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A Study of the Concert Arias for Bass by Wolfgang Amadeus Mozart

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A STUDY OF THE CONCERT ARIAS
FOR BASS BY WOLFGANG AMADEUS MOZART

A Thesis
Presented to
The Graduate School
Ouachita Baptist University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Music

by
Jerry Wayne Thompson

May 1968

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A STUDY OF THE CONCERT ARIAS

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A STUDY OF THE CONCERT ARIAS
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INTRODUCTION

Wolfgang Amadeus Mozart composed many arias for inclusion in his operas which were controlled in length and development by the physical conditions existing in an operatic production. However, in addition to those arias, Mozart also composed ten concert arias for the bass voice. These bass arias were intended primarily to be performed in concert with varied accompaniment, and without the additional personnel and scenery which is characteristic of an opera. It is the purpose of the writer to study these arias and present some of them in public performance.

I. THE PROBLEM

STATEMENT OF THE PROBLEM: The purpose of this study is to present a detailed investigation of the concert arias for bass written by Wolfgang Amadeus Mozart. The writer's research has revealed that the arias for the bass voice were composed during the last eight years of Mozart's life. They were composed for individual persons as well as for a specific voice classification. This practice allowed Mozart to venture outside the normal range and degree of difficulty in order to exploit the vocal capabilities of the individuals for whom the arias were composed.

SIGNIFICANCE OF THE STUDY: Wolfgang Amadeus Mozart was one of the most prolific geniuses in the history of music. During his short life span of thirty-five years, he composed more than six hundred instrumental and vocal selections in various forms and lengths. However, in this great array of compositions only ten bass concert arias were written. Three of these arias were either lost or were never recorded except in the sketch book and notes of Mozart. This study presents information having a direct relationship to the concert arias composed for the bass voice. It is intended that through this study a keener understanding of the concert arias may be realized. Additionally, it is intended that the expectation Mozart envisioned in respect to the capabilities of the bass voice may be brought to light. To the writer's knowledge no other analytical study has been made of these arias.

II. DEFINITIONS OF TERMS USED

Aria: "An elaborate solo song with instrumental accompaniment. It is distinguished from the air, song, or Lied by (a) generally greater length; (b) non-strophic form; and (c) an accent on purely musical design and expression, often at the expense of the text."¹

Concert Aria: A concert aria is presented by an individual in public performance with accompaniment and without the staging and personnel

¹Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964), p. 49.

that are characteristic of an operatic aria. The composition maintains identical basic characteristics to that of the operatic aria. However, it contains a more extended and developed style.

Bass Classification: The term bass applies to the male voice. It is recognized by the strong resonance in the lower tones. The normal range extends from the Great Octave "E" to the C¹ Octave "F". This range constitutes a length of two octaves and a minor second. Mozart, however, exceeded this range in many of his concert arias.

Accompaniment: Accompaniment generally refers to the secondary parts that accompany the principal voice in a composition. In the case of Mozart's arias, the accompaniment usually consisted of a small brass, string, or woodwind ensemble. Mozart also used the piano in certain instances.

Range: For the purpose of clarity, the writer chose to indicate range based on the following; the great octave includes the octave C to C two octaves below middle "C" on the piano. The succeeding octaves upward are, small octave, C¹, C², C³.

III. BACKGROUND OF STUDY

Wolfgang Amadeus Mozart is noted in history for having greatly influenced the development of opera as well as solo singing. The Classical Period of music is best represented by Mozart's magnificence in musicianship. During this period several composers were influential in

either the Italian or German style of composition. The Italian style of composition was directed primarily toward entertainment, whereas, the German style was directed primarily toward expression. However, no one was able to fuse the two together in the superb manner as was Mozart.

Mozart composed about fifty-seven concert arias during the period of 1765-1791. Thirty-six of these were composed for the soprano voice. The dates of composition encompassed twenty-four years (1765-1789). Mozart, however, composed only one concert aria for the alto voice. His ten arias for the tenor voice were composed between 1765 and 1783, an eighteen year period. The writer can find no reason why Mozart did not compose concert arias for the tenor voice during the last eight years of his life (1783-1791). However, the ten bass concert arias were composed during this particular eight year span of time. Interestingly, the above information does not present valid facts according to an article written by F. O. Souper and published by "The Monthly Musical Record" in February, 1928. According to Mr. Souper, Mozart composed thirty-nine concert arias. He presents the fact that only five were composed for the bass voice. Convincingly, the writer possesses copies of seven of Mozart's concert arias for bass and has valid information concerning the remaining three. Thus, it seems two and possibly five were unknown one hundred and thirty seven years after his death.²

²F. O. Souper, "Visions: A Few of Mozart's Concert Arias," The Monthly Musical Record, LVIII (February 1, 1928), 37.

Mozart's compositions were greatly influenced by Franz Joseph Haydn. However, by his own admission, Haydn's greatness could not be compared to that of Mozart, especially in the area of vocal music. Haydn once stated: "...scarcely any man could stand comparison with the great Mozart."³ Haydn's vocal music was distinctly a side issue with him. Most of his vocal compositions were arrangements of Scottish and Welsh airs with a grouping of original songs included. He was successful to an extent with his opera compositions. However, no indication is evident that he composed any concert arias as such.

Mozart is noted for his ability to reveal himself in his compositions. Mr. Souper stated: "To those who have ears to hear and hearts to understand he unconsciously reveals here and there a little of his own feeling such as we constantly find in his works."⁴ He further stated: "To the musician, these revelations afford exquisite musical moments--to the psychologist, they are invaluable towards the understanding of the man, and show how intimately his life-history is woven into that of his music."⁵

³Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Company, Inc., 1960), p. 451.

⁴Souper, op. cit., p. 37.

⁵Ibid.

Mozart was extremely appreciative of the true artist. Most of his concert arias were composed specifically for his acquaintances in their respective voice classifications. Knowing the individuals personally, Mozart was able to exploit the various vocal attributes of these individuals, and thus, extend the vocal limits of each class to its greatest possible degree. The style depended greatly upon the vocal capability of those artists for whom the concert arias were composed. Thus, the arias give indication of what Mozart expected of the particular voice for which they were composed.

On account of the limitations of time and purpose, most of the arias included in Mozart's operas were of more controlled duration than his concert arias. Likewise, the range of his operatic arias was not as demanding as that of the concert aria. This can be attributed to the knowledge Mozart had of the specific voice for which the concert aria was composed. Though the form of both arias remained essentially the same, the lyrical phrases of the concert arias were allowed to luxuriate. The extended phrasing definitely influenced the rate of emotional development of the concert arias. The operatic arias were designed to develop to their climactic point in a relatively short period of time, whereas, the slower more deliberate development of the concert aria, due to relaxed restrictions, made for a more involved and elaborate means of emotional sensation and appreciation.

The writer has found in his research that Mozart's ability to

compose in his greatness of style deteriorated in a manner parallel to that of his health. However, it must be realized that Mozart never enjoyed perfection in respect to health, and such implication must surely be questioned.

IV. DELIMITATION OF THE STUDY

This study is delimited to the concert arias for bass of Wolfgang Amadeus Mozart. Only that information which pertains directly to the concert arias is presented. Background in respect to development prior to Mozart and forms used by his predecessors or contemporaries is excluded. The writer does not intend to develop a comparison of concert arias. Only concert arias for bass composed by Mozart will be explored.

V. COLLECTION AND TREATMENT OF DATA

The data will be collected through the use of the following primary sources: Mozart, Wolfgang Amadeus, Werke, reprinted from the Breitkopf and Härtel edition by J. W. Edwards of Ann Arbor, Michigan; Köchel, Ludwig Ritter, Chronologisch-thematisches Verzeichnis sämtlicher Ton-Werke Wolfgang Amade Mozarts, Ann Arbor, Michigan: J. W. Edwards, 1947. Additionally, copies of the concert arias printed by the International Music Company of New York, or the Galaxy Music Corporation also of New York will be used. Secondary sources include reference books and periodicals.

II. HISTORICAL BACKGROUND

In this chapter the writer presents information pertaining to the history of each of the concert arias. The arias are presented chronologically and individually.

Cosi Dunque Tradisci

Cosi dunque tradisci was composed during 1783 in Vienna, Austria. The handwriting covered eight pages with sixteen sides. Mozart composed this aria for the bass Karl Ludwig Fischer, using the text from Pietro Metastasio's "Temistocle". He composed the accompaniment for the following instruments: 2 violins; viola; bass; 2 flutes; 2 oboes; 2 bassoons; and 2 horns. The original manuscript can be found in the Library of the Conservatory of Music in Paris, France. Mozart's original composition accompanied a letter to Johann Andres in Bonn, Germany shortly after its composition. Later, on the 19th of November, 1869, it was given to Offenbach as a gift by Otto Uahn. The assumption is that the composition had been in the possession of an unnamed minority group from March, 1856, until the time of its presentation to Offenbach. References indicate the composition was involved in several auctions until 1894. Some time after 1895 it was obtained by the Library in Paris. A copy of the aria can be found in the Werke, a J. W. Edwards reprint of the Breitkopf and Härtel collection

of the complete works of Mozart published in 1955, Seria 6 Number 29.¹

Marner Suchen

Marner suchen is one of only two arias which were preserved from an opera that Mozart attempted in the style of burlesque—a sort of German buffa opera. He abandoned this opera for the prospect of placing a true opera buffa with a new Italian troupe in Vienna.² The aria was composed in 1783 in Vienna. The original manuscript was derived from the possessions of Herzogs Ernst on the 25th of February, 1799, by Breitkoph and Härtel. The handwriting covered 6 pages with nine written sides. It was published by Breitkoph and Härtel in the Werke in Seria 24, Number 43. A reprint of this collection of Mozart's works was published by J. W. Edwards of Ann Arbor in 1955. The aria was supposedly included in a series of German songs published by Breitkoph and Härtel. Köchel suggests that Mozart, after abandoning the opera for which this aria was to be included, used the composition individually for financial gain. The instrumentation includes the following: 2 violins; viola; bass; 2 oboes; and 2 horns.³

¹Ludwig Ritter Köchel, Chronologisch-thematisches Verzeichnis samlicher Ton-Werke Wolfgang Amade Mozarts (Ann Arbor, Michigan: J.W. Edwards, 1947), pp. 535-6.

²Alfred Einstein, Mozart: His Character, His Work. (New York: Oxford University Press, 1945), p. 417.

³Köchel, op. cit., p. 517.

Alcandro Lo Confesso

Alcandro lo confesso was composed in March, 1787, in Vienna, Austria. "Once again Mozart followed old paths, when...he again set the scene from Metastasio's 'Olimpiade' which he had once composed for Aloysia."⁴ This time he kept in mind the role of the father in the dramatic situation. He composed the aria for the bass Karl Ludwig Fischer in the grandest style and with the sharpest contrast of rhythm, harmony and tempo. "In this work the 'monumentality of the aria' achieves an entirely new meaning."⁵ The accompaniment was scored for 2 violins; viola; bass; flute; 2 oboes; 2 bassoons; and 2 horns. In its original form the aria covered twenty-five handwritten pages. Interestingly, Mozart used the text in 1778 when he composed an aria for a young lady with whom he was acquainted in Mannheim, Germany. The aria was intended as a means of expressing gratitude to Fischer. Mozart further intended for the aria to be sung by Fischer in the opera. However, in 1793, when rehearsals for the opera began, Fischer was not chosen for the part. The aria can be found in the Werke, Seria 6, Number 35. Copies are also available in Vienna and East Berlin. In Vienna, the Diabelli Collection includes the aria in Volume 1926, Number 28.⁶

⁴Einstein, op. cit., p. 371.

⁵Ibid. p. 371.

⁶Köchel, op. cit., pp. 371-2.

Mentre Ti Lascio, O Figlia

Mentre ti lascio was composed in March, 1787, a few days after Alcandro, lo confesso, for another bass, Gottfried von Jacquin. It is longer than the latter, with a concertante orchestra part.⁷ The text is from Duca Sant', Angioli-Morlulli, and Giovanni Paisiello's Opera, La Disfattada Marie. The handwriting covered 12 written pages with 24 sides. Pages five and six were lost and later composed by an anonymous composer. The aria can be found in the Breitkopf and Härtel, Werke, in Seria 6, Number 36. The aria was published in the Diabelli collection in Vienna, Austria in Volume 214, Number 8. Two months after Mozart's death in 1791, Jacquin wrote an inscription in the Mozart family album citing the greatness of the master and his true imagination in his compositions. The accompaniment was written for 2 violins; viola; bass; flute; 2 clarinets; 2 bassoons; and 2 horns.⁸

Ich Mochte Wohl Der Kaiser Sein

Ich mochte wohl der Kaiser sein made use of the text of an old German war song written by Johann Wilhelm Ludwig Glein (1719-1803). The original text included four stanzas. The aria was composed on the 5th of March, 1788 in Vienna, Austria. Mozart composed the aria for a

⁷Einstein, op. cit., pp. 371-2.

⁸Köchel, op. cit., p. 650.

young actor in the Leopoldstadt Theater named Baumann. The original manuscript can be found in the State Library in East Berlin, Germany. In its original form the handwriting covered two pages with four sides. A copy of the aria can be found in the Werke in Seria 6, Number 39. In 1800, Simrock of Bonn, Germany published the aria in a series of 12 German Songs, Volume 7m, Number 104. The text was first printed in 1776 under the title Meine Wunsche, which translated means My Wish. The first performance of the aria was on the 7th of March, 1788, in the Leopoldstadt Theater. The Vienna Press made notification of the greatness of the aria on the 19th of March, 1788. A note of particular interest is that Mozart conducted the orchestra during the first performance of the aria. Mozart scored the accompaniment for the following instruments: 2 violins; viola; bass; piccolo; 2 oboes; 2 bassoons; 2 horns; cymbals; and bass drum.⁹

Un Bacio Di Mana

"The aria Un Bacio di Mana belongs to the buffa domain of Così fan tutte. A witty Frenchman, Monsieur Giraud (Giro), is giving ironic advice to a somewhat stupid lover. This aria has become famous because it anticipates note for note the third theme in the first movement of the 'Jupiter' Symphony, and thereby shows how many buffa elements still haunt that most royal of symphonies. But the aria is also a masterpiece of wit

⁹Köchel, op. cit., p. 689-90

vitality, brevity, showing a profound knowledge of the theater."¹⁰ Pertinent information as to the original manuscript and its location is unknown. The aria was composed, presumably, in May, 1788, in Vienna, Austria. Mozart composed the aria for Francesco Albertarelli for use in the opera Le Geloise fortunare. The text was most probably written by Da Ponte. A copy of the aria was purchased from C. Andre of Frankfurt, Germany in 1865 by the Gesellschaft der Musicfreunde (Society for Music Lovers) in Vienna, Austria. A copy of the aria can be found in the Werke in Seria 6, Number 40. The accompaniment indicates 2 violins; viola; bass; flute; 2 oboes; 2 bassoons; and 2 horns.¹¹

Ohne Zwang, Aus Eignem Triebe

Ohne Zwang, aus eignem Triebe was written in January, 1789.

It seems to have been intended for Josefa who was to be the first Queen of the Night in Die Zauberflote. However, it did not survive and was lost.¹² The accompaniment includes the following instruments: 2 violins; viola; 2 oboes; 2 bassoons; and 2 horns.¹³ The writer's research has revealed an indication that the sketch book of Mozart contained portions of the aria.

¹⁰Einstein, op. cit., p. 372.

¹¹Köchel, op. cit., pp. 691-2

¹²Einstein, op. cit., p. 373.

¹³Köchel, op. cit., p. 718.

Rivolgete a Lui Lo Sguardo

Rivolgete a Lui lo Sguardo was composed in December, 1789, in Vienna, Austria. It was originally intended for the baritone, Guglielmo to be sung in the opera Così fan tutte. However, Guglielmo felt that the aria was too long and distracted the flow of the opera. Thus, he requested a shorter one be used. Accordingly, Mozart replaced the aria with a shorter composition, Non siate ritrosi.¹⁴ Mozart then wrote in his thematic sketch book that he intended the aria be inserted in his opera Così fan tutte to be sung by the bass Francesco Benucci. The aria is considered the most remarkable buffa aria ever written. The original manuscript covered 12 pages with 24 sides. It is located in the State Library in East Berlin, Germany. A copy of the aria can be found in the Werke, Seria 6, Number 45.¹⁵

Per Questa Bella Mano

Per Questa bella Mano was composed the 8th of March, 1791, in Vienna, Austria. It was composed for the bass Gorl with an obligato contrabass part for the great string player Pischlberger. Franz Gorl was to be Mozart's first Saratro; and Pischlberger, then a member of the Freihaustheater orchestra, was a virtuoso on the contrabass. This

¹⁴Einstein, op. cit., p. 445.

¹⁵Köchel, op. cit., pp. 733-4.

aria is Mozart's only bass concert aria which included an obbligato part for any instrument. The text is a declaration of love and seems to be best sung by the tenor voice. However, this speculation is not recognized by all authorities.¹⁶ The original manuscript covered nine pages with eighteen written sides. The original was purchased from Johann Traeg of Vienna, Austria, by Andre on the 31st of May, 1800. The indication is that Gorl and Pichelberger were notified of the manuscript at that time by Andre. A copy of the aria can be found in the Werke, Seria 6, Number 46. The accompaniment includes in addition to the contrabass obbligato: 2 violins; viola; bass; flute; 2 oboes; 2 bassoons; and 2 horns.¹⁷

Io Ti Lascio

Io ti lascio was composed in September, 1891, in Prague. The original manuscript was secured from Viktor Kelderter's possessions in November, 1933. It is now located in Vienna, Austria. The handwriting covered two pages with four sides. Copies of the aria were printed by Aloys Foch of Berlin, Germany, in 1820. The aria can be found in the State Library in East Berlin, and the State Library in Prague. It was believed for a time that that aria had been composed by Jacquin and that Mozart had written only the violin part. Mozart's widow protested this

¹⁶Einstein, op. cit., p. 374.

¹⁷Köchel, op. cit., p. 774.

idea in a letter to Härtel on the 25th of May, 1799. It was later proven beyond any doubt that the aria had been composed by Mozart.¹⁸ Mr. Einstein has mentioned the following in respect to the aria:

Mozart's good natured acquiescence in writing such purely occasional pieces would make us sad if there were not another little aria for basso, dating from the time of "La Clemenza di Tito"-- an aria of which the authenticity was suspected by Constanze, but which in its heartfelt simplicity completes the chain of Mozart's arias better and more fittingly than any bravura piece could have done.¹⁹

¹⁸Köchel, p. 801-2.

¹⁹Einstein, op. cit., p. 374.

III. ANALYTICAL INVESTIGATION

Chapter III presents a detailed analysis of each of the concert arias. The elements of form, tempo, range, key, tessitura and dynamics are of major interest. However, the writer also chose to include a short description of the text.

Cosi Dunque Tradisci

Cosi Dunque Tradisce was composed as an aria preceded by a recitative. The text expresses the guilt felt by a Prince who has accused his Princess of betraying him. Though the accusation is based on fact, the Prince feels that his past actions make him deserving of such an act. The recitative is written in 4/4 meter with a tempo marking of allegro. The allegro tempo of the first seven measures is replaced by an andante marking which continues to the conclusion of the recitative at measure twenty-three. The recitative represents approximately twenty percent of the one hundred and eleven measures in the total composition. The range extends from small octave D-flat to E-flat¹. Yet, the tessitura encompasses only a perfect fifth of small octave F to C¹. The accompaniment is characterized by tied dotted eighth and sixteenth note passages in the recitative. The dynamic level is restricted to the span between piano and forte. The majority of the recitative lies within the dynamic

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level of forte. However, the marking "fp" indicating an instant change in dynamics occurs frequently. The aria which comprises measures twenty-four to measure one hundred and eleven is written in the key of F minor in contrast to the lack of a tonal center in the recitative. The aria tempo marking is allegro. The accompaniment changes from the galloping dotted note pattern to a flowing triple pattern on each beat. The dynamic level of the aria is the same as the recitative and is used in a similar manner. The 4/4 meter is also continued in the aria.

Alcandro, Lo Confesso

Alcandro, lo confesso was composed in the form of a recitative and aria. The text presents the confession of a man who is attracted to a lady friend and knows not why. He is convinced that the gods are responsible for his feeling and is consoled by that knowledge. The recitative is written in 4/4 meter with a tempo marking of allegro molto. This tempo is replaced by andante in measure eleven, then allegro molto returns in measure fourteen and remains to the end of the recitative in measure twenty-seven. The accompaniment has no predominant characteristic with the exception of an eighth note on the first half of each beat in five of the twenty-seven measures. These twenty-seven measures comprise approximately one-seventh of the two hundred and six measures in the total composition. The aria is begun with a tempo marking of andante which continues to measure seventy-seven where it is replaced

by an allegretto marking. This tempo is maintained through measure one hundred and thirty. Beginning with measure one hundred and thirty-one the andante marking re-enters and continues to the end of the composition. The meter signature for the aria is cut time with four quarter notes in each measure. The meter is replaced at measure seventy-eight by a $6/8$ meter which continues until the cut time meter is resumed in measure one hundred and thirty-one. The dynamic level of the recitative and the aria encompasses a span from pianissimo to forte with the majority of the composition being relegated to the piano level. The pianissimo level is apparent only in the last two measures of the composition. The range extends from great octave E to E-flat¹. However, the tessitura lies between small octave C to D¹. The accompaniment frequently follows the melody often in a syncopated fashion.

Mentre Ti Lascio

Mentre ti Lascio is through-composed. A nineteen measure introduction precedes the entrance of the text. The text concerns a lover who has announced to his love that he is leaving forever. However, he desires one more moment with his true love. This delay allows the lover to express his torment caused by this bitter parting. The tempo marking of larghetto is used through measure eighty-six. An allegro marking begins at measure eighty-seven and continues until it is replaced by a piu allegro marking which remains to the end of the composition at measure

two hundred and seventeen. The aria is written in 2/4 meter for the first eighty-six measures. A cut time meter signature begins at measure eighty-seven and continues throughout the remainder of the composition. The accompaniment is characterized by an abundant supply of sixteenth notes. The dynamic level is confined to a span between pianissimo and forte. The dynamic level for the majority of the composition is piano. However, the last thirty measures present a gradual crescendo to the forte level which is predominant at the end of the aria. The aria is composed in the key of E-flat Major. The range extends from great octave A to E flat¹. The tessitura is confined to small octave D to C¹.

Un Bacio Di Mano

Un bacio di mano is also a through-composed aria. The text concerns advice given to Pompeo who is to marry a beautiful maiden. The words of wisdom issued to Pompeo are that he should go out and learn the ways of the world before he restricts his liberties in the bonds of marriage. If he fails to become aware of the ways of the world he must surely be the king of dunces. The aria was written in 2/4 meter with a tempo marking of allegretto. It comprises a total of one hundred measures. The range extends from great octave B to D¹. The tessitura is confined to the span between small octave F and C¹. The level of dynamics covers the area from piano to forte with

the majority being marked piano. The aria is composed in the key of F Major.

Rivolgete a Lui Lo Sguardo

Rivolgete a lui lo sguardo is a through-composed aria. The text concerns two officers who are betrothed to two sisters. They wish to test the devotion of their lady friends. They inform their brides-to-be that they must go to war. Shortly thereafter they return, disguised as foreigners, and try their utmost to win the sisters. However, their efforts are in vain and the sisters leave them to the satisfaction of the two officers. The aria consists of one hundred and eighty-five measures. The meter of 4/4 is maintained through measure one hundred and twenty-eight. Measure one hundred and twenty-nine finds the meter changed to cut time, which remains to the end of the aria. The tempo marking allegro continues until replaced by the marking allegro molto in measure one hundred twenty-nine. The allegro molto marking continues to the end. The aria is composed in the key of D Major with the exception of measures seventy-four through one hundred twenty-eight. In these 54 measures Mozart ventures through several related keys before ending the first section on the dominant of D Major which leads into D Major for the remaining 56 measures. The accompaniment shadows the melody through the majority of the composition but is enhanced by insertion of trills, triplets, and grace notes. The range extends from great octave G to

F-sharp¹. The tessitura lies between small octave D and E¹. The dynamics of this aria cover a span between piano and forte with the majority being in the forte classification.

Per Questa Bella Mano

Per questa bella mano was written in a two-part song form.

The text presents the remarks of a lover expressing his devotion to his love. The fact that nothing can ever change his love for his beloved is the point he wished to emphasize. This is the only bass concert aria Mozart composed in which he included a solo contrabass accompaniment in addition to the piano or orchestra. The lyrics are preceded by an eighteen measure introduction. The aria is one hundred and thirty-six measures in length. The first sixty-three measures are in 6/8 meter with a tempo marking of andante. The remainder of the composition is in 4/4 meter with a tempo marking of allegro with the exception of measures eighty-four through eighty-seven; and one hundred nine-twelve which has a tempo marking of adagio. The aria is composed in the key of D Major. The range extends from great octave F-sharp to D¹. The tessitura, however, is confined to small octave D to C¹. This aria is written almost entirely within the dynamic level of piano with an occasional portion raised to the forte level.

Io Ti Lascio, O Cara

Io ti lascio, O cara is written in the form of an A section with two variations followed by an extension. It is the last of Mozart's concert arias and deals with the farewell remarks of a gentleman to his beloved. The aria is composed in the key of E-flat and is thirty-nine measures in length. The range extends from great octave B-flat to D¹. The tessitura falls between small octave D to C¹. The tempo marking for the aria is adagio and the dynamics range from piano to forte with the majority within the level of piano. The momentum of the aria is broken by fermatas and ritards.

IV. SUMMARY

Wolfgang Amadeus Mozart composed ten concert arias for the bass voice. They were not controlled in length and development by physical conditions as was the opera aria. The concert aria was composed for a solo presentation with accompaniment. However, it did not require additional equipment and personnel as did the operatic aria. Mozart wrote most of these concert arias in Vienna, Austria. His acute appreciation for the true artist is represented in the demands on the bass voice included in his arias. The arias give indication as to the expectations Mozart placed on the bass voice and especially those for whom the arias were composed.

Mozart was definitely one of the most prolific and admired composers of songs in the history of music. His arias were enhanced by an outstanding talent and knowledge of accompaniment coupled with an awareness of the vocal capabilities of each voice classification. The ten bass concert arias were composed during the last eight years of Mozart's life. They incorporate the culmination of excellence demonstrated by the master. Mozart, however, placed little emphasis upon his songs. This seems an odd statement in respect to the greatness of Mozart's arias. Research has produced the following information concerning the above statement. "Mozart himself placed not the slightest value upon his songs. They were by-products, crumbs from the table

of his operas and instrumental works."¹ It is evident that most of Mozart's songs were composed either at the request of or in appreciation of those for whom they were composed. Mozart, however, maintained the degree of excellence in these compositions as he did in his larger forms. It must be understood that he was not required to labor over a composition simply because of his natural gift in this respect. Associated with this talent was an insatiable desire to compose. This unquenchable need to compose bears direct connection to his early death. He neglected his health in pursuit of his music.

Mozart's concert arias, though similar in form with his operatic arias, were designed to extract the greatness of the singing as well as that of the accompaniment. He was especially demanding in respect to range and vocal technique. He was quick to capitalize on the special capabilities of those for whom he composed the specific aria. His knowledge of the individual performer controlled the elements in his concert arias. His ability to match dynamics and accompaniment contributed greatly to the excellence of his arias.

Mozart began composing at an early age. He was composing with finesse equal to that of those twice his age. The prevalent normal opinion is that greatness evolves from age. This is not true in the case

¹Alfred Einstein, Mozart: His Character, His Work (London: Oxford University Press, 1945), p. 377.

of Mozart. His compositions at age thirty surpassed those of many accepted masters who had been composing for more years than Mozart had lived.

The following is a listing of the concert arias for bass by Mozart in chronological order:

| | |
|--|------|
| <u>Così Dunque Tradisci</u> | 1783 |
| <u>Manner Suchen</u> | 1783 |
| <u>Alcandro Lo Confesso</u> | 1787 |
| <u>Mentre Ti Lascio, O Figlia</u> | 1787 |
| <u>Ich Mochte Wohl Der Kaiser Sein</u> | 1788 |
| <u>Un Bacio Di Mano</u> | 1788 |
| <u>Ohne Zwang, Aus Eignem Triebe</u> | 1789 |
| <u>Rivolgete a Lui Lo Sguardo</u> | 1789 |
| <u>Per Questo Bella Mano</u> | 1791 |
| <u>Io Ti Lascio, O Cara</u> | 1791 |

The arias vary in length from thirty-nine measures in Io Ti Lascio to two hundred and seventeen measures in Mentre Ti Lascio, O Figlia. However, the arias are generally one hundred to one hundred and seventy-two measures in length. The tempo is andante with the dynamic level piano for the majority of the arias. Mozart took advantage of the specific talents of those for whom he composed the arias. Accordingly, the range varies extensively from great octave "E" to \hat{f} -sharp¹. The

text of the arias varies only in one instance from that of some aspect of love and devotion. This exception is the arias Ich Mochte Der Kaiser Sein. The text was written by Johann Glein and it is the only aria in which the writer of the text is known. This text is an old German war song entitled Meine Wunsche. Mozart used the following keys in his arias: E-flat Major; F-Major; D-Major and F-minor. Each of the keys with the exception of F-minor were used in two of the seven arias. The accompaniment enhances the arias and is exemplary of the excellence of style Mozart maintained. The arias were composed for specific individuals and in only one case were two arias composed for one person, this being for Fischer. The remaining individuals- Jacquin, Baumann, Guglielmo and Gork- were the recipients of only one of Mozart's concert arias.

Mozart in his devotion to music provided the world with a collection of arias which present technical perfection and emotional excellence.

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OUACHITA BAPTIST
UNIVERSITY

Division of Fine Arts

presents

Jerry W. Thompson

Bass-Baritone

in

Graduate Recital

assisted by

Glenda Plummer, pianist

Mitchell Hall Auditorium

May 22, 1968

8:30 P.M.

A STUDY OF THE CONCERT ARIAS
FOR BASS BY WOLFGANG AMADEUS MOZART

An Abstract of a Thesis

Presented to

The Graduate School

Ouachita Baptist University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Music

by

Jerry Wayne Thompson

May 1968

AN ABSTRACT OF A THESIS

Thompson, Jerry Wayne, A STUDY OF THE CONCERT ARIAS FOR BASS BY WOLFGANG AMADEUS MOZART. Master of Arts (Music), May, 1968, 32 pp., Bibliography.

The purpose of this study was to discuss the concert arias for bass by Wolfgang Amadeus Mozart. During the last eight years of his life Mozart composed ten arias for the bass voice. The writer will present four of them in public concert.

This study included a discussion of historical background in respect to each of the arias. Mozart composed each aria for a specific person either at their request or in appreciation to the individual concerned. This practice allowed Mozart to capitalize on the specific talents of each person.

An analysis of each aria is given. Knowledge of the individual for whom each aria was composed presented Mozart the opportunity to enhance his composition through extended range, tessitura, and technical demands. Thus, each concert aria reigns superior in flexibility, length and vocal demand than those arias composed for insertion in his operas.