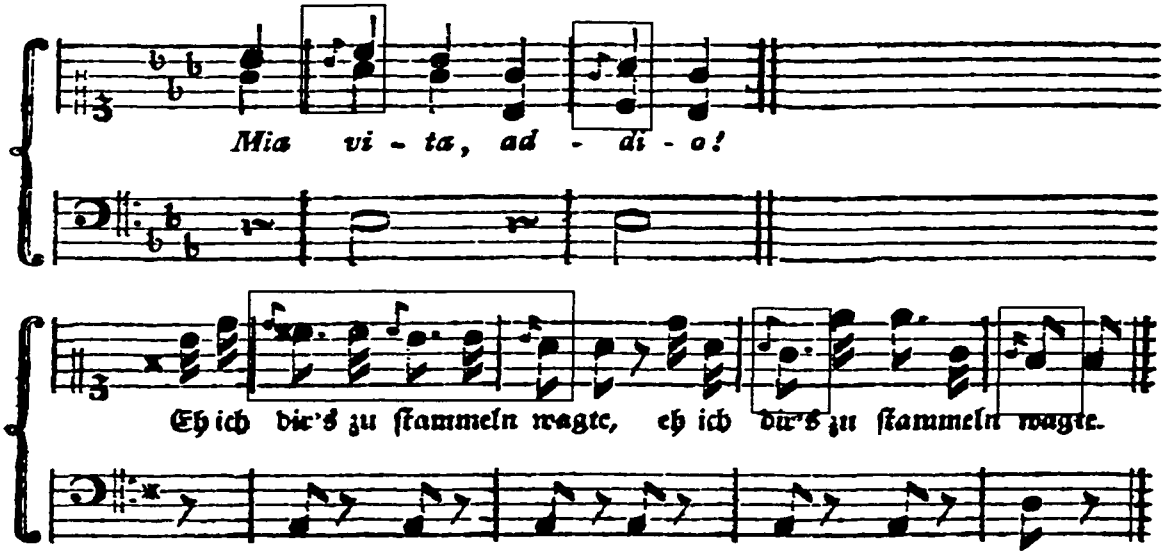
[18]Beicken, 64.

Example 2.7. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.* [19]



Hiller recommends the addition of appoggiaturas to keep the melodic line from sounding "empty and stiff," particularly to enliven plain stepwise passages in a repeated rhythm (see example 2.8 and 2.9).

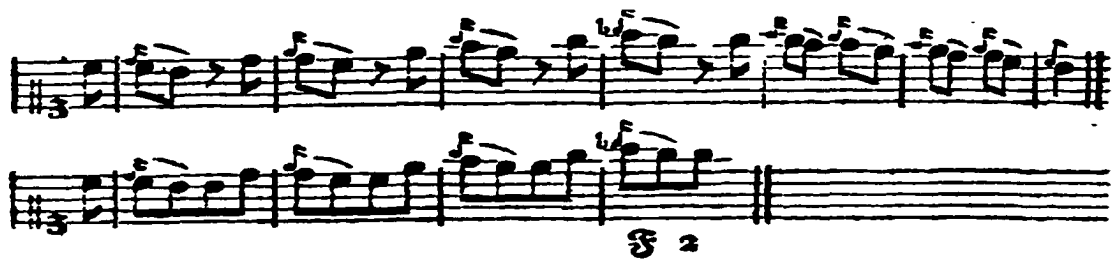
Example 2.8. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.* [20]



[19]Hiller, 42.

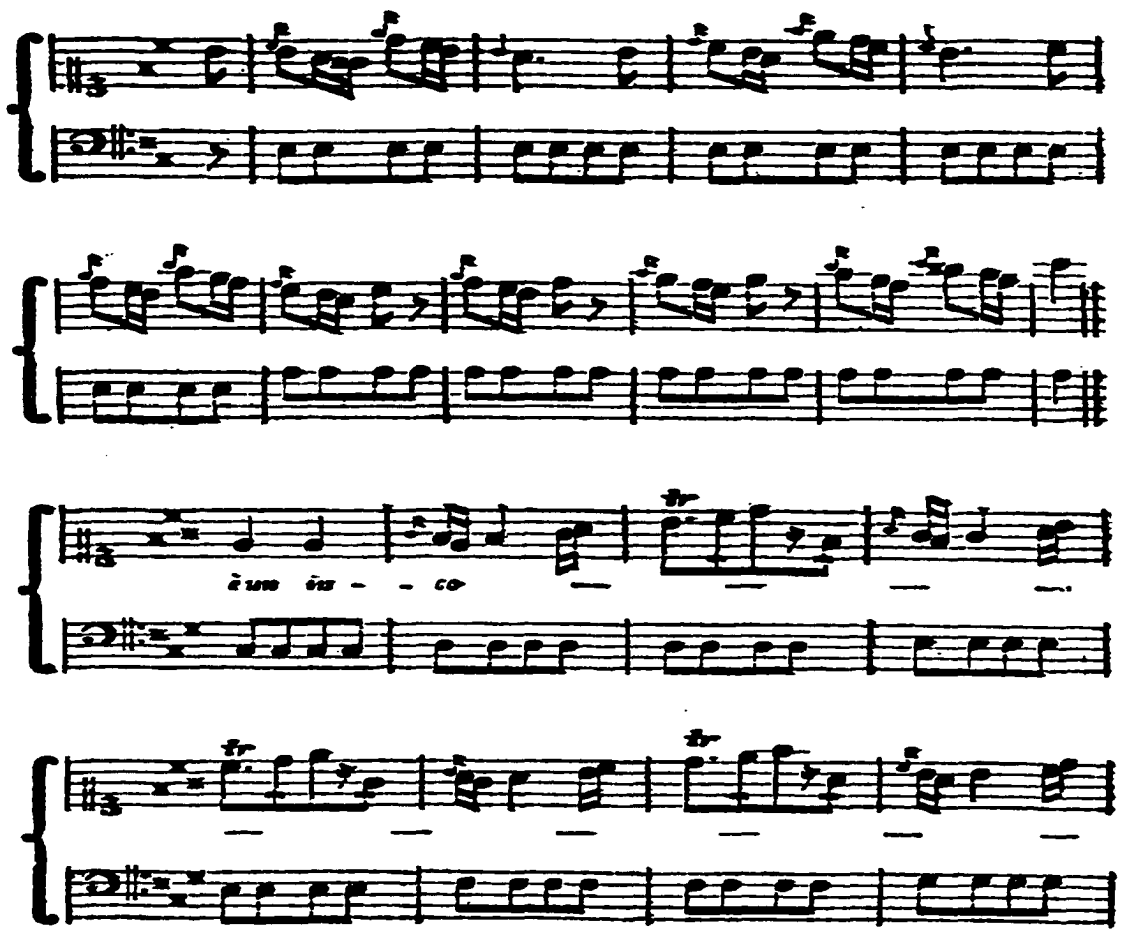
[20]Ibid., 42-43.

Example 2.9. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*

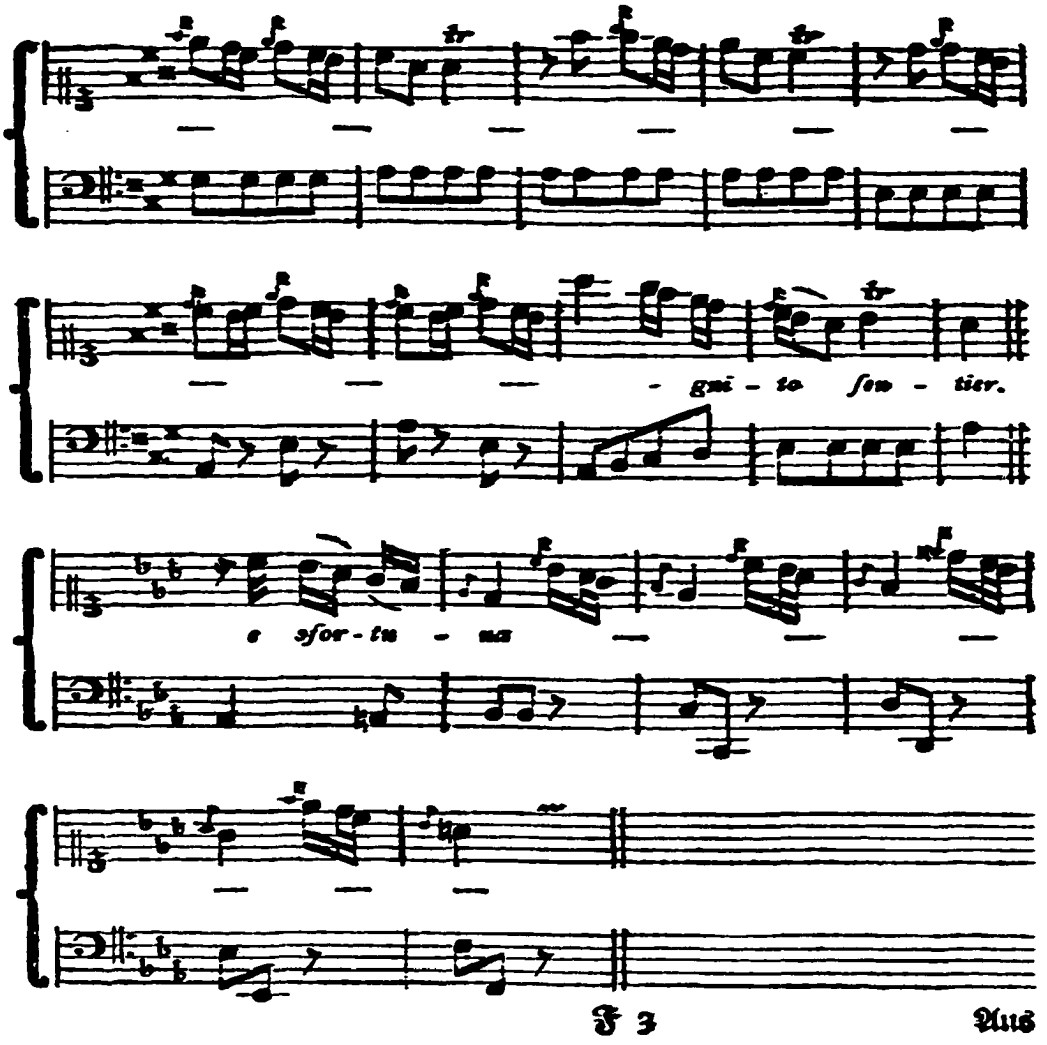


Appoggiaturas also serve to add "vividness and lustre" to a passage that needs more melodic or harmonic life (see example 2.10).

Example 2.10. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[21]



[21]Ibid., 42-43.

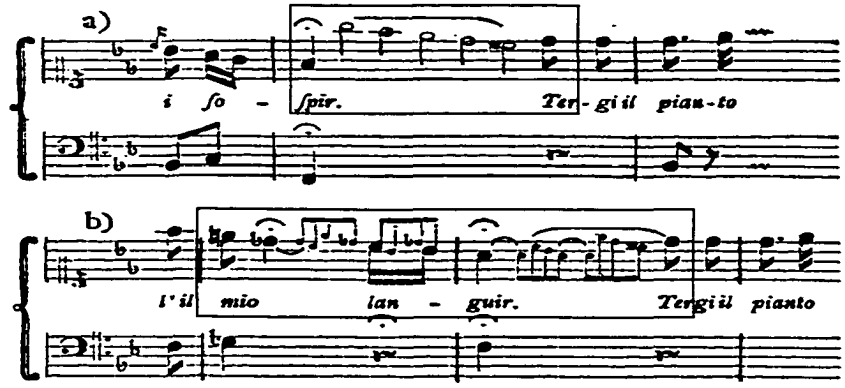


Cadenza points were usually indicated by a single fermata or often by two fermatas in the space of a few notes combined with a pause in the accompaniment. The standard cadenza formula concluded with a trill on the penultimate note. Although nearly all sources agree that cadenzas were to last no longer than the duration of one full breath, Hiller concedes that a singer with less breathing capacity might breathe during a cadenza if the

breath is accomplished with speed and the continuity of the melodic line is not interrupted.[22] There was considerable criticism from Hiller and others of the overuse of cadenzas, especially by mediocre singers, but Hiller does admit that a singer of skill need not be limited in his use of cadenzas. The pervading mood of the aria must not be disturbed by the cadenza's addition, and Hiller advocates borrowing phrases from the aria proper. The meter is not to be followed strictly, but rather the structure should be like successive independent phrases in roughly the same tempo as the aria. The cadenza should begin in the harmony of the dominant chord and should resolve to the tonic on the final note. Caesuras indicated by a fermata in the middle of a piece rather than at the end (see Example 2.3), should be very short. An appropriate figure to use in this instance, according to Hiller, would be a simple trill, double mordent or turn.

If the aria continues after the cadenza, care must be taken to end the cadenza so that it proceeds smoothly into to the next passage (see example 2.11).

Example 2.11. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[23]



[22]Beicken, 127.

[23]Hiller, 123.

Caesuras, which are not always indicated by a fermata, should be ornamented, especially in slow movements, so they do not "come out stiff and dragging." Hiller recommends placing an appoggiatura on the penultimate note. Double cadenzas (in duets) must follow certain guidelines:

1) both voices follow each other and may not do anything that the other cannot support or imitate;

2) both voices do not always progress in 3rds and 6ths, but rather have ties and resolutions against one another; they must also contain short imitations which take place as much in one kind of interval as in different ones;

3) that, to be sure, no definite meter is necessary, although it is important that the tempo is strictly observed, especially in imitative places, so that both voices are in step with one another;

4) that passages which are intended for imitation must be constructed so that the other could also imitate comfortably with his voice as well as his instrument, as far as skill and range are concerned (see example 2.12).[24]

Breaths may be taken in double cadenzas but should be staggered between performers so that they are not obvious. Hiller stresses that the important part is the aria, not the cadenza, and better a well-sung aria with a few well-sung cadenza notes than a poorly-sung aria and lots of tiresome fireworks.

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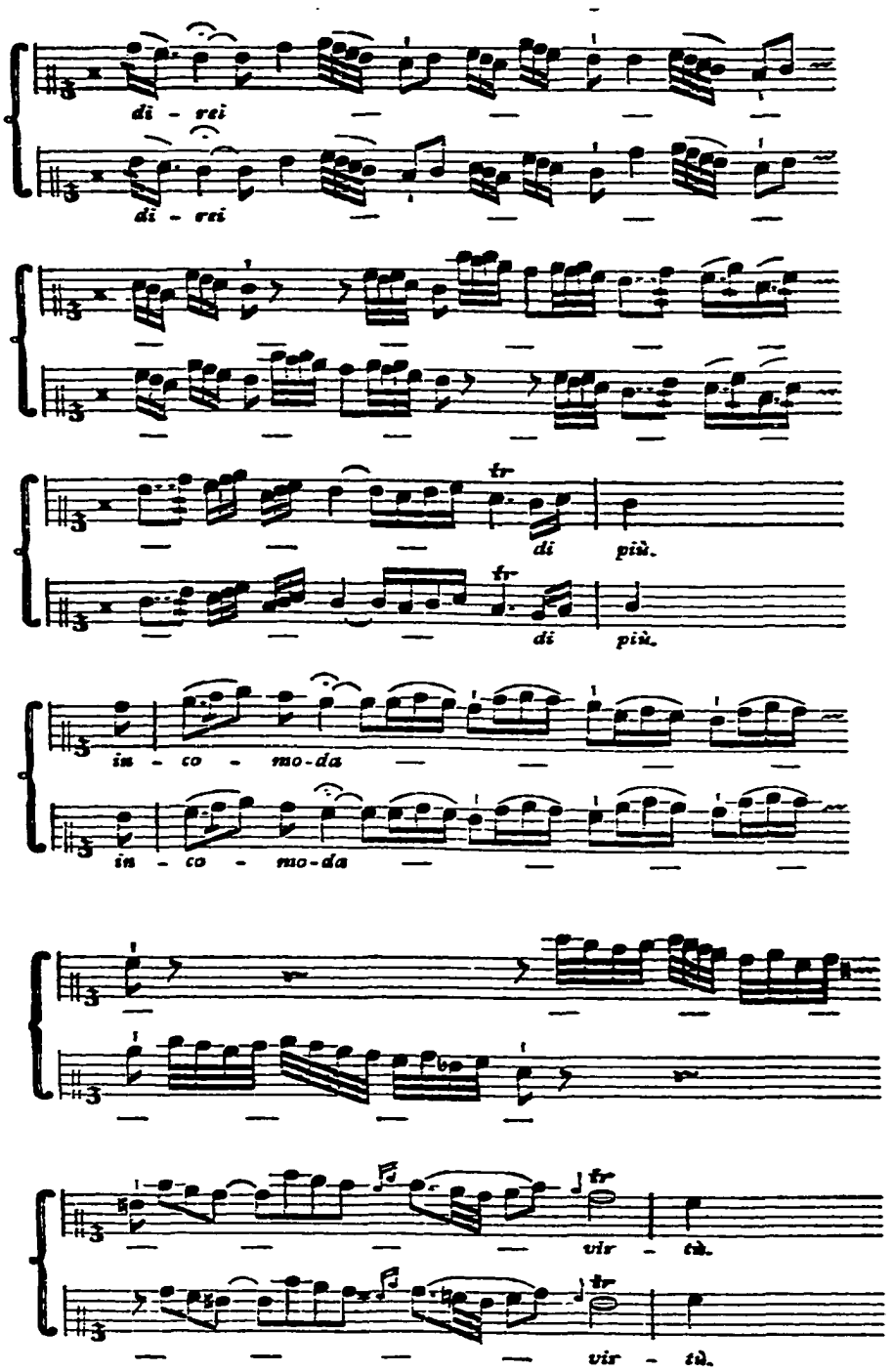
[24]Beicken, 138-39.

Example 2.12. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.* [25]



[25]Hiller, 126-27.

Hiller has several recommendations for the arbitrary variation of an aria, outlining three ways to proceed:

1) when more notes are added to a few;

2) when one changes more notes into fewer; and

3) when a certain number of notes is exchanged with an equal number of different notes.

He adds that a displacement of tempo, or rubato, is another way to vary an aria.[26] Also mentioned are the creation of *passaggi*, detached staccato, slurs, drawing out and carrying the voice as means of variation. A warning is given against excessive passage work that makes "everything so colorful that all sense and expression are lost."[27] Places for variation include passages where more vitality and shimmer are desired, and places which repeat material without offering anything fresh.[28] Hiller states that it is better to add much more to the subordinate ideas of an aria rather than to the main ideas.[29] In da capo arias the singer may add "essential" embellishments (simple appoggiaturas) the first time through but should take care that the composer's work is heard and not just the singer's additions. At no time should the tempo be altered when adding *passaggi*. They should preserve the character of the piece and respect the harmony, not conflicting with the accompaniment.

Hiller concludes with some remarks from Tosi:

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[26]Beicken, 143.

[27]Ibid.

[28]Ibid., 144.

[29]Ibid.

1) An improvised variation must appear to be easy so that it may be pleasing to everyone. Nevertheless, it must be basically difficult so that the insights of the singer and his skill in performance may be perceived. Very much depends on this last fact. A singer who forces out difficult passages with great effort will seldom be heard with pleasure. Fortunate is he, and the greatest master, who performs everything with such ease as though it cost him no effort.

2) Everything which belongs to good performance must be observed; above all, the singer must not neglect the declamation of the words and the specific expression of the affect.

3) Legato and drawn-out (gezogene) variations are most suitable in slow and pathetic arias just as detached ones belong in *allegro* arias.

4) Loudness and softness have to alternate according to the taste and the affect. In *adagio* this mixture serves to strengthen the expression as it spreads shadow and light in *allegro.*

5) Variations which are made up of a small number of conjunct notes are preferable to those which get entangled in far-fetched and extravagant notes. Small chromatic "fill-ins" have a good effect in pathetic arias; not too much consecutive chromatic movement may be used because the melody will easily degenerate into lamentation.

6) Only where the tempo and harmony permit, may the singer place several different figures together, and from these form the so-called *passaggi.* The best opportunities for this are always the melismatic extensions over a conspicuous syllable of which there are several in every aria. If a singer does not want to be viewed as a mere

student, he must never sing these twice in the same way.

7) The same kinds of ornaments must not occur too often or too close to one another because they easily become distasteful and can betray poverty of invention.

8) If these variations are supposed to move the listener they must emphasize the inventiveness rather than the technique of the singer. However, if the singer is satisfied with merely being admired, then he should show as much accomplishment of technical facility as he wants or until he and his listeners have had enough.

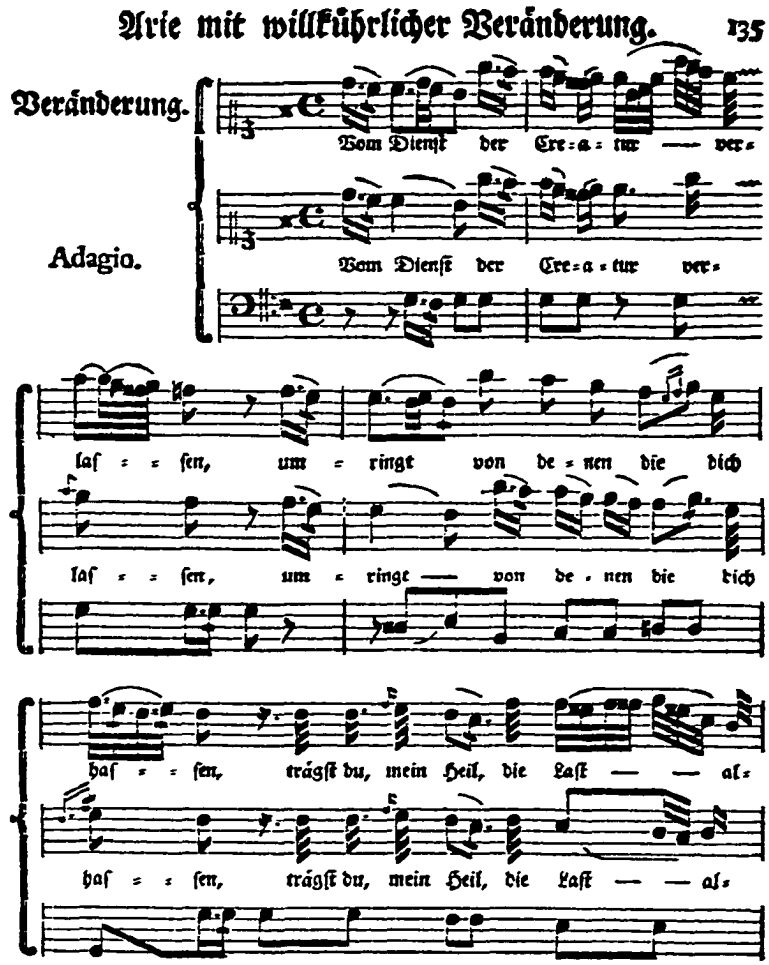
9) He may not undertake too much or uncomfortable vowels because even with all his art he will not be able to make an "i" or "u" sound as pleasing as an "a."

10) above all a singer has to take care that his variations do not change the ideas of the composer but make them more beautiful; not more unclear, but clearer.[30]

Hiller ends his treatise with two complete examples of arias with variations, notating both the original melodies and the ornamented versions (see example 2.13).

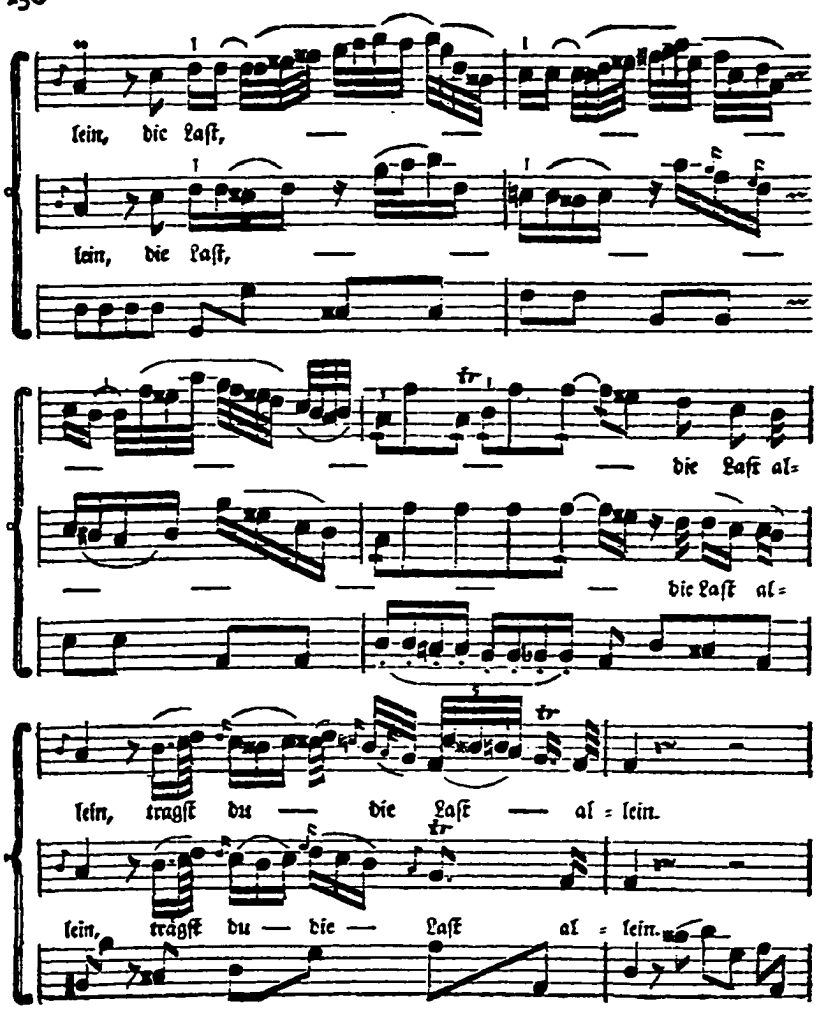
[30]Ibid., 147-48.

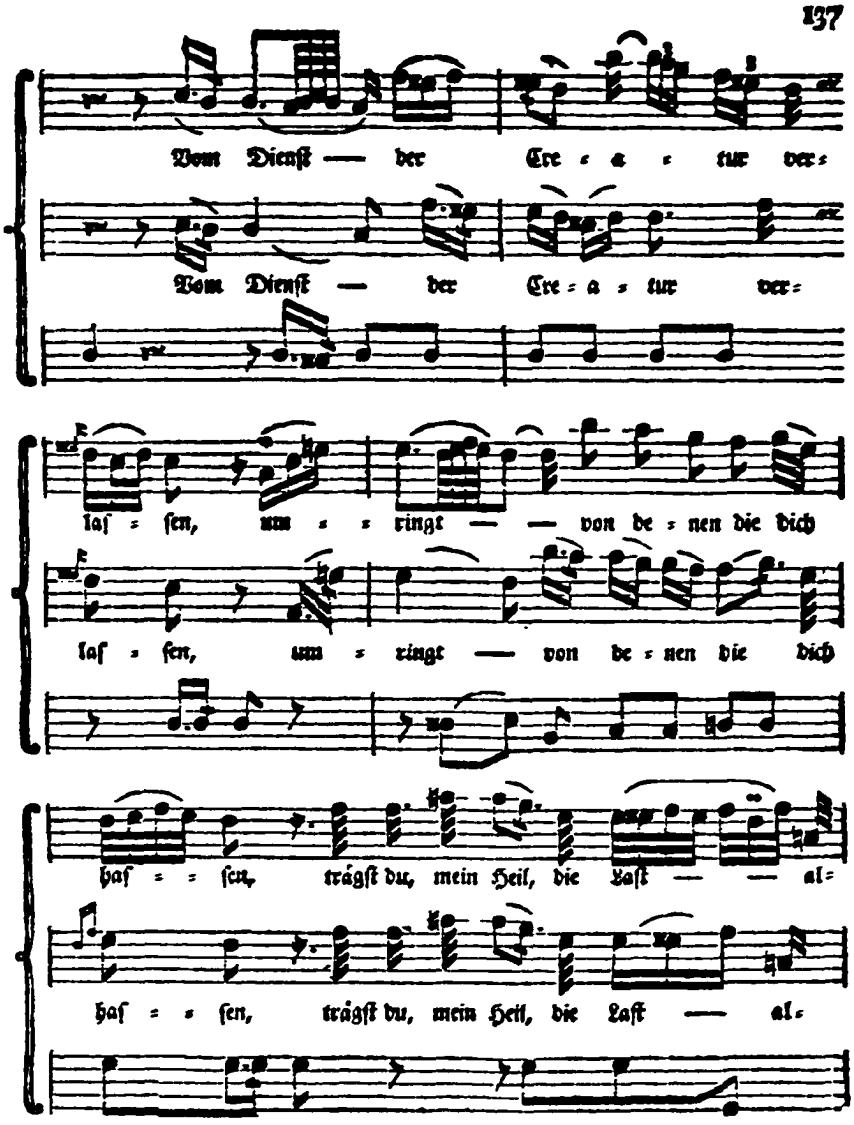
Example 2.13. Excerpt from *Anweisung zum musikalisch-zierlichen Gesange.*[31]



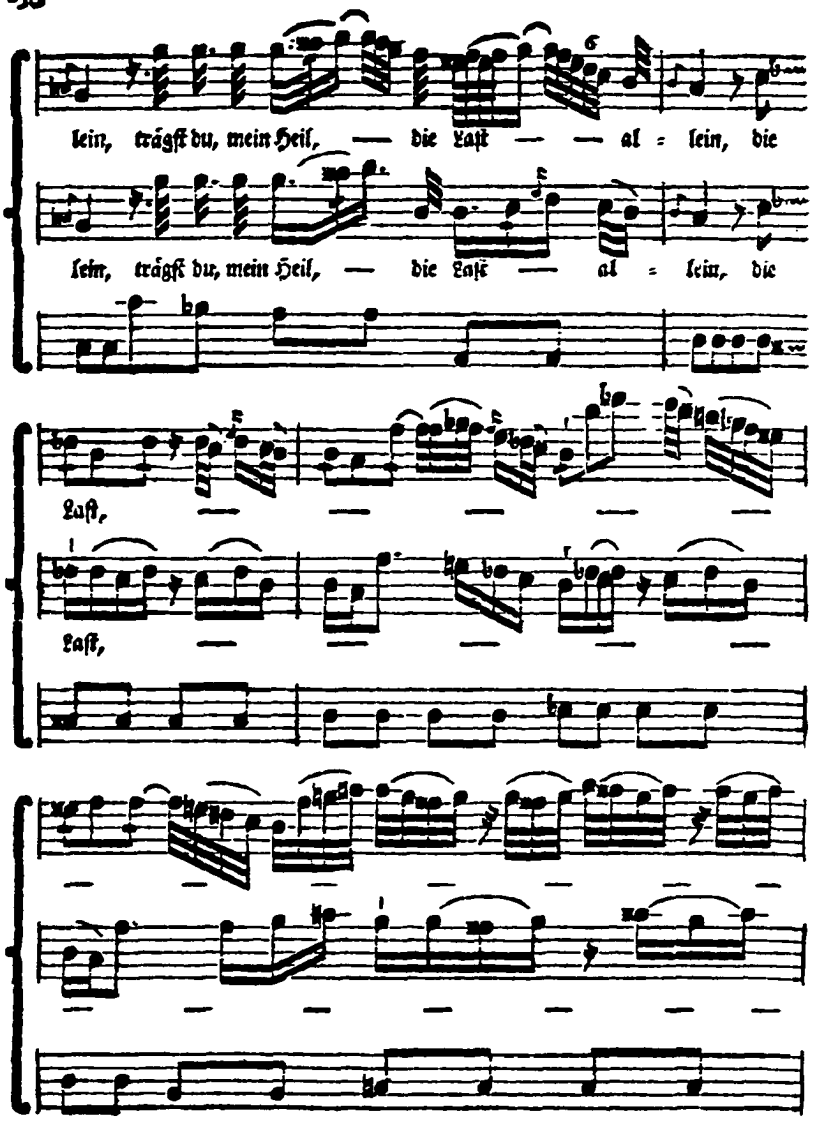
[31] Hiller, 135-52.

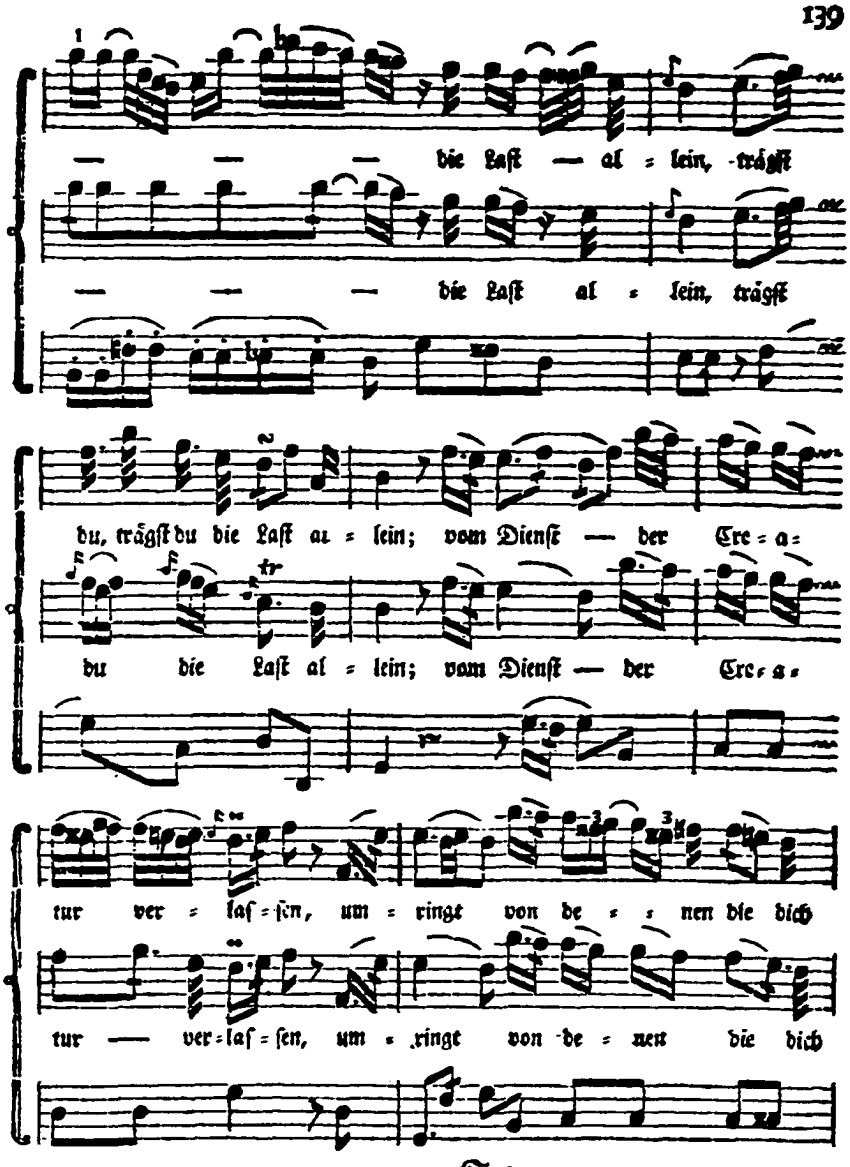
136

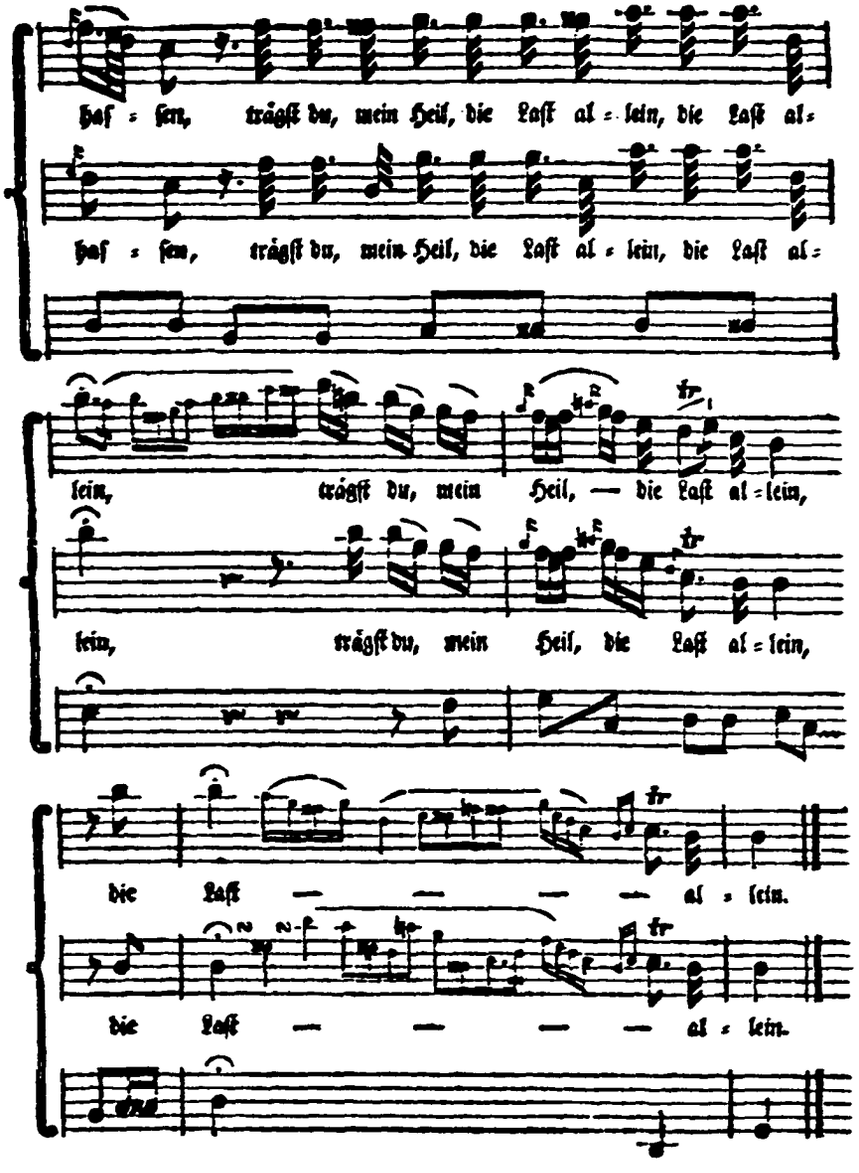

lein, die Laſt,
lein, die Laſt,
die Laſt al=
die Laſt al=
lein, tragſt du — die Laſt — al = lein.
lein, tragſt du — die — Laſt al = lein.

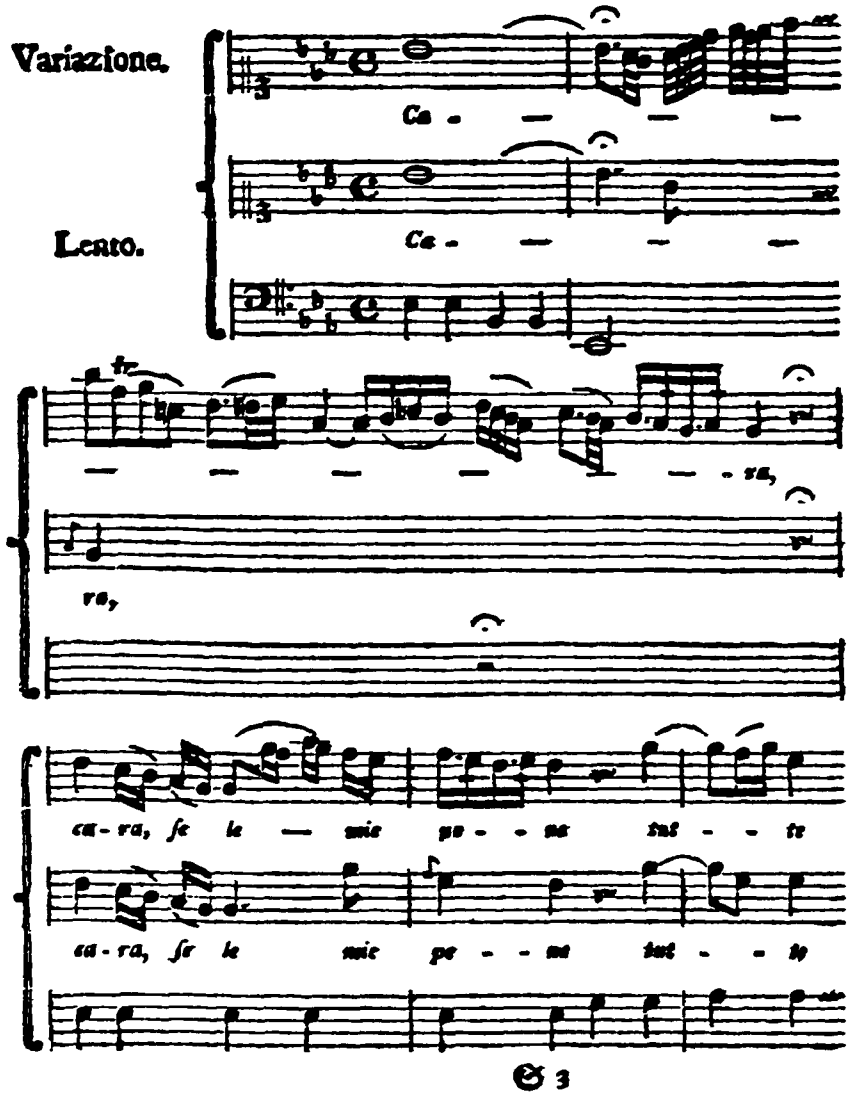

Vom Dienſt — der Cre = a = tur ver=
Vom Dienſt — der Cre = a = tur ver=
laſ = ſen, um = = ringt — — von de = nen die dich
laſ = ſen, um = ringt — von de = nen die dich
haſ = = ſen, trägſt du, mein Heil, die Laſt — — al=
haſ = = ſen, trägſt du, mein Heil, die Laſt — al=

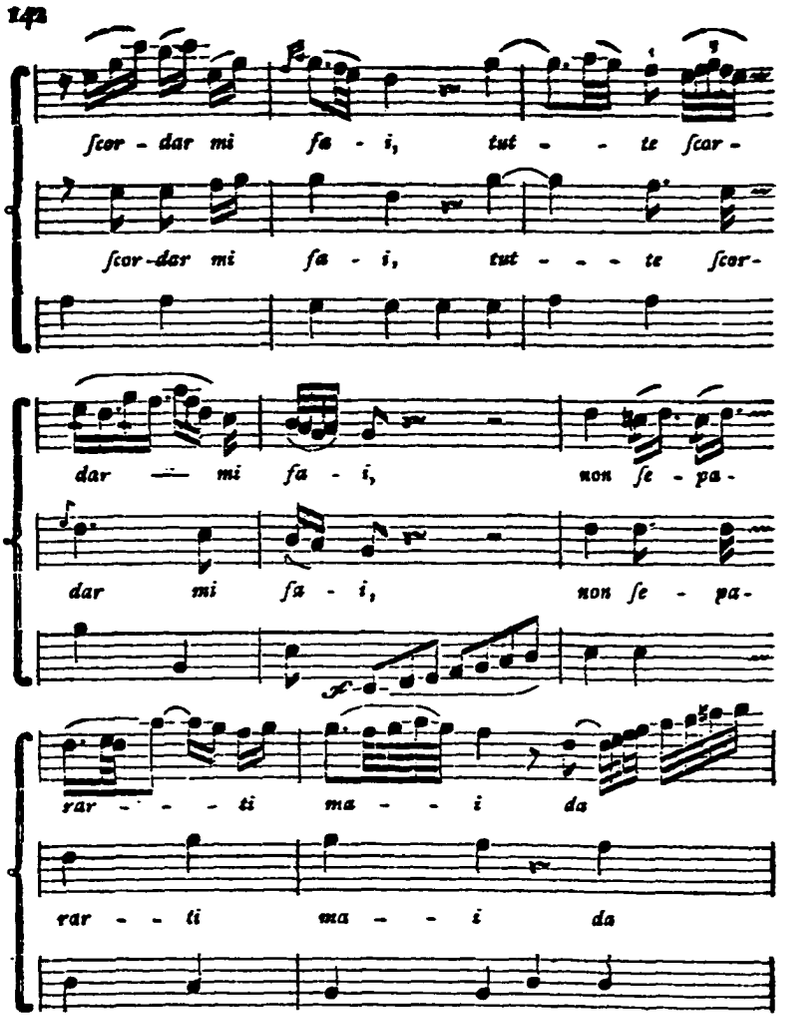
II. Theil.

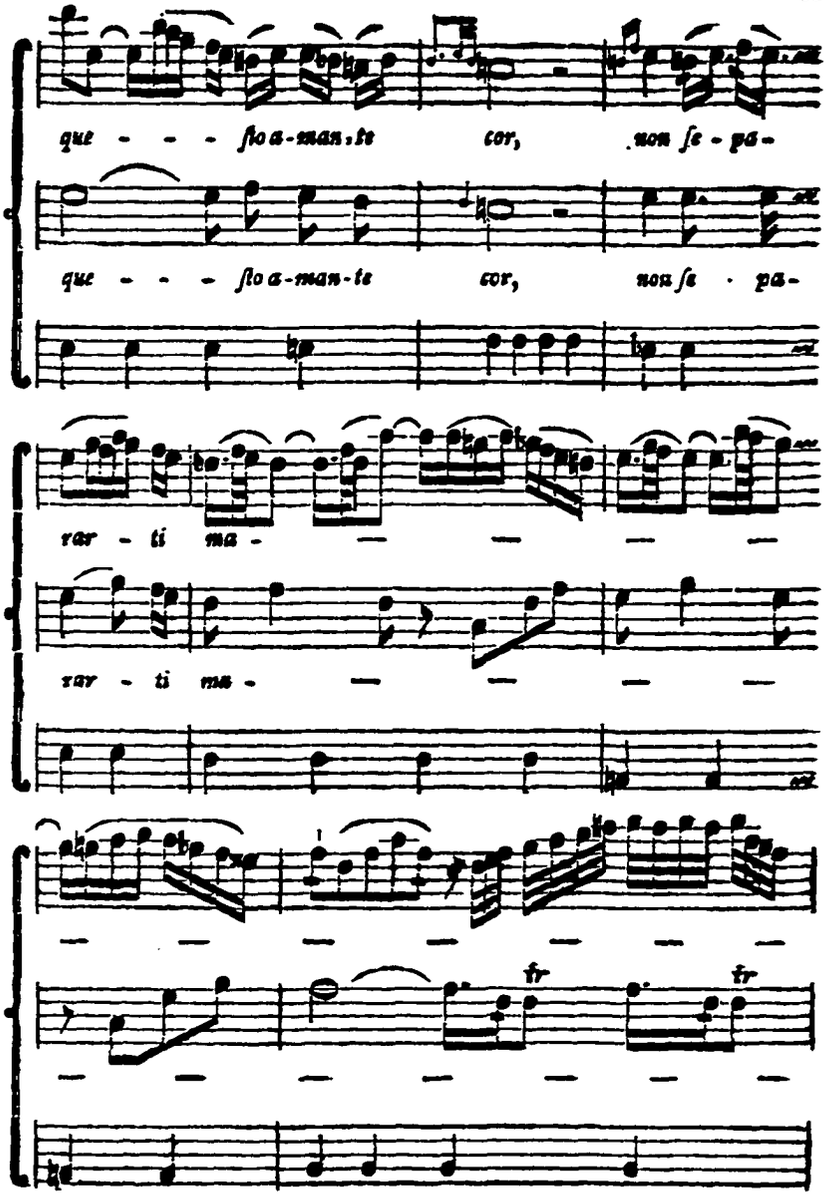

lein, trägſt du, mein Heil, — die Laſt — — al = lein, die
lein, trägſt du, mein Heil, — die Laſt — al = lein, die
Laſt,
Laſt,


— — — die Laſt — al = lein, trägſt
— — — die Laſt al = lein, trägſt
du, trägſt du die Laſt al = lein; vom Dienſt — der Cre = a =
du die Laſt al = lein; vom Dienſt — der Cre = a =
tur ver = laſ = ſen, um = ringt von de = = nen die dich
tur — ver = laſ = ſen, um = ringt von de = nen die dich

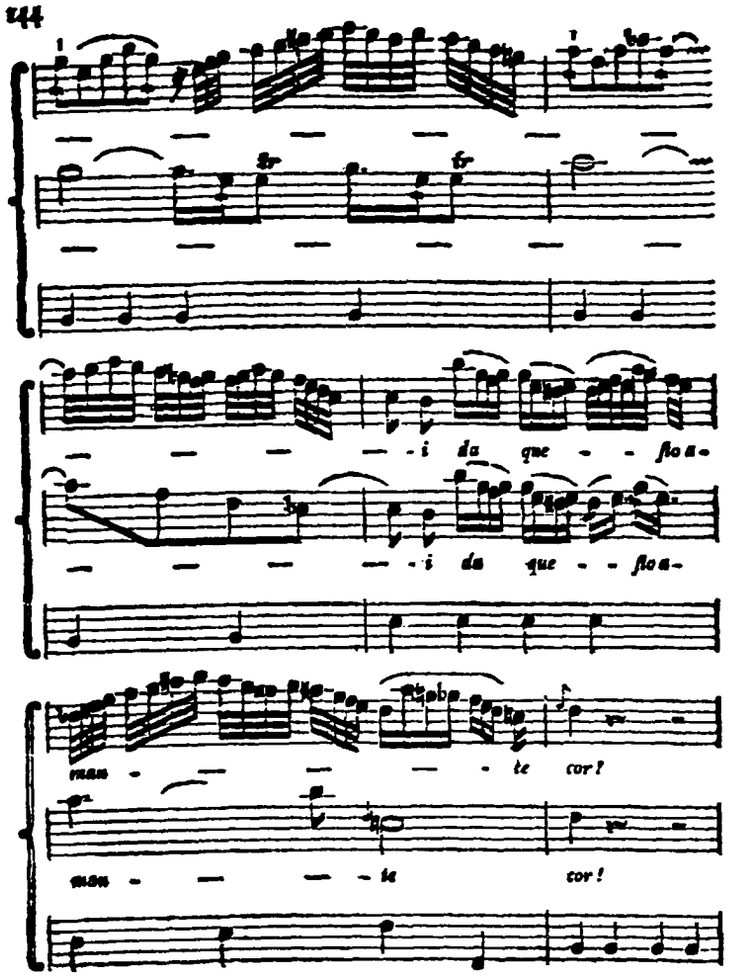

haf = ſen, trägſt du, mein Heil, die Laſt al = lein, die Laſt al=
haf = ſen, trägſt du, mein Heil, die Laſt al = lein, die Laſt al=
lein, trägſt du, mein Heil, — die Laſt al = lein,
lein, trägſt du, mein Heil, die Laſt al = lein,
die Laſt — — — — al = lein.
die Laſt — — — — al = lein.

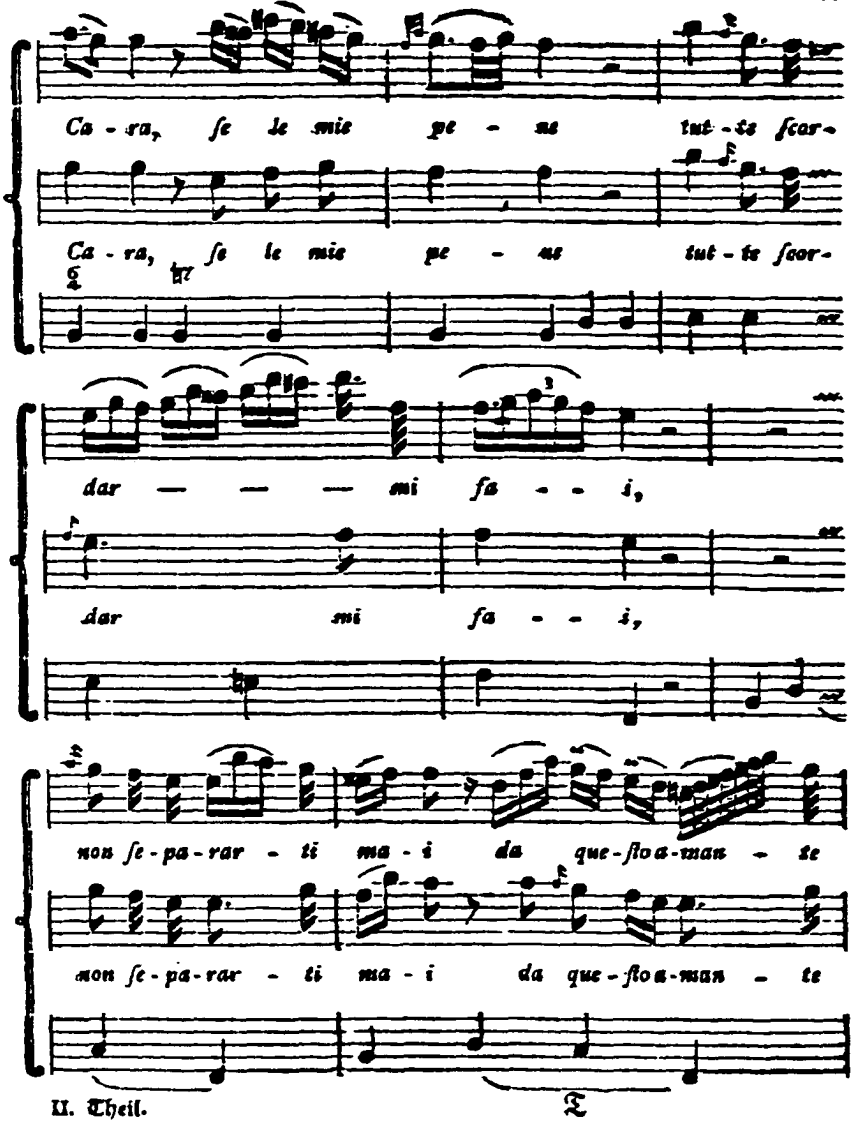

Variazione.
Lento.
Ca - — — —
Ca - — — —
— — — — — - ra,
ra,
ca - ra, fe le — mie pe - - ne tuſ - - te
ca - ra, fe le mie pe - - ne tuſ - - te


14a
ſcor - dar mi fa - i, tut - - te ſcar -
ſcor-dar mi fa - i, tut - - - te ſcor-
dar — mi fa - i, non ſe - pa -
dar mi fa - i, non ſe - pa -
rar - - - ti ma - - i da
rar - - ti ma - - i da

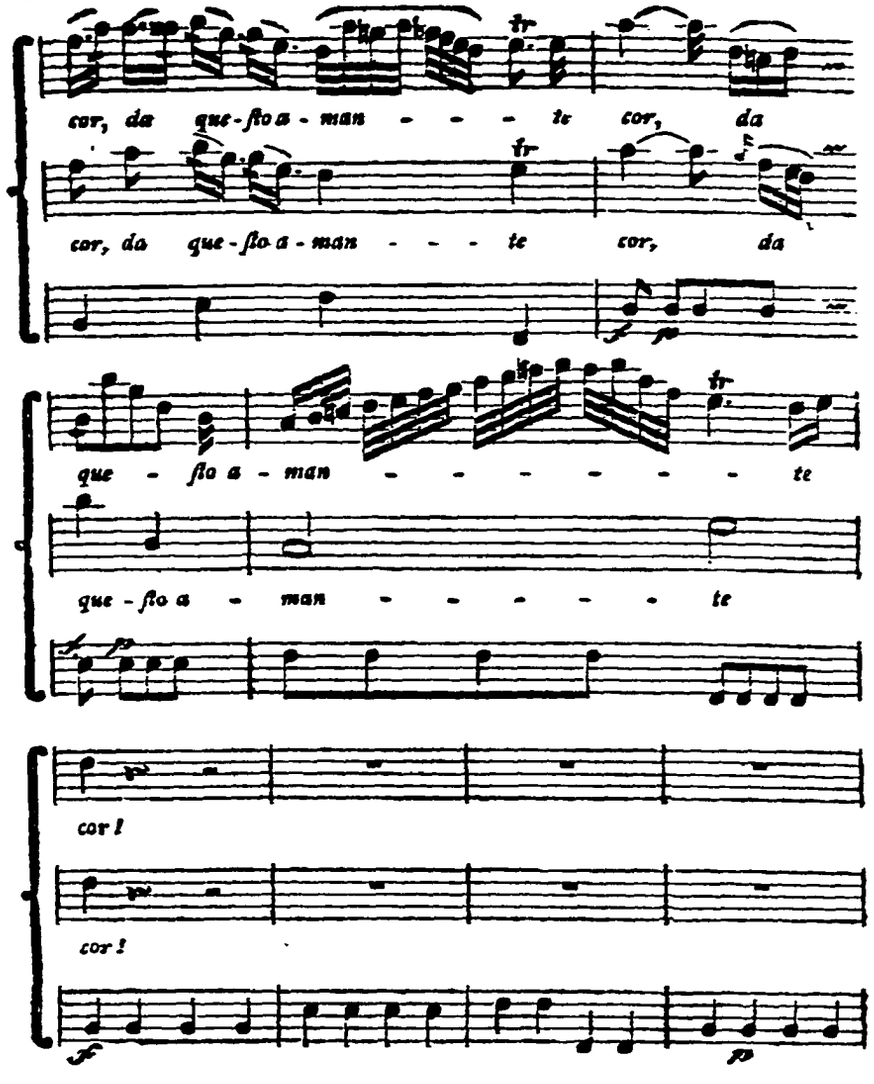

que - - - - ſto a-man-te cor, non ſe - pa-
que - - - - ſto a-man-te cor, non ſe - pa-
rar - ti ma - — — — —
rar - ti ma - — — — —
— — — — — — —
tr
tr
— — — — — — —

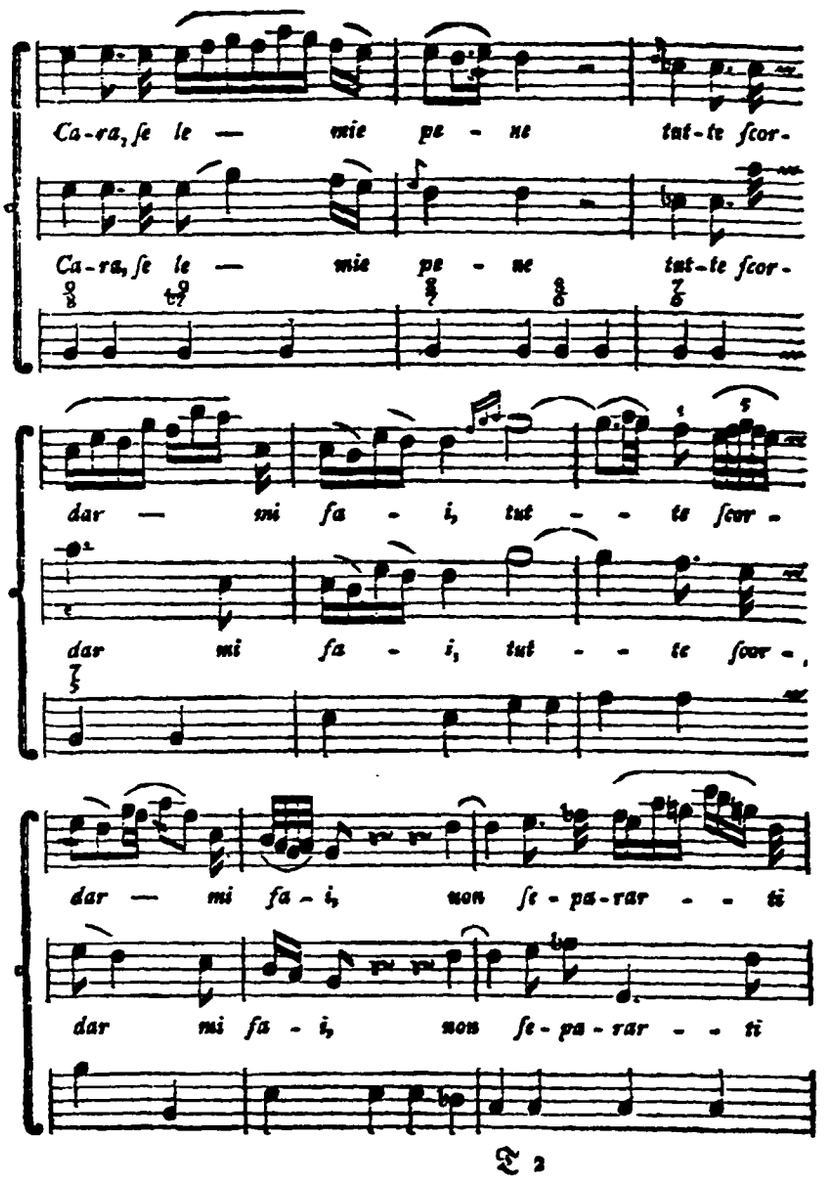
144



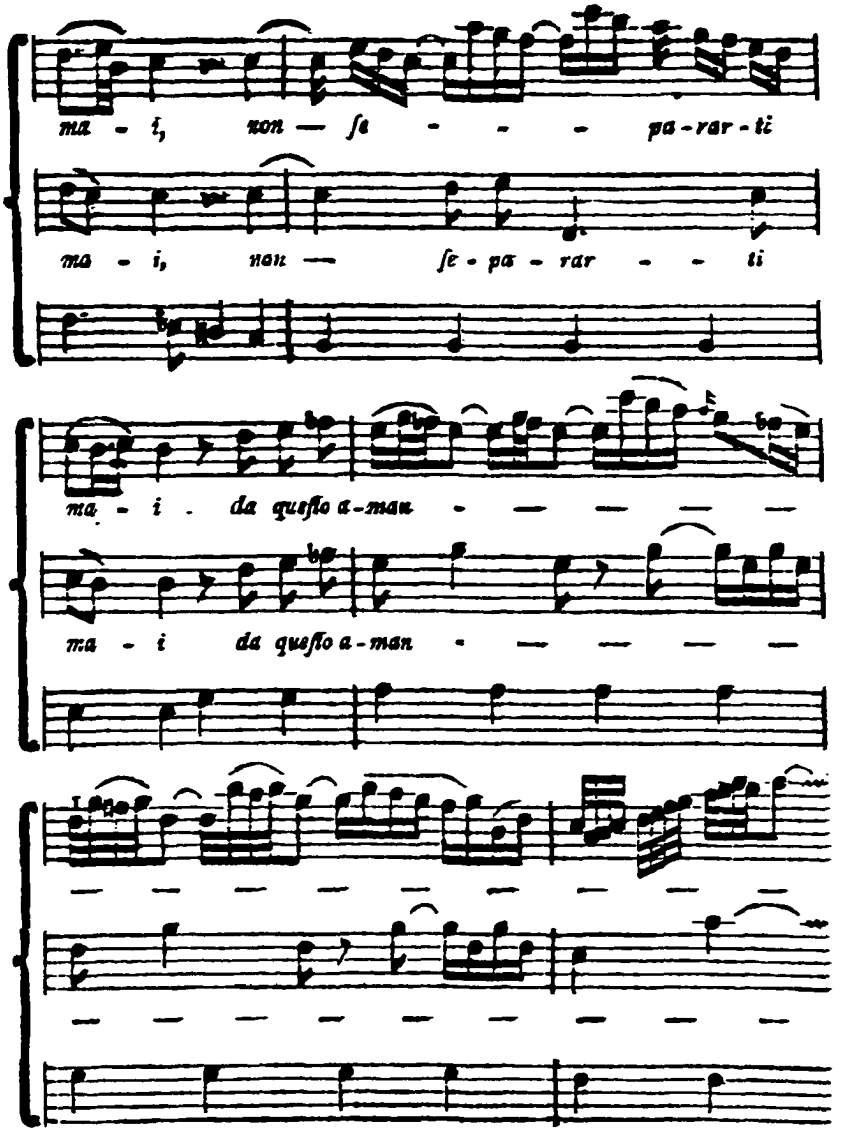

Ca - ra, ſe le mie pe - ne tut - te ſcor-
Ca - ra, ſe le mie pe - ne tut - te ſcor-
dar — — — mi fa - - i,
dar mi fa - - i,
non ſe - pa - rar - ti ma - i da que - ſto a - man - te
non ſe - pa - rar - ti ma - i da que - ſto a - man - te

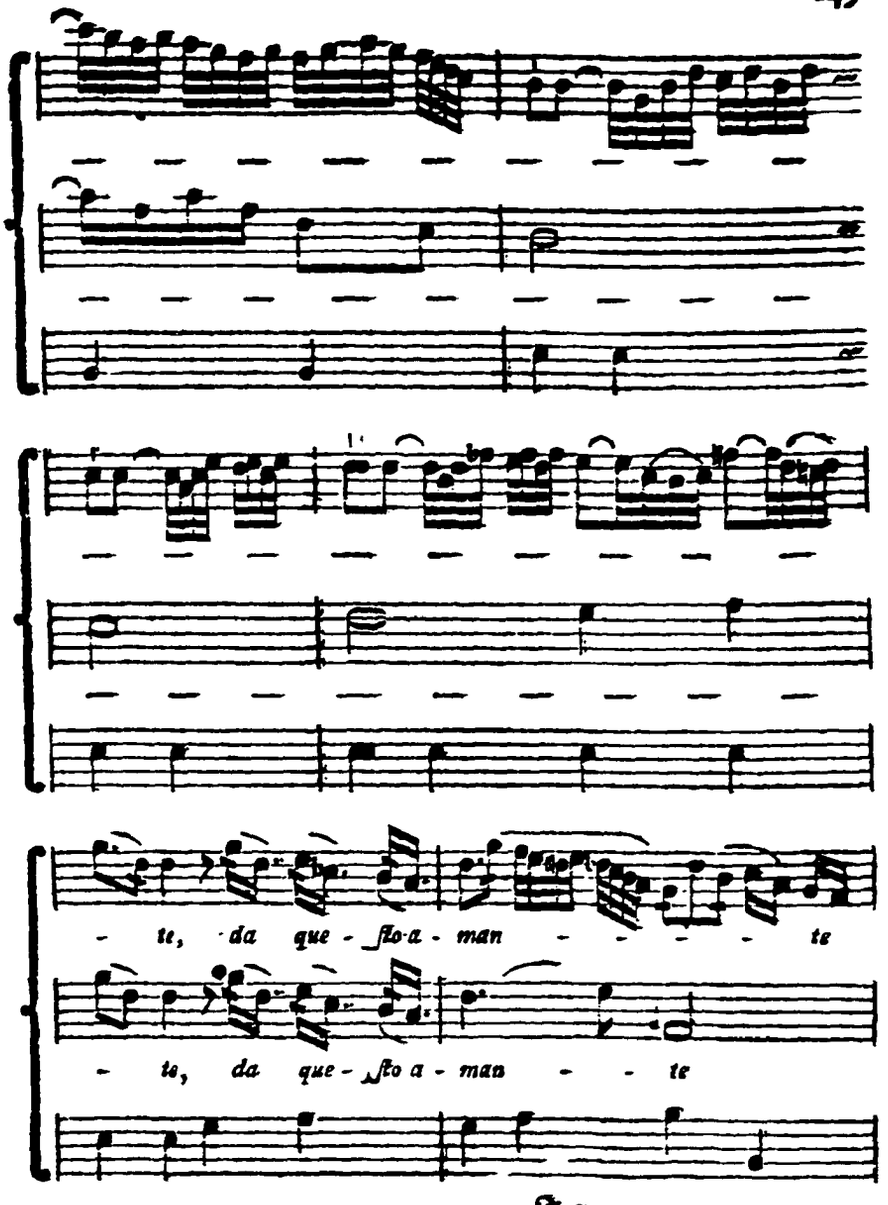
146


cor, da que-ſto a-man - - - te cor, da
cor, da que-ſto a-man - - - te cor, da
que - ſto a - man - - - - - - te
que - ſto a - man - - - - - te
cor!
cor!

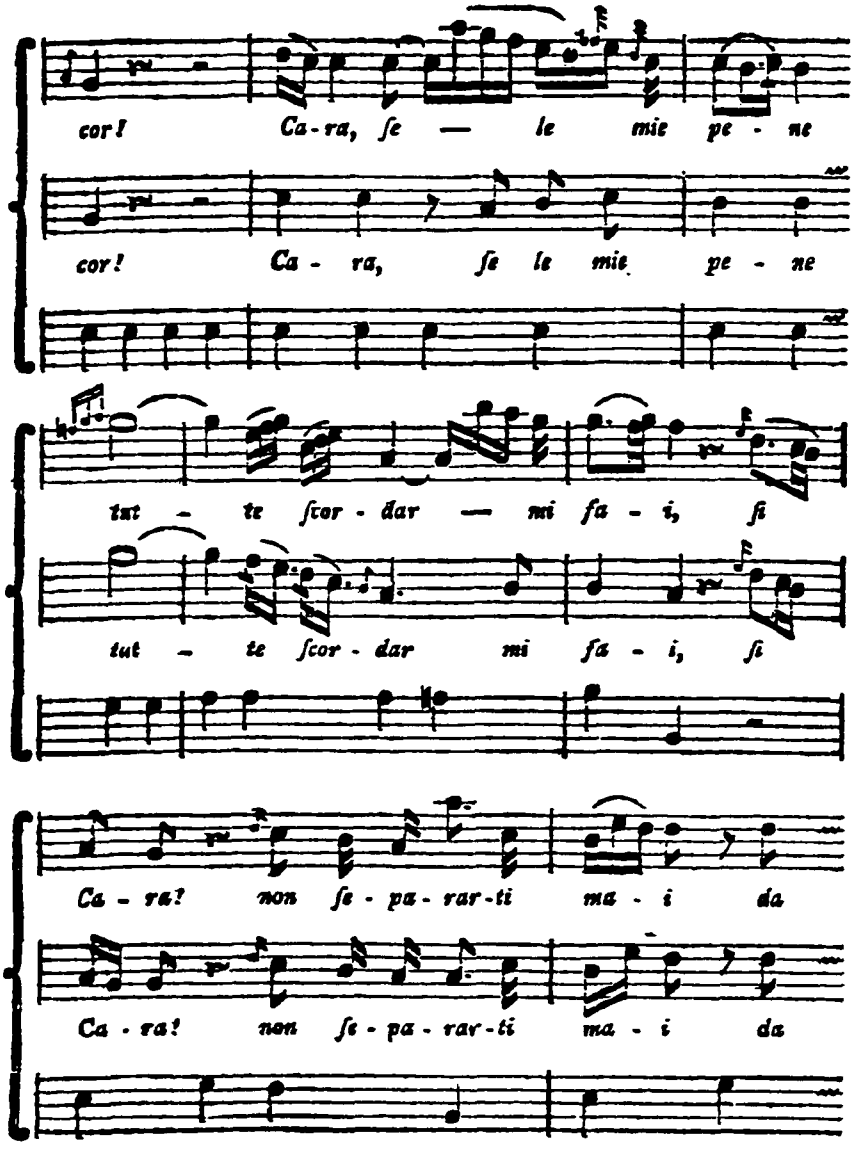

Ca-ra, ſe le — mie pe - ne tut-te ſcor-
Ca-ra, ſe le — mie pe - ne tut-te ſcor-
dar — mi fa - i, tut - - te ſcor -
dar mi fa - i, tut - - te ſcor -
dar — mi fa - i, non ſe - pa-rar - - ti
dar mi fa - i, non ſe - pa-rar - - ti

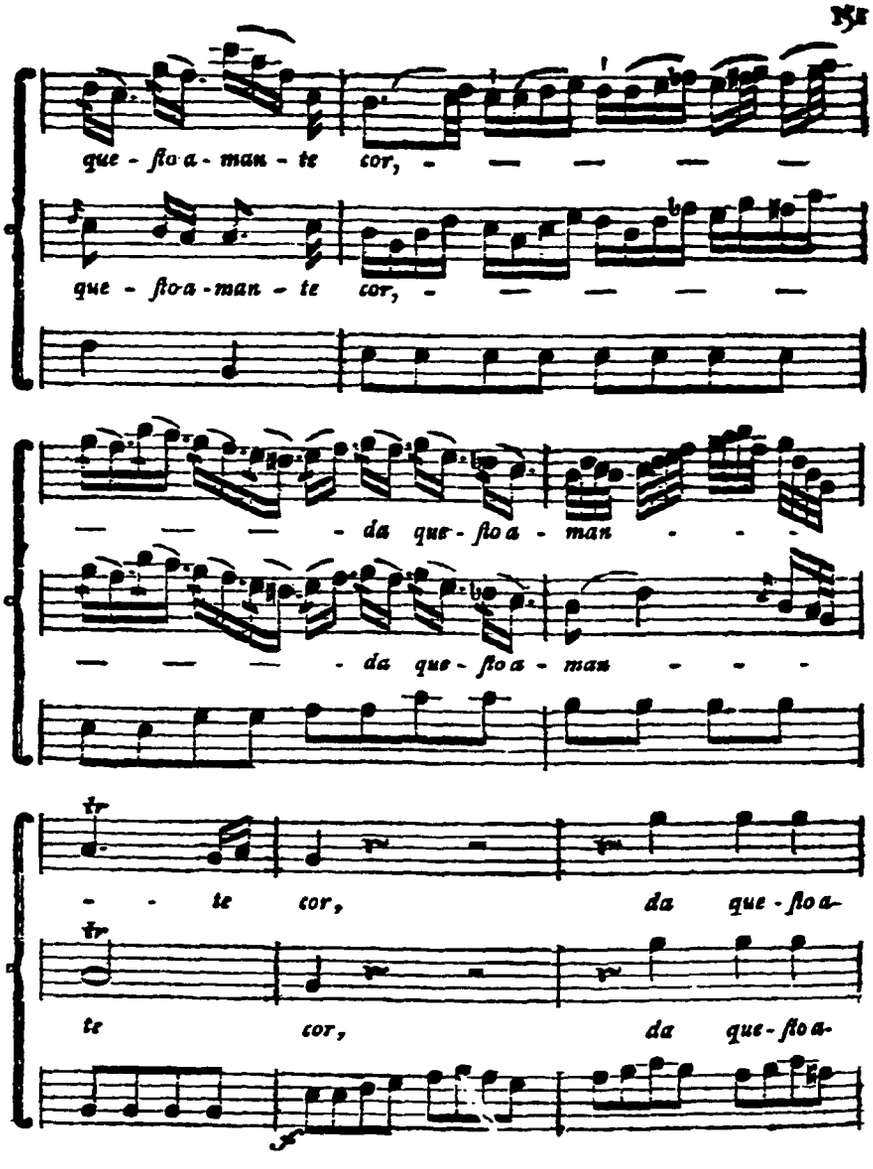
148

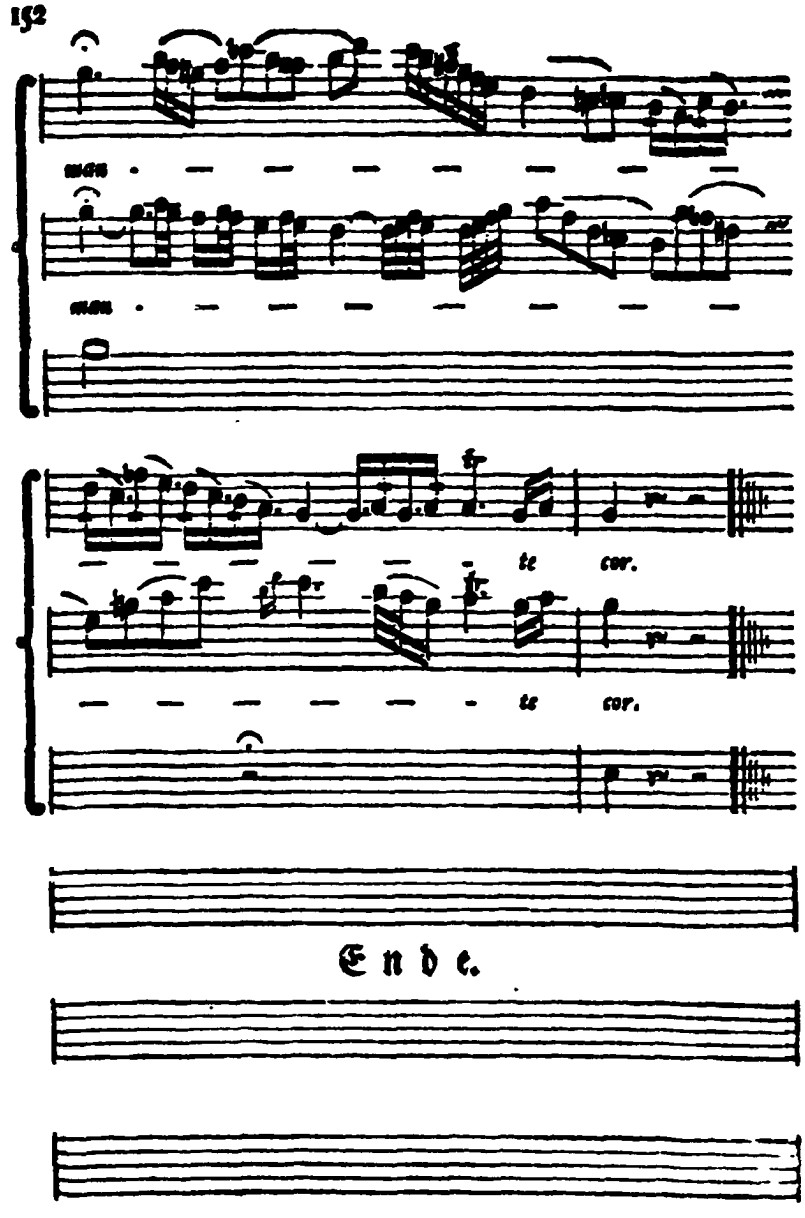

ma - i, non — fe - - - pa-rar-ti
ma - i, non — fe-pa-rar - - ti
ma - i da queſto a-man - — — — —
ma - i da queſto a-man - — — — —


te, da que-ſto a-man - - - - te
te, da que-ſto a-man - - te

130


cor! Ca-ra, ſe — le mie pe - ne
cor! Ca - ra, ſe le mie pe - ne
tut - te ſcor - dar — mi fa - i, ſi
tut - te ſcor - dar mi fa - i, ſi
Ca - ra! non ſe - pa - rar-ti ma - i da
Ca - ra! non ſe - pa - rar-ti ma - i da


que - ſio a - man - te cor, - — — — —
que - ſio a - man - te cor, - — — — —
— — — - da que - ſio a - man - - -
— — — - da que - ſio a - man - - -
- - te cor, da que - ſio a-
te cor, da que - ſio a-


152
te cor.
te cor.
Ende.

Giambattista Mancini

Giambattista Mancini (1716-1800) wrote his famous treatise on singing and first published it in 1774. He agrees with Tosi for the most part about ornamentation practices but adds that the nature of the text should be considered before adding embellishments. For Mancini, words with harsh meanings such as "tyrant," "cruel," or "implacable," should not have added embellishments, as it "ruins the good order of the exclamation."[32] It is not altogether clear whether he is referring to *all* ornaments, including the "necessary" embellishments such as simple appoggiaturas, or only to arbitrary ornaments such as the more elaborate double appoggiaturas, trills and mordents he had mentioned in the preceding paragraph.

Domenico Corri

Domenico Corri (1746-1825) published several collections of songs in the late eighteenth century which include pieces by Glück, J.C. Bach, Arne, Paisiello, Haydn and Mozart. Corri considered ornamentation to be the "principal refinement in song...the proper use of which alone can give to song its highest degree of grace and elegance."[33] He is careful

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[32]Giambattista Mancini, *Practical Reflections on Figured Singing,* trans. and ed. Edward Foreman (Champaign, Illinois: Pro Musica Press, 1967), 43.

[33]Richard Maunder, preface to *Domenico Corri's Treatises on Singing* (New York: Garland Publishing, 1993), vol. 1, ix.

to specify full directions for performance, including realization of the figured bass, vocal ornamentation, cadenzas, breath marks and dynamic indications. Corri states that for a singer merely to sing the written notes would be erroneous; he makes clear in his examples that the first of a pair of repeated notes is nearly always to have an appoggiatura when it has a stressed syllable followed by an unstressed syllable, and that even a "masculine" ending (a final stressed syllable) might often include an appoggiatura to make it fit a prevailing melodic pattern. Corri advises consideration of a word's meaning in deciding whether to add ornamentation or not; "Ornaments should ever be in subordination to the character of the composition, and introduced only on words which will admit of decoration, without destroying the sentiment." "Words of Sentiment, as Love, Tender, Amiable, Dear, Fair, Charming, &c" and "Words of Gaity, as Mirth, Pleasure, Joy, Laughing, Jovial, Sprightly, &c" are appropriate for additions but certainly not "Words Sacred, as God, Jehovah, Lord, Redeemer, Holy, Mercy, &c."[34] However, Corri does not always follow his own guidelines strictly in this respect and tends to add ornaments according to musical motives rather than word meanings. Moreover, the aforementioned guidelines seem to apply only to arbitrary ornaments, not to "essential" ornaments such as appoggiaturas. It is clear from his examples that the addition of appoggiaturas has little to do with accentuating the language, but is simply a notational practice.[35] Likewise rhythmic figures were not necessarily to be sung strictly as written, but notes could be lengthened for expressive purposes. In the addition of arbitrary ornaments Corri shows that they need not become more elaborate as the piece progresses and

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[34]Ibid., vol. 4, viii.

[35]Ibid., vol. 1, viii.

that it is perfectly acceptable to ornament the first statement of a melody.[36] Many modern interpreters, however, consider Corri's ornamentation practices to be excessive and some have called his additions to Mozart's "Voi, che sapete" particularly "overdone" and "unnecessary." Corri did not hesitate to substitute his own ornamentation for the composer's. Whether his additions constituted an improvement of the original work is questionable; it is undeniable, though, that these practices are representative of eighteenth century performances. Note the additions (in small notes, measures 34, 50, 53, 57, 70, 78, 81, 83, 87, 89, 91, 94) to the following aria by Salieri (see example 2.14).

Although not included in his treatises, Corri added ornamentation to the aria "Voi che sapete" from *Le nozze di Figaro.* A published version is not available but a hand-written copy was graciously provided me by Charles Mackerras. Corri's additions are, to say the least, florid (see example 2.15). It is interesting to note the variety of types of ornaments, from the simplest dotting of rhythm to fully rewritten *passaggi.* Although the additions are generous, they do not change the basic melodic structure and seem to enhance rather than detract from the expressive line.

Manuel Garcia

The singer and pedagogue Manuel Garcia the younger (1805-1906) published *Hints on Singing* in 1894. While not contemporary with Mozart, he indicates that at the end of the nineteenth century singers were still expected to add appoggiaturas to works. He directs the singer: "Of two identical notes ending a phrase or section of a phrase, and followed by a

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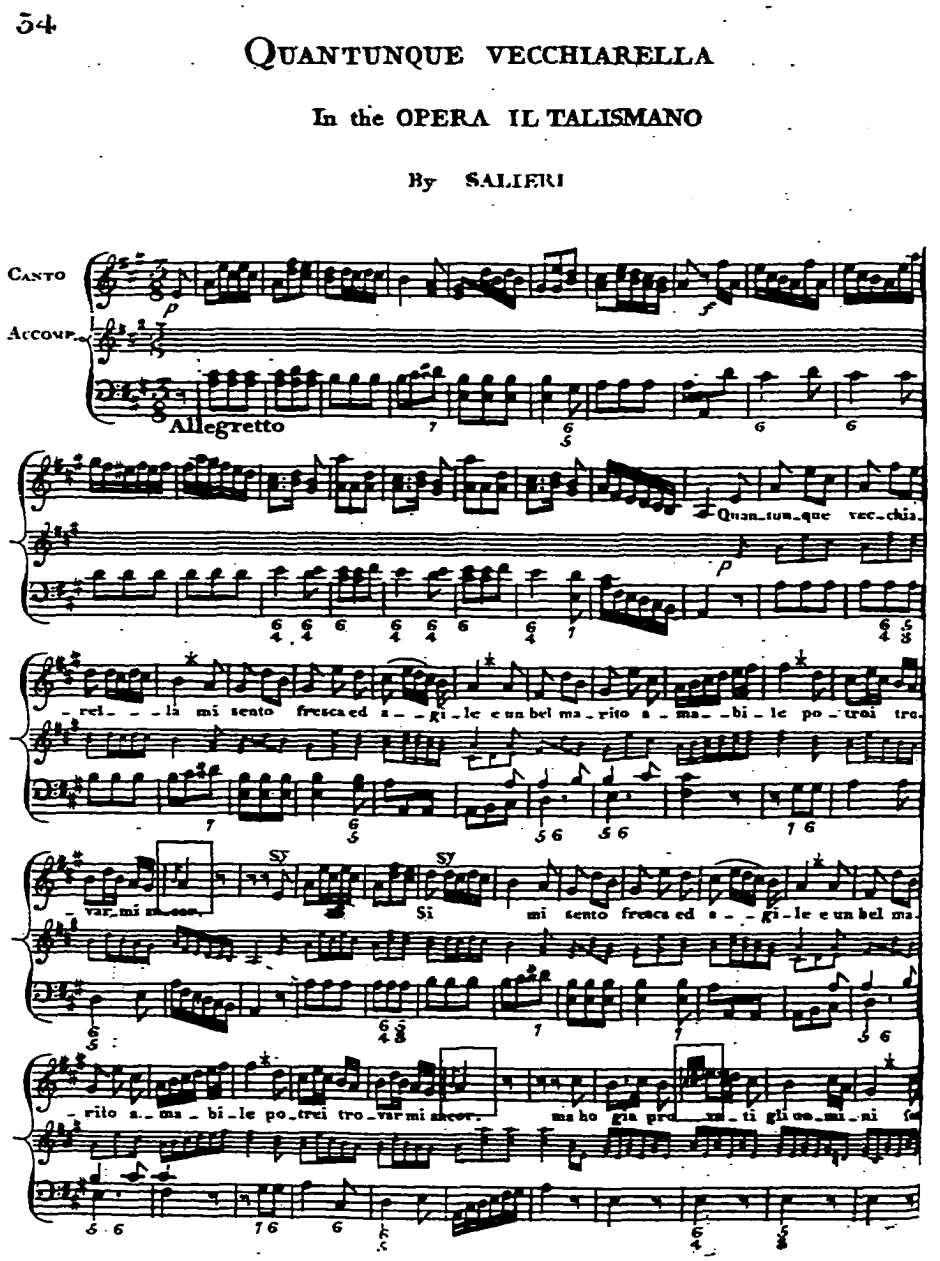
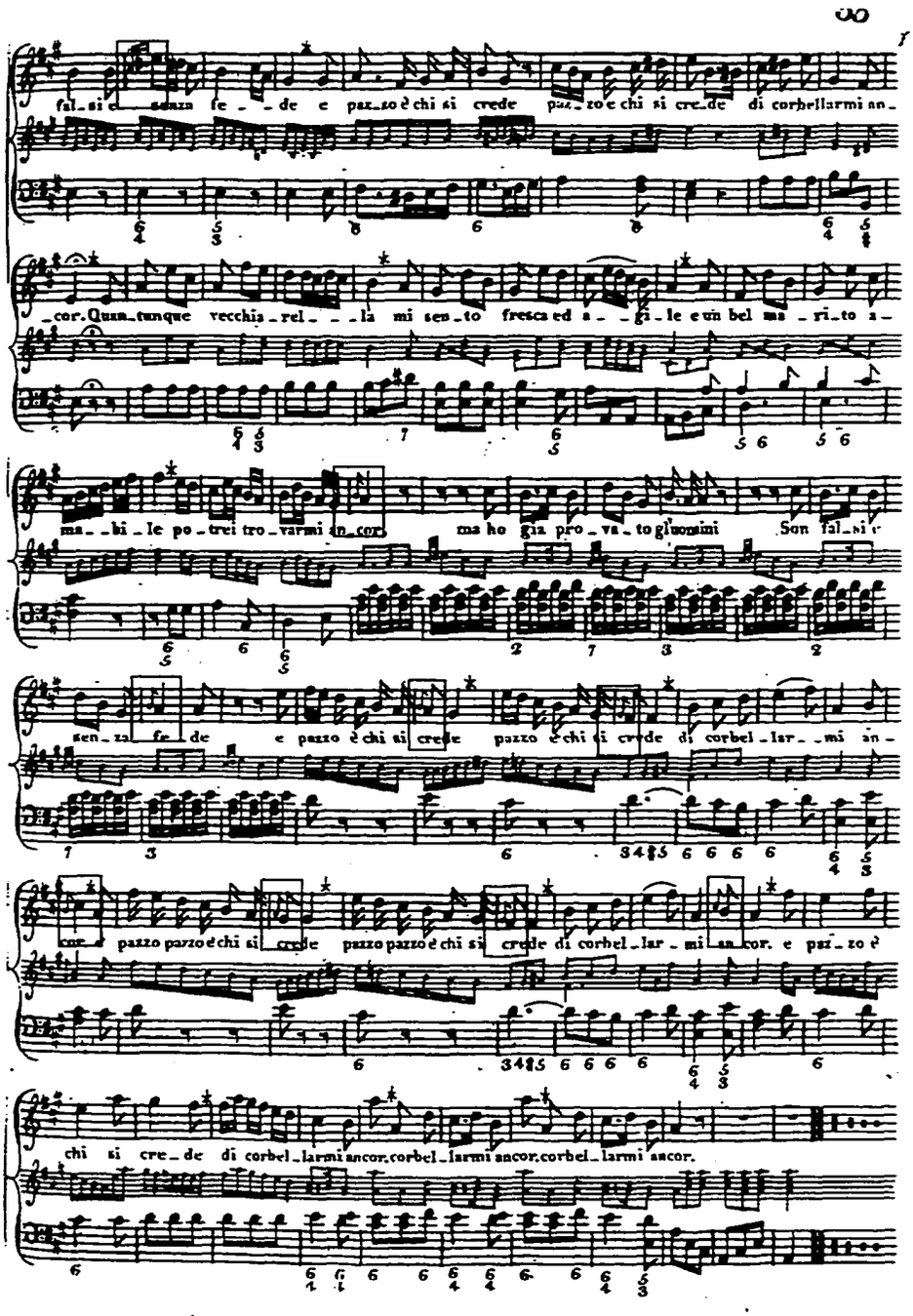
[36]Ibid.

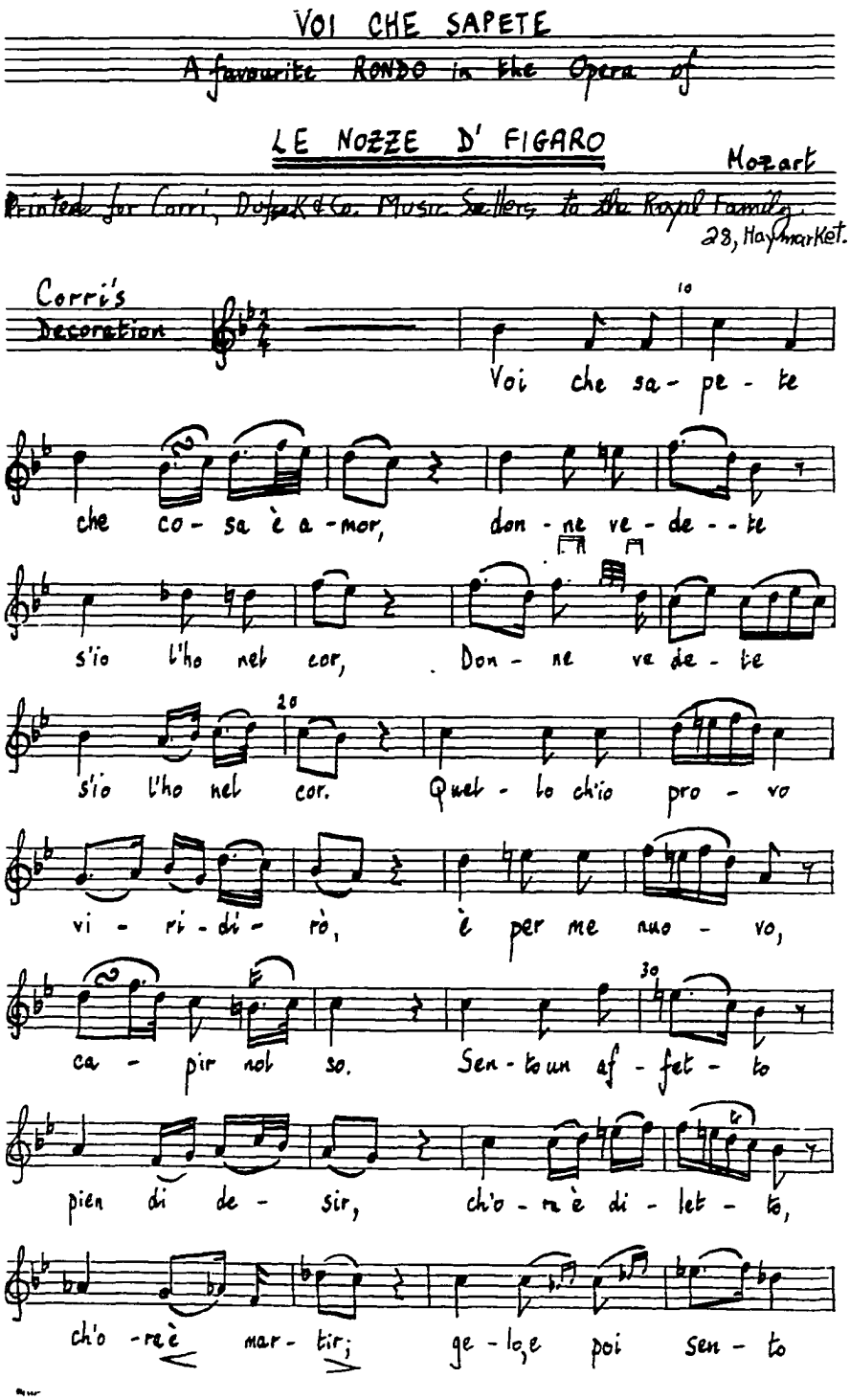
Example 2.14. Excerpt from Corri's *Treatises on Singing.* [37]

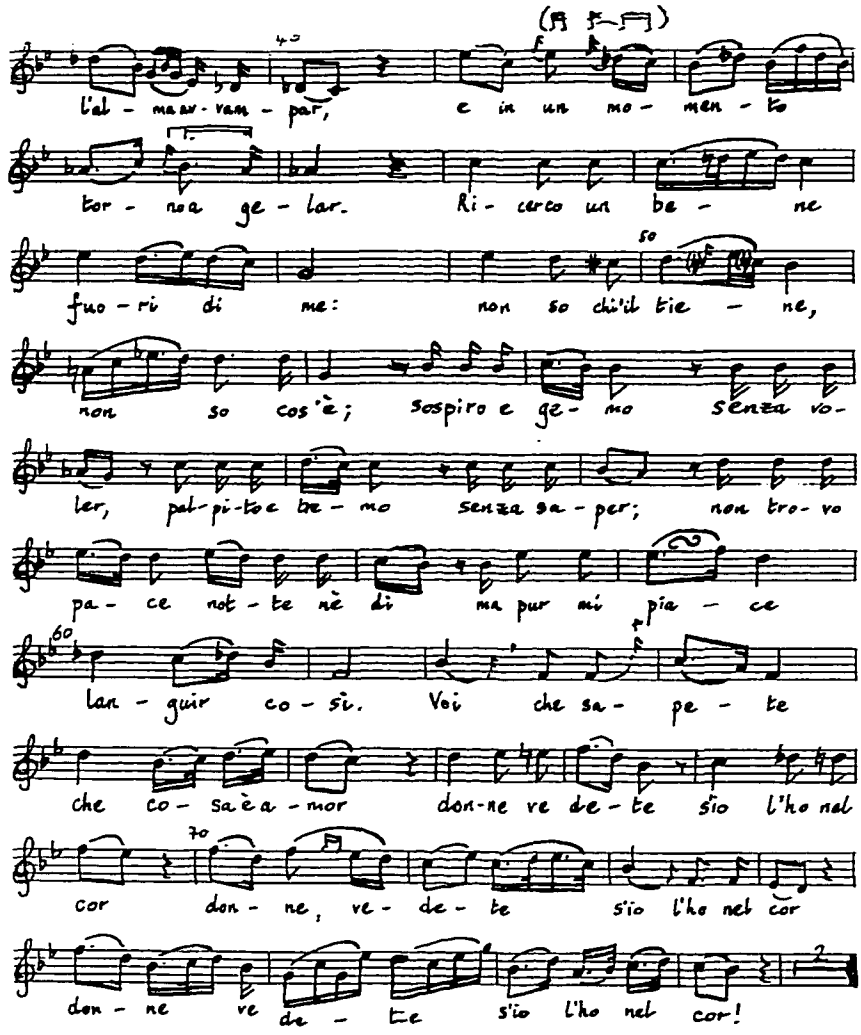


[37]Domenico Corri, "Quantunque vecchiarella" (New York: Garland Pub., 1993), 54-55. Copyright 1993 from *Domenico Corri's Treatises on Singing,* ed. by Richard Maunder. Reproduced by permission of Routledge, Inc., part of the Taylor and Francis Group.


fal_si e senza fe_de e paz_zo è chi si crede paz_zo è chi si cre_de di corbellarmi an_
_cor. Quan_tunque vecchia_rel_la mi sen_to fresca ed a_gi_le e un bel ma_ri_to a_
ma_bi_le po_trei tro_varmi in_cor ma ho già pro_va_to gl'uomini Son fal_si r
sen_za fe_de e pazzo è chi si crede pazzo è chi si crede di corbel_lar_mi an_
cor. e pazzo pazzo è chi si crede pazzo pazzo è chi si crede di corbel_lar_mi an_cor. e paz_zo è
chi si cre_de di corbel_larmi ancor. corbel_larmi ancor. corbel_larmi ancor.

Example 2.15. Corri's ornamentation of *Voi che sapete.*[38]





[38]Copied from the original manuscript, courtesy of Charles Mackerras.

rest, the first always bears the prosodic accent, and therefore must be turned into an appoggiatura. Though Mozart had not marked the appoggiatura, it must be introduced. The exception to this rule is when the two notes are both an essential part of an idea, when they belong to concerted voices, or when the harmony does not permit the alteration."[39]

Instrumental Arrangers

Instrumental players in the eighteenth century generally were not expected to add embellishments to their parts as the singers were. Composers usually wrote out the orchestral parts as they were to be performed, so it can be helpful to examine the orchestral accompaniment of any aria for passages doubled by instruments and make note of any added embellishments such as appoggiaturas. Another valuable source of embellishments may be found in instrumental arrangements of opera arias published soon after the opera. Many arrangers presumably wrote down embellishments as they had heard them performed in the opera house. One must, of course, take into account the instrument the aria is arranged for, especially in reference to cadenzas, but the placement of appoggiaturas within the aria presumably would be similar to that of a vocal performance of the time. Late eighteenth century composers who wrote arrangements of *Nozze* arias for instruments include Johann Nepomuk Wendt, who arranged several pieces for wind octet; J. G. Busch, who arranged excerpts for two clarinets; Carl Zulehner, with an arrangement for piano and violin; Franz Danzi, who arranged a string quartet; Max Josef Beer, with a two-piano setting; and Henri

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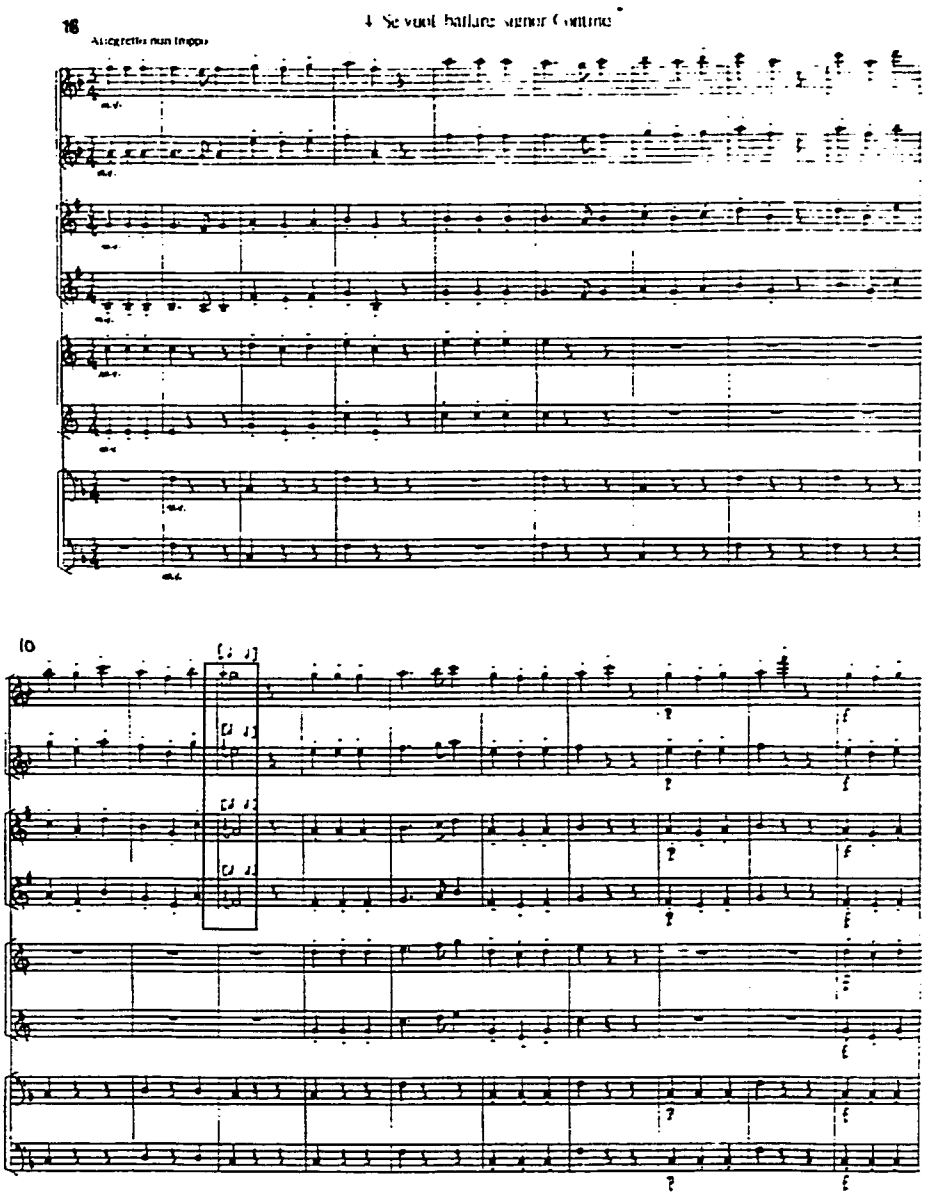
[39]Manuel Garcia, *Hints on Singing* (London: E. Ascherberg & Co., 1894), 67.

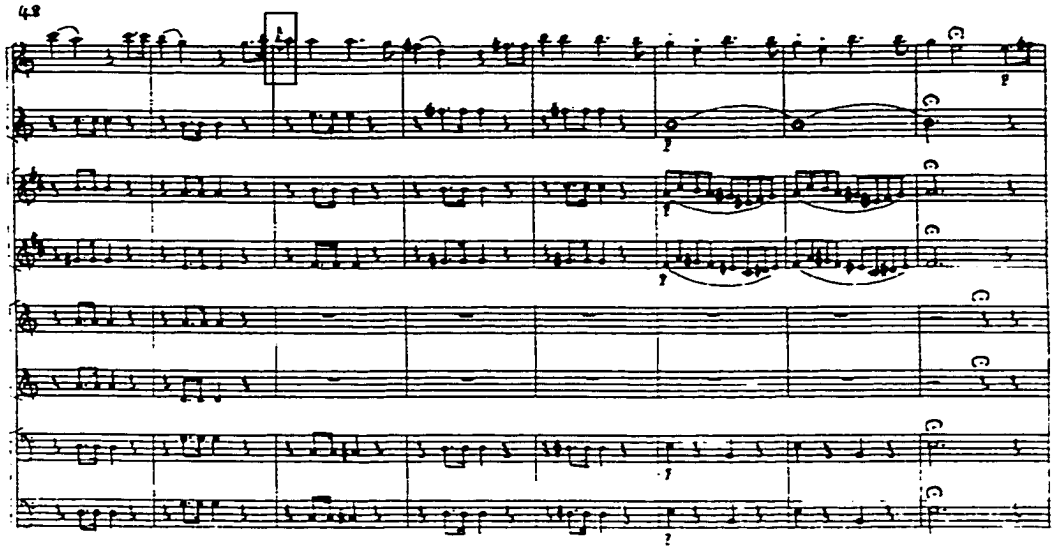
Cramer, who arranged *Figaro* for piano. Some of these arrangements have been criticized for their supposed excesses but they are interesting for the singer because of the placement of appoggiaturas.

In Wendt's arrangements, the following appoggiaturas may be noted: "Se vuol ballare, signor contino," measure 12 (see example 2.16); "Non piú andrai," measure 50 (see example 2.17); "Dove sono", measures 11 and 25 (see example 2.18); "Dove sono", measure 34 and 36 (see example 2.19); "Dove sono", measure 46 (see example 2.20); "Dove sono", measure 53 (see example 2.21); Deh vieni, measures 9, 17 and 25 (see example 2.22). Most of the additions are simple appoggiaturas at prosodic phrase endings. Wendt is not entirely consistent in their use, however, sometimes adding an appoggiatura at one phrase ending while leaving another very similar phrase unornamented (note the first two phrases of ex. 2.22). He also at times adds notes in the middle of phrases (ex. 2.18). This is certainly a matter of "proper taste," and would seem to indicate that it was not necessary to add appoggiaturas to *every* prosodic ending; in other words, adding ornamentation was not an "all or nothing" proposition and depended upon the performer's mood and feeling during the actual performance. This seeming inconsistency also serves to add variety to individual performances.

Example 2.16. Wendt's additions to "Se vuol ballare." [40]



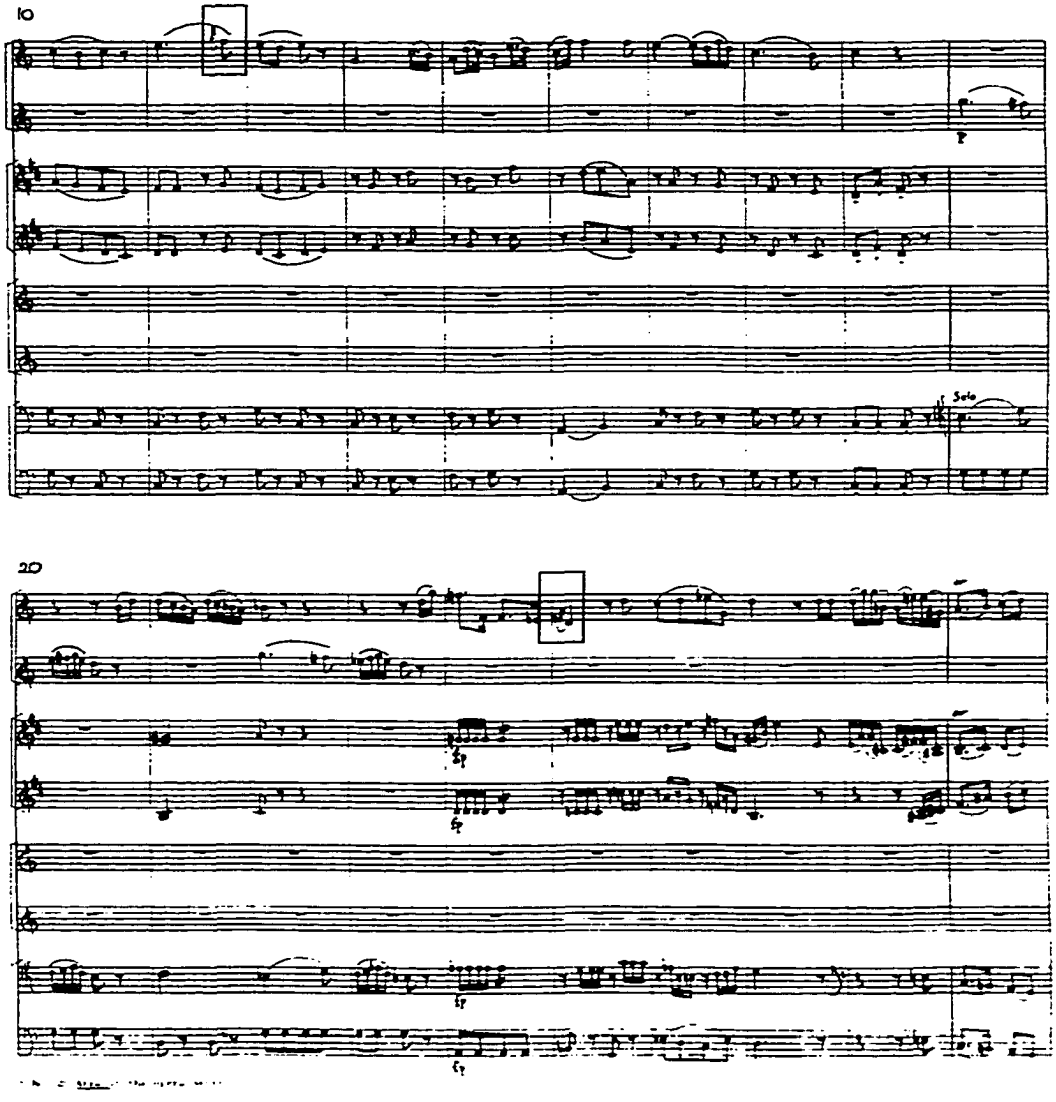
[40]Johann Wendt, *Le nozze di Figaro* selections (London: Musica Rara, 1975), 15-25. ©Musica Rara, London. 2000 assigned to Breitkopf & Haertel, Wiesbaden. Excerpts from edition MR1825, used by permission.



Example 2.17. Wendt's additions to "Non piú andrai."[41]

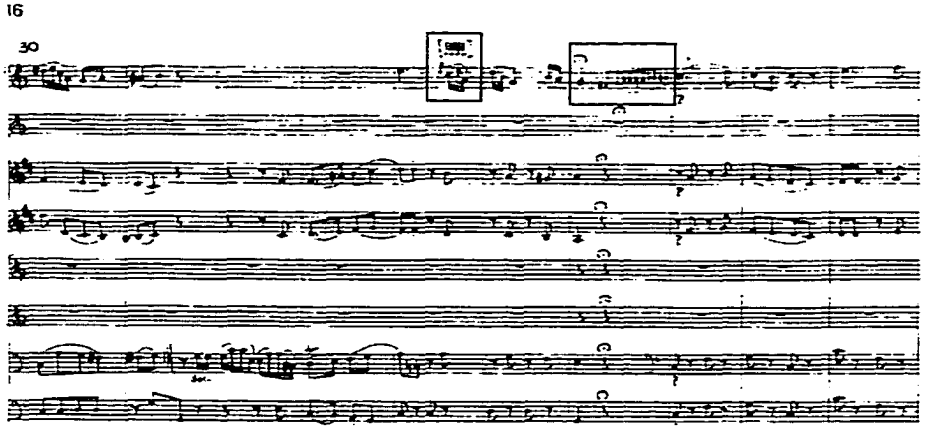
[41]Ibid.

Example 2.18. Wendt's additions to "Dove sono."[42]

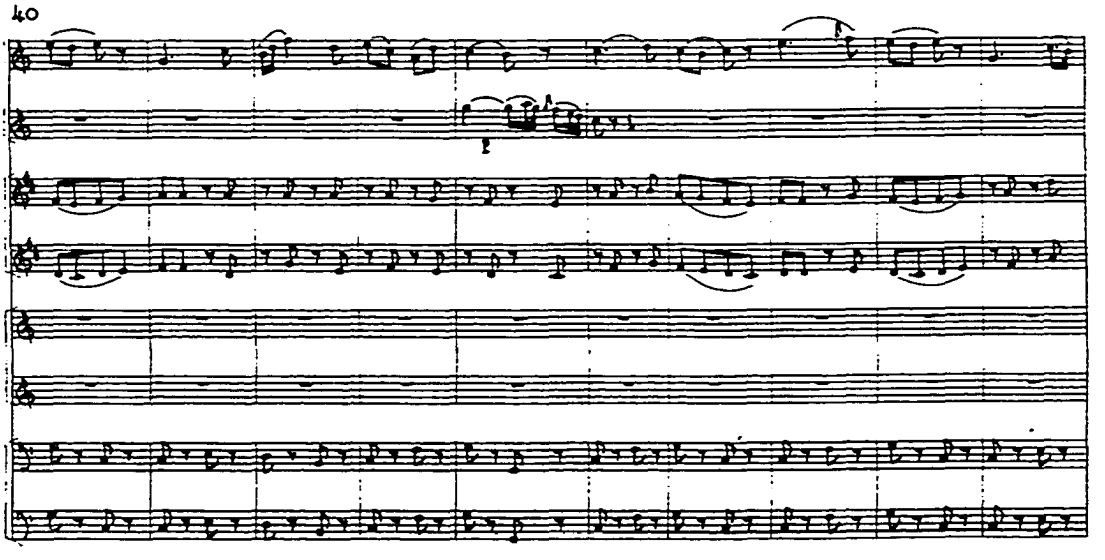


[42]Ibid.

Example 2.19. Wendt's additions and suggestion for a cadenza in "Dove sono."[43]



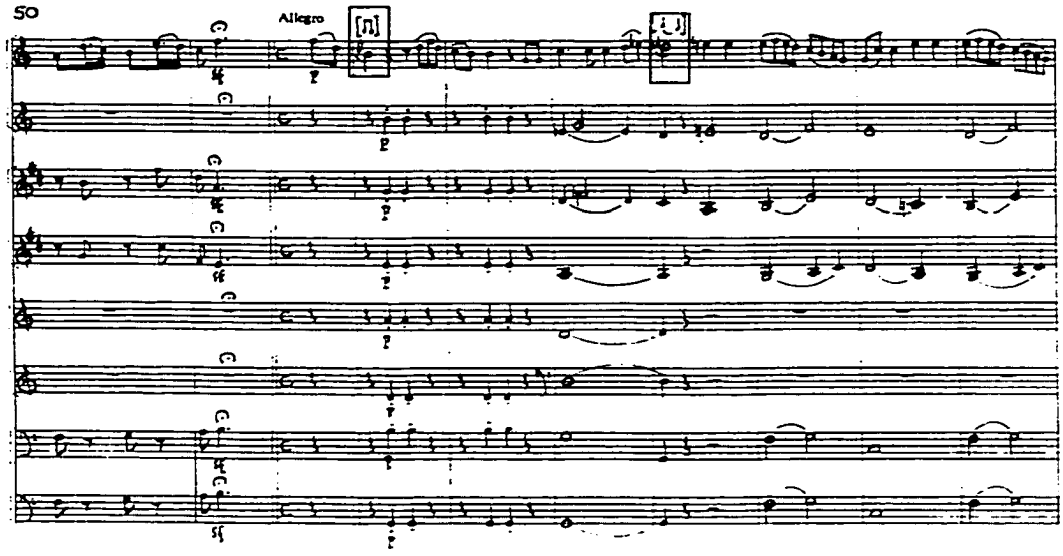
Example 2.20. Wendt's additions to "Dove sono".[44]



[43]Ibid.

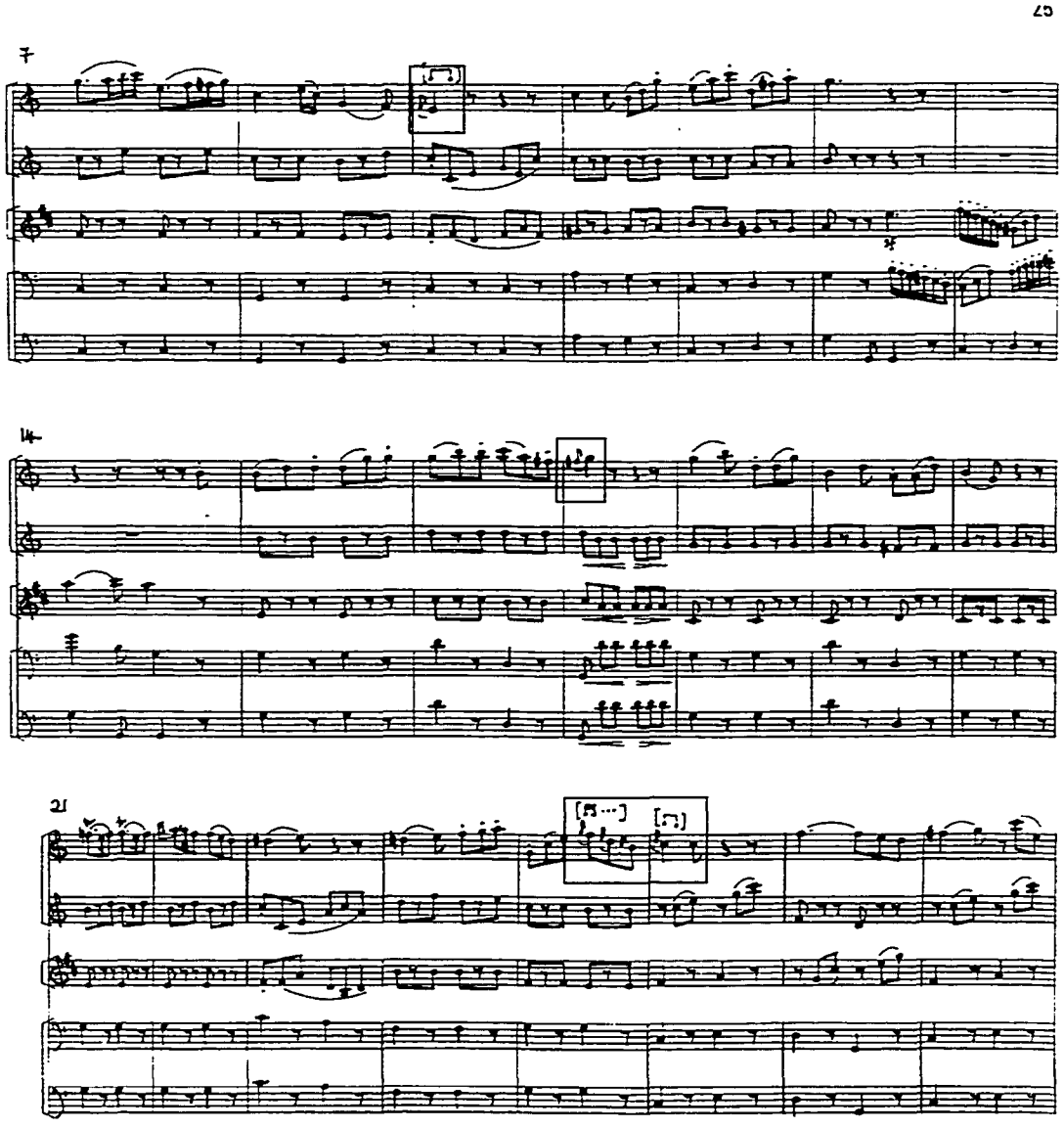
[44]Ibid.

Example 2.21. Wendt's additions to "Dove sono."[45]



[45]Ibid.

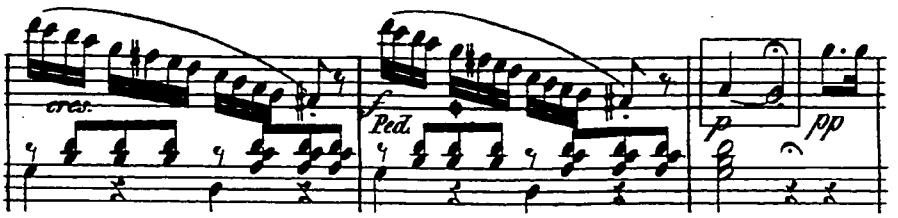
Example 2.22. Wendt's additions to "Deh vieni, non tardar."[46]



[46]Ibid.

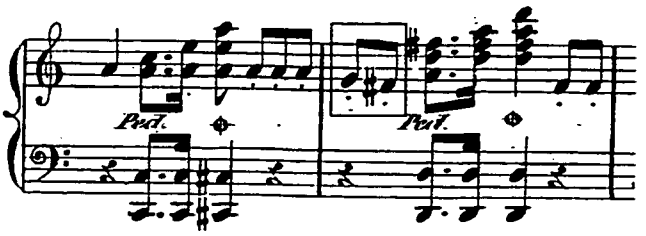
In the Cramer arrangement for piano the following ornaments may be noted: "Non più andrai," measure 31 (see example 2.23), measure 54 (see example 2.24); "Porgi amor," measure 40 (see example 2.25), measure 47 (see example 2.26); "Dove sono," measure 52 (see example 2.27), measure 94 (see example 2.28); "L'ho perduto," measure 34 (see example 2.29).

Example 2.23. Cramer's arrangement of "Non piú andrai" (m. 29-31).[47]



(quell' a-ria bril-lan- te)

Example 2.24. Cramer's arrangement of "Non piú andrai" (m. 53-54).[48]



(o un gran tur-ban-te)

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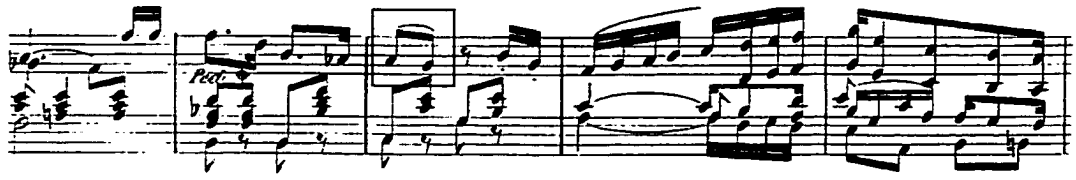
[47]Henri Cramer, *Le nozze di Figaro* arrangement for piano (Leipzig: Offenbach M., bei Johann André, 18??), 29.

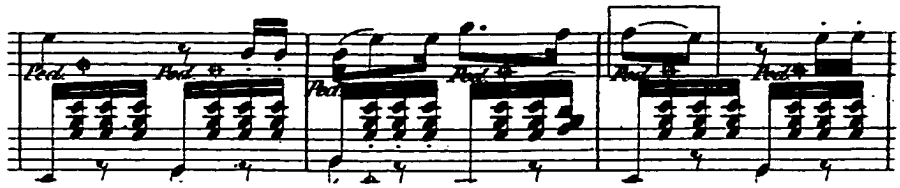
[48]Ibid., 30.

Example 2.25. Cramer's arrangement of "Porgi amor" (m. 38-42).[49]



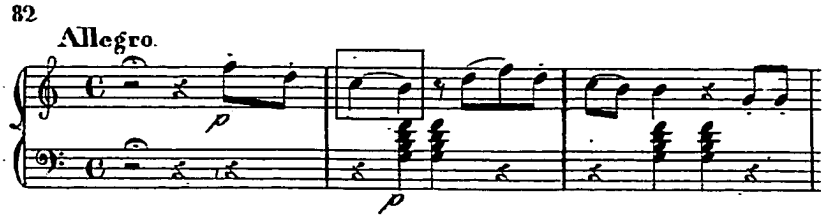
(o mi ren-de il mio te-so-ro)

Example 2.26. Cramer's arrangement of "Porgi amor" (m. 45-47).[50]



(o mi ren- de il mio te- so-ro)

Example 2.27. Cramer's arrangement of "Dove sono" (m.51-53).[51]



(Ma se al- men)

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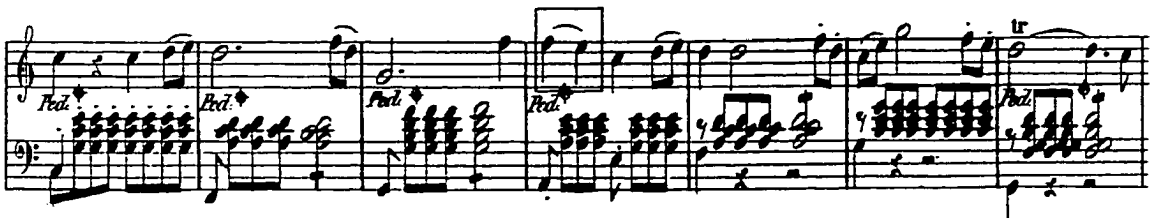
[49]Ibid., 33.

[50]Ibid.

[51]Ibid., 82.

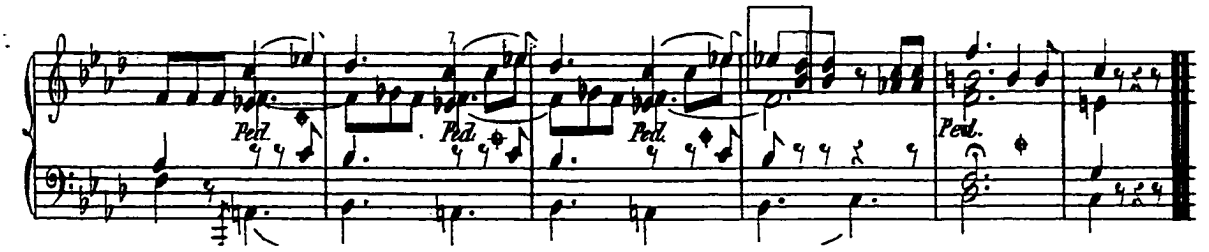
Example 2.28. Cramer's arrangement of "Dove sono" (m. 91-97).[52]



(di can-giar l'in- gra- to cor)

Example 2.29. Cramer's arrangementof "L'ho perduto" (m. 31-36).[53]

(Co-sa di- rà?)



Neither the Danzi nor the Beer arrangement of *Figaro* is particularly helpful to the singer. The Danzi sets only two arias, "Non più andrai" and "Voi, che sapete," in particularly florid and string-idiomatic variations, while the Beer arrangement for two pianos adds no ornaments to the melodies.

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[52]Ibid., 83.

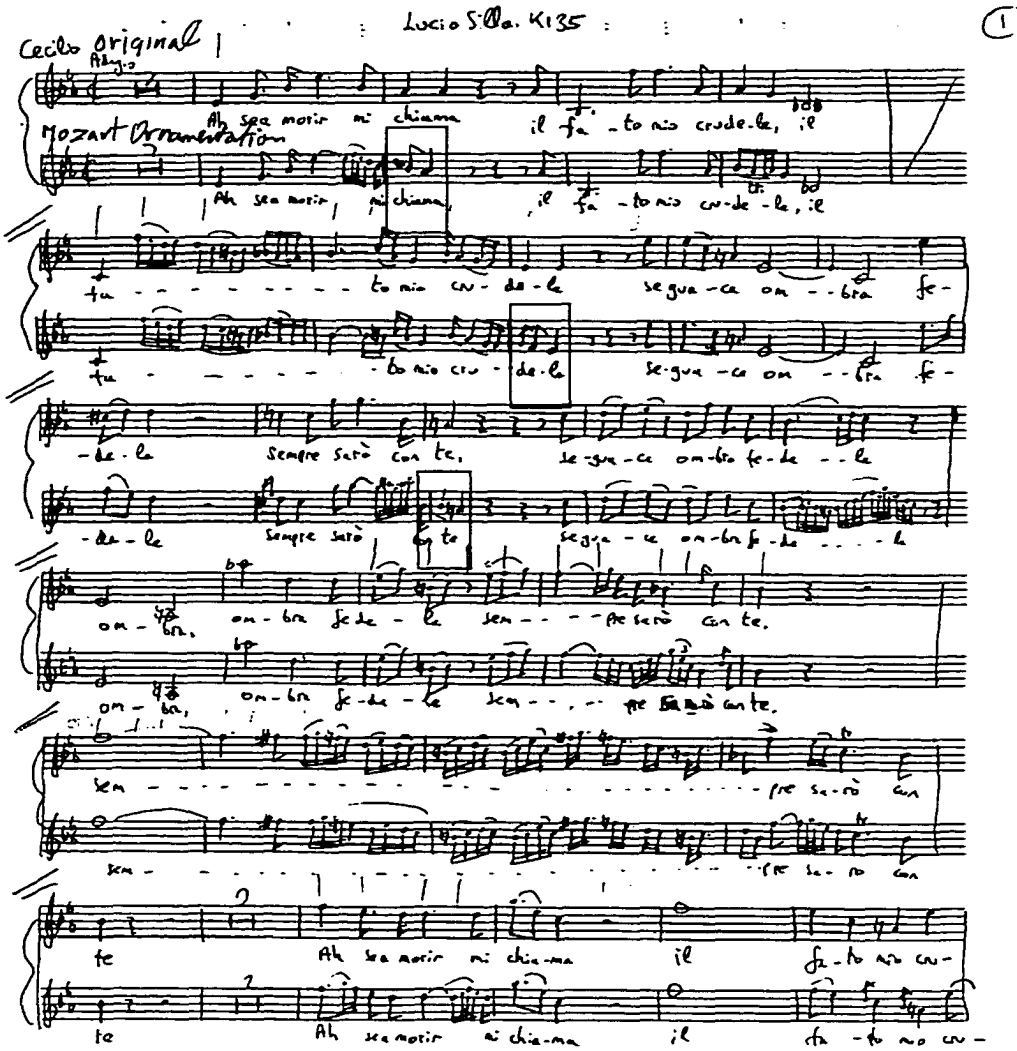
[53]Ibid., 92.

Mozart

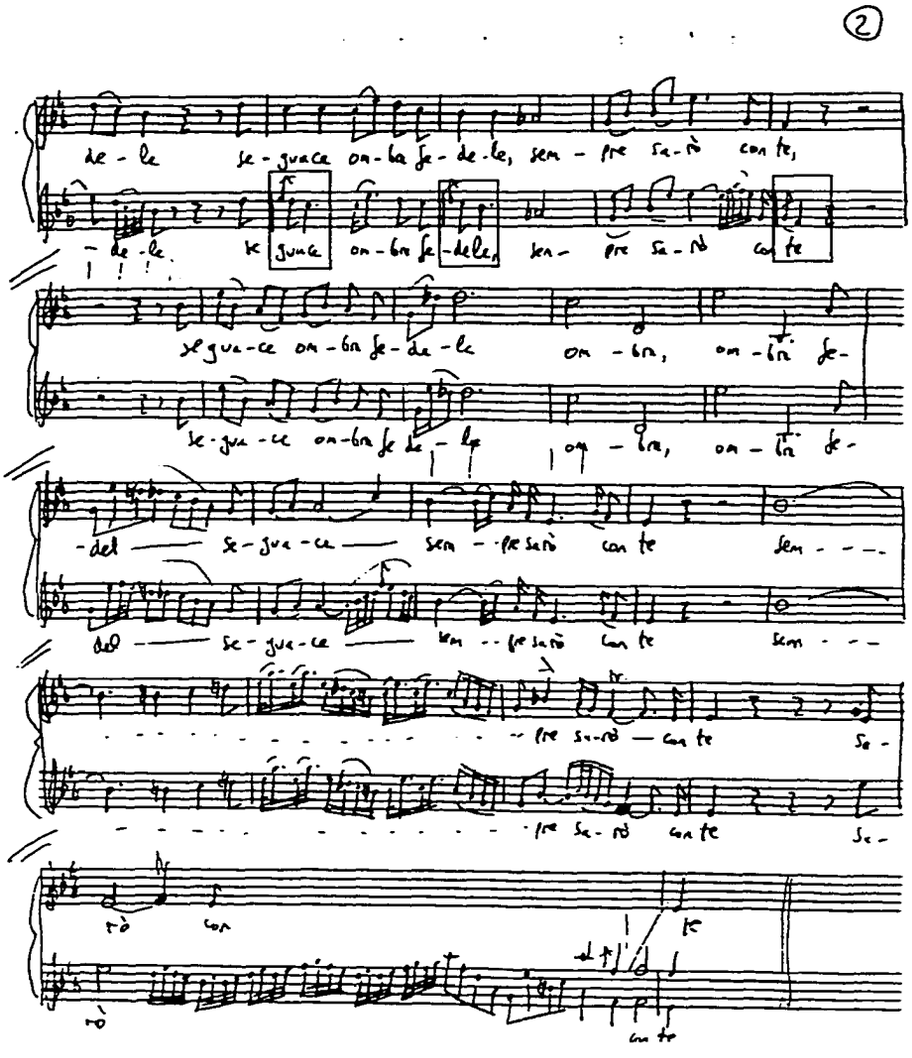
Mozart himself expressed strong opinions about added ornamentation, both good and bad. In his letters he both praised performers that did it well and condemned those who did it poorly. It does seem clear that he did not consider his own compositions "sacred," and was pleased to have singers make additions that they felt enhanced a piece. Mozart must have recognized that neither he nor any other composer could work in a vacuum and that any piece intended for live performance must be subjected to the performer's interpretation. Indeed, he complimented the artists who interpreted his music well, including those who added ornaments. Reasonable composers could not insist on performances strictly by their instructions, since it is simply impossible to be specific enough in musical and verbal instructions to rule out interpretational liberties.

A few of Mozart's arias have existing ornamentation by the composer himself, which provide valuable clues to what Mozart considered "good" additions to a piece. The aria "Ah, se a morir mi chiama" from *Lucio Silla* (see example 2.30) includes added ornaments throughout, not just in repeated material. These additions include turns, scales filling in intervals, appoggiaturas and *passaggi.* Most notably missing are any ornaments that detract from striking features of the melody, such as large leaps (more than an octave); for the most part, each phrase still begins and ends on the same notes as the original and passes through most of the same pitches. The syllables still fall on the same beats of the measure, leaving the rhythmic organization of the text primarily the same. It is interesting to note Mozart's addition of a double appoggiatura to the word *crudele* in measure 14, suggesting that Mozart

Example 2.30. Mozart's ornamentation of "Ah, se a morir."[54]



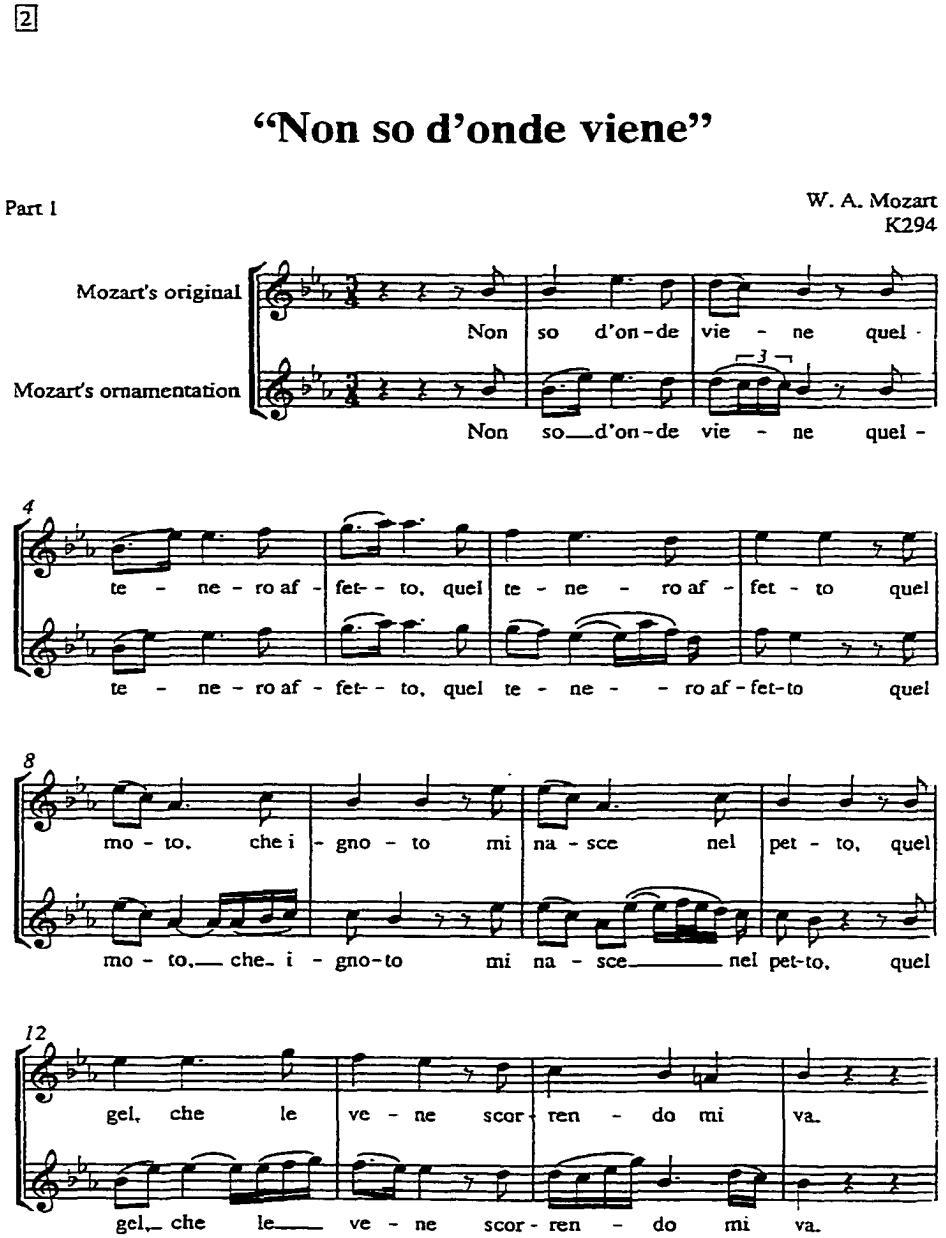
[54]Copied from the original manuscript, courtesy of Charles Mackerras.



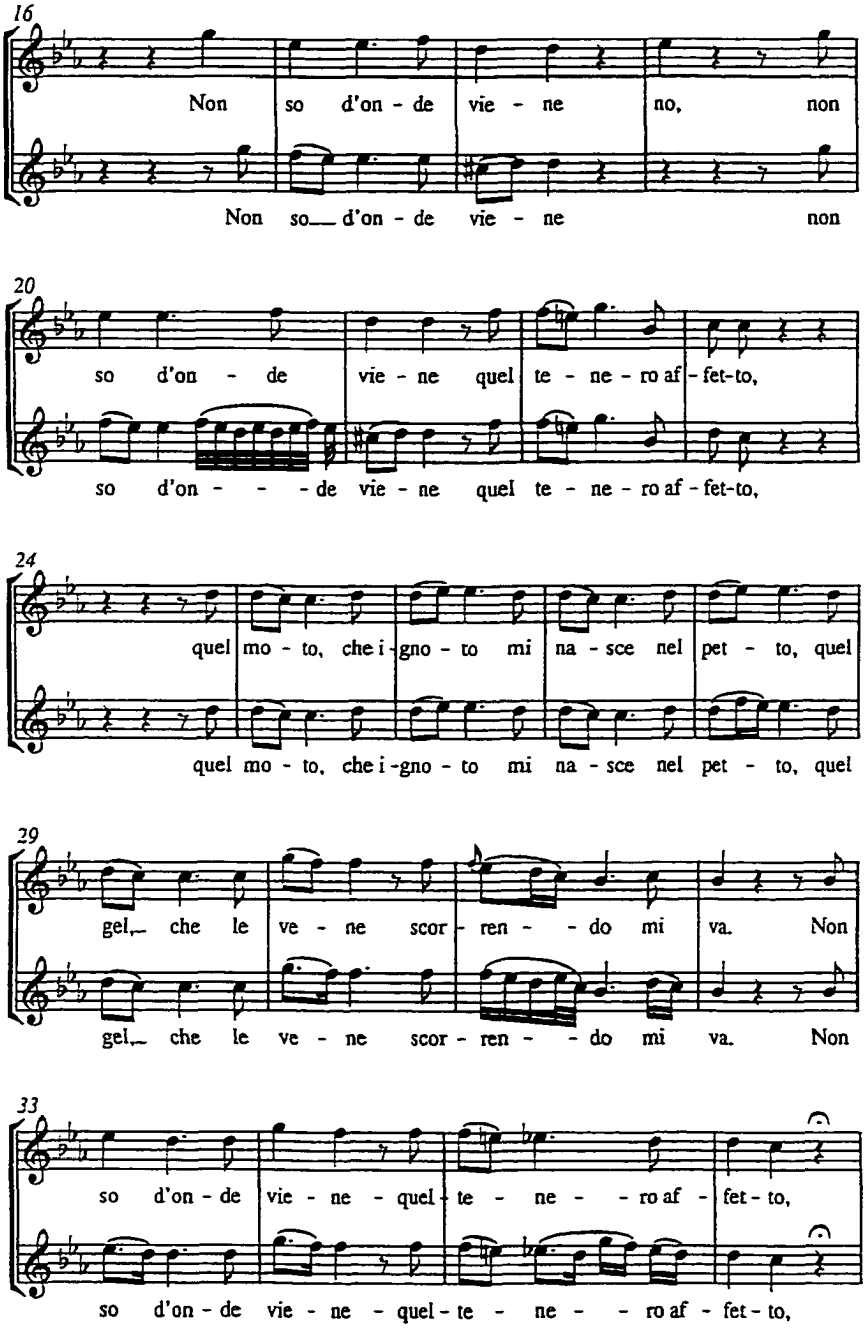
did not feel the meaning of the word called for melodic harshness. It would seem that Mozart did not hesitate in the addition of "necessary" embellishments at prosodic endings, regardless of word meanings. The prosodic phrase endings with added appoggiaturas are indicated.

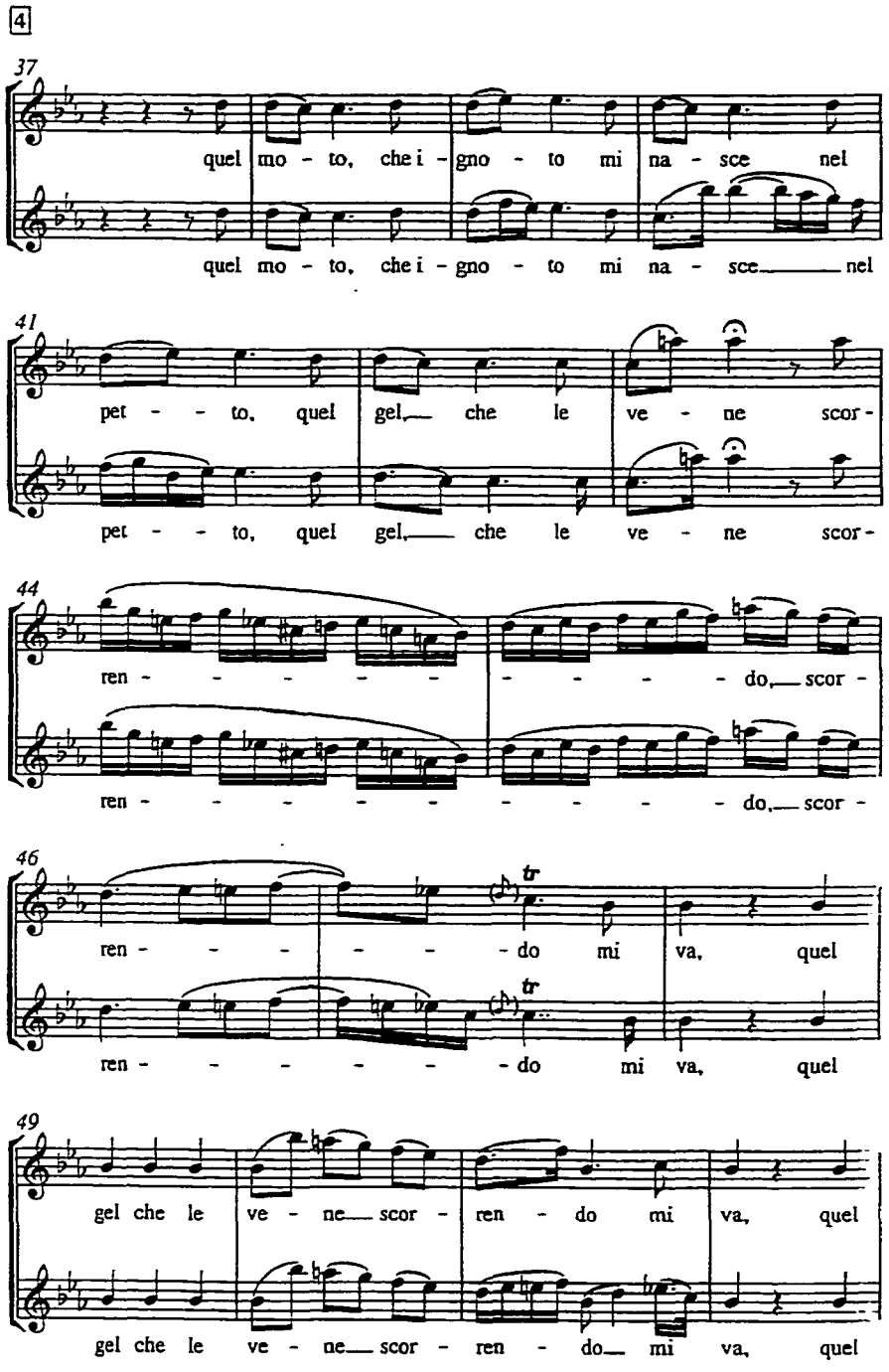
Another example of Mozart's own ornamentation comes from his aria "Non so d'onde viene," K.294 (see example 2.31). Both the original melody and ornamented versions are given.

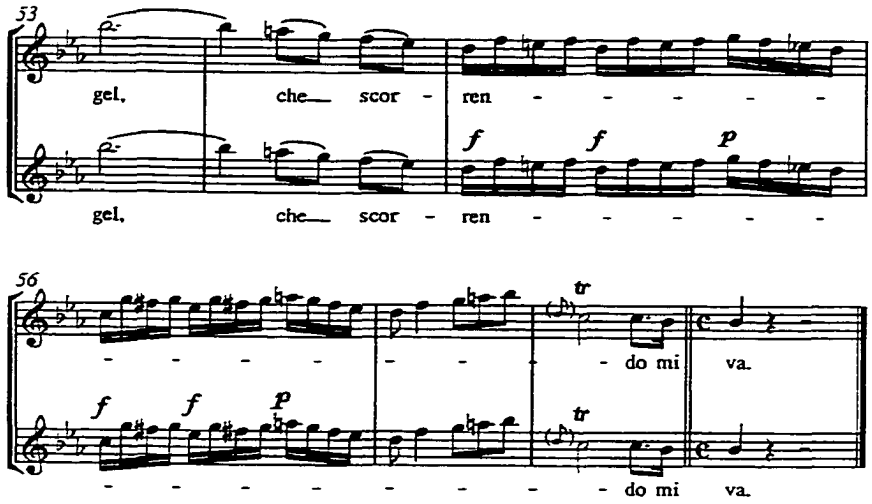
Example 2.31. Mozart's ornamentation of "Non so d'onde viene."[55]

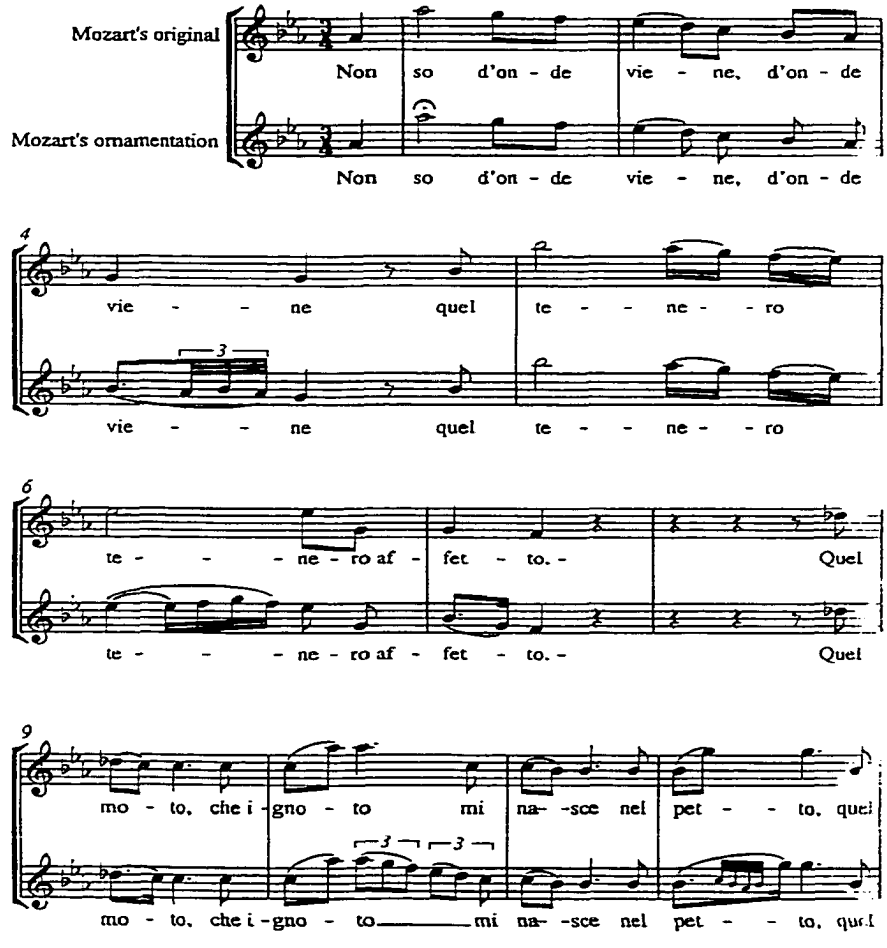


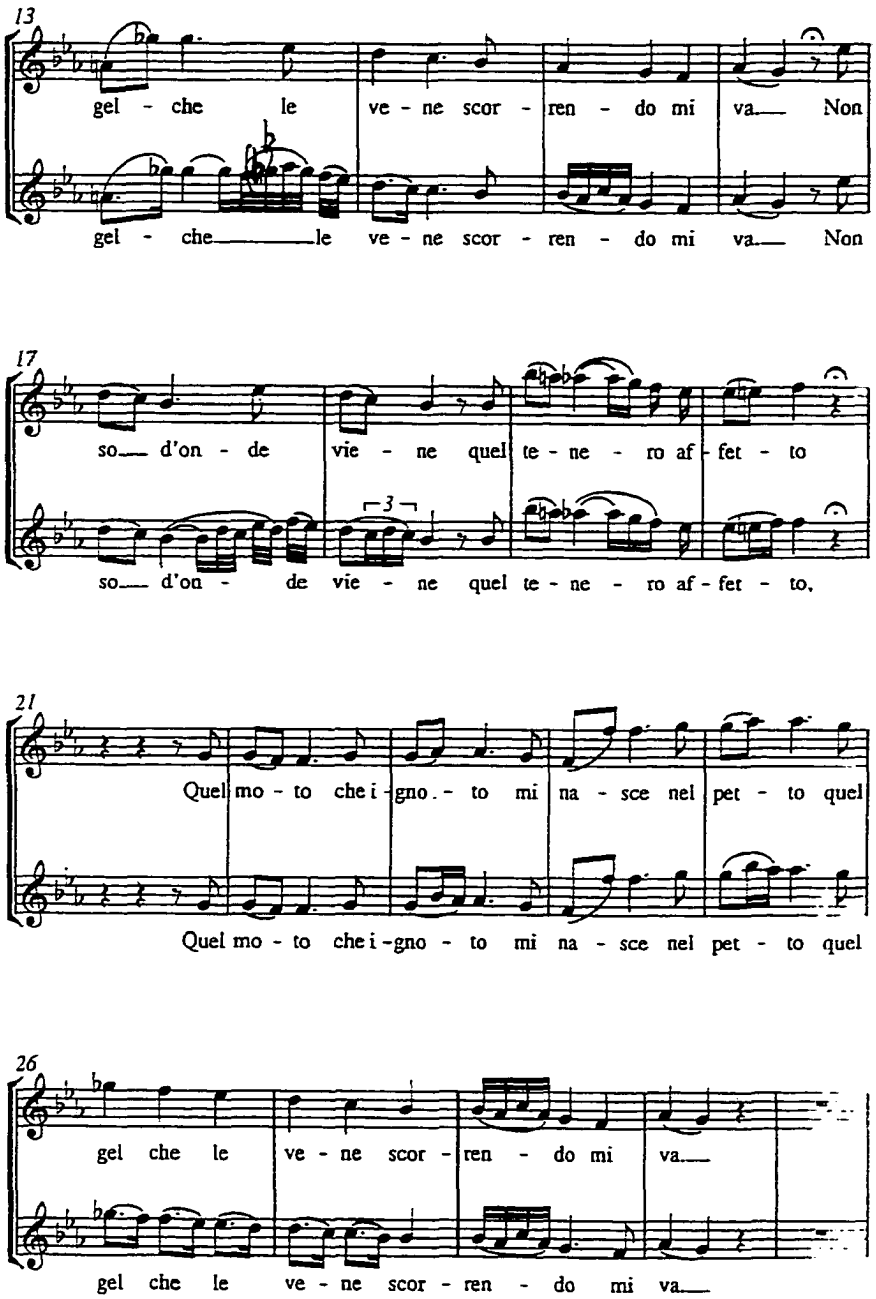
[55]Copied by John Whitfield.

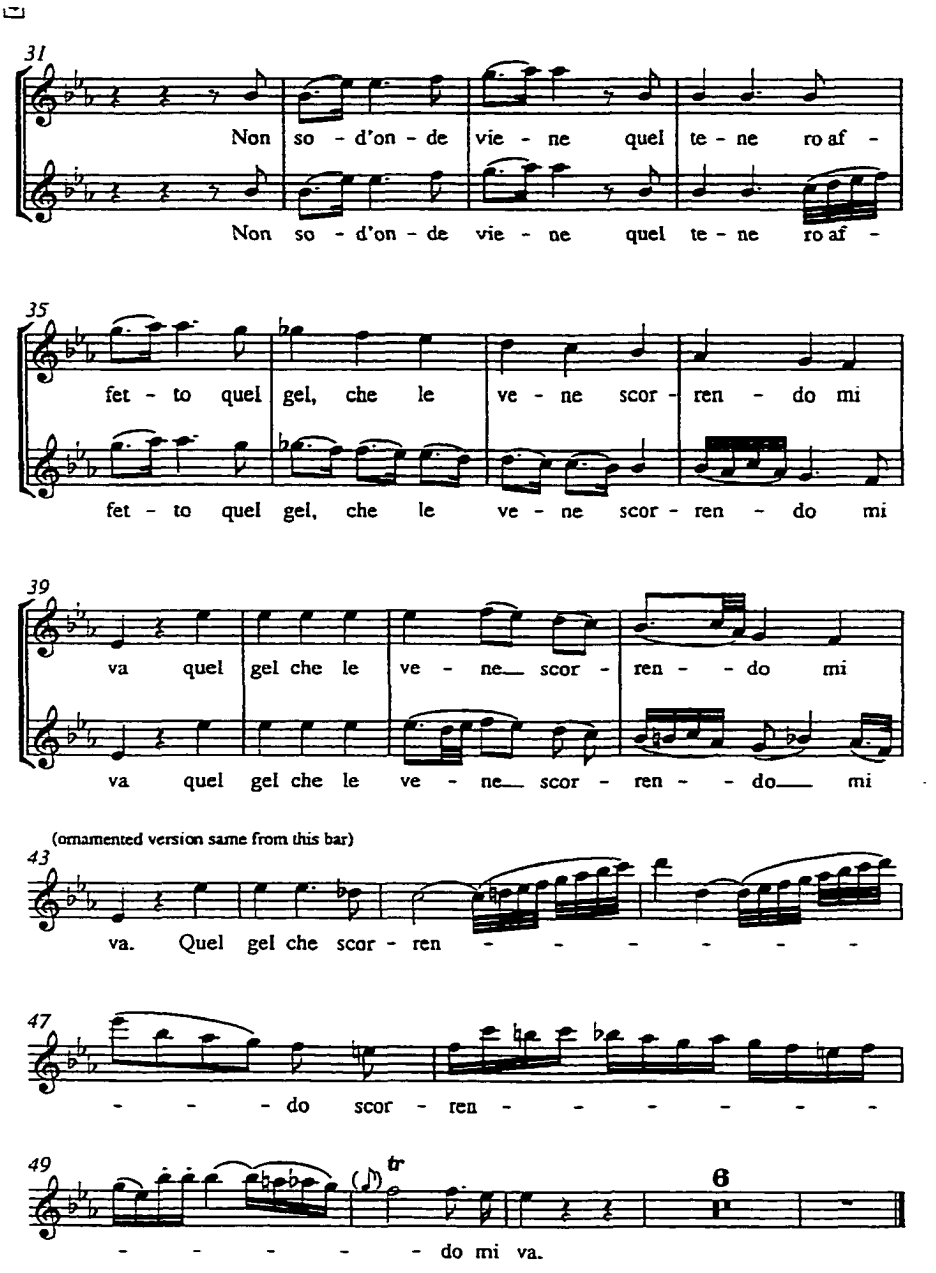

16
Non so d'on - de vie - ne no, non
Non so__ d'on - de vie - ne non
20
so d'on - de vie - ne quel te - ne - ro af - fet-to,
so d'on - - - de vie - ne quel te - ne - ro af - fet-to,
24
quel mo - to, che i - gno - to mi na - sce nel pet - to, quel
quel mo - to, che i - gno - to mi na - sce nel pet - to, quel
29
gel, che le ve - ne scor - ren - - do mi va. Non
gel, che le ve - ne scor - ren - - do mi va. Non
33
so d'on - de vie - ne - quel - te - ne - - ro af - fet - to,
so d'on - de vie - ne - quel - te - ne - - ro af - fet - to,


4
37
quel mo - to, che i - gno - to mi na - sce nel
quel mo - to, che i - gno - to mi na - sce nel
41
pet - - - to, quel gel, che le ve - ne scor -
pet - - - to, quel gel, che le ve - ne scor -
44
ren - - - - - - - - - do, scor -
ren - - - - - - - - - - do, scor -
46
tr
ren - - - - - - do mi va, quel
tr
ren - - - - - - do mi va, quel
49
gel che le ve - ne scor - ren - do mi va, quel
gel che le ve - ne scor - ren - do mi va, quel


53
gel, che scor - ren - - - - - -
gel, che scor - ren - - - - - -
f f p
56
- - - - - - - - do mi va.
- - - - - - - - - do mi va.
f f p
tr
tr


Mozart's original
Mozart's ornamentation
Non so d'on - de vie - ne, d'on - de
Non so d'on - de vie - ne, d'on - de
4
vie - - ne quel te - - ne - - ro
vie - - ne quel te - - ne - - ro
3
6
te - - - ne - ro af - fet - to. - Quel
te - - - ne - ro af - fet - to. - Quel
9
mo - to, che i - gno - to mi na- -sce nel pet - - to, quel
mo - to, che i - gno - to mi na- -sce nel pet - - to, quel
3 3

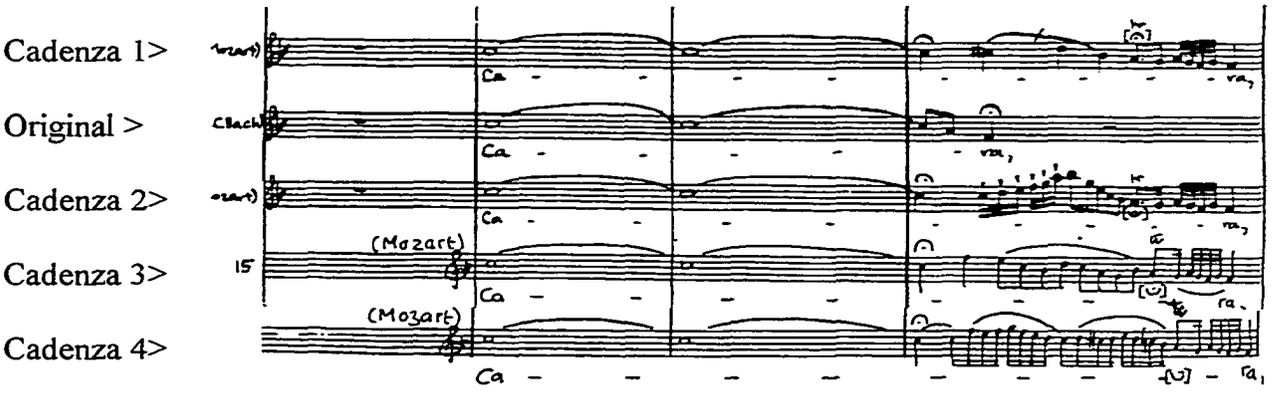

13
gel - che le ve - ne scor - ren - do mi va Non
gel - che le ve - ne scor - ren - do mi va Non
17
so d'on - de vie - ne quel te - ne - ro af - fet - to
3
so d'on - de vie - ne quel te - ne - ro af - fet - to,
21
Quel mo - to che i - gno - to mi na - sce nel pet - to quel
Quel mo - to che i - gno - to mi na - sce nel pet - to quel
26
gel che le ve - ne scor - ren - do mi va
gel che le ve - ne scor - ren - do mi va



In addition to ornamenting his own works, Mozart took arias of other composers and supplied variations and cadenzas. One notable example is his treatment of J. C. Bach's "Cara,

la dolce fiamma" from the opera *Adriano in Siria.* Mozart provides four alternatives for the opening cadenza (see example 2.32) and continues with two embellished versions (see example 2.33), one for the opening statement and one for the da capo. The faster tempo cavatina is unornamented except for the ending cadenza, for which two alternatives are given by Mozart. A comparison of these versions can give the singer valuable insight into the type of melodic configurations Mozart felt were appropriate to enhance a melody.

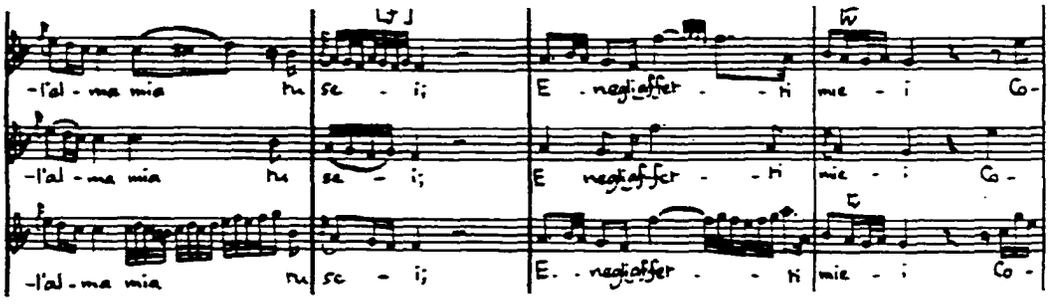
Example 2.32. Mozart's ornamentations of opening cadenza of "Cara la dolce fiamma."[56]


Cadenza 1>
Original >
Cadenza 2>
Cadenza 3>
Cadenza 4>
(Mozart)
(Mozart)
15
Ca - - -

1st time>

Original>

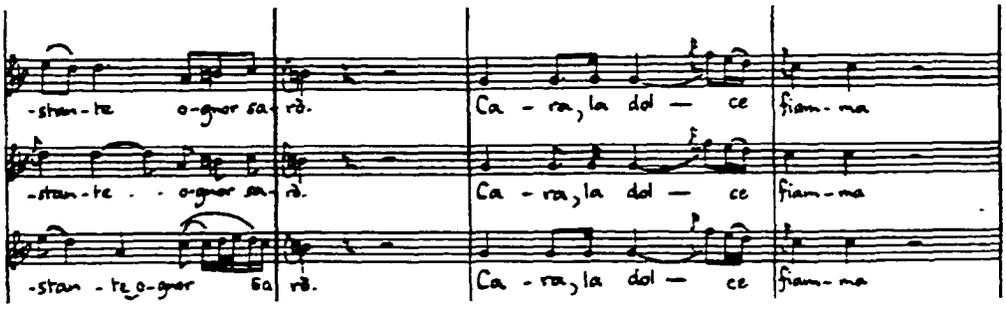
Da capo>



1st time>

Original>

Da capo>



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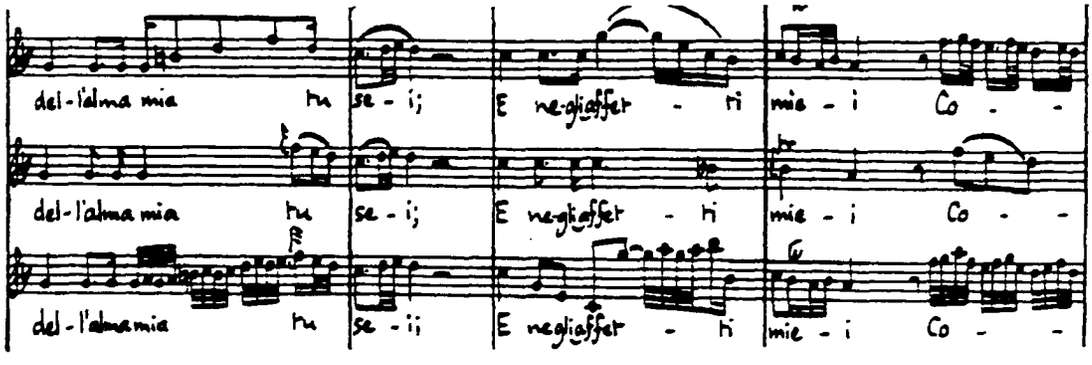
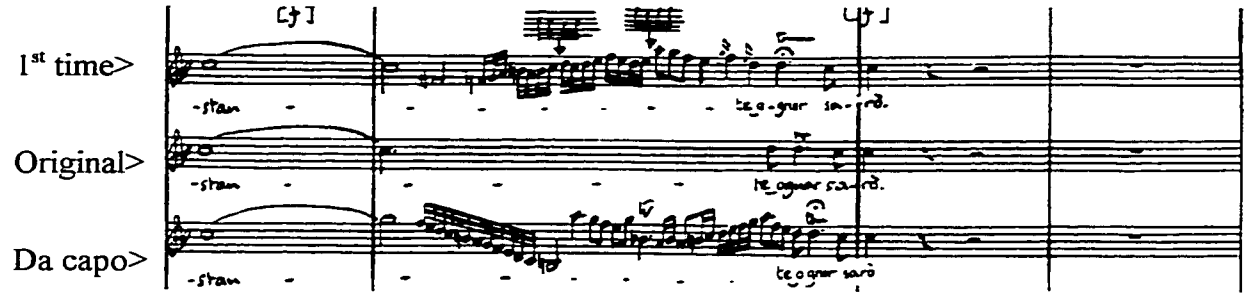
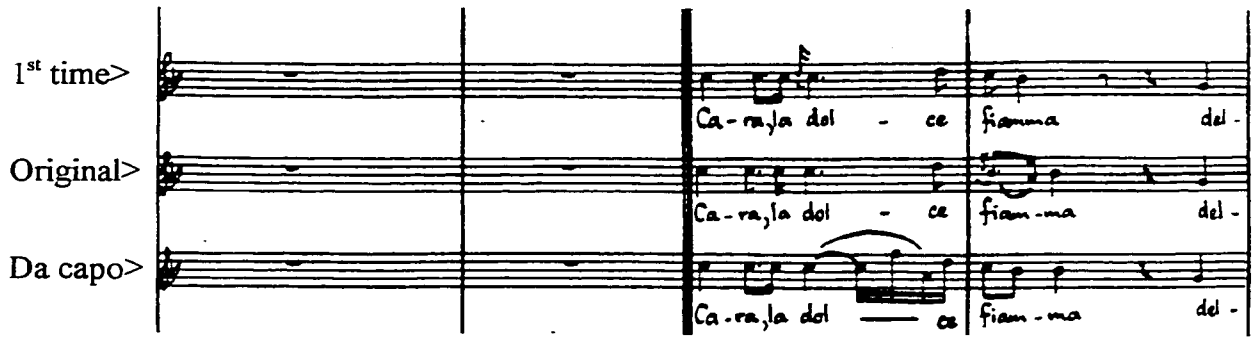
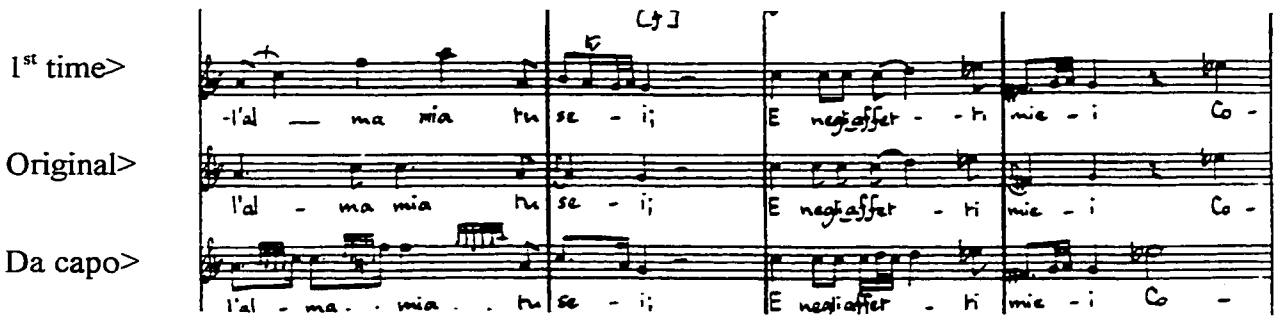
Original>

Da capo>









1st time>

Original>

Da capo>

1st time>

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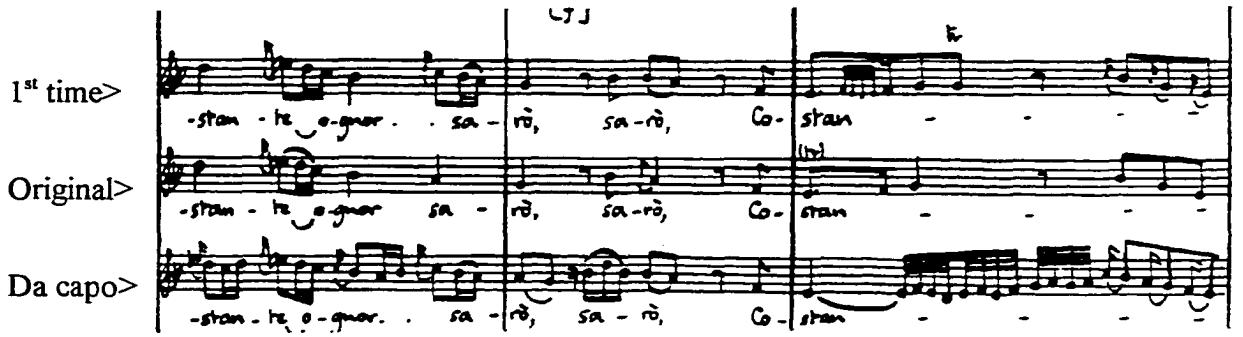
Da capo>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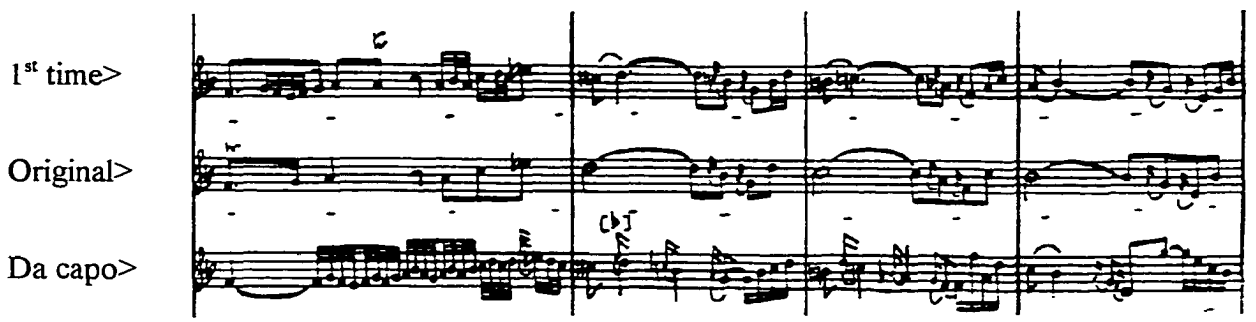
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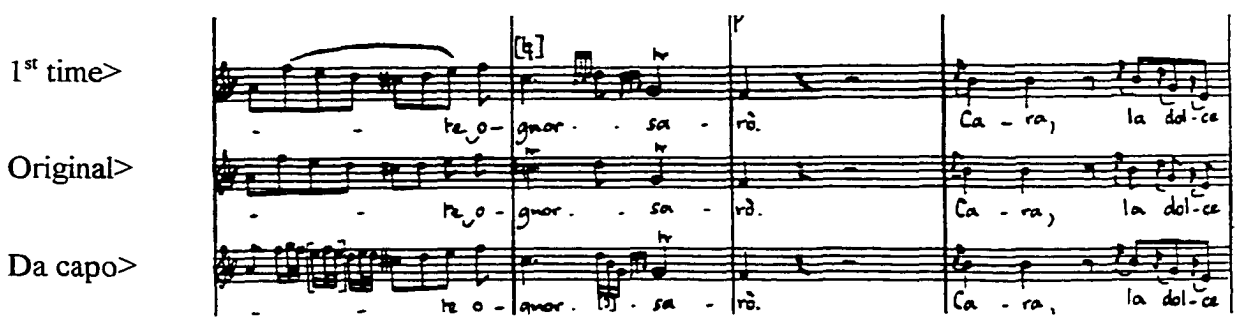
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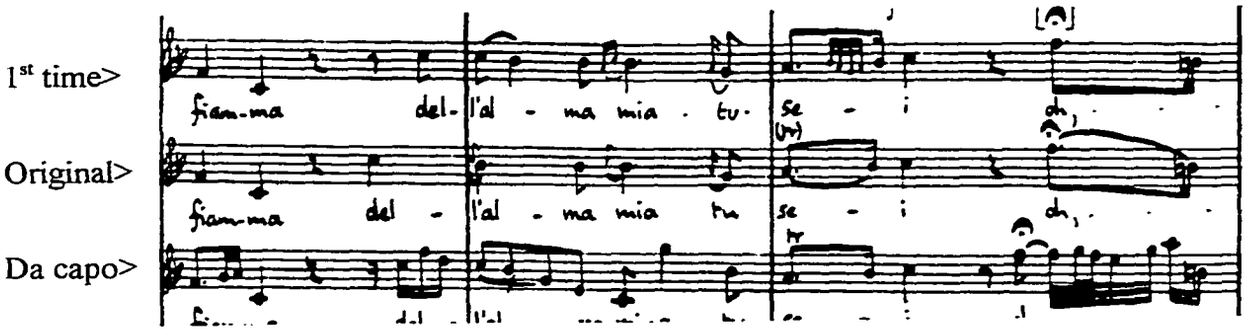
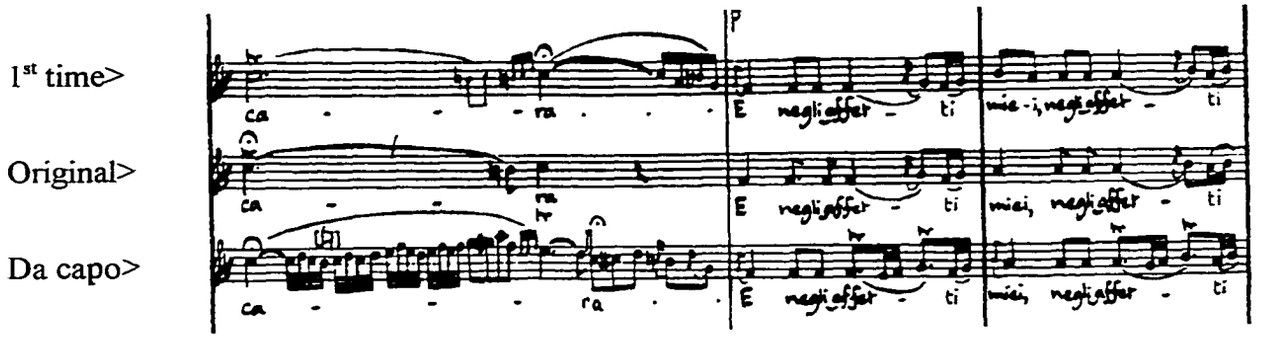
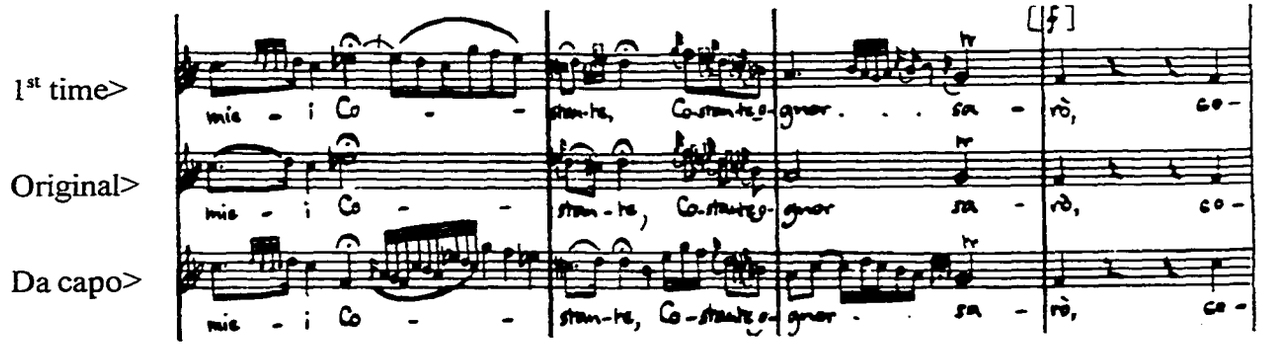
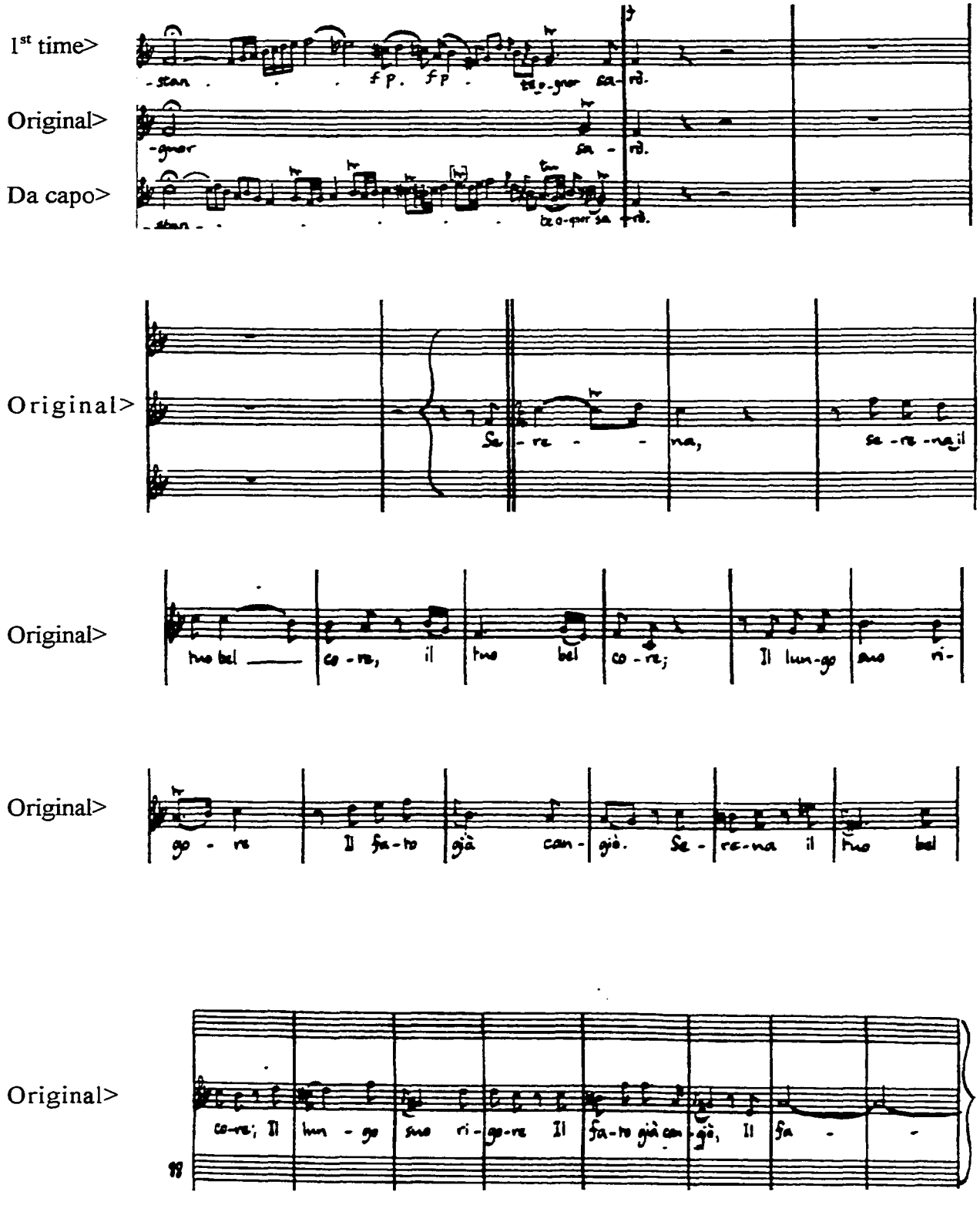
Original>
Da capo>


1st time>
Original>
Da capo>
fiam-ma del- l'al - ma mia . tu- se - i oh,
fiam-ma del - l'al - ma mia tu se - i oh,


1st time>
Original>
Da capo>
ca - - - ra . . . E negli affet - ti mie - i, negli affet - ti
ca - - ra E negli affet - ti miei, negli affet - ti
ca - - - ra . E negli affet - ti miei, negli affet - ti


1st time>
Original>
Da capo>
mie - i Co - - stan-te, Co-stan-te-gnor . . sa - rò, co -
mie - i Co - - stan-te, Co-stan-te-gnor sa - rò, co -
mie - i Co - - stan-te, Co-stan-te-gnor . sa - rò, co -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Da capo>
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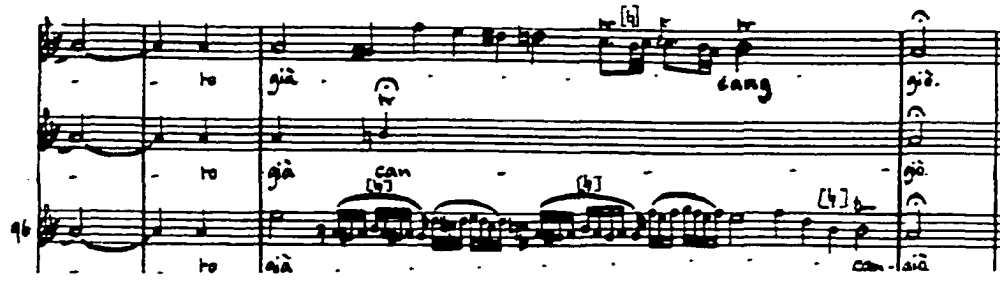
Cadenza 1>

Original>

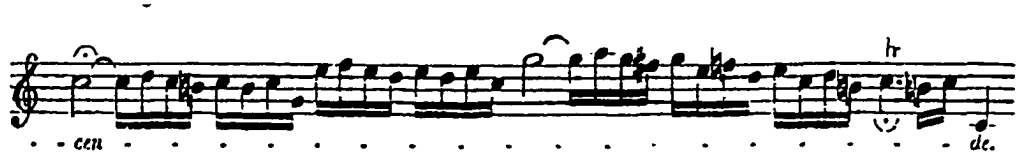
Cadenza 2>



Mozart composed cadenzas for many of his vocal works while leaving many others to the performer. The cadenzas he did write out illustrate the guidelines articulated by Hiller in that they tend to be fairly short (one breath), use motives from the aria proper, and never become more elaborate than the overall style of the aria itself. Mozart composed an aria to substitute for "Deh vieni" when the soprano Adriana Ferrarese del Bene performed as Susanna in *Nozze* in 1787. The cadenza he composed for the new aria, "Al desio," (see example 2.34), illustrates Mozart's vocal cadenza style.

Other examples of Mozart's cadenzas, composed for various arias by J. C. Bach (see example 2.35), show a similar format.

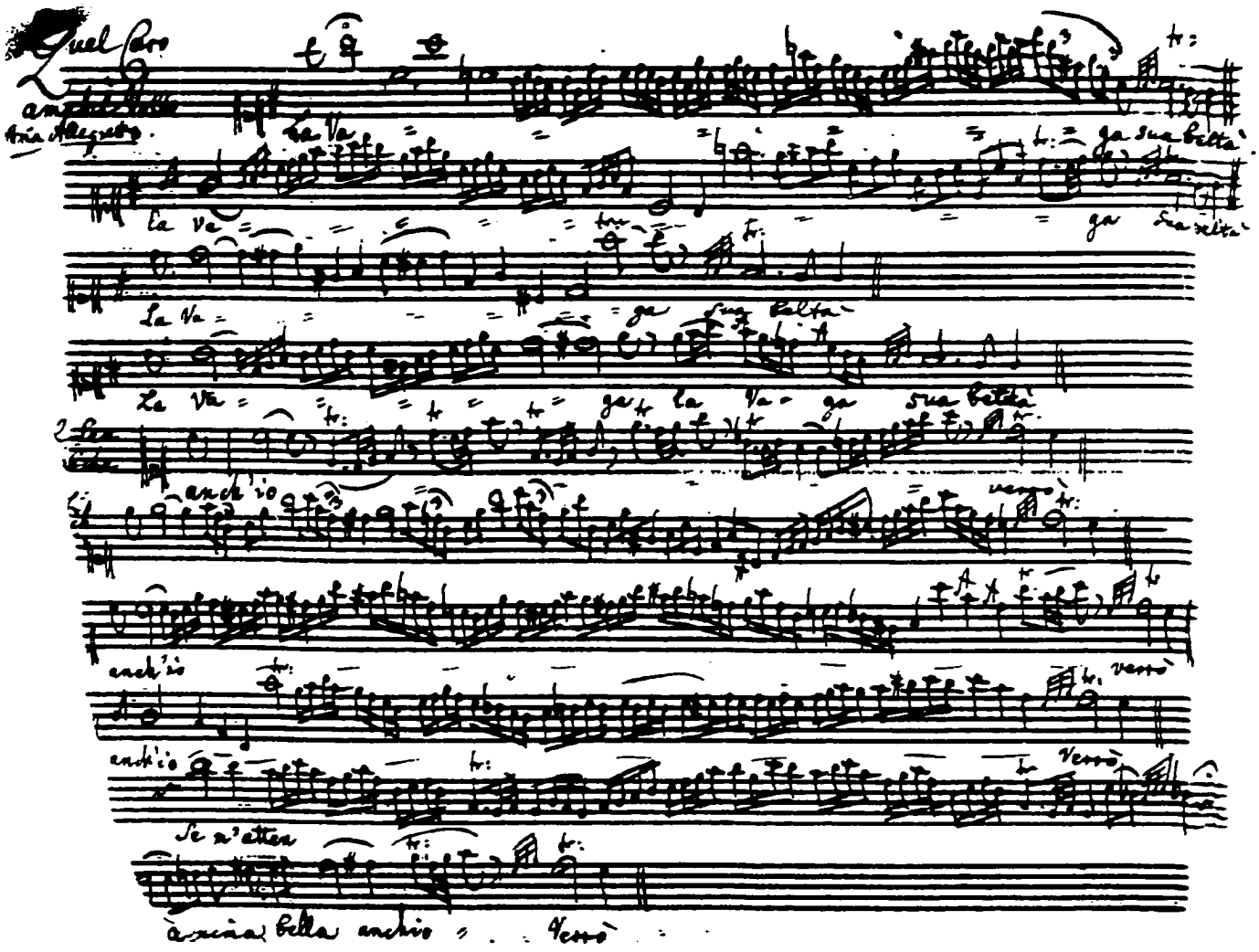
Example 2.34. Mozart's cadenza for "Al desio" (m. 77). [57]



Le nozze di Figaro, by W. A. Mozart. Published by Novello. ©1926. Sole selling agent in United States and Canada, Shawnee Press, Inc., Delaware Water Gap, PA 18327. Used by permission. License No. NO0357

[57]Wolfgang Mozart, *Le nozze di Figaro* (London: Novello, 1926), preface page.

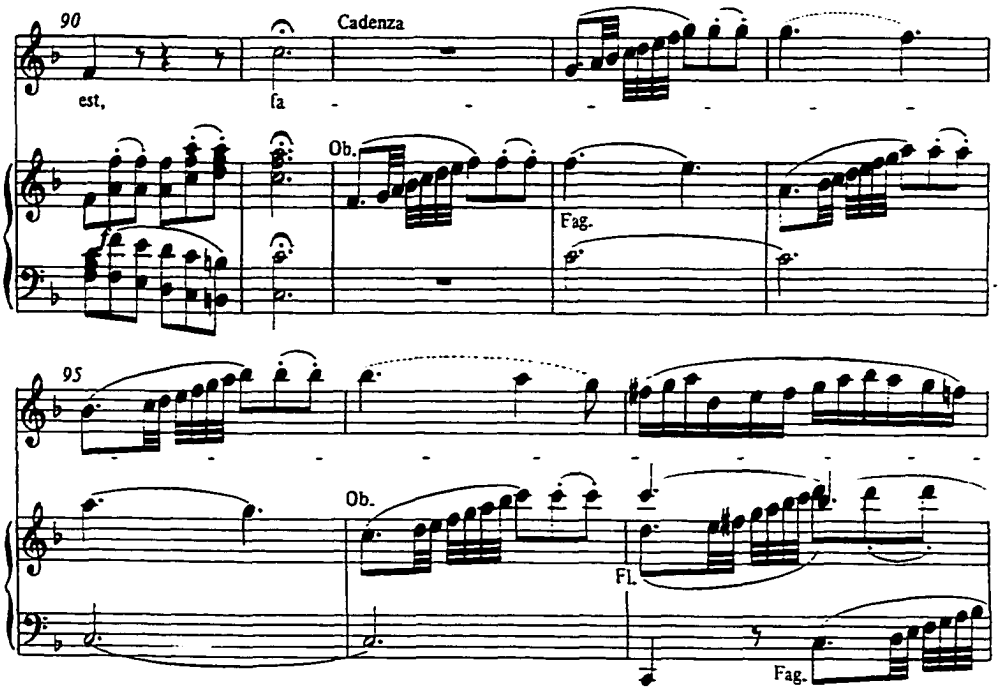
Example 2.35. Cadenzas composed by Mozart for various arias presumed to be by J. C. Bach.[58]



[58]Photocopied from the original manuscript, courtesy of Charles Mackerras.

A sublime example of a multiple-voice cadenza by Mozart may be found in the "Et incarnatus est" from the *C minor mass* (see example 2.36). The soprano voice and oboe are joined by the bassoon and flute in a quadruple-voice cadenza. The voices imitate one another, alternating movement and sustained pitch between voices, often borrowing snippets of melody from the aria itself - in other words, demonstrating all the guidelines articulated by Hiller.

Example 2.36. Multiple-voice cadenza from "Et incarnatus est."[59]



It is clear that Mozart's own ornaments could be quite florid, but they never detract from the character of the aria. He does not seem to regard "harsh" word meanings as calling

[59]Wolfgang Mozart, *Mass in C Minor* (Kassel: Bärenreiter, 1987), 85.

for anything but a graceful phrase ending, so prosodic appoggiaturas are appropriate in most instances. Cadenzas are expected both mid-aria and at the end whenever fermatas or caesuras occur. Though the cadenzas are as a rule short, they fully exploit the range and flexibility of the voice and without fail stay within the style of the aria. Mozart was enough a connoisseur of the fine voice to appreciate well-planned and well-executed ornaments. He clearly did not expect singers to sing only what was printed on the page. By following his own examples we can, with some discretion, be reasonably sure that what we do in the present century would be in keeping with his wishes and expectations.

Summary

It is clear that the performers of the Eighteenth Century were not at all hesitant to embellish vocal lines, and it is equally clear that the composers who wrote for them not only tolerated but actually depended somewhat on this practice. Although it is not necessary or even desirable to copy slavishly all the practices of the singers of Mozart's time, it would certainly seem that informed modern performers would be truly lacking if they insisted, in an equally slavish manner, to perform only the notes written down by the composer. We must take care, however, not to abuse this practice as the performers of the day did in their rather notorious manner. Examining the transcriptions of embellishments of actual eighteenth century performers confirms the idea that much of the embellishment of the day was excessive and not in keeping with the style of the composer and the composition. It seems far safer and in better taste, then, for us to follow those examples left by the composers themselves. The

admonition of those composers and theorists to follow the rules of good taste gives us an added advantage in this day and age, since we may follow our own taste for Classical simplicity. Anything added to a piece must, in the final analysis, enhance the piece and not detract from it. It seems therefore logical rather to err on the side of discretion and to use great caution in adding embellishments. Unfortunately, this leaves a perilously fine line for any performer to walk.

Chapter 3. Contemporary Interpretations

In the present day there seem to be two rather widely divergent schools of thought regarding the addition of ornaments to Mozart's operas. The most prolific proponents of these two views are Frederick Neumann, taking the more conservative approach, and Will Crutchfield, advocating a much more liberal policy. Other contemporary authorities include the editors of the *Neue Mozart Ausgabe*, a carefully researched edition of Mozart's complete works.

Frederick Neumann

Neumann is the author of several significant works concerning ornamentation in the Classical Period and specifically in Mozart, namely *Performance Practices of the Seventeenth and Eighteenth Centuries* and *Ornamentation and Improvisation in Mozart.* The latter work includes three chapters concerning vocal music entitled *The Appoggiatura in Closed Numbers, Vocal Cadenzas,* and *Diminutions in Arias* that will be used as references. A fourth chapter concerning appoggiaturas in recitative reaches beyond the scope of the present work.

In the works named above Neumann advises caution at every turn, and states that in general the later the work the fewer additions are necessary. He acknowledges that singers in the eighteenth and nineteenth centuries did add embellishment to Mozart's late works, but emphasizes that just because they *did* doesn't mean that they *should have*, or that we should

do so today. Neumann feels that the relative absence of written ornaments in Mozart's earlier works reflects the insecurity of his professional position relative to that of the singer, so that most of the ornaments in works before *Idomeneo* were left to the singer's invention. As Mozart matured, however, his confidence as a composer supposedly grew and he was more likely to write in the ornaments he wanted where he wanted them, dictating to the singer rather than the other way around. Neumann stresses from the very beginning the importance of preserving the meaning of the words of a given piece; this is, according to Maunder, in contrast to Corri's practice. According to Neumann, if the addition of ornaments would weaken the projection of a word's meaning, then that word would be an unsuitable place to add an ornament. Words conveying "insistence, determination, constancy, solemnity, imperiousness or heroic resolve"[60] were often set to notes of repeated pitch, and Neumann feels that in most cases they should be left that way, to avoid "emasculating" the meaning. This is in agreement with Mancini's approach. Neumann emphasizes that "*no* appoggiatura is appropriate for harsh, defiant or violent dramatic situations, *whenever* they occur."[61] Neumann advises looking for an overall "skeletal" appearance of the melody as an indication to add embellishment. There remains a paradox that in many cases, such as *Nozze*, some arias from a single work appear completely ornamented and others left relatively bare. The most striking example of a completely ornamented aria is "Non so più," with, as Neumann points out, 22 written-out appoggiaturas on prosodic endings in the first 64 bars. Compare this with

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[60]Frederick Neumann, "A New Look at Mozart's Prosodic Appoggiatura" *Perspectives on Mozart Performance*, Ed. by R. Larry Todd and Peter Williams (Cambridge: Cambridge University Press, 1991), 95.

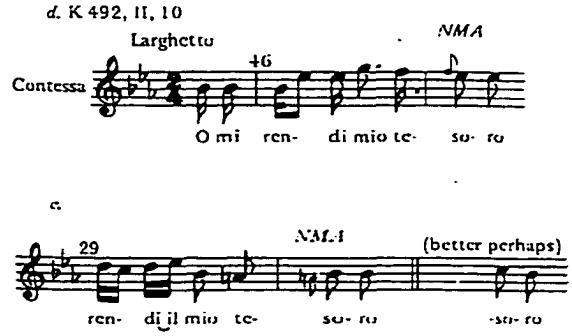
[61]Ibid., 105.

"Venite, inginocchiatevi," with virtually no prosodic appoggiaturas whatsoever. Neumann is especially opposed to the addition of appoggiaturas from below; he states "I have yet to find a single instance where an appoggiatura seems fitting that a descending one did not fully take care of the musical need with less obtrusiveness."[62]

Neumann is critical of the *Neue Mozart Ausgabe*, stating that the editors suggest many appoggiaturas that he feels are unnecessary, given the text and dramatic situation. He does recommend or suggest improvements for two examples in "Porgi amor" (see example 3.1).

Neumann sums up his discourse on appoggiaturas with the statement, "Appoggiaturas in closed numbers are necessary where a feeling of warmth, longing, tenderness, or similar emotions will spontaneously summon them, or where in songful passages the logic of melodic continuity suggests their insertion."[63]

Example 3.1.Neumann's suggestions for "Porgi amor."[64]



[62]Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton: Princeton University Press, 1986), 207.

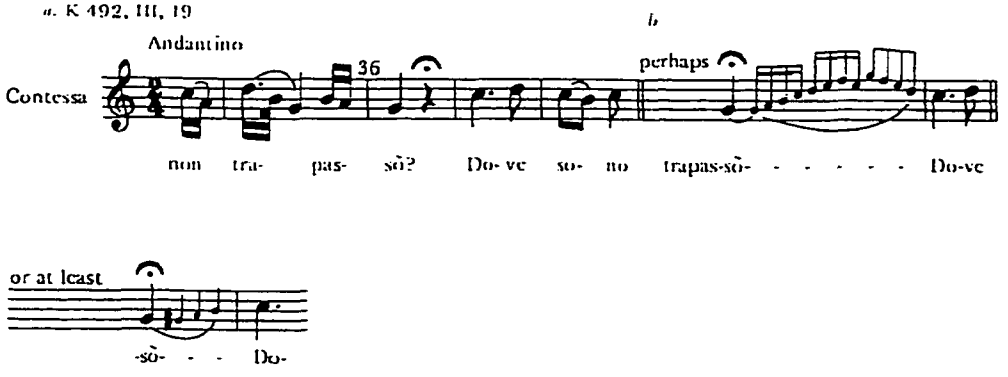
[63]Ibid., 215.

[64]Ibid. Reprinted by permission of Princeton University Press.

On the subject of fermata embellishments Neumann agrees that the singer should have some freedom to improvise. He points out that Mozart's original notation of the fermata as a broad stroke above several notes necessitates an embellishment, while a fermata over one note only indicates a possible but not obligatory embellishment. Unfortunately few editions of Mozart operas differentiate the printing of the two types. He suggests a few cadenzas for *Nozze* (see example 3.2), specifically for "Dove sono" and "Deh vieni."

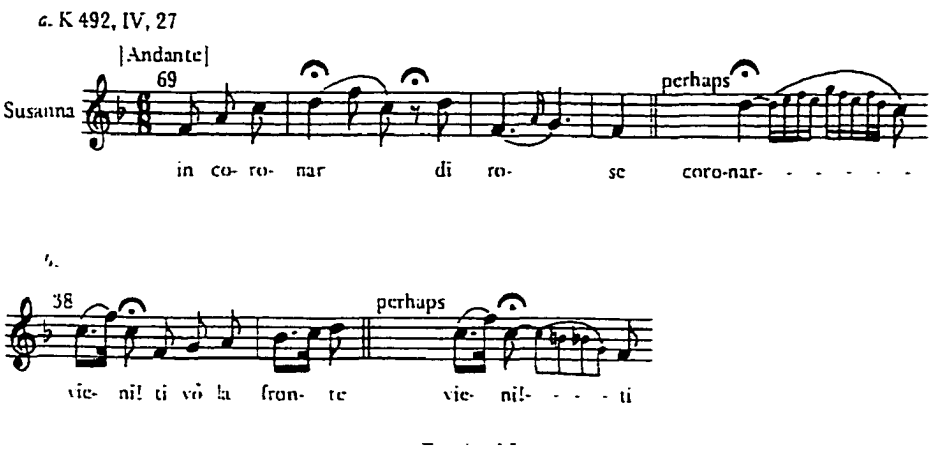
In a chapter devoted to the addition of diminutions Neumann states evidence of Mozart's aversion to excessive embellishment and points out that arias from his mature operas (from *Idomeneo* forward) are "lacking nothing musically and therefore should be left unembellished except for cadenzas at fermatas."[65]

Example 3.2. Neumann's cadenzas for *Nozze*.[66]



[65]Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 546.

[66]Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton: Princeton University Press, 1986), 225. Reprinted by permission of Princeton University Press.



Will Crutchfield

Will Crutchfield takes quite a different approach to adding ornamentation. Crutchfield is the author of many books and articles, the most pertinent to this subject being "The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries" and the chapter entitled "Voices" in the Classical era section from *Performance Practice: Music after 1600.* Crutchfield states that every feminine line ending *necessitates* an appoggiatura and that there are no sources that suggest exceptions to this rule or that these ornaments were in any way optional.[67] In fact, Crutchfield states that appoggiaturas must have been occasionally added to masculine endings as well, since Hiller and others warn against doing this too often. Crutchfield states that the prosodic appoggiatura is only one of many ways to embellish a feminine line ending, and emphasizes that all feminine line endings should be "leaned upon"

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[67]Will Crutchfield, *Voices* in *Performance Practice: Music After 1600,* Ed. by Howard Mayer Brown and Stanley Sadie (New York: Macmillan Press, 1989), 298-99.

in some way.[68] He also criticizes the *Neue Mozart Ausgabe*, but claims that they use appoggiaturas too infrequently.

The only "gray area" Crutchfield notes in this practice is when the musical line is divided into fragmented lines or short rhythmic cells, each ending in repeated notes, such as the style of the aria *Madamina* from *Don Giovanni* or *Nozze's* aria *Venite inginocchiatevi*. In this instance he believes that they were sung both with and without appoggiaturas in Mozart's time.

In reference to word meanings, Crutchfield claims that "eighteenth and early nineteenth century musicians did not perceive what we have been calling prosodic appoggiaturas as inappropriate to harsh or forceful exclamations."[69] He suggests no actual embellishments of his own invention, but quotes those of the arrangers and performers of Mozart's time, including several from out-of-print sources not readily available. Those additions from arrangers of pieces from *Nozze di Figaro* are noted here (see examples 3.3, 3.4, 3.5). These arrangers include Sir Henry Bishop, Lady Amalia Murray and Charles Wheatstone.

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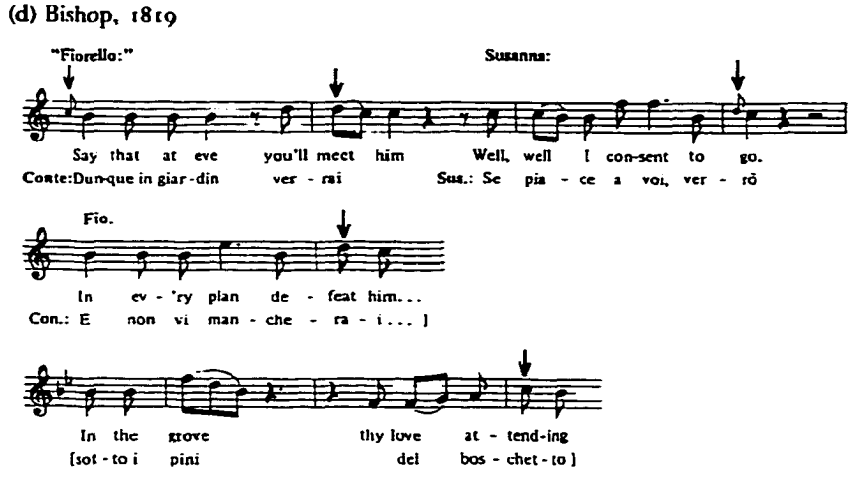
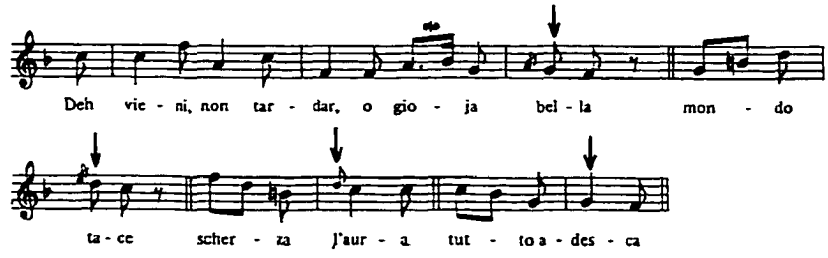
[68]Will Crutchfield, *The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries* (Journal of the American Musicological Society 42, No. 2, Summer 1989), 239.

[69]Ibid., 261.

Example 3.3. Bishop's additions to "Crudel, perchè finora" and "Sull'aria."[70]



Example 3.4. Lady Amalia Murray's additions to "Deh vieni."[71]



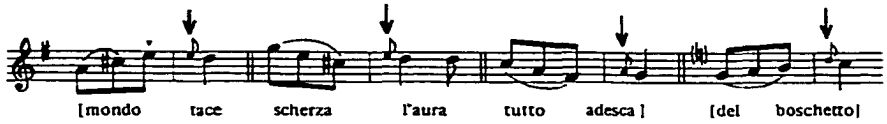
Will Crutchfield, *The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries.* Jounal of the American Musicological Society, Vol. 42, No. 2, Summer 1989. Copyright 1989 by the American Musicological Society, Inc.

[70]Ibid., 246.

[71]Ibid., 247.

Example 3.5. Charles Wheatstone's additions to "Deh vieni."[72]

(h) Wheatstone, c. 1815



Crutchfield's evidence and arguments are quite compelling. Although the position he takes in stating that *every* prosodic ending should be "leaned upon" may seem a bit extreme by today's standards, it does seem rather conservative in comparison to the reported excesses of eighteenth-century performers.

Editors of the *Neue Mozart Ausgabe*

The *Neue Mozart Ausgabe* is a complete edition of Mozart's works published beginning in 1967. The editors, including Stefan Kunze, Ludwig Finscher, Wolfgang Plath and Wolfgang Rehm, have painstakingly researched the available manuscript materials and studied records of early performances in order to suggest ornaments to arias as well as recitative. In the foreword of Series II (the volumes concerning stage works) they quote from Tosi/Agricola, Hiller and Mancini as well as others, outlining possible ornaments and offering suggestions for their execution. Suggested appoggiaturas are notated in the score above the vocal line and suggested cadenzas are given as footnotes. The ornaments suggested by editor Ludwig Finscher for arias in *Le nozze di Figaro* include the following (see examples 3.6-3.8).

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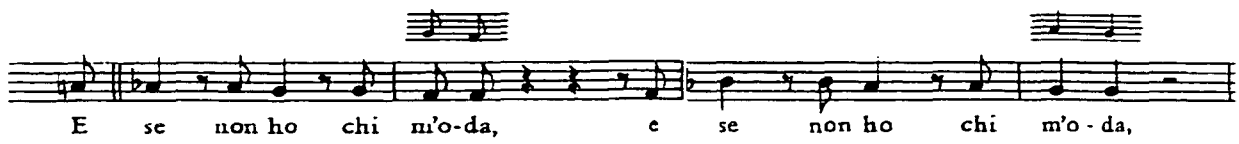
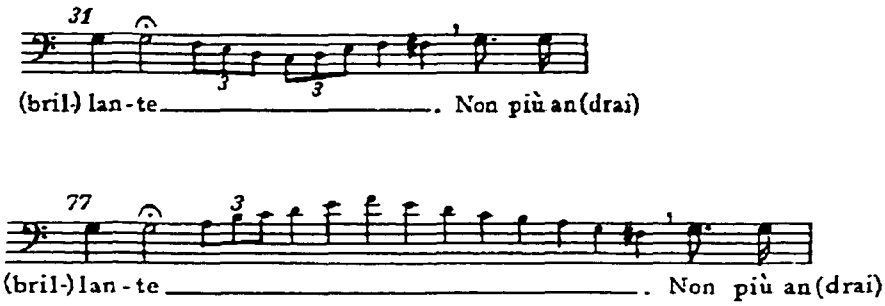
[72]Ibid.

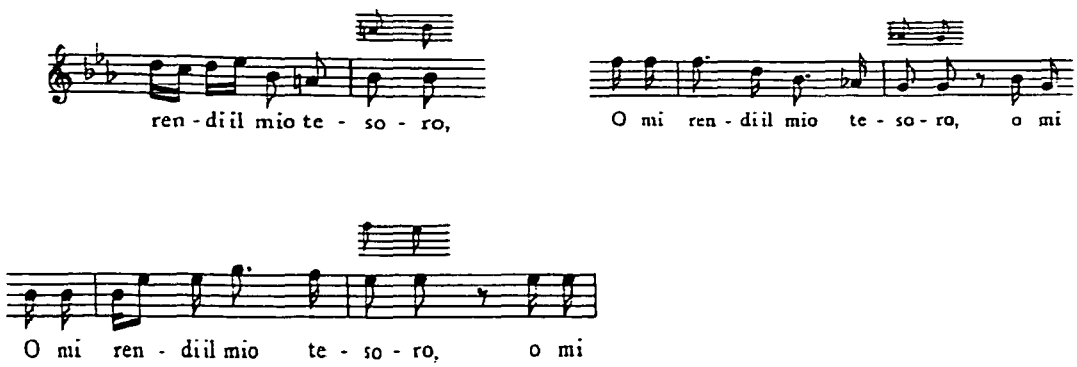
Example 3.6. NMA additions to "Non so più" (mm. 92-95).[73]



Example 3.7. NMA suggestion for cadenzas in "Non più andrai" (mm. 31, 77).[74]



Example 3.8. NMA additions to "Dove sono" (mm. 30, 40, 47).[75]



[73]W. A. Mozart *Le nozze di Figaro* in Neue Ausgabe sämtlicher Werke, Ed. by Ludwig Finscher (Kassel: Bärenreiter , 1973), 102. Reprinted by permission.

[74]Ibid., 150,156.

[75]Ibid., 164-165.

It is quite surprising that no ornamentation is added to "Dove sono" or "Deh vieni, " nor are any cadenzas suggested for the fermatas in these arias. Appoggiaturas are, however, added to solo passages of several ensembles including Figaro and Susanna's "Se a caso madama" and the Act III finale. Appoggiaturas are also in abundance in the accompanied recitatives preceding "Vedrò, mentre io sospiro," "Dove sono" and "Deh vieni." The appoggiaturas suggested in the NMA do follow eighteenth century guidelines but do not seem to be entirely consistent in their use.

Summary

It seems logical to find a compromise between these viewpoints. Even if eighteenth-century practice dictated the liberal use of ornaments, the final goal of the operatic form is the communication of a dramatic text without the undue interference that may result from excessive improvisations. It therefore seems wise to take into account the meaning of the text and try to express it as fully as possible, letting the individual singer decide if certain words should sound "harsh" without an appoggiatura or if the more musical, graceful phrase ending is called for. In reference to the practice of adding diminutions, it seems wise to err on the side of caution and add only with discretion and absolute respect for the style of the piece. Cadenzas and lead-ins certainly seem necessary, as long as they are short and in keeping with the style. In the end it must be the decision of the singers when and where to add ornaments to an aria, according to their taste and abilities. There is certainly room for a wide range of additions, from the very conservative to the more elaborate, and this is one important way to keep these pieces both fresh and inviting to listener and performer alike.

Chapter 4. Recordings: Comparison and Commentary

In my analysis of the selected recordings, I discuss each briefly and followed with a transcription of the added ornaments it contains. They proceed from the most frequently ornamented to the least. Transcriptions of ornamented sections of these recordings are labeled with the last names of the conductor and singer (assuming a collaboration of both parties), the title and beginning measure number of the excerpt, and are followed by the unornamented excerpt for comparison. Arias preceded by accompanied recitatives are numbered from the opening measure of the aria proper.

Mackerras (Teldec #80388)

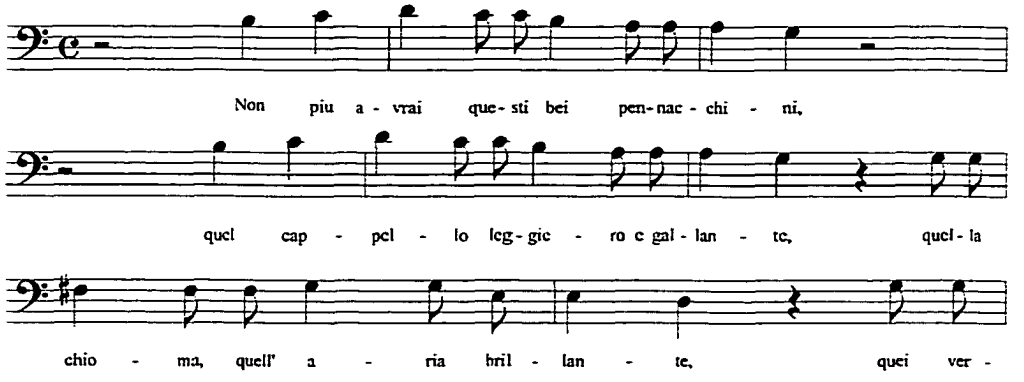
Sir Charles Mackerras is perhaps the most fervent proponent of improvised ornamentation in Mozart operas. Of all the conductors to be discussed, his recordings show the most frequent addition of appoggiaturas, cadenzas and da capo embellishments in both arias and ensembles. He is the author of several articles on the subject. Mackerras' frequent travels throughout Europe have enabled him to collect a great number of original ornaments gleaned from eighteenth- and early nineteenth-century manuscripts, including a manuscript of *Nozze* housed in the Fürstliches Museum in the German city of Donaueschingen, which he was kind enough to share with me.

Mackerras' latest recording of *Nozze* fully exploits the possibilities of added ornaments, without going past the bounds of good taste. Arias and solo sections of ensembles

and scenes have added appoggiaturas and fermata embellishments, all of which are judicious and enhance the vocal line. The recording also features an appendix of supplemental arias, including the two written for Adriana Ferrarese del Bene, and a recording of Corri's version of "Voi che sapete."

In "Non più andrai" Mackerras and Alastair Miles introduce several simple prosodic appoggiaturas at phrase endings, all of which raise the penultimate note one scale step.

Example 4.1. Mackerras/Miles "Non più andrai," m.15:



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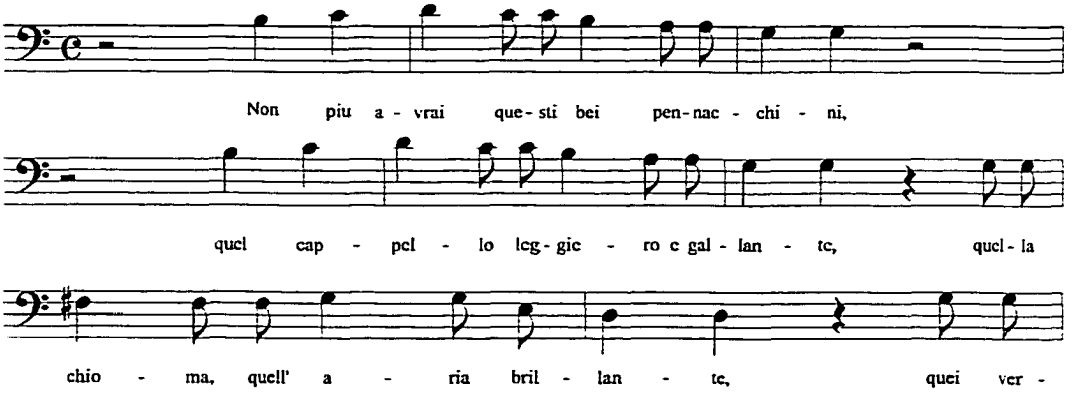
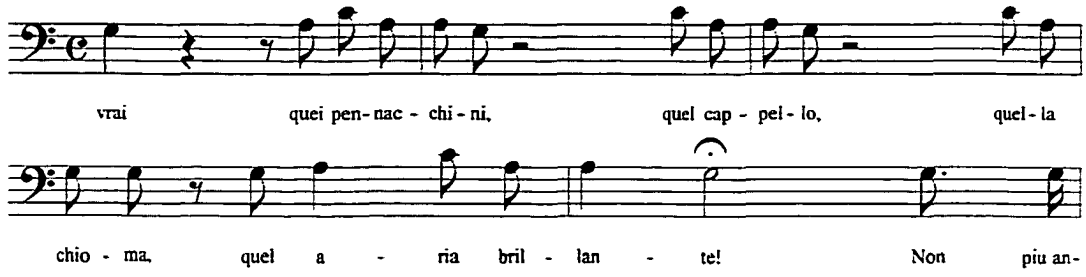


Example 4.2. Mackerras/ Miles "Non più andrai," m. 27:



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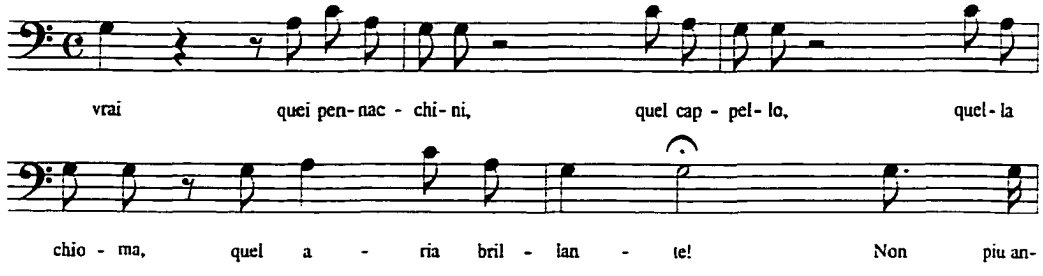
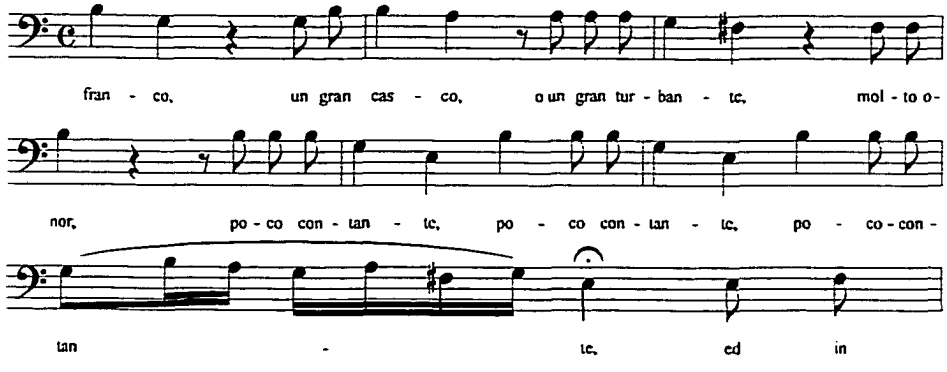


In the next two examples there are added prosodic appoggiaturas as in the first two examples, along with short but effective fermata embellishments.

Example 4.3. Mackerras/Miles "Non più andrai," m. 51:



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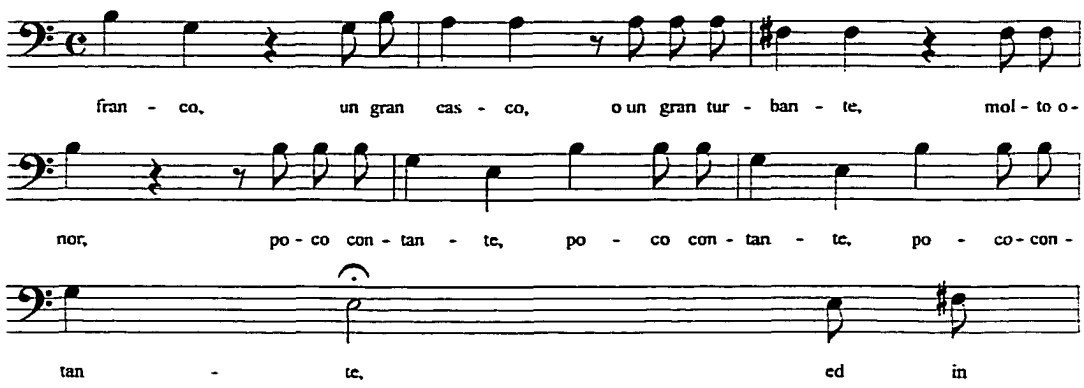
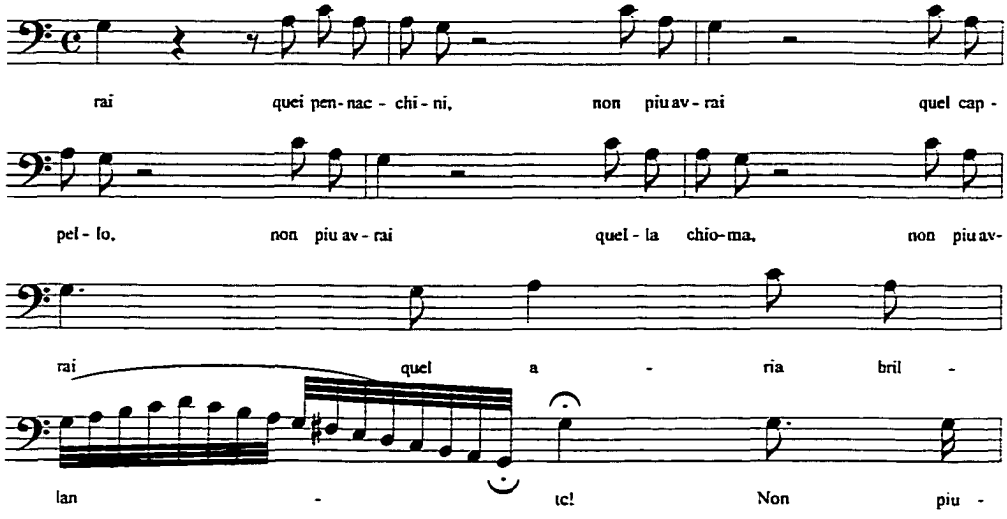


Example 4.4. Mackerras/Miles "Non più andrai," m. 70:



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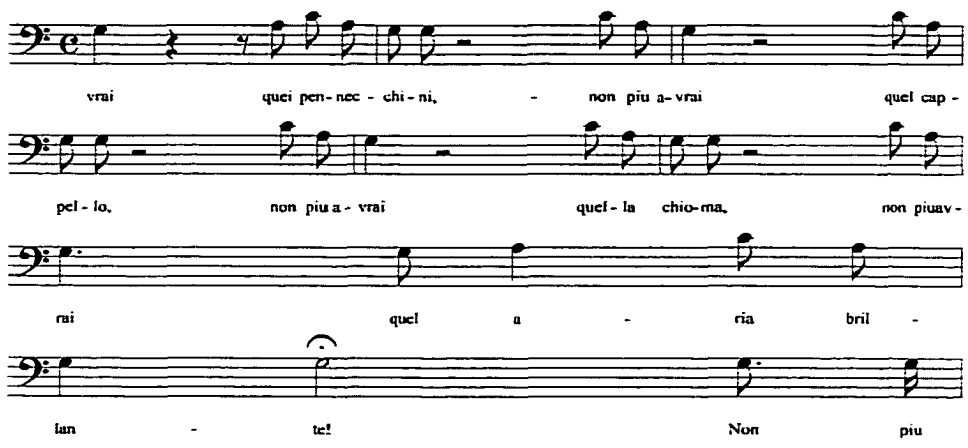
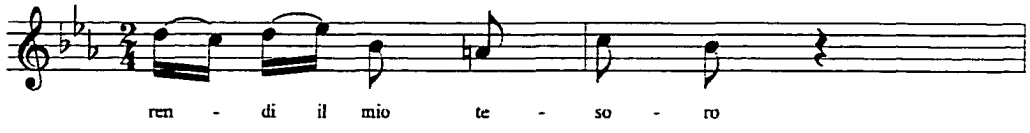
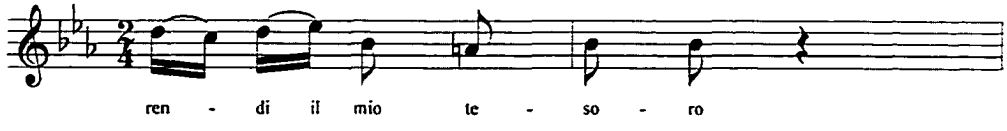


In "Porgi amor" Mackerras and Carol Vaness opt for prosodic appoggiaturas at several phrase endings, each raising the penultimate note of the phrase by one scale degree.

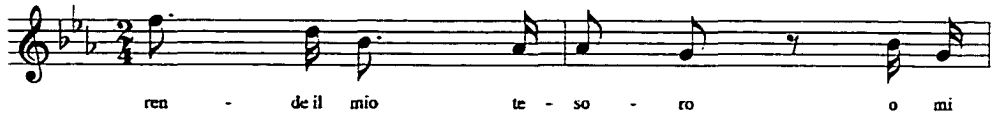
Example 4.5. Mackerras/Vaness "Porgi amor," m. 29:



Original:



Example 4.6. Mackerras/Vaness "Porgi amor," m. 39:



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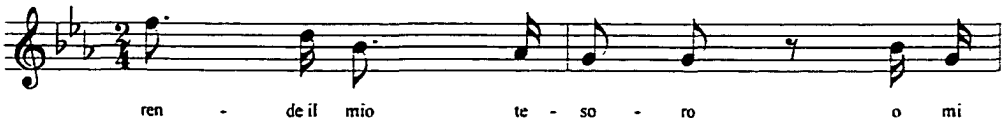
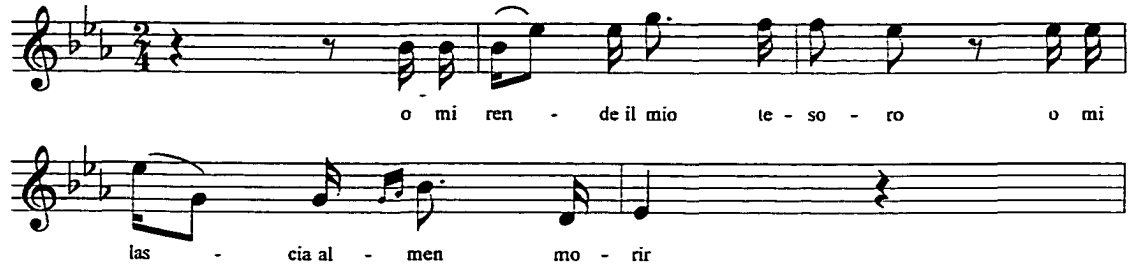
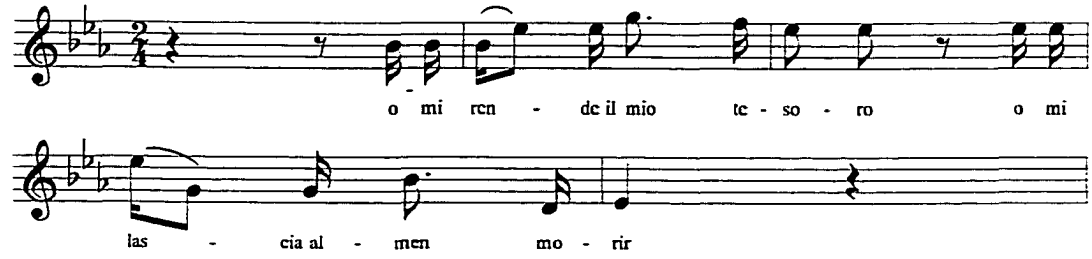


Another appoggiatura and simple pair of grace notes serve to connect the melody in the next example.

Example 4.7. Mackerras/Vaness "Porgi amor," m. 45:

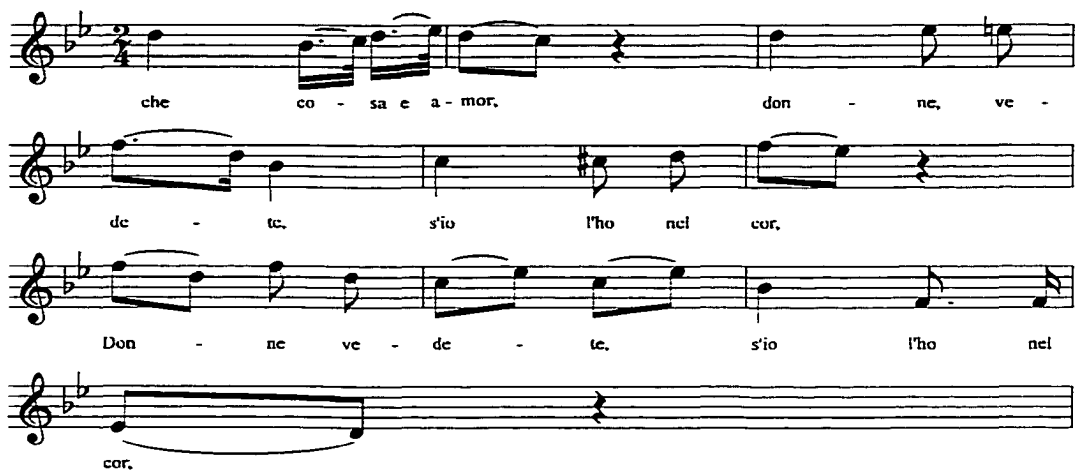


Original:

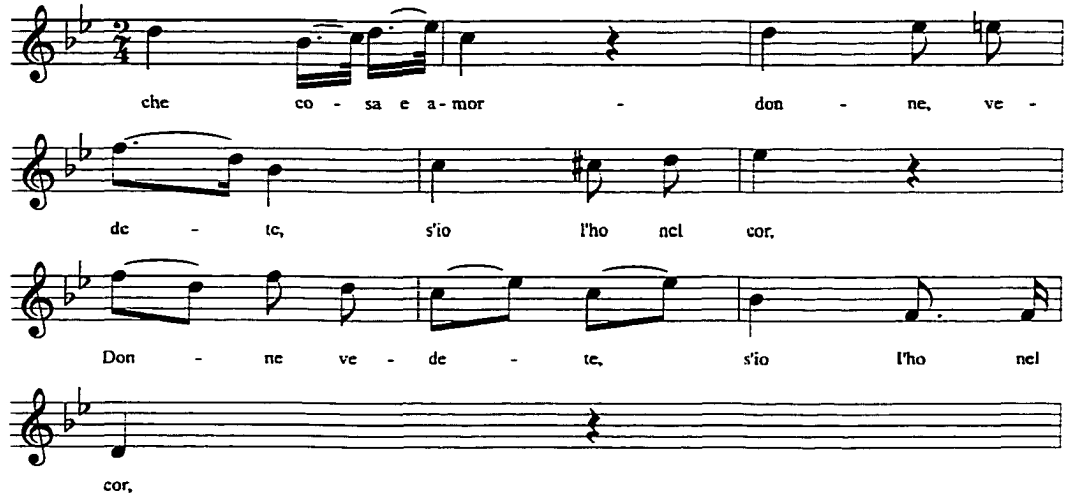


Simple prosodic appoggiaturas are added to the repeated "A" section of Suzanne Mentzer's "Voi che sapete."

Example 4.8. Mackerras/Mentzer "Voi che sapete," m. 64:

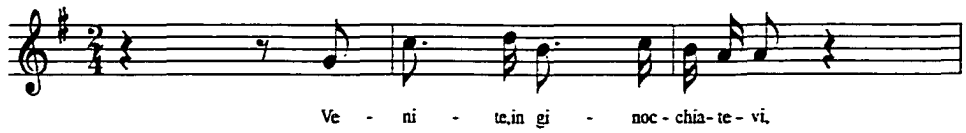


Original:

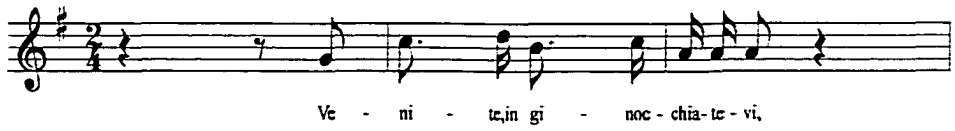


Mackerras and Nuccia Focile add only a few appoggiaturas to "Venite, inginocchiatevi," although many phrases end in repeated notes. The phrases are organized in the "short repeated rhythmic cells" described by theorists as not necessitating an appoggiatura.

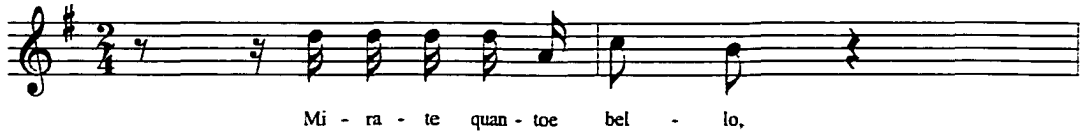
Example 4.9. Mackerras/Focile "Venite, inginocchiatevi," m. 3:



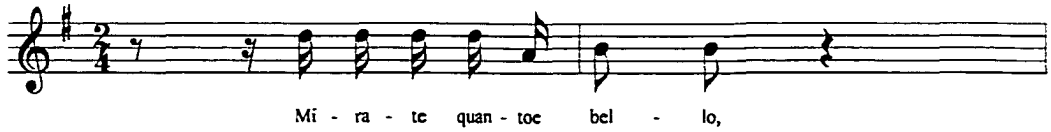
Original:



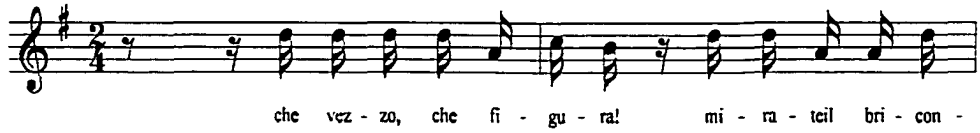
Example 4.10 Mackerras/Focile "Venite, inginocchiatevi," m. 86:



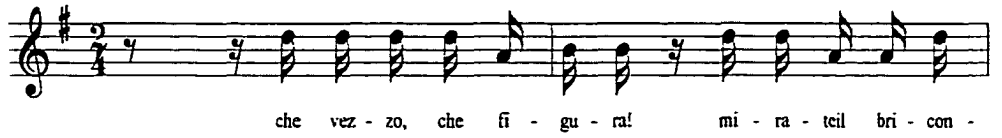
Original:



Example 4.11 Mackerras/Focile "Venite, inginocchiatevi," m. 90:

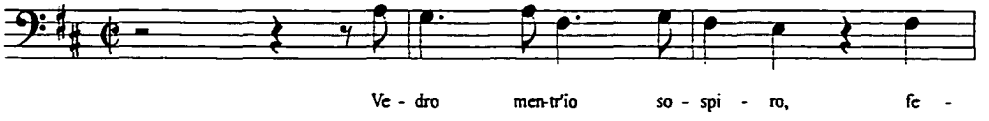


Original:

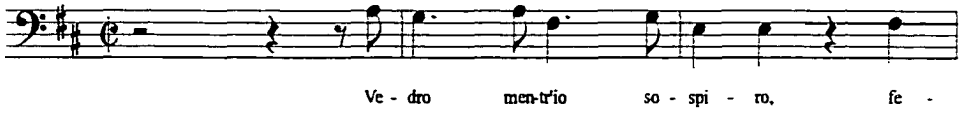


In "Vedrò, mentr'io sospiro" Mackerras and Alessandro Corbelli add a few descending appoggiaturas to the opening phrases, which connect the melodic line and add expression to the words *sospiro* (sighing) and *desio* (desire):

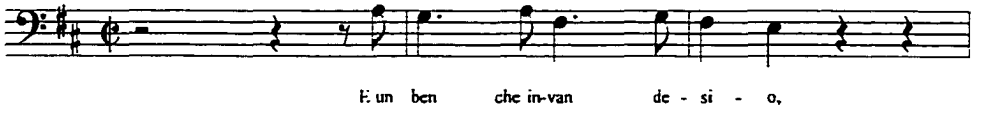
Example 4.12. Mackerras/Corbelli "Vedrò, mentr'io sospiro," m. 4:



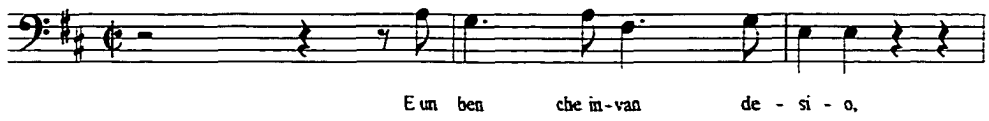
Original:



Example 4.13. Mackerras/Corbelli "Vedrò, mentr'io sospiro," m. 11:

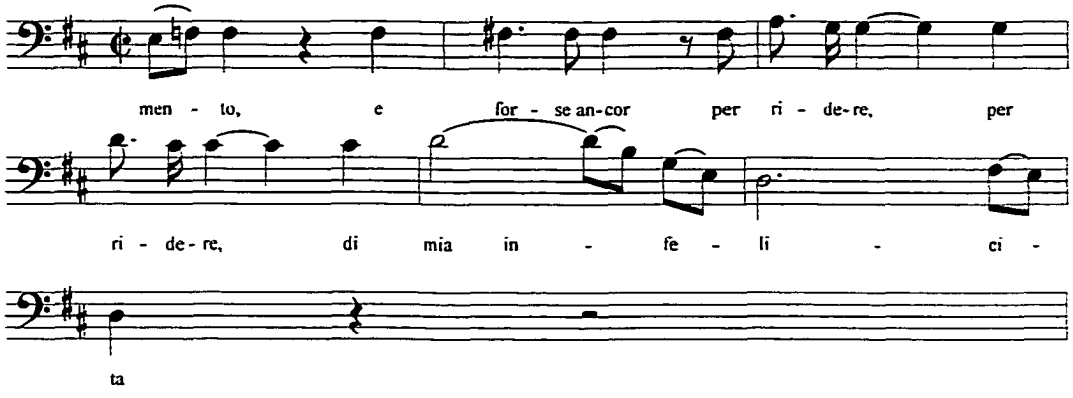


Original:

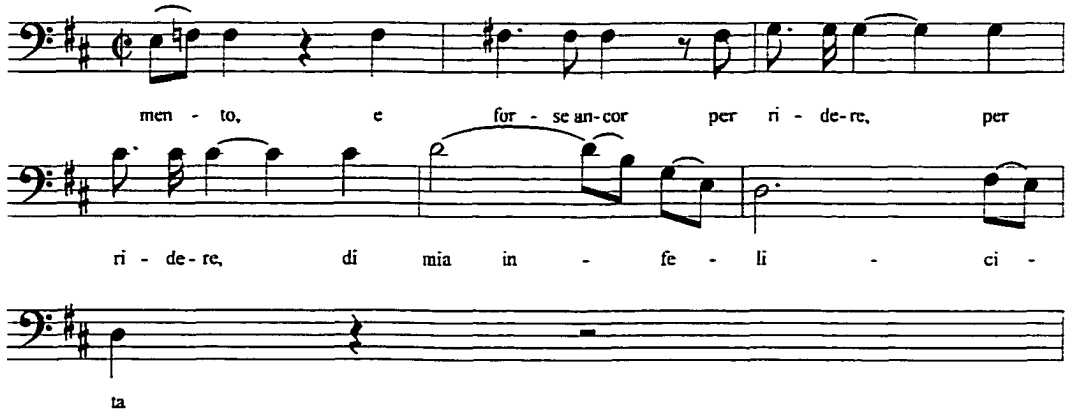


Later in the aria, added appoggiaturas from above give a derisive emphasis to the word *ridere* (laugh).

Example 4.14. Mackerras/Corbelli "Vedrò, mentr'io sospiro," m. 60, m. 87:

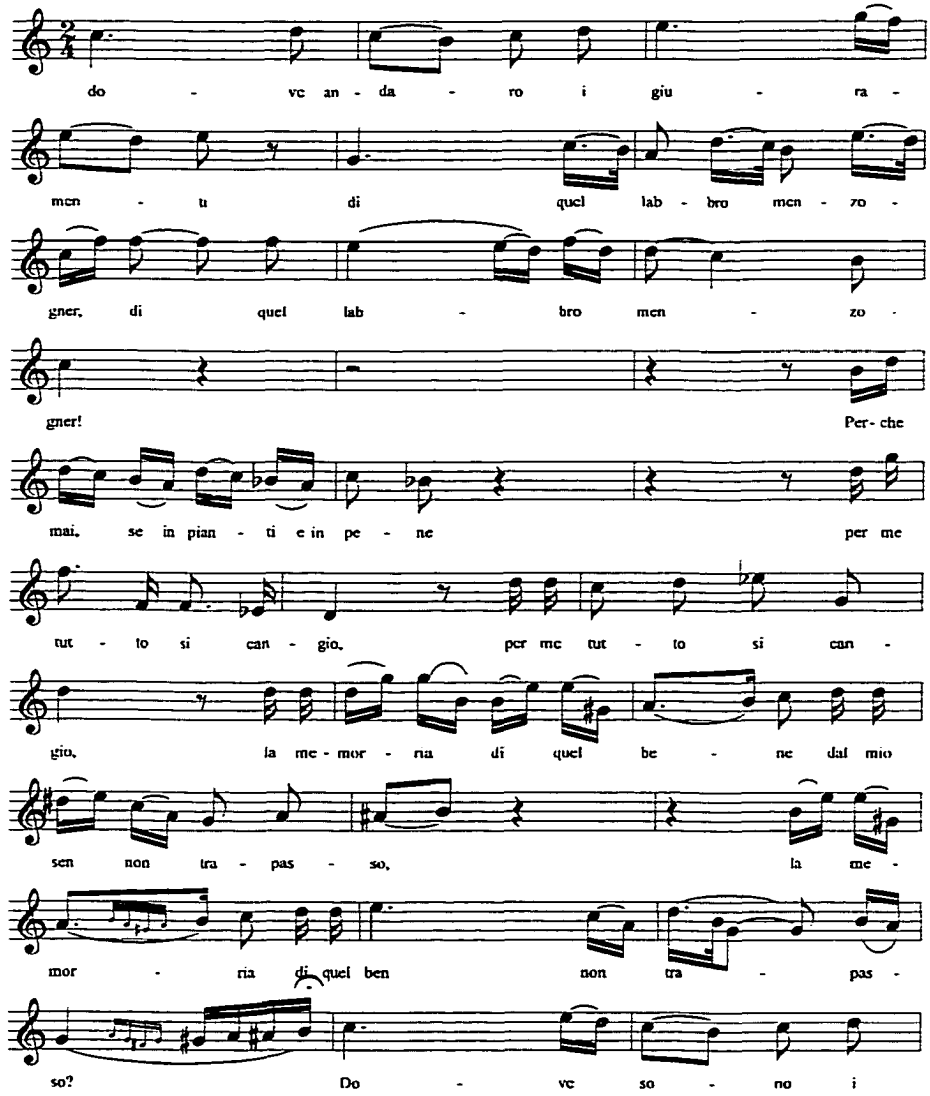


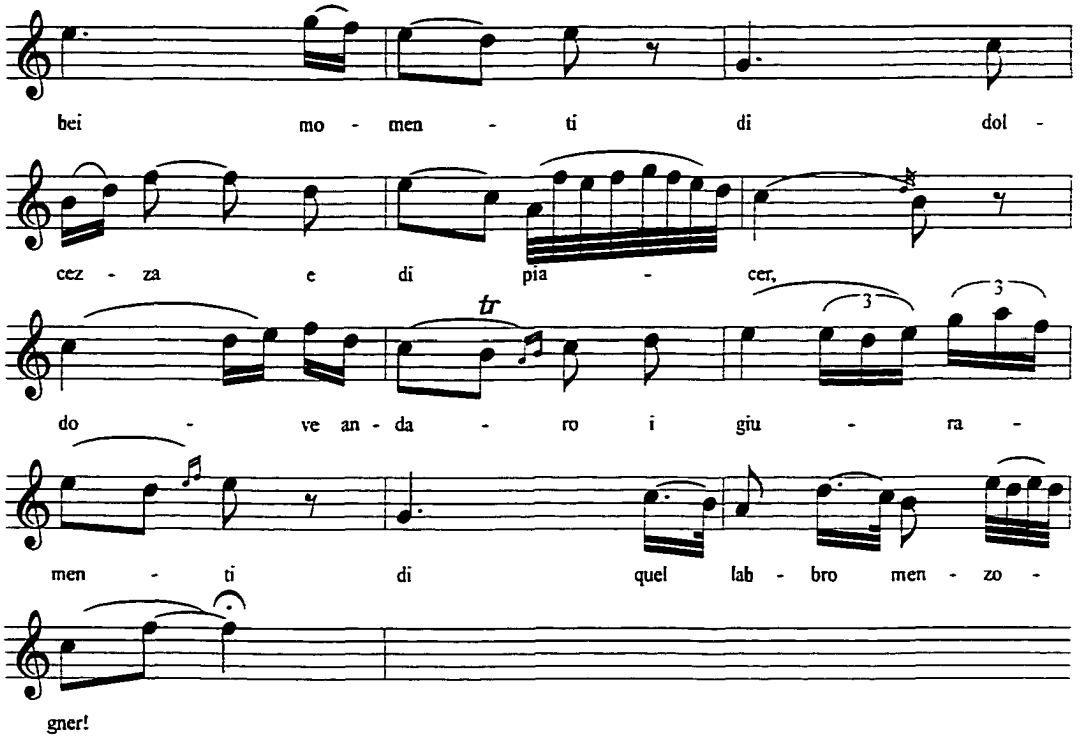
Original:



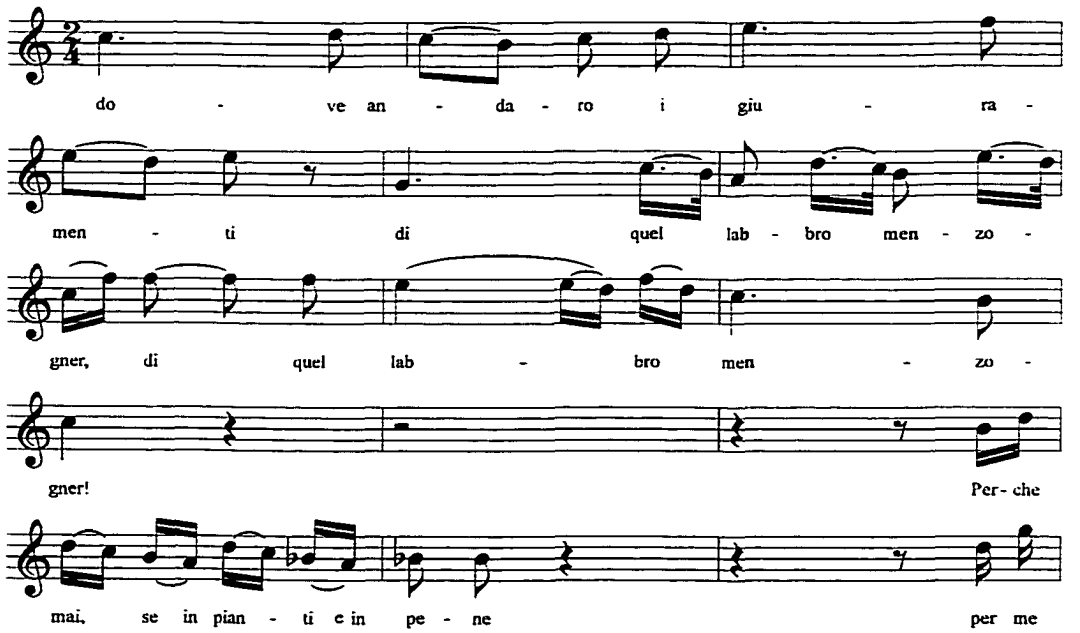
Mackerras and Carol Vaness leave the opening phrases of "Dove sono" unornamented, then proceed to add a few judicious ornaments, including appoggiaturas from above, simple *da capo* variants and fermata embellishments, all of which enhance the expression of longing and sweeten the melodic line.

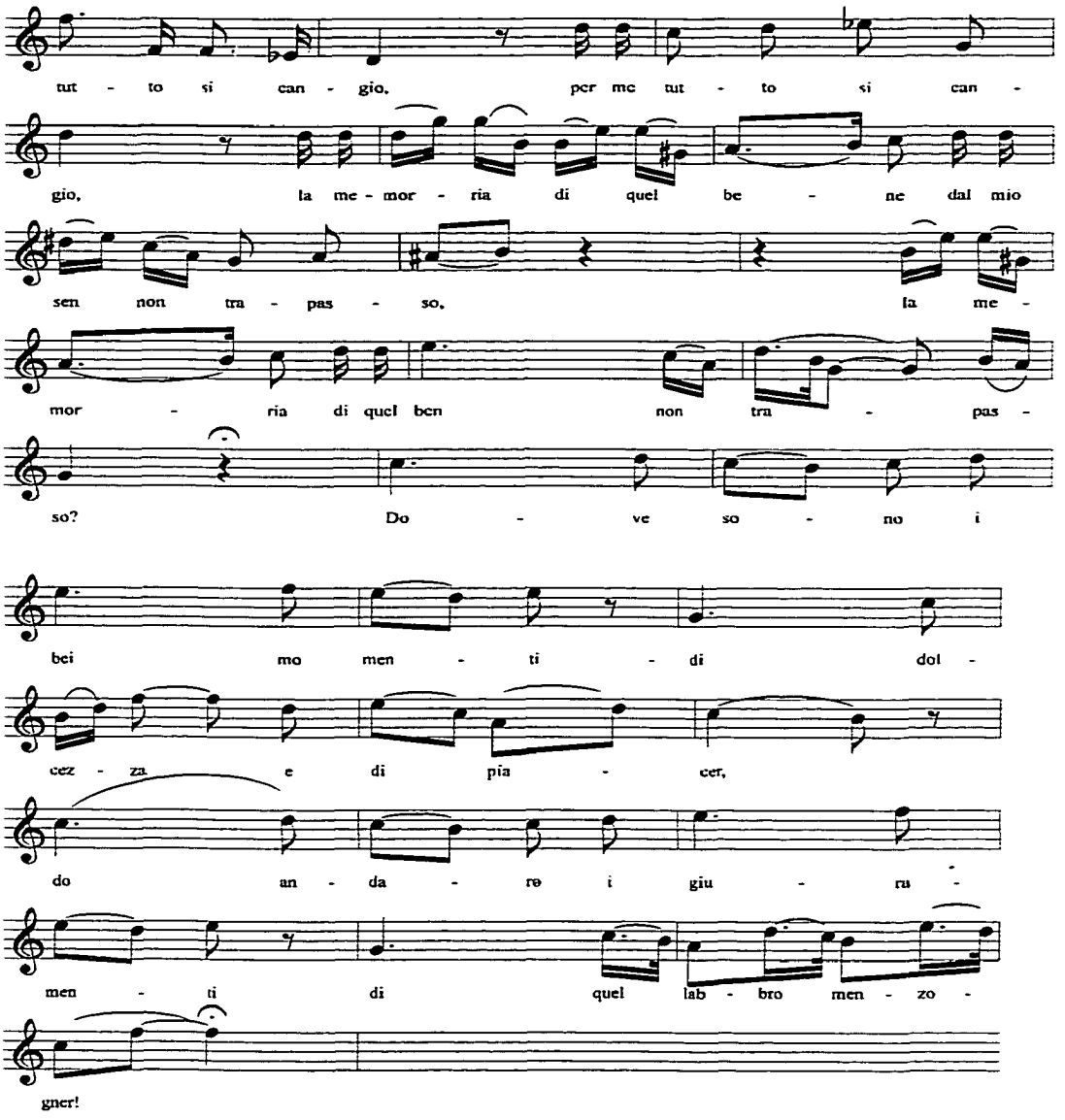
Example 4.15. Mackerras/Vaness "Dove sono," m. 9:




bei mo - men - ti di dol -
cez - za e di pia - cer,
do - ve an - da - ro i giu - ra -
men - ti di quel lab - bro men - zo -
gner!

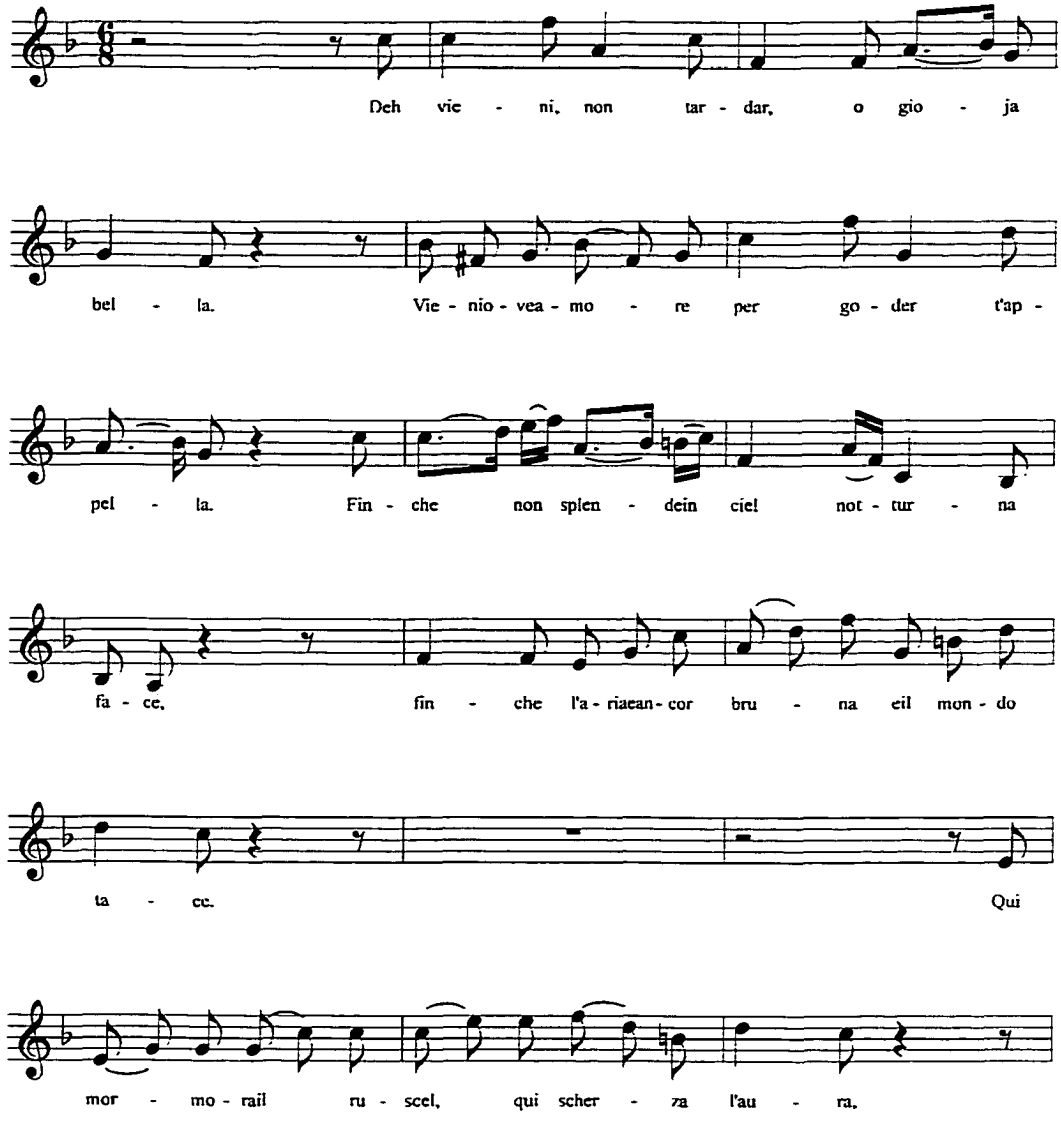
Original:

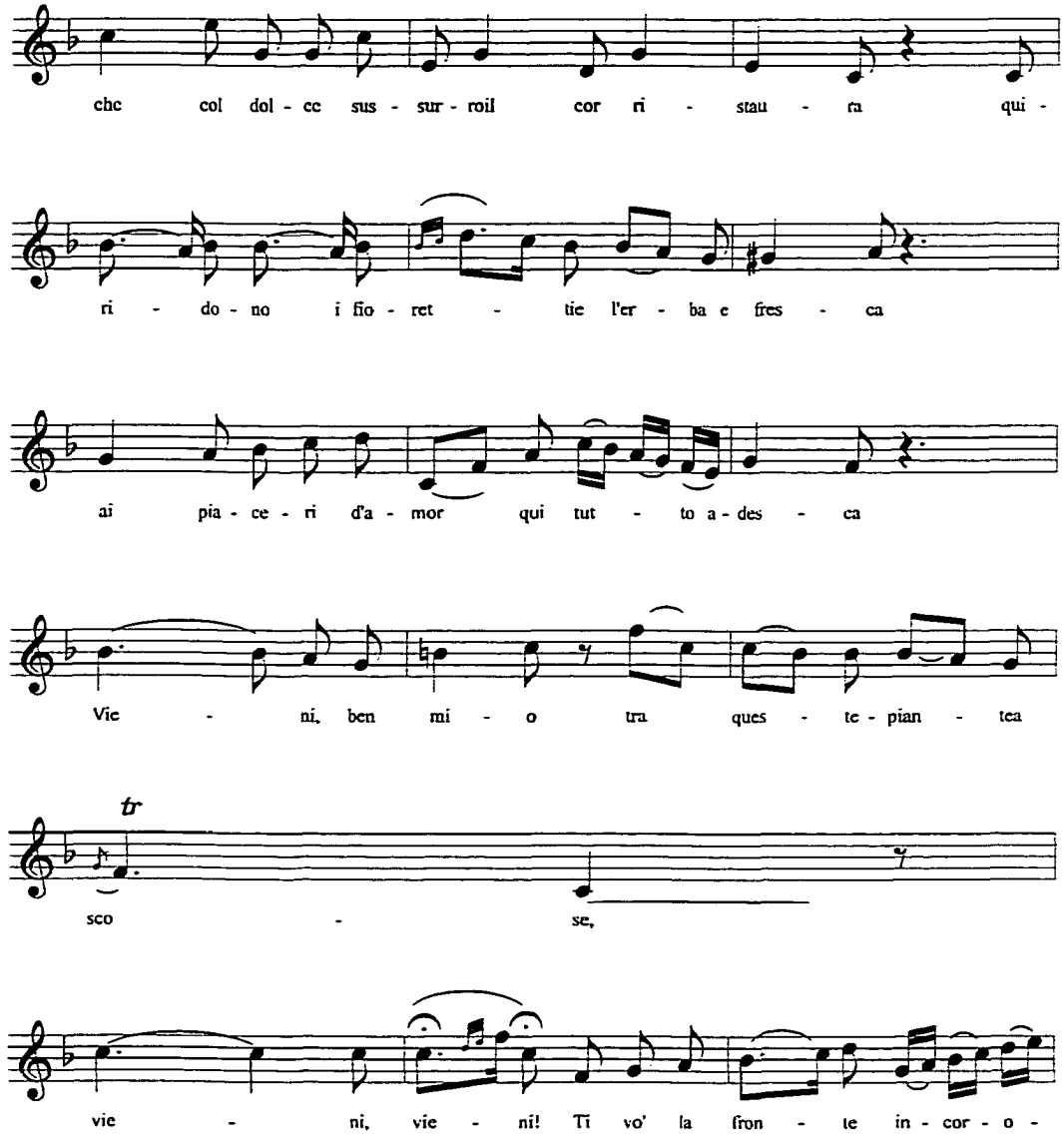

do - ve an - da - ro i giu - ra -
men - ti di quel lab - bro men - zo -
gner, di quel lab - bro men - zo -
gner!
Per - che
mai, se in pian - ti e in pe - ne
per me

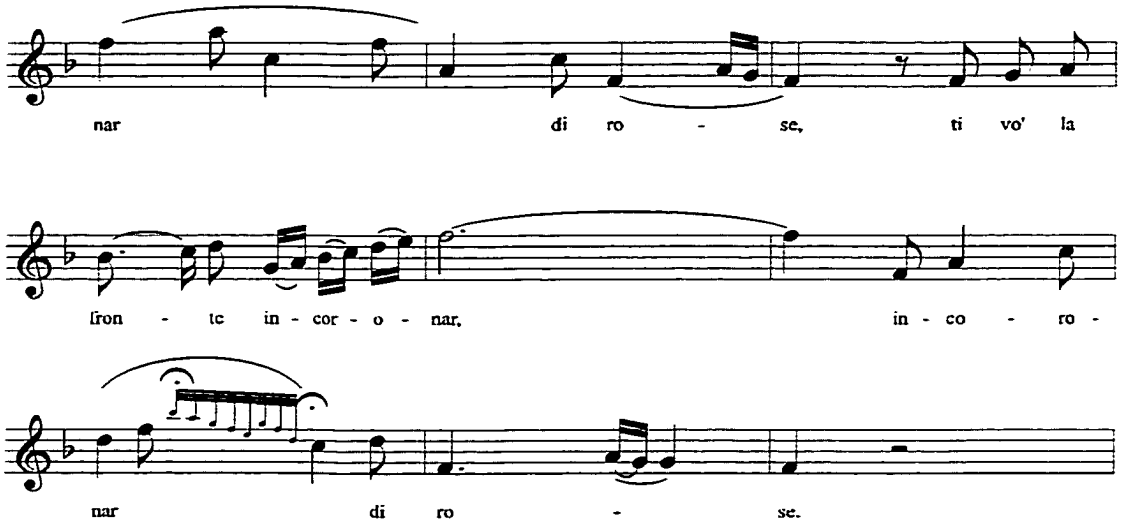


Mackerras and Focile are most generous with ornamentation in "Deh vieni, non tardar," partially owing to the abundance of prosodic phrase endings. Most of these endings are ornamented with a descending appoggiatura. Other ornaments provide variations of repeated phrases. The two fermatas in the closing measures are embellished with short but graceful cadenzas.

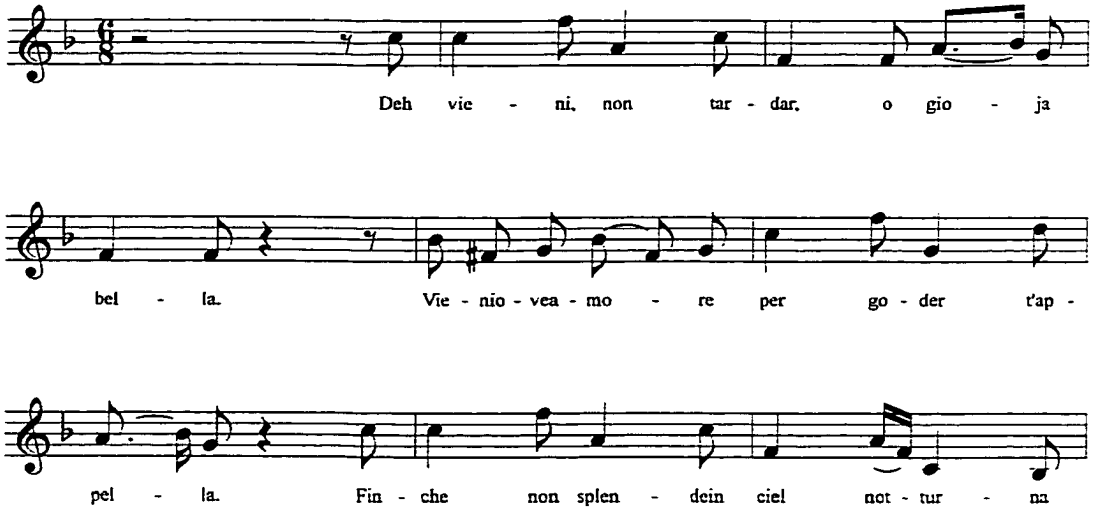
Example 4.16. Mackerras/Focile "Deh vieni, non tardar," m.7:

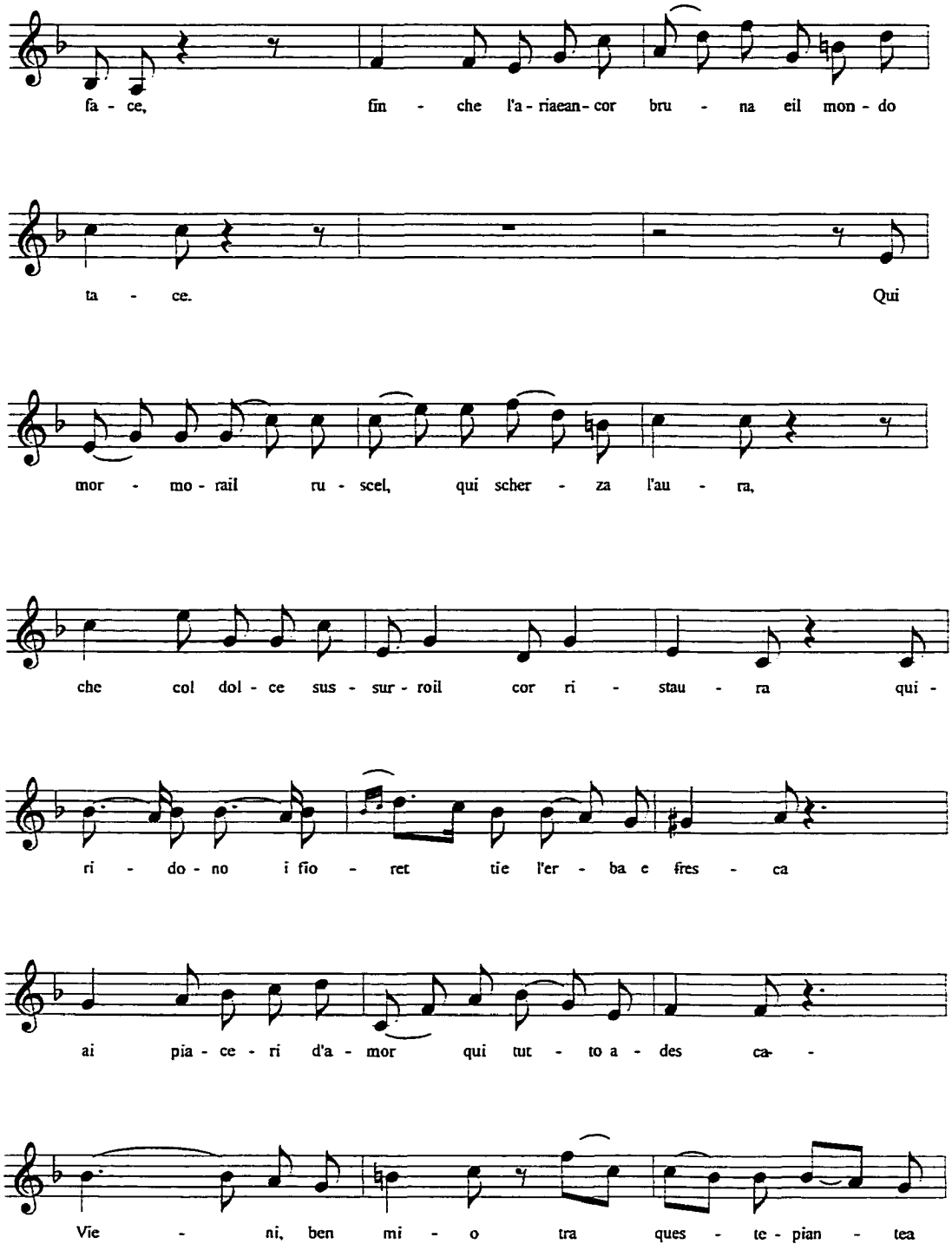


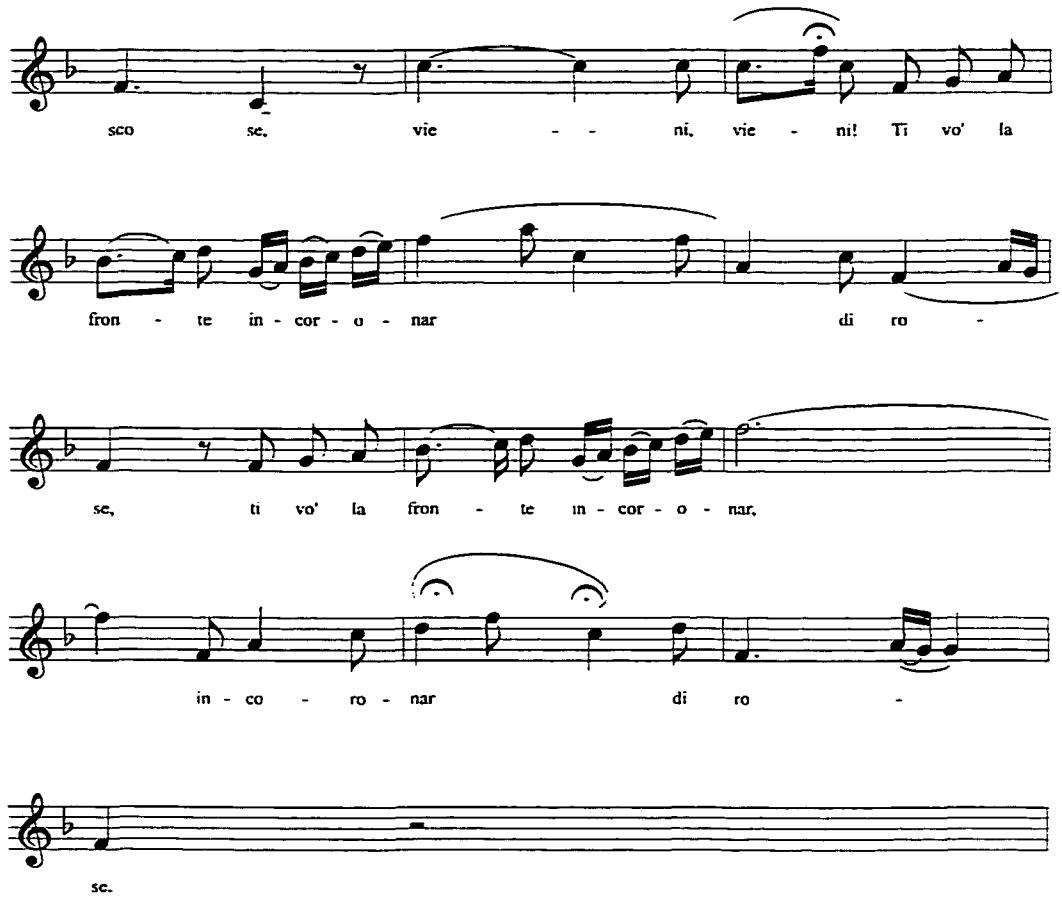

che col dol - ce sus - sur - roil cor ri - stau - ra qui -
ri - do - no i fio - ret - tie l'er - ba e fres - ca
ai pia - ce - ri d'a - mor qui tut - to a - des - ca
Vie - ni, ben mi - o tra ques - te - pian - tea
tr
sco - se,
vie - ni, vie - ni! Ti vo' la fron - te in - cor - o -


nar di ro - se, ti vo' la
fron - te in - cor - o - nar, in - co - ro -
nar di ro - se.

Original:


Deh vie - ni, non tar - dar, o gio - ja
bel - la. Vie - nio - vea - mo - re per go - der t'ap -
pel - la. Fin - che non splen - dein ciel not - tur - na


fa - ce, fin - che l'a - riaean - cor bru - na eil mon - do
ta - ce. Qui
mor - mo - rail ru - scel, qui scher - za l'au - ra,
che col dol - ce sus - sur - roil cor ri - stau - ra qui -
ri - do - no i fio - ret tie l'er - ba e fres - ca
ai pia - ce - ri d'a - mor qui tut - to a - des ca -
Vie - ni, ben mi - o tra ques - te - pian - tea

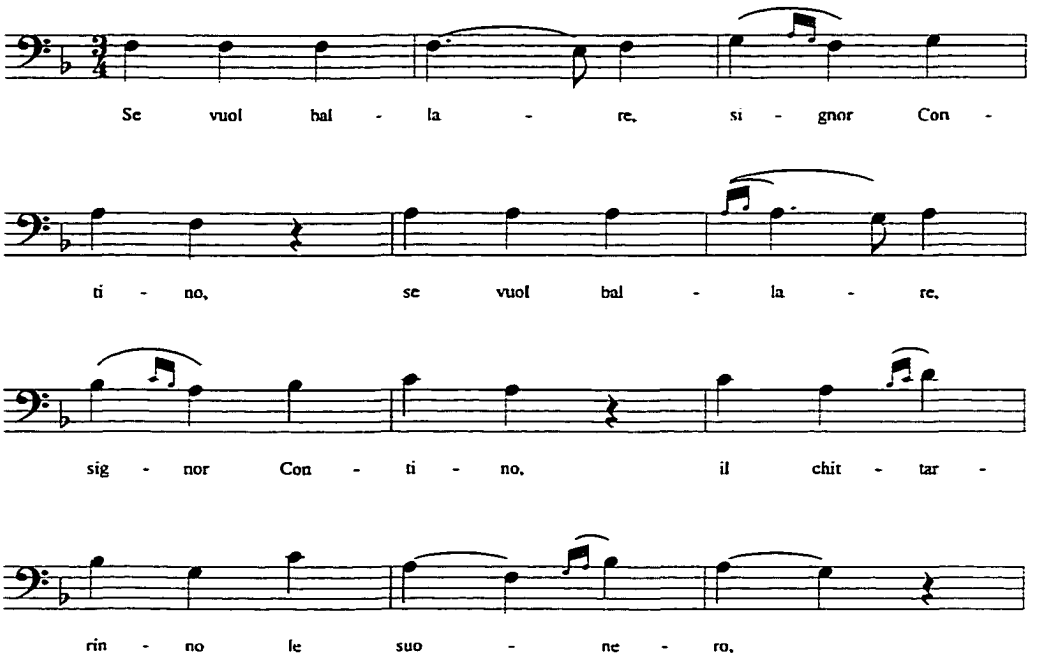


Gardiner (Archiv # 440 072 539-3)

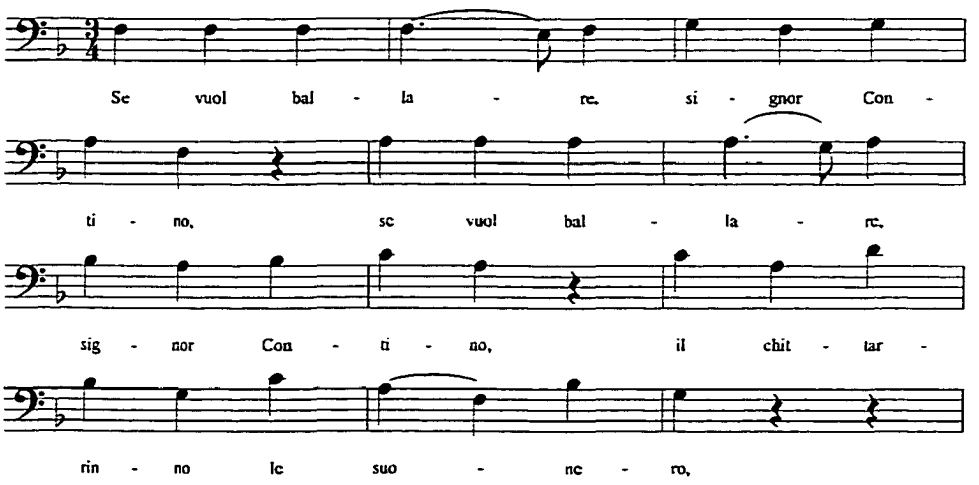
Given his reputation and expertise with early music, John Eliot Gardiner's recording of *Nozze* is surprisingly conservative with additions. There are a few added appoggiaturas, some *da capo* variants, and fermata embellishments, all in good taste.

Gardiner and Bryn Terfel ornament the final "A" section of "Se vuol ballare" using short connecting *mordente*. This adds an extra acerbic "bite" to the final statement of the theme.

Example 4.17. Gardiner/Terfel "Se vuol ballare," m.104:

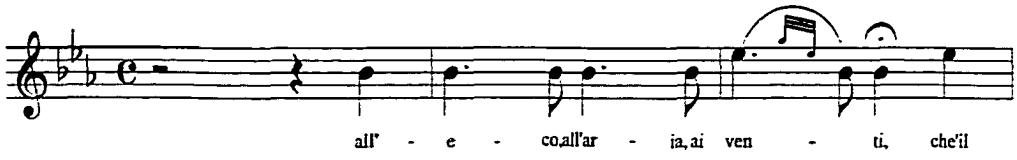


Original:

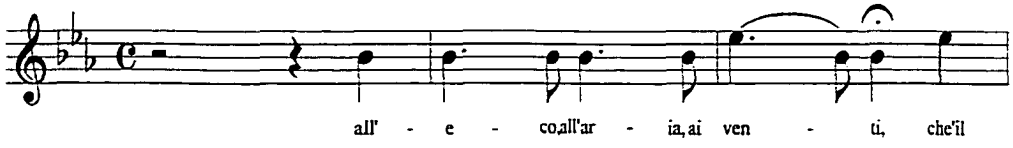


A short fermata embellishment is added to "Non so più cosa son" by Gardiner and Pamela Helen Stephen. Later in the same aria, a descending prosodic appoggiatura connects the line more gracefully.

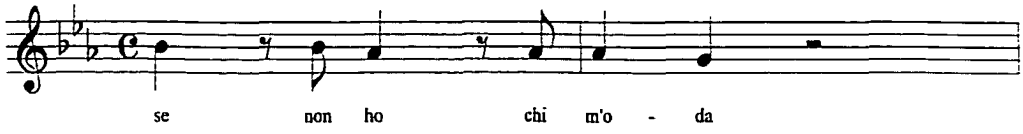
Example 4.18. Gardiner/Stephen "Non so più cosa son," m. 83:



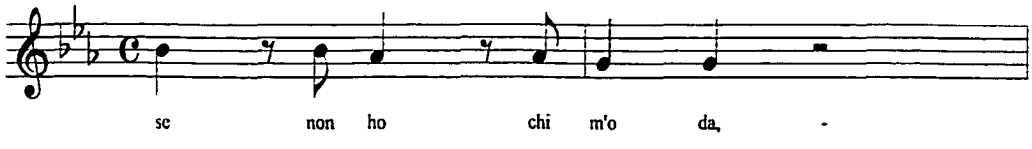
Original:



Example 4.19. Gardiner/Stephen "Non so più cosa son," m. 93:

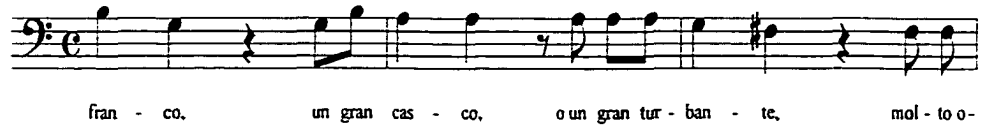


Original:

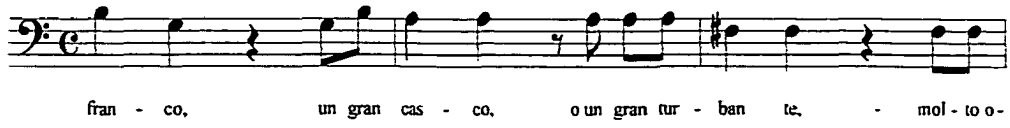


"Non più andrai" is enhanced by the addition of a prosodic appoggiatura and a short virtuosic fermata embellishment.

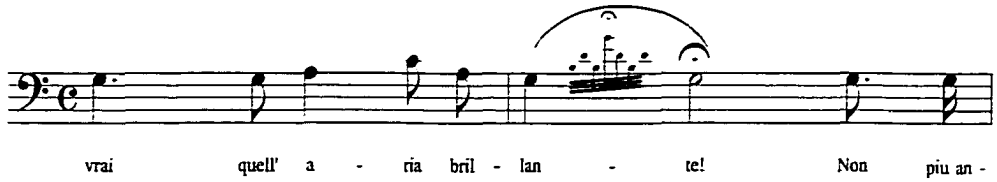
Example 4.20. Gardiner/Terfel "Non più andrai," m. 51:



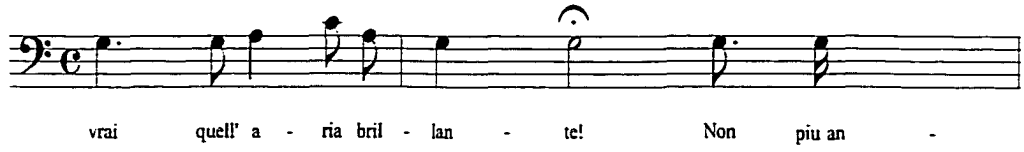
Original:



Example 4.21. Gardiner/Terfel "Non più andrai," m. 76:

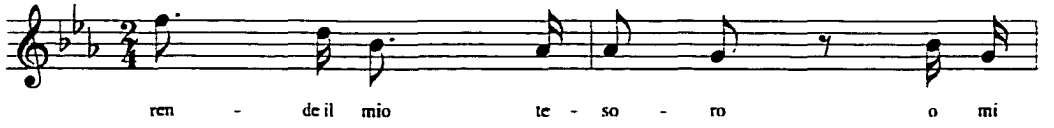


Original:

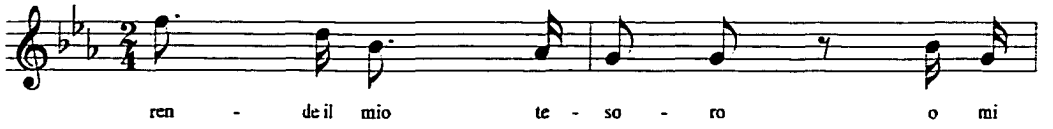


Prosodic appoggiaturas from above sweeten the expression of the word *tesoro* (treasure) as performed by Gardiner and Hillevi Martinpelto.

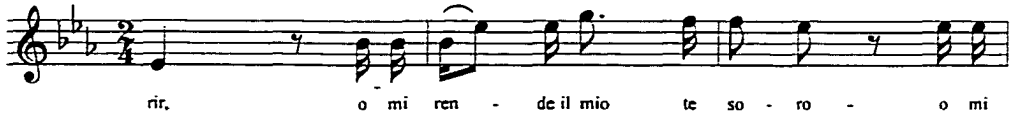
Example 4.22. Gardiner/Martinpelto "Porgi amor," m. 39:



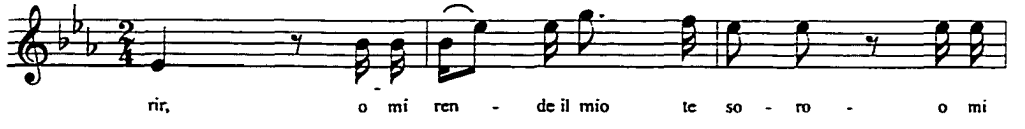
Original:



Example 4.23. Gardiner/Martinpelto "Porgi amor," m. 45:

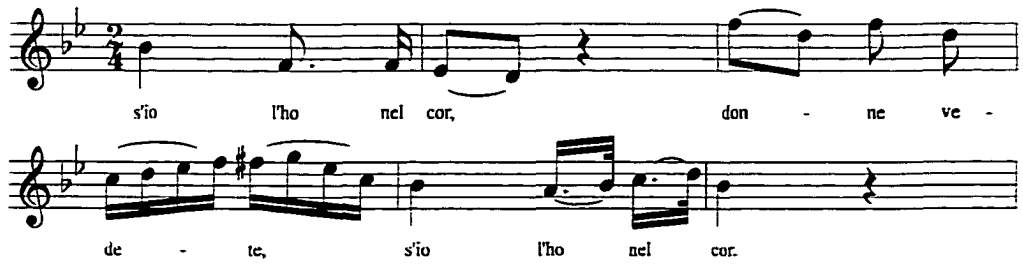


Original:

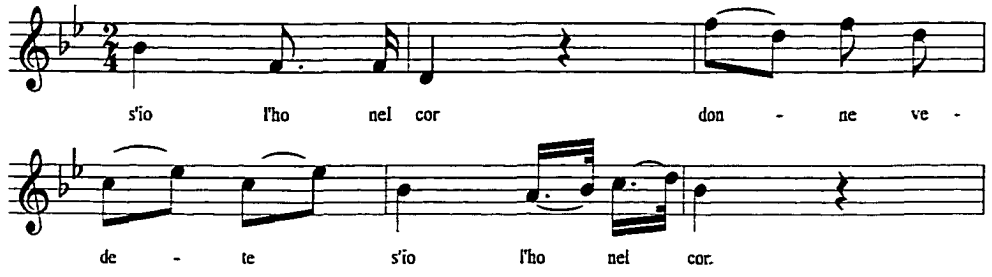


Gardiner and Stephen vary the final repeated "A" section of "Voi che sapete" with an appoggiatura from above and a small flourish.

Example 4.24. Gardiner/Stephen "Voi che sapete, " m. 72:

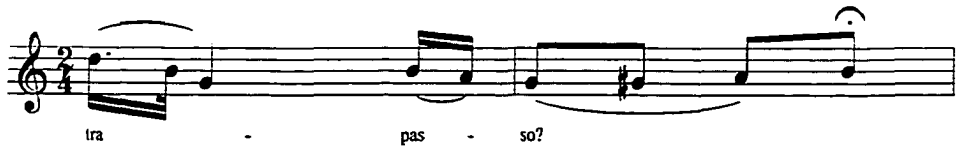


Original:

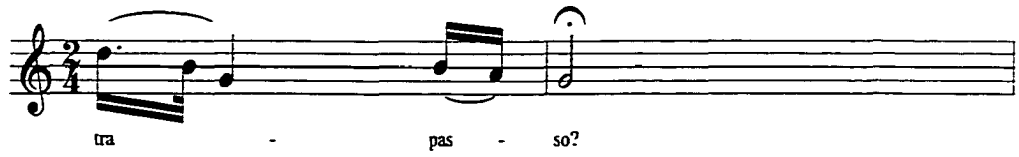


Gardiner and Martinpelto add a fermata embellishment to "Dove sono" that serves as a lead-in to the repeat of the "A" theme.

Example 4.25. Gardiner/Martinpelto "Dove sono," m. 35:

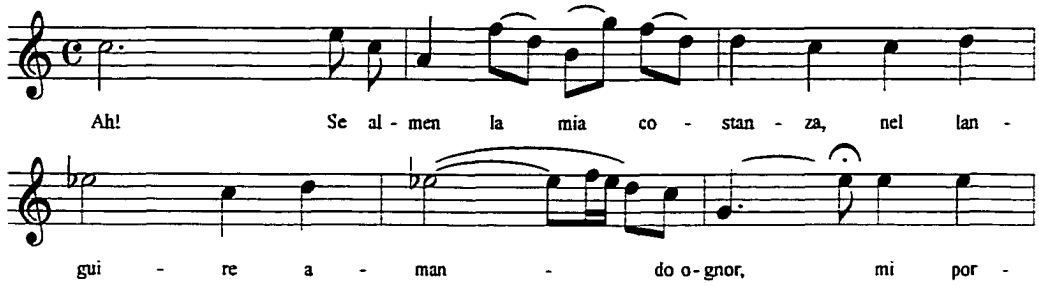


Original:

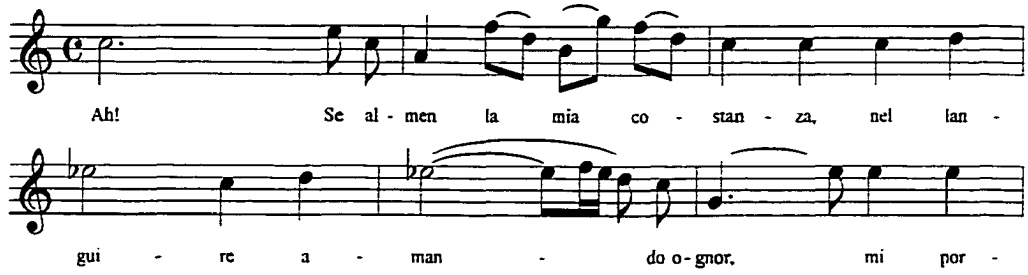


In the faster section of "Dove sono" Gardiner and Martinpelto add an appoggiatura from above and an extended fermata.

Example 4.26. Gardiner/Martinpelto "Dove sono," m. 71:

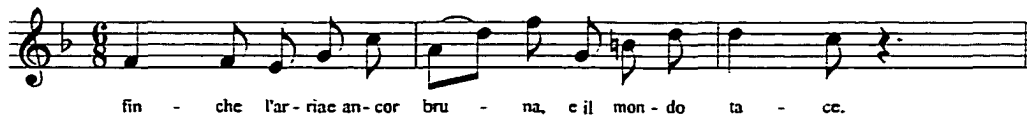


Original:



Only one appoggiatura from above is added to "Deh vieni" by Gardiner and Alison Hagley. This is somewhat surprising, given the abundance of prosodic endings with repeated notes, the lyrical nature of the melodic line and the mood of the aria.

Example 4.27. Gardiner/Hagley "Deh vieni," m. 17:



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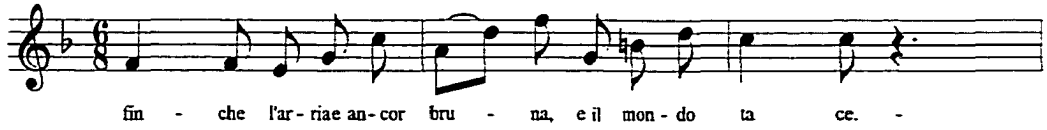
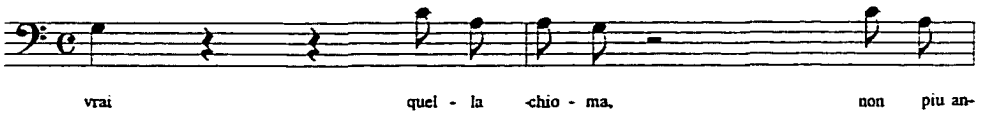


Östman (Phillips #421333)

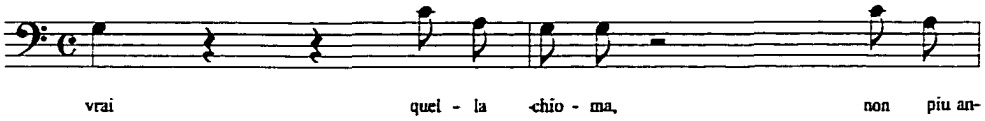
Arnold Östman is quite conservative in adding ornamentation, but does some very nice things on a small scale. His *Nozze* uses some appoggiaturas, mostly as *da capo* embellishments, and a few short cadenzas at fermatas. He avoids adding embellishments in ensembles altogether. One added bonus of this recording is the inclusion of supplemental arias written for performances after the premiere. These include Susannna's "Un moto di gioia" and "Al desio di chi t'adora," both of which feature some added ornaments and fermata embellishments. These, however, are not included here as they are not commonly used in the performance of the complete opera. Of the main arias of *Figaro,* the following embellishments are noted:

Östman and Matti Salomaa add one descending prosodic appoggiatura to "Non più andrai."

Example 4.28. Östman/Salomaa "Non più andrai," m. 74:

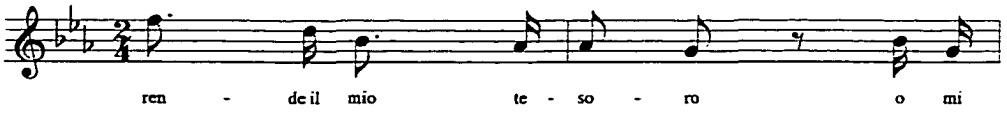


Original:

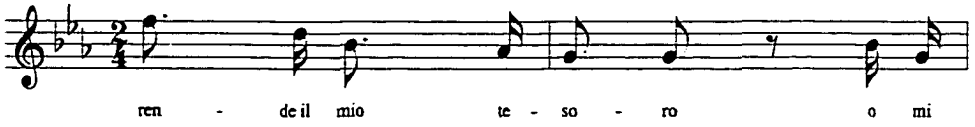


Östman and Arleen Augér add two expected appoggiaturas to the word *tesoro* (treasure) in "Porgi amor." These are the most consistently used appoggiaturas added to the opera, appearing in all of the recordings reviewed here (compare to Examples 4.6, 4.7, 4.22, 4.23).

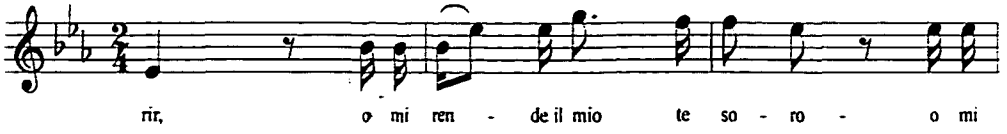
Example 4.29. Östman/Augér "Porgi amor," m.39:



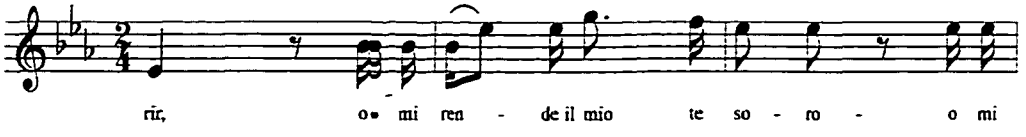
Original:



Example 4.30. Östman/Augér "Porgi amor," m.46:

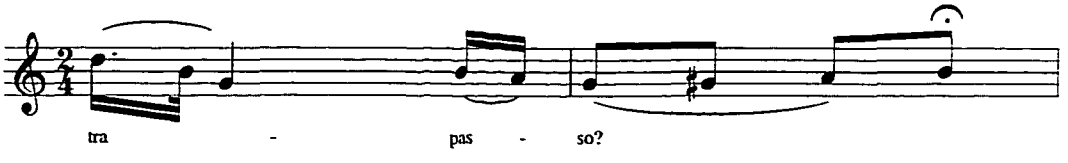


Original:

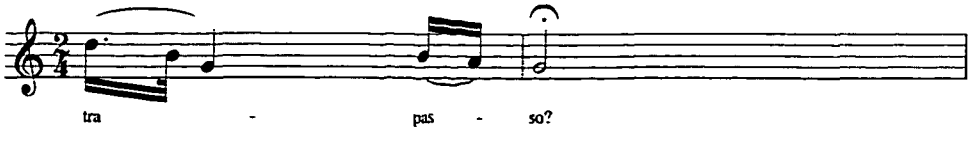


Östman and Augér add a fermata embellishment which acts as a lead-in to the recap of "Dove sono."

Example 4.31. Östman/Augér " Dove sono," m. 35:

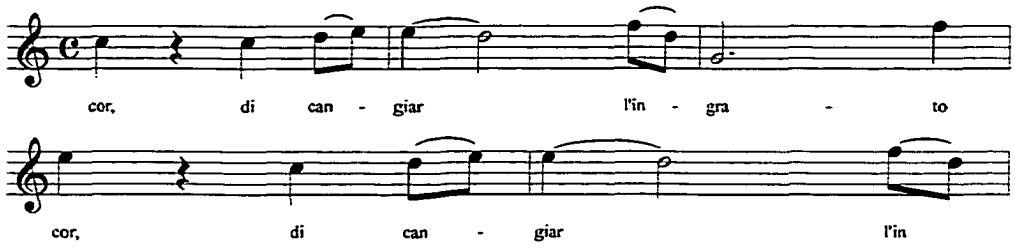


Original:

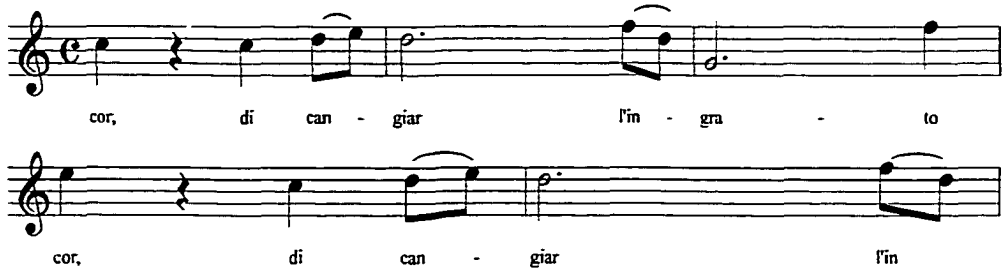


Östman and Augér add an appoggiatura to emphasize the word *cangiar* (change) in the final statement of "Dove sono."

Example 4.32. Östman/Augér "Dove sono," m. 92:

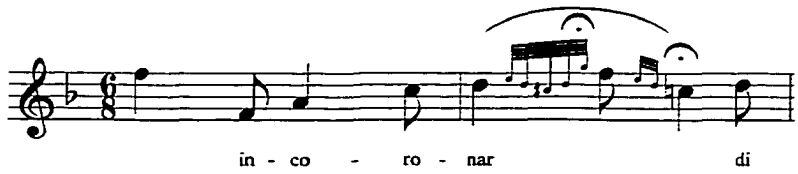


Original:



Östman and Barbara Bonney add a short, lovely fermata embellishment to "Deh vieni," but no other ornaments.

Example 4.33. Östman/Bonney "Deh vieni," m. 46:



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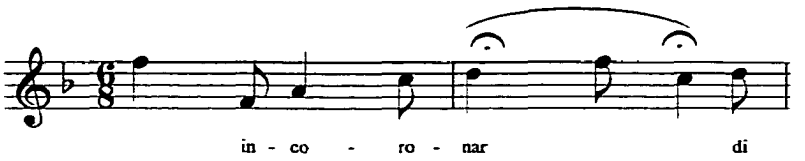
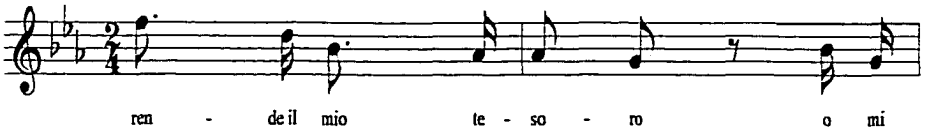


Harnoncourt (Teldec #4509-97958-2)

Nikolaus Harnoncourt also has a reputation as an expert in early music and has made many excellent recordings. His recording of *Nozze* includes only two unwritten ornaments, both performed by Charlotte Margiono in "Porgi amor." These are the same two descending prosodic appoggiaturas used in all the recordings reviewed here.

Example 4.34. Harnoncourt/Margiono "Porgi amor," m. 39:



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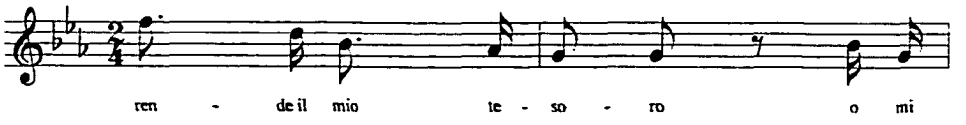
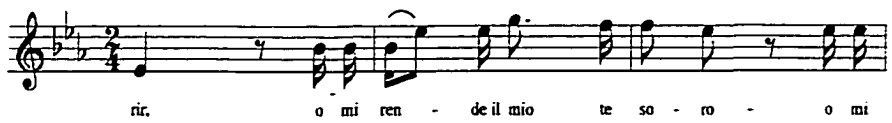
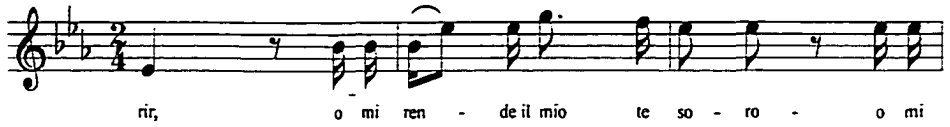


Example 4.35. Harnoncourt/Margiono "Porgi amor," m. 46:



Original:



These recordings include only a few of the most recent releases. Many older recordings which are no longer available may have excellent added ornaments as well. Hopefully, as new recordings emerge and historic recordings are remastered and rereleased in the coming years, many more interesting and artistic ornaments may be made readily available for listening and comparison.

Chapter 5. Summary and Suggestions for Performance

Ornaments from eighteenth-century sources as well as modern ornaments must pass several tests before they should be considered as additions. Are the additions:

In keeping with the style of the piece?

An enhancement of, rather than a detraction from, the vocal line?

Suitable for the voice of the performer?

Not excessive?

Within the bounds of eighteenth- *and* twentieth-century "good taste?"

Of the examples in Chapter 2, most are in keeping with the above criteria. One exception would be Corri's additions to "Voi che sapete" (Example 2.15), which are so florid as to obscure the vocal line. This version is interesting and historically important, but its performance is best suited to recital; it would be out of place in the context of the opera. Mackerras wisely puts it at the end of his recording as an appendix, with a simpler version sung in the opera proper. Wendt's and Cramer's additions, although for instruments, are subtle and completely singable.

As for the ornaments Mozart wrote, there can be no defensible reason not to use what he himself supplied. In those arias for which he wrote out ornaments, it seems obvious to use what he specified. Since one of the primary goals of performance is to express the wishes of the composer, we should follow his suggestions.

Mozart's ornamented arias can also be used as patterns for ornamenting other arias for which no embellished version exists, by finding an ornamented aria in similar style, meter and affection and emulating the type and placement of ornaments. For example, a slow, sorrowful aria in 6/8, such as "L'ho perduto, me meschina," from *Nozze,* can be patterned after *Die Zauberflöte's* "Ach, ich fühl's" (which, as Mackerras points out, is a fully ornamented melody), an aria in the same meter and similar in mood. The aria "Batti, batti" from *Don Giovanni,* with its gracefully ornamented repeated A section, can be used as a model for ornamenting the repeated A section of a moderately-paced aria in 2/4 time such as "Voi che sapete."

Of the ornaments in Chapter 3, all of those suggested by Neumann (Examples 3.1, 3.2) are certainly recommended, being conservative and well researched. Similarly, Will Crutchfield's suggestions in Chapter 3 (Examples 3.3, 3.4, 3.5) all are well defended and make sense. His presentation of eighteenth century ornaments and fermata embellishments are all in good taste, conservative in style and enhancing the melodic line. It is true that most prosodic endings sound better with an appoggiatura, but the idea that a given phrase ending *must* have an added appoggiatura, however, may be an overstatement. The final authority here should rightfully be a collaboration between singer and conductor. If a singer feels that a "harsh" repeated-note ending will convey the correct sentiment for his or her interpretation, that idea should be respected. By the same token, a singer who wishes a softer, more graceful phrase ending should feel free to use an appoggiatura. There is evidence to support both viewpoints, and it does not seem necessary or desirable to insist that all performances be alike.

"Mozart stands apart from Haydn and Beethoven, however, because of his

> closeness to operatic style, and the tradition of ornamentation in opera was very powerful. It is known that arias in Mozart's operas were sung with added ornaments during his lifetime. How much of this did he plan for, how much did he merely tolerate, and how much did he deplore? We do not know. The existence of two versions of some concert arias, unornamented and ornamented, both by Mozart himself, proves the relevance of ornamentation to Mozart's vocal style. But it may also indicate that if an aria was to be ornamented, Mozart preferred to write out the ornaments himself. It does not prove the unornamented version to have been unacceptable."[76]

Singers and conductors who, as Eleanor Steber stated, "ever pursue the pure vocal line"[77] in Mozart, can certainly perform smooth and musical phrases without any added ornaments, but to many they may seem less graceful than those possible with a few appoggiaturas.

The reputations and experience of the conductors represented in Chapter 4 are well established and respected. None of the ornaments used in the recordings seem excessive or out of line given the character of the aria in which the ornament occurs.

It seems very likely that the respect accorded Mozart in the present day lends a very conservative approach to the embellishment of his work, and most present day conductors and performers are likely to err on the side of discretion. This means that, given the present idea of good taste, it would be rather difficult to find a competent and experienced performer willing to overdo embellishment. In any case, it would be nearly impossible to "ruin" a performance of a Mozart opera owing to the sheer beauty of the pieces. Mozart is in no danger from those who wish to try some improvised ornamentation. This practice can help

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76

Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1997), 102.

77

Eleanor Steber with Marcia Sloat, *Eleanor Steber: an autobiography* (Ridgewood, N. J.: Wordsworth, 1992), 46.

to keep performances of two-hundred-year-old works fresh and relevant. "The aim must be to show the music's vitality and meaning to a late-twentieth-century audience - there seems no point in preparing it for any other purpose - so that they may find an equivalent sense of value in it, made the more valuable by having persisted for several hundred years."[78] There seems little point in attempting to define a "right" or "wrong" way to perform music in general; part of the idea behind the art form is the variety and interest created by the interpretation of a given performer. "Our authentistic performers, whatever they may say or think they are doing, have begun to accomplish for the twentieth century what Mendelssohn *et al* had accomplished for the nineteenth. They are reinterpreting Bach for their own time - that is, for our time - the way all deathless texts must be reinterpreted if they are to remain in fact deathless and exempt from what familiarity breeds."[79]

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[78]Raymond Leppard, *Authenticity in Music* (London: Faber Music, 1988), 35.

[79]Richard Taruskin, "The Pastness of the Present and the Presence of the Past," *Authenticity and Early Music: A Symposium* ed. Nicholas Kenyon (New York: Oxford University Press, 1988), 197.

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