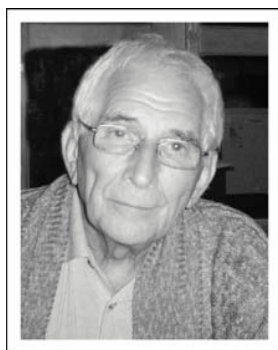


## ***THE VOCALITY OF INSTRUMENTAL FORMS IN MOZART'S STAGE WORKS\****

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*Lucrări de muzicologie* (Musicology Papers), "Gh. Dima" Music Academy Cluj-Napoca; *Semiotică și poetică* (Semiotics and Poetics); *Zenitudományi írások* (Musicological Writings); *Bartók-dolgozatok* (Bartókian Studies); *Studii mozartiene* (Mozartian Studies); *Studii todutiene* (Todutian Studies); *Filosofie și religie* (Philosophy and Religion); *Pluralitás és kommunikáció* (Plurality and Communication), 2004 etc. Affiliations: *Gh. Dima & S.Toduță Foundations*; *Romanian Mozart Society*

The presence of certain instrumental forms in the vocal or vocal-instrumental medium represents the same change of essence morphologically and compositionally as that represented by the instrumental rendition of certain vocal forms like the aria da capo, or the garland or cluster structure of motets in symphonic music. These changes of essence in Mozart represent a profound understanding of the message along with the proper rendering thereof, to suit the vocal or vocal-instrumental requirements, whether on stage, on the podium, in the orchestra or in the chamber music medium.

From these changes of essence, we will analyze the mutual conditioning of forms in Mozart's stage compositions, with a highlight on the instrumental provenance of certain vocal or vocal-instrumental moments. We will use rhetorical relationships like that between *intonation* and *declamation*, *vocality* and *instrumentality*, or the relationship of double determination of the external form, from the points of view of the message conveyed and of the means of expression used.

By *intonation* we understand the microstructuring of components at intervallic, motivic, phrastic and transphrastic levels, based on the observance or non-observance,

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simplification or amplification of certain principles of melodic, rhythmical, dynamic and timbral coordination, within the given stylemes. The intonation of melody in Mozart's opera refers to the musical discourse conceived in bel canto style. If in the Baroque period, Schütz was the one who applied the German language to bel canto intonations, in the Classical period Mozart ranked first in its application, especially in his stage operas. In Mozart, however, most texts were originally written in Italian, and not in German, as in Schütz's case. At the same time, the German versions, including Mozart's original compositions written in German, certainly prove similar preoccupations in his stage works.

As compared to melodic *intonation*, the rendering of the poetic text is performed in the style of *declamation*.

By *declamation* we understand the microrelation between vowels and consonants, developed proportionally in accordance with a certain syntactic and morphological meaning of the poetic expression. Just like in intonation, in declamation, too, there are polarization methods both in the process of creation, and in that of performance. In the *process of poetic creation*, polarization results from the application of correlations between phonemes, syllables, words, or even groups of words, depending on the syntagmatic and paradigmatic moments of the different poetic functions - lyrical, epic, or, in our case, dramatic. In the *process of declamatory rendering*, polarization occurs in the conditioning of the manner of uttering: in the lengthening and/or shortening of the vowel moments, the stressing of the consonant phases, etc.

The configuration of the relationship between poetry and music, or, more exactly, between text and melody in Mozart's compositions is characterized by the assignment of the semantic priority to the latter, i.e. to music. Although rich in plasticizing effects and often revealing ideas comprised in the programs of the purely instrumental moments, *Mozart's discourse* formulates its message in an inherently musical way, to which the text or gestural components are correlated with a relatively subordinated dependence.

Thus, the correlation between intonation and declamation in the creation of the instrumental musical discourse keeps its polarization in the direction of intonation as well as in that of the melody. The relationship between vocality and instrumentality, on the other hand, regards the expressive manner of establishing the interconditioning between text, gestures and melody.

The former component, i.e. *vocality*, regards the homogeneous medium of cantability, whereas the latter, i.e. *instrumentality*, is based on the range of significance and manifestation of the instrumental medium in solo, instrumental groups or ensemble.

This mutual conditioning has a typically Mozartian style, according to which instrumentality takes on the specific traits of vocality – a cantability brought back to the level and pretensions of the human voice – being thus dominated by the other pole of the relation.

Finally, the double determination of the habitus is convincingly demonstrated by the eloquent examples.

Mozart's stage opera offers multiple and varied examples of vocalization of instrumentality.

First, we mention the instances of pure instrumentality which, in stage music contexts, dominate the structuring of the musical discourse. First of all, there are the overtures. They become intrinsic components of the development and conveyance of the musical message. The main aspects of Mozart's opera overtures are characterized by the performance of a cross section of the sentimental metaphors, which are then processed in the acts of the opera.

A similar instrumental presence occurs in the orchestral intermezzo moments between, among or within certain scenes, such as the great, dramatic musical spectacles of the apocalyptic storms in *Idomeneo*.

We also note the presence of certain traditionally instrumental forms in vocal or vocal-instrumental contexts. Such is the ABACABBA rondo form in the operas *Re pastore* or *The Abduction from the Seraglio*, and others.

A more particular case is Mozart's use of the sonata form in a scenic-vocal context. The trio no. 13 of act 2, scene 6 of the comic opera *The Marriage of Figaro* constitutes a paradigm in this respect.

It represents a classical sonata form with the following structure (ex. 1)<sup>54</sup>:

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<sup>54</sup> Below is the schematic structure of the trio:

**theme a** bars 1-18

**bridge** bars 19-36

followed by the **b** block

**b1** bars 37-45

**b2** bars 46-54

**b3** bars 54-61 (with juxtaposition)

development bars 31-71 with juxtaposition

accelerated reprise from bar 71 -

theme a bars 71-92

bars 84-92 – acceleration elements with a chain of modulations to the home key

bridge bars 93-101 (the first three bars are missing from the exposition counterpart)

**b** block

**b1** bars 101-109

**b2** bars 110-118

**b3** bars 118-204 (with juxtaposition, with recitative elements, representing acceleration)

**b2** and **b3** are repeated starting with bar 205 to the end, which is a novelty as compared to the exposition

**b3** is enlarged, the enlargement also functioning as a coda

Expoziție	Tratare	Repriză (dinamizată)
Tema A    punte    Bloc tematic    B1    B2    B3		A    punte    B1    B2    B3 (Coda)
m. 1-18;    19-36;                      37-45; 46-54; 54-61;	61-71;	71-92; 93-101; 101-109;110-118;118-204;205-

The orchestra brings in a new material in the development, which, every second bar encompasses a pentachord derived from the trichord of the head of theme A in the exposition.

The baritone part, using bichordal structures, is also directly related to the head of theme A.

The fact that the development is so short and acts as a transition between the exposition and the reprise rather than as a thematic development is a typical characteristic for the end of the development in Mozart and Beethoven. Although an important part of the development is missing, its final part is still present, suggesting *a sonata form without a development section*.

Thus, there is an obvious tendency to transform the three-strophic pattern into a bi-strophic one, which nevertheless preserves its richness of ideas in an exposition that is characteristic of the three-strophic pattern.

For example, the first theme and the thematic block B are inherently correlated with the musical events in the trio. Their configuration includes, besides their linear-syntagmatic development, a permanent vertical "contrapuntal" paradigm. However, in theme A there is a dominance of the Count's vocal line:

The image shows a musical score for the first part of the opera. It features three systems of vocal lines. The first system includes Susanna, Gräfin (La Contessa), and Graf (Il Conte). The second system includes Susanna, Graf, and Gräfin. The third system includes Graf and Gräfin. The lyrics are in German and Italian. A red arrow labeled 'A' points to the beginning of the first system.

**System 1:**

- Susanna:** (Silence)
- Gräfin:** (Silence)
- Graf:** Wohl-an, wird's bald ge-sche-hen, Su-san-na, komm her-aus! (sor-ti-te, co-si-vo!)

**System 2:**

- Susanna:** O weh, was ist ge-sche-hen, ist Che-ru-bin her-aus, ist Che-ru-bin her-aus? (Co-sì co-di-sia ti-te, il pag-gerò do-ve an-dò, il pag-gerò do-ve an-dò?)
- Graf:** laß es nicht ge-sche-hen, sie darf jetzt nicht her-aus, sie darf jetzt nicht her-aus. (ma-te-vi... sen-ti-te... sor-ti-re el-la non può, sor-ti-re el-la non può.)
- Gräfin:** (Silence)

**System 3:**

- Graf:** Ver-bie-ten, ver-bie-ten? Ehr-bar-keit. Das Braut-kleid an-zu-zie-hen schloß sie sich drinnen (o-sa? Wer? Chi? La vie-la, lo vie-la l'o-ne-stà. Un' a-bi-to da spo-sa pro-van-do el-la si
- Gräfin:** (Silence)

The structure of Block B, including components 1, 2, 3, is determined by the essence of the female compartments of the Countess and Susanna. They represent a single whole as compared and contrasted with the first theme, while the last component of the block will give rise to the *coda* (as could be seen in the example above).

Such correlations also exist in the dialogue between the Countess and Count, to which Susanna's concealed presence is revealingly added "from behind". Up to the reprise, the structure exposes the rising tension generated by the Count's jealousy, on the one hand, and by the Countess's growing fear that the page might be found in the room, on the other (we, the public, know that it is not the page, but Susanna herself, who is in the room). The Count's demands for Susanna to show herself and the Countess's fear that it is not Susanna who is in the dressing room cover the entire exposition as well as the short development.

We would normally expect the reprise to resolve and balance the form by lessening and balancing the conflicts in the exposition and in the development. The development, however, is very short, and instead of balance, the reprise brings in a new wave of tensions, with the Count's even more threatening words. He insists that if Susanna cannot show herself while she is trying on her wedding dress, she should at least make her voice heard. The Countess' despair is growing and eventually she begs the Count not to create a scandal. Eventually, Susanna's fearful voice in the final part of the trio – *a scandal will come out of this for sure* – can hardly balance the conflict or bring about any reconciliation at all. A comical, forgiving and pacifying denouement will be reached at last long after the end of this trio and only after the entire plot and action have undergone a multitude of twists and turns.

But let us first watch the little scene and follow the score at the same time. We note the outstanding interpretation: director: Jean-Pierre Ponnelle, Wiener Philharmoniker, conductor: Karl Böhm, soloists: Hermann Prey, Mirella Freni, Dietrich-Fischer Dieskau, Kiri te Kanawa.

You are now invited to follow the transformation of each theme of the sonata through a genuinely Mozartian vocality, in which the parts are merged into a musical whole, while the musical dialogues follow the metaphorical layers of bitterness or fear, two feelings that are so characteristic of the message pointed out above<sup>55</sup>.

Finally, just a few more words to reexamine the utility of the concepts applied in the analysis.

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<sup>55</sup> We note that this study was originally presented as a paper at the Scientific Session of the *Cluj-Napoca Mozart Festival*, organized by the Romanian Mozart Society on December 6, 2004 and was followed by the CD audition of the said fragment from Mozart's *Marriage of Figaro*, in the performance of the above named cast.

Both in the Italian text and in the Mozartian melody we could notice the vocality of the intonation.

Secondly, we noticed the dominance of intonational vocality over declamatory instrumentality, thus proving the viability of the analyses even at the level of relationship components. For example, declamation is correlated with intonation, just as instrumentality is with vocality, and their counterpart forms: declamatory instrumentality and intonational vocality, respectively.

Finally, the inner structure of the constantly growing tension and the continuity of gestures and of the stage act into an ascending evolutive process, correlated with the musical discourse, convince us of the transformation of the tri-strophic sonata into a quasi-bi-strophic form of vocal sonata. Thus, if the melody dominates the gesture and the word, the scenic synthesis dominates the form, modifying it according to the chain reaction of the scenes and acts of the opera referred to above.