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JOSEPH HAYDN AND THE DRAMMA GIOCOSO

by

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ABSTRACT

Haydn's thirteen extant Esterházy operas, composed from 1762-85, represent a microcosm of the various trends in Italian opera during the eighteenth century. His early operas illustrate his understanding and mastery of the opera *seria*, the *intermezzo* and the *opera buffa* traditions which he would utilize in his later *drammi giocosi*. In addition to his role as Kapellmeister Haydn adapted and conducted over eighty-one operas by the leading Italian composers of his day, resulting in over 1,026 operatic performances for the period between 1780-90 alone and furthering his knowledge of the latest styles in Italian opera.

This dissertation examines the five *drammi giocosi* which Haydn wrote, beginning with *Le pescatrici* (1769) through to *La fedeltà premiata* (1780), within the context of the *dramma giocoso* tradition. To fully understand this tradition, as well as Haydn's compositional style, the comic and serious genres are analysed first since they are the basis for the *dramma giocoso*. All these operas not only represent Haydn's development as an opera composer, but serve to exemplify the general changes in eighteenth-century Italian opera. Haydn is seen as an important part of this tradition, both as a borrower and as an innovator.

In the first two *drammi giocosi*, *Le pescatrici* and *L'incontro improvviso* (1775), the characters are portrayed

as stock character types and the structure of the libretto generally adheres to the separation of serious and comic characters. In these works Haydn follows the musical conventions for each character type with only slight deviations. It is in the last three *drammi giocosi*, *Il mondo della luna* (1777), *La vera costanza* (1778/79 and 1785) and *La fedeltà premiata* that the characters are musically portrayed as multi-dimensional personalities with many belonging to the category of the *mezzo carattere*. The structure of the libretto is more realistic, no longer strictly following earlier formulas and contains social commentary with explicit criticism of the upper class. Through musical analysis Haydn is shown to be the consummate musical dramatist, as he both follows and subverts the tradition, while observing the exigencies of the libretto.

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DEDICATION

St. Augustine tells the story of a pirate captured by Alexander the Great. "How dare you molest the sea?" asked Alexander. "How dare you molest the whole world?" the pirate replied. "Because I do it with a little ship only, I am called a thief: you, doing it with a great navy, are called an emperor."

from: Pirates and Emperors by Noam Chomsky

to the victims of pirates and emperors

Introduction

Joseph Haydn and the *dramma giocosso*

In 1761 Franz Joseph Haydn (1732-1809) entered the service of the Esterházy court and remained there as Kapellmeister until 1790. During this period he composed seventeen Italian operas (thirteen extant) in addition to numerous instrumental and sacred works.¹ Haydn not only produced original compositions in his role as Kapellmeister to this Hungarian court, but he also adapted and conducted over eighty-one operas by the leading Italian composers of his day, resulting in over 1,026 operatic performances for the period between 1780 and 1790 alone.²

This prodigious output is even more impressive when one

1. The seventeen Italian operas include the thirteen listed in Table I plus the three lost works (*Il dottore*, *La vedova* and *Il scanarello*) probably written between 1761-65 that Haydn listed in his *Entwurf-Katalog*, and possibly a fourth lost opera, the proof of which is an extant recitative and aria, no. 5: *Costretta a piangere* (which could also be an insertion aria). The scores for the operas written before 1770, except for *La Canterina* are incomplete, either missing entire numbers or scenes. The opera, *L'anima del filosofo ossia Orfeo ed Euridice* (1791) is not included in the list since it was not written for Eszterháza.

2. János Harich, "Das Repertoire des Opernkapellmeisters Joseph Haydn in Eszterháza (1780-1790)," *The Haydn Yearbook* 1 (1962): 102. This article contains a chronological listing of the operas that Haydn conducted between 1780 until 1790 on pp. 93-102. For complete documentation of all the operas that Haydn conducted at Eszterháza (1775-90) see also Dénes Bartha and László Somfai, *Haydn als Opernkapellmeister; die Haydn-Dokumente der Esterházy-Opernsammlung* (Budapest: Verlag der ungarischen Akademie der Wissenschaften, 1960).

considers what little training Haydn had acquired in operatic practice before his appointment at Eszterháza. He came to Vienna to be a chorister at St. Stephen's Cathedral in 1740, just after his eighth birthday, a position which he retained until approximately 1749. A short time later, he moved into the Michaelerhaus where he met the court poet Pietro Metastasio and then Nicola (Niccolò) Porpora, who employed him as an accompanist. Haydn's biographer Griessinger wrote that Haydn realized how he had profited greatly from Porpora in the areas of singing, composition and the Italian language. He never had the opportunity to study opera in Italy but during his youth he would have heard Italian opera in Vienna. Since no documentation exists, one can only assume that Haydn would have been exposed to the travelling opera troupes that were continually performing there.³

At present, no monograph presents a critical study of Haydn's operatic style. While H.C. Robbins Landon's five-volume *Chronicle and Works* contains all the known documentation concerning Haydn's operas, the commentary for each opera is limited to a few remarks on particular scenes. Articles, especially in the 1980's, have begun to focus on various aspects of the operas, but as a whole merely con-

3. For a list of performances of works that Haydn might have seen, see A. Bauer, *Opern und Operetten in Wien: Verzeichnis ihrer Erstaufführungen von 1629 bis zur Gegenwart* (Graz and Cologne, 1955); and Otto Michtner, *Das alte Burgtheater als Opernbühne* (Vienna, 1970).

<u>Opera</u>	<u>Date of Completion</u>	<u>Type</u>
<i>Acide</i>	1762	opera seria
<i>Commedia la Marchesa Nespola</i>	1763	intermezzo
<i>La canterina</i>	1766	intermezzo
<i>Lo speziale</i>	1768	dramma giocoso
<i>Le pescatrici</i>	1769	dramma giocoso
<i>L'infedeltà delusa</i>	1773	burletta
<i>L'incontro improvviso</i>	1775	dramma giocoso
<i>Il mondo della luna</i>	1777	dramma giocoso
<i>La vera costanza</i>	1778/79	dramma giocoso
<i>L'iscritt. disabitata</i>	1779	azione teatrale
<i>La fedeltà premiata</i>	1780	dramma pastorale giocoso
<i>Orlando Palandino</i>	1782	dramma eroicomico
<i>Armida</i>	1783	dramma eroico

Table 1: List of Haydn's Operas for Eszterháza

tribute to a body of literature that has yet to discuss the music in a thorough or systematic manner. The handful of dissertations written in this century, view the works from very specific vantage points, tending to ignore the works as entities, and failing to consider them within the context of Haydn's style and the tradition from which they have emerged.⁴ One of the more recent dissertations, Mary Kathleen Hunter's "Haydn's Aria Forms: A Study of the Arias in the Italian Operas Written at Eszterháza, 1766-1783," states its purpose in the Preface, "...to give a comprehensive account of the forms of Haydn's arias..."⁵ The analysis of all the solo arias is a major undertaking, and includes charts detailing each one's structure. Her dissertation categorizes arias based upon their formal structure in relation to various standard procedures including sonata, binary, and sonata-binary forms. George Lawner's "Form and Drama in the operas of Joseph Haydn" discusses in detail one Singspiel and three Italian operas: *Philemon und Baucis*, *L'incontro improvviso*, *Il mondo della luna*, and *L'isola*

4. The dissertations include: Helmut Wirth, *Joseph Haydn als Dramatiker: Sein Bühnenschaffen als Beitrag zur Geschichte der deutschen Oper*. Kieler Beiträge zur Musikwissenschaft, ed. Friedrich Blume, no. 7 (Wolfenbüttel: Kallmeyer, 1940); George Lawner, "Form and Drama in the Operas of Joseph Haydn," Ph.D. diss., University of Chicago, 1959; Mary Kathleen Hunter, "Haydn's Aria Forms: A Study of the Arias in the Italian Operas written at Eszterháza, 1766-1783," Ph.D. diss., Cornell University, 1982.

5. Mary Kathleen Hunter, "Haydn's Aria Forms: A Study of the Arias in the Italian Operas Written at Eszterháza, 1766-1783" (Ph.D. diss., Cornell University, 1982), iii.

disabitata. His stated intent is as follows: "...to show the variety of formal devices, especially where they seem determined by dramatic necessity, the reasons for the selections of his libretti, the consideration which the music gives to stage action, the degree to which the music understands and expresses the dramatic conflicts and the personality of the characters, and the methods employed in order to achieve formal unity."⁶ As Hunter has pointed out in her work, Lawner's dissertation contains a number of major flaws, such as not seeing Haydn's works within the context of a historical tradition.⁷ Helmut Wirth's "Haydn als Dramatiker" relates Haydn's operas both to contemporary Italian opera and to High Classical Austro-German music.

From this brief glance at the available literature it is obvious that the main stylistic features of Haydn as an opera composer have yet to be defined. This dissertation will attempt to examine Haydn's style through a critical analysis of his five *drammi giocosi* that contain serious and comic characters: *Le pescatrici*, 1769; *L'incontro improvviso*, 1775; *Il mondo della luna*, 1777; *La vera costanza*, 1778/79; and *La fedeltà premiata*, 1780. In the eighteenth century two other prominent operatic genres preceded and then coexisted with the *dramma giocoso*: the intermezzo/comic

6. George Lawner, "Form and Drama in the Operas of Joseph Haydn" (Ph.D. diss., University of Chicago, 1959), 11.

7. Hunter, "Haydn's Aria Forms," 35.

opera tradition (*opera buffa*, *commedia per musica*, etc.) and serious opera (*festa teatrale*, *opera seria*, *dramma per musica*, *tragedia per musica*, etc.). To understand the *dramma giocoso* as a genre in the eighteenth century, as well as Haydn's style of composition, the comic and serious genres must be examined since they are the basis of the new style; indeed, before he began composing *drammi giocosi* Haydn had written comic and serious operas. A discussion of these early works will serve to illustrate the earlier eighteenth-century operatic style in general as well as that of Haydn in particular. This will also allow us to view Haydn's operas as a changing and developing art form.

The term *dramma giocoso* was used by Carlo Goldoni to describe his libretti from about 1748. Goldoni combined the character types from serious opera, usually the pair of noble lovers, with the characters of comic opera, i.e., servants and peasants, and sometimes added characters that were halfway between the two types (*di mezzo carattere*). Daniel Heartz has paraphrased the term by calling it "a frolic with serious elements".⁸ To make certain that the reader would realize his originality, Goldoni wrote in the Preface to *I portentosi effetti della madre natura* (1752): "...these *drammi giocosi* of mine are in demand all over Italy and are heard with delight; noble, cultivated people

8. Daniel Heartz, "Goldoni, Don Giovanni and the *dramma giocoso*," *Musical Times* 120 (1979): 993.

often attend, finding in them, joined to the melody of the singing, the pleasure of honest ridicule, the whole forming a spectacle more lively than usual."⁹ Two years later in *De gustibus non est disputandum*, he states: "If the drama is a little on the serious side, it is condemned for want of levity; if it is too ridiculous, it is damned for want of nobility. I wished to find the way to content everyone, but finding no models anywhere, I have been forced for the past six years to create them".¹⁰

A study of Haydn's five *drammi giocosi* written between 1769 and 1780 is important from a chronological point of view in reference to the productions presented at Eszterháza. The opera house's inauguration took place in 1768 with a performance of Haydn's *Lo speziale*. But it was not until 1776 that a regular opera season began in which Haydn's as well as other composers' works were performed. Dénes Bartha has called these earlier years (1772-77) the golden age of spoken drama at Eszterháza.¹¹ Prince Nikolaus used the opera house for dramatic performances by travelling theatrical troupes. Carl Wahr's theatrical troupe, for example, performed plays of high literary value, including the tra-

9. Ibid.

10. Ibid.

11. Dénes Bartha, "Haydn's Italian Opera Repertory at Eszterháza Palace," in *New Looks at Italian Opera - Essays in Honor of Donald J. Grout*, ed. William W. Austin (Ithaca, N.Y.: Cornell University Press, 1968), 174.

gedies of Shakespeare (*Hamlet* and *Macbeth*, 1773, *Othello* and *King Lear* in 1774, *Richard III* and *Romeo and Juliet* in 1776), Goethe's *Clavigo*, and Regnard's *Le distrait*.¹² In 1777 the company left Eszterháza for Budapest, Prague and Pressburg. The Prince then decided that the stage would be used to present the repertoire of the leading contemporary Italian opera composers. The year 1777 represents the beginning of this new era at the Eszterháza estate for operatic productions. With two of Haydn's *drammi giocosi* written before 1777 and three after that date, this dissertation will illustrate the changes that took place in operatic style at Eszterháza. With the exception of the years 1779 to 1781, when the building was being constructed after it had burned to the ground, operas were performed there on a regular basis until the Prince's death in September 1790.

By 1777 Haydn had also achieved a reputation as an operatic composer outside of Eszterháza. Beginning in 1776 Haydn's operas were translated into German and produced in other European opera houses. While there are only a few statements by Haydn concerning his opinion of his operas, all of them are positive. When asked to write an autobiographical sketch for Lucca's publication *Das gelehrte Österreich*, in 1776, he mentions the success of his operas *Le*

12. The German translations of Shakespeare were those of Heufeld, Wieland, and Christoph Seipp who was the 'in-house' author for the Wahr troupe. Mátyás Horányi, *The Magnificence of Eszterháza*, trans. András Deák (London: Barrie and Rockliff, 1962), 93-94.

pescatrici, *L'incontro improvviso*, and *L'infedeltà delusa*.¹³ On May 27, 1781 Haydn wrote a letter from his residence in Eszterháza to the publishing company Artaria in Vienna.

They made me an offer to engrave all my future works on the most favourable terms for myself, and were most surprised that I was so singularly successful in my vocal compositions; but I wasn't at all surprised, for they have not yet heard anything. If they only could hear my operetta *L'isola disabitata* and my most recent opera, *La fedeltà premiata*, I assure you that no such work has been heard in Paris up to now, nor perhaps in Vienna either; my misfortune is that I live in the country.¹⁴

As further affirmation of this viewpoint, Georg August Griesinger in his *Biographische Notizen über Joseph Haydn*, first published in 1809, wrote the following:

Haydn himself believed that because of his good foundation in singing and in instrumental accompaniment, he would have become an excellent opera composer if he had had the fortune to go to Italy.¹⁵

and later on:

Haydn sometimes said that instead of the many quartets,

13. Karl Geiringer, *Haydn: a Creative Life in Music*, 3d ed., rev. and enl. (Berkeley: University of California Press, 1982), 67 and 69. "Among my works, the following have been most approved of - the operas *Le pescatrici*, *L'incontro improvviso*, and *L'infedeltà delusa*, performed in the presence of Her Imperial and Royal Majesty;..." (Ibid., 69)

14. H.C. Robbins Landon, *Haydn: Chronicle and Works* (London, 1978), vol. 2, *Haydn at Eszterháza 1766-1790*, 446-47.

15. V. Gotwals, ed., *Haydn: Two Contemporary Portraits*, 2d ed. (Madison: University of Wisconsin Press, 1968), 17.

sonatas, and symphonies, he should have written more vocal music. Not only might he have become one of the foremost opera composers, but also it is far easier to compose along the lines of a text than without one."

From the above quotations one might assume that history has looked favourably upon the operatic compositions of Joseph Haydn. However, this is not the case, for examples to the contrary can be found in the general histories of opera, and the pre-1950 monographs and articles about Haydn.¹⁷ Perhaps the strongest statement lies in the fact that most histories of opera make little or no reference to Haydn's works, while monographs devoted to the eighteenth century discuss Haydn's instrumental and sacred music in detail yet ignore his operas. For example, Charles Rosen's *The Classical Style* contains a complete chapter on eighteenth-century serious opera and a chapter subsection on Mozart's comic operas, but never refers to Haydn's works.

Part of the problem stems from the fact that the scores, with the exception of some piano-vocal editions (some in German translation only), remained in manuscript until 1959 when they started appearing in full score in the

16. Ibid., 63.

17. Haydn himself was not always positive about his skills as an operatic composer. In a letter to Franz Roth in December 1787 he recommends Mozart to be commissioned to write an *opera buffa* for the Prague theatre since Haydn believes that his operas are too closely connected to the Esterházy opera troupe. Geiringer, *Haydn: A Creative Life in Music*, 81.

Joseph Haydn Werke.¹⁸ Since scholars and performers have had access to the material for less than thirty years there has not yet been sufficient time to reassess Haydn's contribution in this field. During the 1975 "International Haydn Conference" Eva Badura-Skoda stated:

But it is still necessary to fight the 170-year-old prejudice that this or any other great aria is only an isolated example, that Haydn had no real dramatic gifts, and that he was far greater as an instrumental composer. We simply have not heard enough performances of Haydn's operas -certainly not enough good performances, without cuts, without distortions, sung by singers who understand the traditions, the tempos, the embellishments-to judge his operas.¹⁹

In light of the problems, and the prejudices of the secondary source material, or perhaps in spite of them, one must critically examine the operas to ascertain and understand their value. Recent scholarship of the past ten years has sufficiently proven the worth of these operas. Thus, comprehensively yet succinctly to present a portrait of Haydn as a *dramma giocoso* composer, this dissertation will be divided into five chapters: 1. "Haydn: The Experimental Years", 2. "The *dramma giocoso* as a Genre", 3. "Haydn's Early *drammi giocosi*", 4. "The *drammi giocosi* after 1777", and, 5. "Conclusion". Each of the chapters will contain

18. Please see the first two pages of my Bibliography for the complete list of fully cited scores in Series 25 of the *Joseph Haydn Werke*.

19. Jens Peter Larsen, Howard Serwer, and James Webster, *Haydn Studies - Proceedings of the International Haydn Conference, Washington, D.C., 1975* (N.Y.: W.W. Norton, 1981), 256.

subheadings where necessary.

"Haydn: The Experimental Years" will present a survey of Haydn's early operatic style before his first *dramma giocoso* in 1769. His works, *Commedia la Marchesa Nespola*, *Acide*, *La canterina*, and *Lo speciale* will be examined mainly in terms of how they prepared and influenced Haydn in his later operas. The term "experimental" has been chosen because between 1762 and 1768 Haydn composed four different operas in three different genres: *intermezzo*, *opera seria*, and *opera buffa*. By writing in different genres, Haydn had the opportunity to explore different techniques for his vocal style, musical humour and characterization, and orchestration. This was his apprenticeship period for his later works, a time when he could learn the art of composing music that would work on a stage, taking into consideration all the practical aspects of opera production, learning his singers' capabilities, as well as learning from their previous experience in Italian opera companies. These shorter libretti with their smaller dimensions in terms of number of characters, use of character types from the *commedia dell'arte* and the uncomplicated structure of an act (mainly solos ending with an ensemble number), gave Haydn the basic elements on which to build his expertise as an opera composer.

Chapter 2, "The *dramma giocoso* as a Genre" will examine the tradition as it has come down to Haydn. The emphasis

here will be on the historical background of the libretto (as a genre) and the music in the form of a general survey. The chapter has been subdivided into three parts: Part I, "The evolution of the *dramma giocoso* libretto"; Part 2, "Carlo Goldoni: Social Reformer"; and Part 3, "The Music of the *dramma giocoso*".

The third chapter, "Haydn's early *drammi giocosi*" will focus on the first two operas in this genre by Haydn, *Le pescatrici* and *L'incontro improvviso*. The libretti will be examined for changes made to the Esterházy version. The music will then be discussed, initially with an overview of the tonal structure, followed by a comparison of the various settings of arias for the upper- and lower-class characters, the use of ensembles, and the structure of the finales.

Chapter 4, "The *drammi giocosi* after 1776" will be structured in a similar manner to that of Chapter 3, but will highlight the changes in Haydn's later style in *Il mondo della luna*, *La vera costanza* and *La fedeltà premiata*. For example, Haydn has now begun to challenge the formula of the eighteenth-century number opera. While the recitative and aria are still the main components of the work, the use of ensembles has increased to encompass a larger time-frame within each of the acts and thus has become a more important element to the work as a whole. The length of the finales now takes on proportions that equals Mozart's operatic finales, and although the action slows down due to the con-

tinuous use of a melodic musical background, the drama unfolds in a consistent manner, not like the "stop-and-go" of operas that are based almost entirely on recitative and aria. By using a larger musical unit the composer not only has control over the pace of the action, but can draw on previous musical material, either as a direct or indirect quotation, or in a developmental manner. The music can reflect the text in a more realistic way, not merely as static contemplations of an *Affekt*.

The last chapter will summarize and conclude the arguments presented concerning Haydn's operatic style. These operas as a group not only illustrate Haydn's development as an opera composer, but serve to illustrate the general changes in eighteenth-century Italian opera. It is hoped that Haydn will be seen as an important part of this tradition, both as a borrower and as an innovator.

Chapter 1

Haydn: the Experimental Years

1. INTRODUCTION

A stylistic examination of Haydn's early Italian operas *Acide*, *Commedia la Marchesa Nespola*, *La canterina*, and *Lo speziale* will constitute the subject of this chapter. These four operas represent the most common genres of the mid-eighteenth century, i.e. *opera seria*, *opera buffa* and *intermezzo*. Reference will be made to their retrospective features, that of the Italian opera tradition of the first half of the eighteenth century, as well as to their more progressive elements that would become characteristic of Haydn's mature operas.

The operatic influences in Haydn's youth eventually played a role in his growth as an operatic composer. This maturation was recognized by Haydn in his later years when he spoke with his biographer, G.A. Griesinger, reflecting upon the conditions under which he had composed:

My prince was content with all my works. I received approval, I could, as head of an orchestra, make experiments, observe what created an impression, and what weakened it, thus improving, adding to, cutting away, and running risks. I was set apart from the world, there was nobody in my vicinity to confuse and

annoy me in my course, and so I had to become original.¹

This oft-quoted statement has a special significance when looking at Haydn the composer and director of operas. One can observe a gradual change in approach to his operatic writing, a change based partly on the practical capabilities of his operatic troupe at Eszterháza, but more importantly on Haydn's experience as a composer. In his early years of operatic composition, ca. 1762 until 1768 when he completed *Lo speziale*, he wrote in a style that reflected the Viennese operatic environment of his youth. On the comic stage there would have been a constant flow of travelling Italian operatic troupes performing intermezzi and other forms of popular musical comedy. Because of "the informal settings such as market squares or private premises which served as locales for the performance, no official records of such events were kept".² German opera in the form of the *Singspiel* was also very popular at this time in Vienna. There

1. Georg August Griesinger, *Biographische Notizen über Joseph Haydn* (Leipzig, 1810), 24, as quoted in Jens Peter Larsen and Georg Feder, *The New Grove Haydn* (New York: W.W. Norton, 1982), 28. As discussed later in Chapter 4, part 1, Haydn's statement that he was "set apart from the world" has to be challenged since the Prince and his entourage, including Haydn, spent part of the winter in Vienna at the Esterházy palace on Kärntnerthorgasse. This would have provided some opportunities for Haydn to hear musical performances by contemporary composers in Vienna.

2. Gordana Lazarevich, "Haydn and the Italian Comic Intermezzo Tradition," in *Joseph Haydn Bericht über den Internationalen Joseph Haydn Kongress*, ed. Eva Badura-Skoda (Munich: G. Henle Verlag, 1986), 382.

are no exact details concerning possible works Haydn might have seen, but he describes, in a general manner, how he acquired his musical knowledge:

Proper teachers I have never had. I always started right away with the practical side, first in singing and in playing instruments, later in composition. I listened more than I studied, but I heard the finest music in all forms that was to be heard in my time and of this there was much in Vienna. Oh, so much! I listened attentively and tried to turn to good account what most impressed me. Thus little by little my knowledge and my ability were developed.³

One can only assume that 'the finest music in all forms' included examples of contemporary Italian opera.

In regard to Haydn's exposure to serious Italian opera one again faces a dearth of factual information. The only knowledge that we have concerns Haydn's connection to Pietro Metastasio (1698-1782), the famed librettist of Italian opera seria and Niccolò Porpora (1686-1768), the well-known Italian composer, singer and teacher. Sometime after 1750 Haydn moved to the sixth storey of the Michaelerhaus where Metastasio lived on the third with the Martinez family. Metastasio decided that Haydn would be the piano teacher to their eldest daughter, Marianne. Haydn gave the girl daily lessons in exchange for free board. One can only wonder to what extent Haydn would have been in contact with this poet whose libretto *L'isola disabitata* he would set to music several decades later. Haydn's connection to Porpora came

3. Friedrich Rochlitz, *Für Freunde der Tonkunst* (Leipzig, 1832), IV: 274, as quoted in Geiringer, *Haydn: A Creative Life in Music*, 21.

about as a result of Marianne Martinez's singing lessons with the Italian master, for which Haydn was the accompanist. To further take advantage of the possibility of learning from Porpora, Haydn became the Italian composer's accompanist and servant. "When he left the maestro, after three months, he had improved enormously in singing and in Italian, which he could write in later years nearly as well as German, and had learned, as he said, 'the genuine fundamentals of composition'."⁴ Haydn's acquaintance with Porpora also gave him the opportunity to meet other celebrated composers such as Gluck and Wagenseil.⁵

There is also documentation that Haydn knew the *dramma giocoso*, *Il mondo alla roversa o sia Le donne che comandano* (music by Baldassare Galuppi and libretto by Carlo Goldoni), which was first performed in Venice in November, 1750. Within the same decade, Haydn had recommended this opera for study because of its good *cantabile* to his student, Robert Kimmerling (Kymmerling) as evidenced by the latter having written the following note in the piano reduction of this opera published by J.G.I. Breitkopf (Leipzig, 1758): "NB Haec operetta placuit Josepho Haydn, magistro meo. Recom-

4. Geiringer, *Haydn: A Creative Life in Music*, 33-34. For a detailed discussion of Porpora's influence, see Akio Mayeda "Nicola Antonio Porpora und der junge Haydn", in *Der junge Haydn*, ed. Vera Schwarz (Graz: Akademische Druck- und Verlagsanstalt, 1972), 41-58.

5. G.A. Griesinger, *Biographische Notizen über Joseph Haydn*, 11f., as quoted in Landon, *Haydn - Chronicle and Works I*: 61.

mendavit mihi, suo discipulo ut sapius persolvam, propter bonum Cantabile."⁶

Finally, in 1761, his years of self-education and diligence were rewarded: Haydn was offered the post of vice-Kapellmeister by Prince Paul Anton Esterházy (1711-62) whose family was the highest ranking of the Hungarian nobility in power and wealth.⁷ This appointment was continued by his brother Prince Nikolaus (1714-90) whose love of opera led him to create an opera house as active as that in Vienna. It was here, under the patronage of the Esterházy princes, that Haydn would compose seventeen Italian operas, seven Singspiel, and other vocal works such as oratorios, masses, cantatas and solo songs; and instrumental music such as symphonies, concertos, sonatas, and string quartets. One can only be amazed that a man could possibly create so much music, especially in light of the fact that he was also responsible for the rehearsals, performances, reworking of other composers' operas, and coping with trying to please

6. *Barockausstellung: Jakob Frandtaufer und sein Kunstkreis*, Melk Abbey 1960, Catalogue, p. 258, item 512, as quoted in Landon, *Haydn - Chronicle and Works* 1: 98.

7. Haydn's first contract read as follows: "He, Gregorius Werner, in consideration of his service over many years, will remain Ober-Kapellmeister, whereas he, Joseph Heyden [sic], as Vice-Kapellmeister in Eisenstadt, will be subordinate to and dependent on Gregorius Werner in choral music; on all other occasions, however, whenever there has to be a musical performance, everything pertaining to music will be assigned in genere and specie to him as Vice-Kapellmeister." When Werner died in 1766, Haydn took over full responsibilities as the Kapellmeister. Larsen, *The New Grove Haydn*, 20.

both his prince, the court musicians, and to act as an arbitrator between them.

Because the focus of this dissertation is on Haydn's *drammi giocosi*, which contain character types that belong to either the serious, or comic genre, and sometimes combine elements that belong to both, it is important to understand Haydn's early techniques of depicting these characters and their activities within the plot as it unfolds.

2. THE OPERA SERIA STYLE

Acide, a *festa teatrale* in thirteen scenes, from 1762 is the one extant, though fragmentary, example of Haydn's *opera seria* style from his early years. In contrast to the next section of this chapter in which three operas serve as the basis for observation of Haydn's comic style, all characteristics of Haydn's serious style will have to be taken from this opera and its revised extant fragments of 1773-74.⁸

The opera was originally composed as part of the cel-

8. How frequently *Acide* was performed after 1762 is not known. The dating of the revised version comes from the Viennese *Theaterchronik* of 29 October 1774 which announced that "Den 25. Sept. eine Opera Seria war, betittelt: *Acide*. Die Musik davon ist von Hrn. Joseph Hayden [sic]." Karl Geiringer and Günter Thomas, eds., *Acide und andere Fragmente italienischen Opern um 1761 bis 1763*, series 25, vol. 1 of *Joseph Haydn Werke* (Munich: G. Henle Verlag, 1985), x.

N.B. The abbreviation *JHW* will be used for the collected edition of the Joseph Haydn Werke.

celebration of the marriage of Prince Nikolaus's son Anton to Countess Maria Theresia Erdödy. It was first performed on 11 January 1763 in the new theatre in the glass house behind the Castle at Eisenstadt.⁹ The librettist, Giovanni Battista Migliavacca, was possibly known to Prince Paul Anton since he was also the librettist to Gluck's *Tetide* which was performed in Vienna for the marriage celebration of Joseph II in 1760.¹⁰ In his article, "Haydn's *Acide e Galatea* and the Imperial Wedding Operas of 1760 by Hasse and Gluck", Hertz proposes that it was through Count Durazzo, who had aided the Prince in constructing the new theatre at Eisenstadt in 1761 and was a patron of Migliavacca, that Haydn obtained the libretto to *Acide*.¹¹ Haydn would have been familiar with Gluck's music and Migliavacca's libretto as well as the main opera *Alcide al Bivio* composed by Hasse (libretto by Metastasio) since the library at the Eisenstadt castle automatically received every musical score written for the Imperial theatres. Hertz compares Hasse's and Gluck's music to Haydn's *Acide*, illustrating the influence that these works in particular and these composers in gen-

9. Landon, *Haydn - Chronicle and Works I*: 360.

10. *Ibid.*, 362.

11. Daniel Hertz, "Haydn's *Acide e Galatea* and the Imperial Wedding Operas of 1760 by Hasse and Gluck," in *Joseph Haydn Bericht über den Internationalen Joseph Haydn Kongress*, ed. Eva Badura-Skoda (Munich: G. Henle Verlag, 1986), 333.

eral had on Haydn.¹²

Little has been written about the poet Migliavacca, but his poetic style can be considered as similiar, yet not equal in quality to Metastasio's. In a letter to Charles-Simon Favart in 1760, Count Durazzo characterizes Migliavacca by stating, "*c'est celui de tous nos poètes italiens qui imite le mieux le style de l'abbé Metastazio[sic]*".¹³ [Of all our Italian poets who imitate the Abbé Metastasio, he is the best.]¹⁴ Metastasio himself described the poet in a letter dated 2 September 1752, "*...ha molto talento, sufficiente studio, ottimo gusto, particolare vivacità; ha genio naturale per la poesia, e somma facilità nel versificare...*"¹⁵ [He has ample talent, sufficient learning, excellent taste, distinctive brilliance; he has a natural genius for poetry, and in addition an ability in versification...] Migliavacca's libretti were used by well-known opera composers such as Hasse, Gluck and Traetta.

The plot of *Acide* is based upon the ancient fable of the crazed love of the cyclops Polifemo for the beautiful

12. Ibid., 336.

13. Günter Thomas, "Anmerkungen zum Libretto von Haydns Festa teatrale *Acide*," *Haydn-Studien* 5 (1982-85): 122.

14. Unless otherwise noted, all translations in square brackets following a quotation or a libretto excerpt are mine.

15. Thomas, "Anmerkungen zum Libretto," 121.

sea-nymph Galatea.¹⁶ Previous settings of this subject matter include Lully's pastorale héroïque *Acis et Galatée* (1686, text by Jean Galbert de Campistron); Handel's cantata *Acis, Galatea e Polifemo* (1708, librettist unknown); and his masque *Acis and Galatea* (1718 text by Gay, Pope and Hughes).¹⁷ In the version for Eisenstadt, Migliavacca not only wrote in Metastasian style, but he in fact used parts of *Galatea*, an *Azione teatrale* that Pietro Metastasio wrote exactly forty years earlier. The editors of the *Haydn Werke* state: "Migliavacca benutzte dieses Buch in einer überraschenden Weise: Größere und kleinere Teile, von mehreren Versen bis zu einzelnen Wörtern, wurden herausgelöst und in einen mehr oder weniger neuen Zusammenhang gestellt".¹⁸ [Migliavacca made use of this libretto in an ingenious way: large and small sections, from many verses to individual words, have been cut out and placed in a more or less new context.]

The group of singers at Eisenstadt with whom Haydn would have worked was still relatively small in comparison to that of his later years at Eszterháza. The Esterházy archives contain a list, possibly compiled as early as August

16. See Appendix A for list of characters and plot summaries for Haydn's operas.

17. Geiringer and Thomas, *Acide*, *JHW* 1: viii. For a more complete, but not comprehensive, list see *Ibid.*, viii-ix.

18. *Ibid.*, ix. For a detailed discussion see Günter Thomas, "Anmerkungen zum Libretto," 118-24.

1763, of the church and chamber musicians. The church singers include the sopranos Barbara Fux and Theresia Riedlin, the chorister Eleonora Jäger, chamber singer Anna Maria Scheffstoß, tenor Joseph Diezel, and the bassist Melchior Griessler; listed under performers of chamber music are tenors Carl Friberth and Leopold Dichtler, and the singer Augusta H'odire [Houdière] whose name is crossed out.¹⁹ For the first performance of *Acide* these singers had the following roles:

Acide	Carlo Friberth
Galatea	Anna Schefstoss [Anna Maria Scheffstoß]
Polifemo	Melchiore Griessler
Glauce	Barbara Fichsin [Fux]
Tetide	Eleonora Jegherin [Jäger] ²⁰

The most interesting and perhaps enlightening method of approaching the original and its revision would be to compare the two settings by observing how Haydn composed for the partially altered text eleven years later. The extant 1762 version contains the Sinfonia, four arias, which include *Acide's* 'La beltà, che m'innamora', *Glauce's* 'Perché stupisci tanto', *Polifemo's* 'Se men gentile', and *Tetide's* 'Tergi i vezzosi rai', some accompanied recitative from Scene V and the final quartet 'Ah vedrai, bell'idol mio'

19. Ulrich Tank, "Die Dokumente der Esterházy-Archive zur Fürstlichen Hof-Kapelle 1761-1770," *Haydn-Studien* 4 (1980): 186 and 188.

20. Geiringer and Thomas, *Acide*, *JHW* 1: viii. The variations in the spelling of the names is a constant problem in these documents. The correct spelling is given in square brackets.

sung by Galatea, Glauce, Tetide and Acide. The revised version contains only a partial setting of Galatea's aria '*Troppo felice*', a section of accompanied recitative based on additional text not found in the earlier work, and a complete aria, '*Tergi i vezzosi rai*', for the new character of Nettuno (god of the sea) who replaces Tetide (goddess of the sea). Therefore the only extant textual setting that the two versions have in common is the aria '*Tergi i vezzosi rai*' from scene xii, which will be examined after the general characteristics of the 1762 *Acide* have been discussed.

The following analysis is based on the four extant arias from the 1762 version. The orchestration throughout the opera is the same: 2 oboes, 2 horns, and strings (2 violins, viola and bass). The only exception is Tetide's aria in which the flutes replace the oboes in the orchestral accompaniment. One can only speculate on this change in orchestration. Perhaps the use of the flutes emphasizes and reflects the role of Tetide as the *dea ex machina* and the importance of her aria as a catalyst for a happy ending.

The tonalities are limited to major keys of no more than three sharps or flats, possibly because of the limited capabilities of the valveless horns. However, Haydn maintains an overall sense of tonal unity since the opening three-part Sinfonia and the final quartet are both in the key of D major. Within each number the modulations only go to nearly-related keys, but sometimes have a secondary

dominant belonging to a more distant tonality.

The following discussion will outline the main characteristics of the aria as a musical unit within the early eighteenth-century serious opera with analysis of the arias in *Acide* to illustrate Haydn's understanding and application of the serious style. These four early Haydn arias display features of the traditional Italian *opera seria* style and document that Haydn had not only understood and mastered this genre, but added some innovative features.

The strict *da capo* formula as found in *opera seria* had been in use since the seventeenth century. By 1740 the form was extended into five sections by dividing the first section into two parts: A1-A2-B-A1-A2. This musical division into parts A and B generally follows the division of the text into two four-line stanzas, with each stanza expressing the same affect or, less frequently, each stanza having its own affect. The aria begins with an orchestral introduction that is usually repeated with the first line(s) of the text. Section A1 ends on the dominant followed by a ritornello that leads into A2 which embellishes the same material but ends in the tonic key. After another ritornello, (either the same or different from the first) section B is presented in another key either with or without reference to material from the first section. This section, usually in a new metre, is shorter and simpler than the first and closes with a ritornello. The term *da capo* signified the repetition of

section A while *dal segno* was usually used for a partial repetition. With these recapitulations the singers had the opportunity to ornament their vocal line.²¹ Heinrich Christoph Koch in his *Versuch einer Anleitung zur Composition* [sic] of 1793 describes this formula.

Ehedem bediente man sich zur musikalischen Ein-
kleidung der Arie nicht so vieler Formen wie anjetzt.
Die gewöhnlichste Form, in welcher sie erschien, und
die auch, nur mit einer kleinen Abänderung anjetzt noch
sehr häufig-gebraucht wird, bestehet hauptsächlich
darinne, dass der erste Theil der Arie zwey Haupt-
perioden enthält, und dass er von dem zweyten Theile,
welcher in diesem Falle jederzeit nur einen einzigen
Perioden ausmacht, durch ein kurzes Zwischenspiel der
Instrumente getrennt, und nach dem Vortrage des zweyten
Theils entweder ganz, oder, nur zum Theil wiederholt
wird.

(Previously, fewer forms were used for arias than
now. The most usual form used [then], which is still
very common, though slightly modified, usually consists
of a first part with two principal periods, and a
second part which nowadays includes only a single
period, and is divided from the first part by a short
instrumental interlude which is [in turn] either fully
or partially repeated after the second part.)²²

Koch continues his explanation of forms by discussing
the aria in a rondo structure and the aria that is in a slow
tempo for the first section and a faster tempo for the
remaining parts. Koch says that this latter type of aria
cannot be accurately described because there are so many

21. Anna Amalie Abert, "Opera in Italy and the Holy Roman Empire: (b) Italian Opera," in *The Age of Enlightenment*, ed. Egon Wellesz and Frederick Sternfeld, vol. vii of *The New Oxford History of Music* (London: Oxford University Press, 1973), 14-15.

22. Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, vol. III, "Von der Arie mit ihren Abarten," § 84, p. 241, as quoted and translated in Hunter, "Haydn's Aria Forms," 382.

varied possibilities dependent on the sentiments expressed by the text.

The repetition of the verses complies with the musical form. The setting of verse A in the first section is repeated twice (either to similar music or new music) before leading into the second section which sets the text once, thus creating an A section that is twice the length of the B section. The arias in *Acide* follow this pattern except for Polifemo's aria in which the text to the B section is repeated.

Even in this early Haydn opera, one can observe his understanding and mastery of aria forms to accurately reflect the emotions of the text. *Acide's 'La beltà, che m'innamora'*, belongs to the strict *da capo* formula: the A section is in an *Allegro moderato*, 4/4, with the tonality being C major while the B section changes to *Allegro*, 3/4, F major. On the other hand, Glauce's aria, '*Perché stupisci tanto*' is an example of Koch's latter type of aria because of its slow first section followed by a faster one and the asymmetrical division of the text into six lines plus two. The A section, marked *Andantino*, includes the four-line stanza A plus the first two lines of stanza B in the same tempo since they express the same sentiment (she is telling Polifemo not to be surprised that she loves him and that she will be faithful). But the setting of the last two lines of stanza B changes to *Allegro* since this is an aside (she

explains that Polifemo has believed her but her true feelings are contrary to what she told him). In contrast to these two arias, Haydn's setting of Polifemo's aria, 'Se men gentile', remains in the same tempo throughout, and is considered by Landon to represent "the new, less conservative type of *da capo* aria in which the flow is less disturbed by the intrusion of a totally foreign 'B' section".²³

The arias in *Acide* follow the standard orchestration of strings and winds in the A section, with predominantly strings in the B section. In the arias by Polifemo and Tetide, however, the B section does contain a few long-held notes played by the winds.

Generally the A section is differentiated from the B section in its use of vocal embellishments. In order to provide a sentiment which contrasts with that expressed in the previous part, the B section is usually syllabic and is devoid of vocal display. Originally the formula of the *da capo* aria gave the singer the opportunity to improvise embellishments in the repetition of the A section. However, short melismas occurring on the last word of verse A were written into the vocal line. In *Acide's* aria, 'La beltà, che m'innamora', the last word *paventar* is subjected to melismatic extensions (Example 1, *JHW XXV/1: 24*). In opera seria arias, longer melismas are usually found in the final

23. Landon, *Haydn - Chronicle and Works I*: 457.

Allegro moderato

Acide

la-scia pa-ven-tar-----

---, non la--scia pa---ven---tar-----,

Example 1: "La beltà, che m'innamora", sc. i, Acide,
mm. 30-34

statement of the verse on the last word. Haydn has maintained this practice, composing a substantially longer melisma on *paventar* in the concluding phrase (Example 2, *JHW* XXV/1: 27-28).

Allegro moderato

Acide

la-scia pa-ven--tar-----

pa---ven---tar-----

pa---ven---tar.

Example 2: "La beltà, che m'innamora", sc. i, Acide,
mm. 54-61

Allegro moderato

Oboe I

Oboe II

2 Corni in C

Violino I

Violino II

Viola

Acide

Basso

pa-----ven-----tar.

f

f

Example 3: "La beltà, che m'innamora", sc, i, Acide,
mm. 74-76

Customarily during this final vocal embellishment or shortly thereafter, a composer constructs the cadenza formula of I 6/4 - V - I, providing the singer with the opportunity to improvise a cadenza. Again Haydn uses this formula for Acide's aria (Example 3, *JHW XXV/1: 30*), but for Polifemo's and Tetide's arias there appear to be no opportunities for cadenzas.

The arias in *Acide* adhere to the Baroque doctrine of the affects with each one presenting one sentiment: Acide and Polifemo focus on the heroic, Glauce sings of love, and Tetide, consolation. Haydn's music retains a level of motivic unity because melodic figures and rhythms recur, not for structural reasons but to emphasize the *Affekt*. For example, the orchestral introduction to Acide's aria has three "heroic" rhythmic figures that are repeated later in the A section (Example 4, *JHW XXV/1: 20-21*).



Example 4: "La beltà, che m'innamora" sc. i, *Acide*

In comparison, the B section employs only quarter notes, eighth notes and a few sixteenths.

Haydn's orchestra maintains the traditional function of providing the aria with a lengthy introduction of at least 16 bars. The orchestral introduction to Polifemo's aria

comprises 26 mm. and Tetide's aria 30 mm. The orchestral ritornelli that follow each stanza of the text use material similar to that in the introductions, but are not literal repetitions. Haydn repeats some brief sections, such as in Polifemo's aria with mm. 5-19 the same as mm.109-23 and, mm. 25-26 heard again at mm.125-26.

Haydn's orchestral texture is that of a standard early eighteenth-century Italian *opera seria*. The first and second violins, double each other, or play the same melody a third or sixth apart. This also applies to the relationship between the two oboes, which sometimes double the two violin parts. The first violin (and occasionally the second violin) primarily doubles the vocal line.

Let us now examine the one aria '*Tergi i vezzosi rai*' that exists in both the 1762 and 1773-74 settings. The text is for Tetide's aria, and is sung in the later version by Nettuno:

Tergi i vezzosi rai, il tuo martir consola, Ai sospirato assai, preparati a goder.	Dry your lovely eyes console your anguish You have sighed enough, prepare to rejoice.
Or sempre alfin serena sarà per te la sorte: Tutto finor fu pena, tutto or sarà piacer.	Now at last fate will forever smile on you. Until now all was grief now all will be pleasure.

The most obvious difference in the musical setting is that in the 1773-74 version Haydn is now writing for a bass voice rather than an alto; the reason being a pragmatic one. Eleonora Jäger, who had sung the original Tetide was already

fifty years old and as there was no other capable alto available, Haydn changed the role to a bass voice for the singer Christian Specht.²⁴ The orchestra has now expanded to include parts for two bassoons, while the two transverse flutes have been replaced by oboes. The tempo is a little quicker, since the *Allegro moderato* has been changed to *Allegro*. The metre has changed to quadruple from triple, which would also create a sense of a faster pace since there would be more beats between each downbeat. Formally the new aria is not written in the strict *da capo* formula. The 1762 version follows the conventional early eighteenth-century pattern of a rather lengthy A section with a much shorter B section:

Orchestral Introduction	mm. 1-30	(30 mm.)
A section	mm. 31-131	(101 mm.)
Orchestral interlude	mm. 131-48	(18 mm.)
B section	mm. 149-67	(19 mm.)
Orchestral interlude	mm. 167-75,	(9 mm.)
<i>Da capo dal Segno</i>	(mm. 22-148)	

The first verse is stated four times with further repetitions of individual phrases and words, comprising over 100 measures. For the B section the second verse is only sung once with a few repetitive phrases added, and lasts only 19 bars. The singer then returns to the A section and repeats it, possibly with added ornamentation and extending it even further with a cadenza.

By comparing the number of bars allotted to the two

24. Geiringer and Thomas, *Acide*, JHW 1: x.

verses of text in the two versions, the text of the revised setting has a completely different layout, adhering to a well-balanced, more equally divided tripartite form:

Orchestral Introduction	mm. 1-24	(24 mm.)
A Section	mm. 25-68	(44 mm.)
Orchestral Interlude	mm. 68-77	(10 mm.)
B Section	mm. 78-107	(30 mm.)
Orchestral Interlude	mm. 107-12	(6 mm.)
A Section	mm. 113-63	(51 mm.)
Orchestral Coda	mm. 163-74	(12 mm.)

Here each verse is set only once, but there are some repetitions of individual lines. The first verse begins again at m. 113, employing much of the same material as when it was first heard in mm. 25-68. This aria is now considerably shorter: 174 bars rather than the earlier version of 301 mm. (175 mm. plus a repeat of 126 mm.). It seems that by 1773 the enthusiasm for *opera seria's* lengthy arias had waned and that in order to correct this anachronism Haydn wrote an aria that was slightly more than half as long.

One cannot help but compare how closely this revised aria followed the pattern of revisions that Haydn made to other composers' operas that were performed at Eszterháza between 1776 and 1790. It is a foreshadowing of his later operatic style. In "Haydn's Italian Opera Repertory at Eszterháza Palace" Dénes Bartha summarizes how Haydn altered Italian operas by his contemporaries: 1) Haydn added additional parts to the orchestration (mainly oboes and horns); 2) he cut out sections of melodic repetitiveness; 3) he tried to limit the amount of empty coloratura; and 4) he

accelerated the tempo.²⁵ This is the most concrete argument to show how Haydn's development as an opera composer was taking shape, since the changes he made in 1773 to the older Italian style (as found in his 1762 version of *Acide*) were consistent with the changes he made to the works of other composers.

However, these are only the most obvious modifications. The type of music that Haydn created for the two settings differs remarkably. Since it is not the purpose of this chapter to explore these differences in detail, a few examples will suffice. Not only is a different style employed for the voice and the orchestral parts in the second version, but more importantly, they interact in a new way. Examples 5 (*JHW XXV/1: 77*) and 6 (*JHW XXV/1: 120-21*) present the opening bars of the voice part for the two versions. In the earlier version (Ex. 5) after the initial triadic opening, the vocal line moves stepwise above and below the tonic. Only the strings accompany the voice, which is typical of *opera seria*, and the first violins double the voice part with the lower strings providing the harmonic background with their repetitive eighth-note pattern. Emphasis is placed on *tuo martir* [your anguish] in m. 35 with the G# functioning as an accented passing tone. While these measures show Haydn's mastery of the Italian language and the *opera seria* style with its smooth vocal

25. Bartha, "Haydn's Italian Opera Repertory," 209-210.

contours, there is no indication of Haydn's genius as an opera composer.

Allegro moderato

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Tettide

Tergi i vez-zosi ra-----i, il tuo _____ martir con

Basso

Example 5: "Tergi i vez-zosi rai", sc. xii, *Acide* [1762 version], mm. 31-36 cont'd...

so-----la, il tuo mar-tir con-----so-----la:

Example 5: cont'd.

The newer setting (Ex. 6) immediately begins with a more arresting and colourful instrumental texture. A sense of drama is created through the long-held note in the voice with the violins playing in syncopation against the lower strings and the bassoons, which are now used throughout mainly as *basso continuo* instruments. The horns, used

Allegro

Oboe I

Oboe II

2 Fagotti

2 Corni in C

Violino I

Violino II

Viola

Nettuno

Basso

Ter-----gi i vezzo-si ra-i. ter-gi i vez-

p *fz p* *fz p*

p *fz p* *fz p*

p *fz p* *fz p*

p *fz p* *fz p*

p *fz p* *fz p*

Example 6: "Tergi i vezzosi rai", sc. xii, Acide [1773-74 version], mm. 25-35 cont'd...

Musical score for Example 6, continuing from the previous page. The score is written for voice and piano. The piano accompaniment features a strong rhythmic pattern in the bass line, often marked with *f* (forte) and *p* (piano). The vocal line includes the lyrics:

zo-----si ra--i, il tuo martir con-

Example 6: cont'd ...

so-la, il tuo mar-tir con--so-----la:

Example 6: cont'd

primarily in the non-vocal sections, are added for extra emphasis on the first beats. The first violins still double the vocal line but some notes are added when the voice has a long note. The second violins duplicate the first violin part a third or sixth lower, while the other instrumental parts repeat the tonic pedal for three bars, concluding with one-bar dominant pedal leading to the cadence. For the second line of text, *il tuo martir consola* [console your anguish], Haydn creates the sentiment of anguish in the vocal line on the word *consola* by placing chromatic appoggiaturas on the note A, one after the other (B flat and G#). He leaves the tonic key, moving through a series of secondary dominants ($V^7/IV - IV - vii^{\circ 7}/ii - ii - V^7/V$) to reach the dominant key. Ultimately the revised version is harmonically and melodically more poignant through the use of harmonic progressions that would have been rarely used in the 1760's.

Haydn's ability to use the orchestra to comment upon and reflect the text can be seen here through two stages of development. The words, *ai sospirato assai* [you have sighed enough], are set in various ways for their numerous repetitions in the 1762 version. In mm. 45-48 and 109-10, the violins have syncopated eighth notes alternating with eighth rests to express the act of sighing, a standard musical idiom retained from the Baroque doctrine of the affections. The lower strings and flutes contrast this by playing on the

beat.

In the new version, this same text plus the last line of the verse, is sung twice, but each has a different setting. The first time, the sigh is represented by the two-note slurred figure in the voice part which is doubled by the first violins (Example 7, *JHW XXV/1:122*). In the repetition, the two violin parts each have their own way of representing the sigh (Example 8, *JHW XXV/1: 123*): the first violins use a three-note figure in disjunct eighth notes that begins off the beat (like the actual physical motion of sighing); and the second violins use a rhythmically slower three-note figure spanning broader intervals. The bassoons create the general languishing feeling of a sigh by slowly descending stepwise through the five bars. This *Affekt* is further darkened by the sudden change from G major to the key of g minor at the cadence (m. 49). The text is then sung first in g minor, followed by a repetition a third

Allegro
Nettuno

Ai so--spi--ra--to, so-spi-

The musical notation consists of a single staff in bass clef with a common time signature (C). The melody begins with a quarter note G2, followed by a pair of eighth notes (A2 and B2) slurred together. This is followed by another pair of eighth notes (C3 and D3) slurred together, then a quarter note E3, and finally a quarter note D3. The lyrics 'Ai so--spi--ra--to, so-spi-' are aligned under the notes, with hyphens indicating the duration of the notes.

Example 7: "Tergi i vezzosi rai", sc. xii, *Acide* [1773-74 version], mm. 37-38

lower in E flat major and recapitulated in the keys of c minor and A flat major (mm. 144-47).

This repetitive pattern of a third lower brings us to another point of comparison between the two works. In the earlier setting of this aria sequential patterns commonly move by step, i.e. mm. 45-46 are repeated a step lower, and mm. 111-12 are repeated a step higher. Haydn still uses

Allegro
2 Fagotti
Soli

The musical score consists of seven staves. The top staff is for two Bassoons (Fagotti) in Soli, marked with a forte (f) dynamic. The next three staves are for Violini I, Violini II, and Viola. The bottom two staves are for the Bass (Basso) part, with the lyrics: "-der, ai so-spi-ra-----to as-sai." The score is in common time (C) and features a repetitive rhythmic pattern of eighth and sixteenth notes.

Example 8: "Tergi i vezzosi rai", sc. xii, *Acide* [1773-74 version], mm. 49-53 cont'd...

stepwise sequential patterns in the revised aria (i.e. mm.

ai so-spira---to as-sai,

Example 8: cont'd.

41-42 are repeated a step higher), but in the aforementioned descending third sequence, larger intervals are used (i.e. mm. 78-81 are repeated a fourth higher).

For the sake of unity within each aria, some of the material played by the orchestra is repeated. In the original aria, mm. 13-20 and mm. 27-31 of the introduction are heard again at mm. 136-43 and mm. 144-48 respectively. The revised aria, instead of repeating the material verbatim,

repeats musical figures that could thus function as motives. The only exception is the last ten bars of the Introduction (mm. 13-24) which are repeated as the final ten bars of the piece (mm. 163-74).

The last characteristic that should be accounted for concerns the overall tonal scheme for the two arias. The earlier work is in G major, with most of the non-tonic material being in D major, the dominant. Except for a few brief moments in A major, which could be considered secondary dominants, all of the modulations are to closely-related keys. For contrast, the B section begins in the subdominant, C major.

The later version is in C major and uses a variety of secondary dominant chords from nearly-related keys. The aria modulates to G major, the dominant and remains in this key for most of the first verse. For the B section Haydn goes briefly back to the tonic key and then continues with a series of modulations and secondary dominants that were not heard in the A section: first he goes to the IV (F major) then to its relative minor (d minor), then to two nearly-related keys a third apart from C (e minor and a minor), returning to the tonic key for the repeat of the A section. As in sonata form, this recapitulation presents most of the material heard previously and at m. 124 instead of modulating into the dominant key it remains in the tonic (except for the aforementioned '*ai sospirato assai*' section).

In summary, Sven H. Hansell's discussion of the characteristics of the aria reflects Haydn's compositional style in his second version of the aria *Tergi i vezzosi rai*:

In the second half of the century, infusing music with dramatic implications, composers modified the da capo aria by abridging it, enlarging its orchestrations, and introducing contrasting motives or themes with the result that poetic texts were threatened with complications that would obscure them. Musical phrases were no longer homogeneous in character or length. ...Irregular in length and accentuation, the melodies of these later arias generally do not suggest a classification according to particular poetic metres..."²⁶

The fragments of the 1762 version of *Acide* also include a closing vocal quartet, the sole example of an early opera *seria* ensemble by Haydn. The characters include Galatea, Glauce, Tetide and Acide. In the first two verses, sung by Galatea and then by Acide, the lovers pledge eternal and faithful love to each other. Here again one finds the usual Metastasian reference to nature through poetic metaphors: the lovers will only be unfaithful when rivers ascend mountains, and when night and day occur simultaneously. The third verse is a warning that if they are unfaithful to each other, they will find only scorned love and heaven will always be against them. The fourth and final verse has all four characters singing simultaneously that fate should now be just as kind as it has been cruel.

26. Sven H. Hansell, "Melody Types of Mid-18th Century Neapolitan Arias" (Paper delivered at Santa Barbara (CA) December 1967) as quoted in Landon, *Haydn - Chronicle and Works* 1: 97.

The text for the Quartet 'Ah vedrai, bell'idol mio' is as follows:

Galatea

Ah vedrai, bell'idol mio,
pria tornar sul monte il rio
che quest'anima infedel!

Ah, you will see, beloved
that before brooks go up
mountains
will this spirit be
unfaithful!

Acide

Ah vedrai, mia bella speme,
pria la notte e il giorno
insieme,
che quest'anima infedel!

Ah, you will see, my hope
that before night and day
become one
will this spirit be
unfaithful!

Galatea

Se il mio cor dal tuo divido:

If my heart is divided from
you:

Acide

Se a te mai divengo infido:

If I am ever unfaithful to
you:

Both

Sempre trovi amor sdegnato,
Trove sempre avverso il Ciel!

You will always find a
scorned love,
You will always find heaven
against you!

Glauce and Tetide

Ah vi sia cortese il fato,

That fate may be kind to
you,
as much as it has already
been cruel.

quanto già vi fu crudel.

Galatea and Acide

Ah ci sia cortese il fato,

That fate may be kind to
us,
as much as it has already
been cruel.

quanto già ci fu crudel.

Tutti

Ah vi sia, ecc.

That fate, etc.

Ah ci sia, ecc.

That fate, etc.

The orchestra, identical to that in the arias, begins with a lengthy 24-bar introduction. Some of the introductory material is repeated later in the quartet in various keys, e.g. mm. 88-90 in A major are the same as mm. 135-37

and 159-61 in D major. The music to Galatea's and Acide's first two verses is the same except for the final cadence. In the following verse Galatea and Acide each sing a line using a different melody but the last two lines of the stanza are sung together a third apart, following standard eighteenth-century practice. The only deviation occurs at m. 64 when some vocal imitation occurs. The third verse begins with five measures of imitation, followed by singing together a third or sixth apart. The text of these three verses is repeated with some of the same melodic phrases that were heard earlier, but Haydn has rearranged the ensemble for variety: for example, Galatea sings the first line in A major (mm. 93-96), repeated by Acide in the original key of D major (mm. 97-100). The use of imitation in the third verse has been retained (mm. 106-11) while in the fourth verse Glauce and Tetide have vocal lines a third apart. The lovers repeat the text with further variation.

There are no extant examples of *secco recitativo* but examples of accompanied recitative from both the original and revised work exist.²⁷ The *recitativo accompagnato* from the 1762 version is from sc. v in which we find Acide in a soliloquy debating whether he should stay and face the deadly vengeance of Polifemo or flee and leave his beloved

27. The editors of *Acide* suggest that since the only extant examples of recitative from the old and new versions are accompanied, perhaps all the recitative was accompanied. Geiringer and Thomas, *Acide*, JHW 1: x.

to the monster's mercy. At the end of the recitative Acide decides to leave. Musically, the style here is traditional: there are constant tempo changes to try to express realistically the sentiments of the text with the orchestra interjecting music between the vocal phrases. The strings play short repetitive figures such as scales, chords, arpeggios or repeated notes.

The revised opera contains new text and new musical settings of this text. In the original text of this accompanied recitative from sc. xi, Galatea, upon hearing that Acide has been murdered by Polifemo, says: *Ah Glauce! Io moro* [Oh Glauce! I am dying]. The new text is much longer and gives Galatea a chance to develop dramatically her feelings of grief and vengeance²⁸:

Giusti Dei!	Gods of justice!
Misericordia!	Pity!
A tanto dolor chi può resistere mai?	Who can resist such sorrow?
Io manco, deliro, vorrei...	I am failing, delirious, I would want...
Acide!	Acide!
Ah sì, ombra diletta, ora ti sieguo...	Yes, charming shadow, now I follow you...
Nò, nò! Vendetta vuoi, ven- detta avrai.	You want vengeance, you will have vengeance.
Dietà da Caligini, ed furie d'Averno,	God of Darkness and furies of Hell,
Voi tutte invoco.	I invoke all of you.
Con voi vengano da neri chi- ostri tuoni,	With you come from the black thunderous clois- ters,
Lampi, stragi e flagelli	Lightening, massacres and calamities
A lacerar il cuore,	To lacerate the heart,

28. Landon, *Haydn - Chronicle and Works I*: 449.

<p>E l'anima di quel perfido mostro Strappategli e viscere e sangue. Non resti in lui parte intera;</p> <p>L'indegno perisca, Mora il traditor. Folle che ragiono; i spiriti infernali Non hanno pietà di me. Deh, abbiatela voi, Numi celesti! Rendetemi l'idol mio o toglietemi questa vita: Grazie, benigni Dei! Grazie,</p> <p>E voi alfine sentite pietà di me, Già si perde il respiro, la luce, e la voce.</p> <p>Ohime, che martoro! Assistimi. Glauce, io moro.</p>	<p>and the spirit of that ter- rible monster tearing out the organs and the blood. Don't leave any part of him whole; The wicked perishes, The traitor dies. My reason is crazed; the infernal spirits don't have pity on me. Heavenly gods, take [pity] yourselves! Give me back my beloved or take away my life: Thank you, kindly gods, thank you, And at last you hear my pleas, Already I am losing my breath, the light, and my voice. Alas, what torture! Help me. Glauce, I am dying.</p>
--	---

The librettist for this textual insertion is not documented, but in all probability was Friberth, who later wrote the text for Haydn's *L'incontro improvviso*.²⁹ Haydn began this recitative with the usual string orchestra but at *Deità* (line 8) he adds two horns in E flat. The orchestra is no longer limited to alternating with the voice but provides a dramatic context for the expression of Galatea's sorrow, anger and revenge. Eleven years later, Haydn has become a

29. The *Historisch-Kritische Theater-chronik von Wien* comments favourably about Friberth's abilities as a singer, man of the theatre and playwright: "Herr Friberth, singt einen schönen Tenor, kennt das Theater gut, und dichtet selbst für dasselbe." Geiringer and Thomas, *Acide*, JHW 1: x.

keener dramatist.

One is forced to judge Haydn's early ability as a composer of opera seria on the basis of one fragmentary opera and its revision eleven years later. However, it is apparent that in addition to his fluency in the Italian language, he had a thorough knowledge of this seria tradition and its formulas. Both were to serve him in good stead for his future career as opera composer.

3. THE COMIC STYLE: THE SHORT COMIC WORKS AND *LO SPEZIALE*

Between c.1761 and 1766 Haydn wrote six short Italian comic works³⁰: *Il dottore*, *La vedova*, *Il scanarello*, an unknown work from which recitative and one aria 'Costretta a piangere' still exist, *Arie per la Commedia Marchesa* (1763,³¹ also known as *Commedia la Marchesa Nespola* from Haydn's *Entwurf-Katalog*), and *La canterina* (1766). Only the

30. The concept that there are six short Italian comic works is disputed by Bartha and Somfai, who state that the first four listed above were not separate works but were kept on file to be used as alternate scenes (or characters) for *La marchesa Nespola*. Since these four works are lost, their theory cannot be proven. [Dénes Bartha und László Somfai äußern die "Idee", bei den vier fraglichen Commedie handle es sich "nicht um vier verschiedene Komödien, sondern bloß um die Registratur der verschiedenen Szenen (oder Personen) eines und desselben Stücke, nämlich *La marchesa Nespola*.] *Ibid.*, xii.

31. Geiringer and Thomas (the editors of *JHW* vol.1) have come to the conclusion that this work was composed not earlier than the spring and not later than the summer of 1763. For complete documentation see *Acide*, *JHW* 1: xi-xii.

last one is extant although *Commedia la Marchesa Nespola* exists in fragmentary form. A possible intermezzo *Il vecchio ingannato*, written as part of the Singspiel, *Der neue krumme Teufel* (ca.1758), is also lost, although there is some question as to whether the music was by Haydn.³² As in the previous section, the works by Haydn will be examined as they directly relate to the tradition of the intermezzo, a genre that was popular from the early eighteenth century and whose characters are related to those in the *commedia dell'arte* of the Renaissance.³³ The intermezzo, *La Canterina*, is very closely linked to this tradition. However, *Lo speciale* was originally a *dramma giocoso* by the dramatist/librettist Carlo Goldoni and contained singing parts for five comic characters in addition to the two serious lovers. The Eszterháza version, rewritten by an unknown librettist,³⁴ eliminates the serious roles as well as the comic character of Cecchina, a country girl. This new libretto is considerably shorter and simpler than the original, having eliminated all the dialogue for the serious lovers and focusing on only one romance (Mengone and Grilletta) instead of two. With only four characters, Sempronio

32. Larsen, *The New Grove Haydn*, 132.

33. For a more detailed discussion about the *commedia dell'arte* see Chapter 2, part 2.

34. The editor, Helmut Wirth, suggests Karl Friberth as a possibility. Helmut Wirth, ed., *Lo speciale*, series 25, vol. 3 of *JHW* (Munich: G. Henle Verlag, 1959), vii.

(the apothecary), Mengone (the apprentice), and Volpino all vying for the hand of Grilletta (Sempronio's ward), one is not very far removed from an intermezzo plot.

As the title suggests, *Arie per la Commedia Marchesa*, consists of only arias, nine in total with seven extant although two of those are not complete.³⁵ There is no recitative, except for some accompanied recitative before the third aria, nor is there any indication of whether the dialogue was spoken or sung.³⁶ Thus, it is impossible to arrive at a plot synopsis with no recitative or libretto in existence. Aria I '*Navicella da vento agitata*', Aria III '*Trema, tiran regnante*', and Aria IX '*Se non son bella tanto*' are listed with the first names of the singers, Sigra. Barbara, Leopoldo and Signa. Augusta respectively. These names belong to singers engaged at Eszterháza: Barbara Fux (soprano), Leopold Dichtler (tenor) and Augusta Houdière (soprano). Three other arias are listed by their names from the *commedia dell'arte*: Aria II '*Tu mi piaci, ed io ti bramo*' by Colombina, Aria IV '*Non ò genio con amore*' by Scanarello, and Aria VIII '*Se credesse che un visetto*' by

35. Gordana Lazarevich has concluded that this work cannot be an intermezzo since there are too many arias, as well as too many singers (characters). She suggests that the music could have been sung within the context of a spoken play or a *commedia dell'arte* scenario.

36. If the dialogue was spoken, it probably was not written out. In the spoken theatre comedians followed the convention called *recitar a soggetto*, which meant that they improvised their own dialogue.

Pantalone.³⁷ It appears that personal names are used for the comic arias that satirize the *opera seria*, while stock character names are for the *buffo* arias that contain the traditional musical elements of the comic style.

Colombina is a servant girl with many suitors. The text for her aria '*Tu mi piaci, ed io ti bramo*' is as follows:

Tu mi piaci ed io ti bramo,	You are pleasing to me and I long for you,
Il mio cor tutto è per te.	My whole heart is for you.
Via, rispondimi sì t'amo,	Come, respond and I will love you,
E tu ancor sarai per me.	And you will also be for me.
Qual diletto, qual piacere,	What delight, what pleas- ure,
Nò ch'al mondo equal non v'è.	There isn't anyone equal to you in the world.

Pantalone is a Venetian, "often an old merchant, rich and avaricious, crafty, yet easily deceived...his comicality was due to senility and lust".³⁸ His aria, with some Bolognese dialect, expresses his interest (or lust!) in one of the female characters:

Se credesse che un visetto	If you believed that a little face
me volesse contentar,	would please me,
Ghè vorria dar un basetto	I will want to give her a little kiss
E'l varrave sempre amar.	And I would want to love

37. These three arias could possibly belong to another work (or works), such as the lost comedies previously mentioned: *Il dottore*, *La vedova*, or *Il scanarello*.

38. Eugene Steele, *Carlo Goldoni, Life, Work and Times* (Ravenna: Longo Editore, 1981), 43.

Viva i visetti,
viva quei occhietti,
Gusto più bello
non posso trovar.

her forever.

Long live those faces,
long live those eyes,
I cannot find better
pleasures.

Scanarello's (usually spelt Sganarello) aria is rather comical in his matter-of-fact manner of stating that he is unlucky in love, does not want to marry, and has no intention of ever giving his heart away:

Non ò genio con amore,
Non mi voglio maritar;
Non ò mai donato il core,
E lo voglio conservar.

I don't have talent with
love,
I don't want to marry;
I have never given my heart
away,
And I want to keep it.

Che n'è dici?
Non fo bene?
Questo è stato sino ad ora
Il mio modo di pensar.

What are you saying?
I'm not doing right?
This has been until
now
My way of thinking.

Haydn's extant music for these arias shows the influence of the intermezzo style that had been in use since the turn of the century. As with *Acide* and the *opera seria* style, Haydn is likewise maintaining musical characteristics which belong to the comic style of composers like Hasse, Sarro and Pergolesi. In her discussion of Hasse as a comic dramatist, Gordana Lazarevich lists the *buffo* elements of the intermezzo: "1. vivacious rhythmic configurations; 2. sudden shifts in register and key (major-minor juxtaposition); 3. the repeated phrase pattern; 4. the octave jump; 5. the patter phrase..., and the repeated cadential end-

ings".³⁹ Some of the arias in *La Marchesa Nespola* will now be briefly examined to demonstrate the comic style of Haydn as an inherited tradition.

Scanarello's aria (#4), '*Non ò genio con amore*' is a completely *buffo* number. In it he emphatically and comically states that he is not interested in romantic love. This is a very lively aria, *Allegro molto*, with a constant eighth-note rhythm quickened with some sixteenth-notes. In addition to this motor rhythm, short musical units are constantly repeated. The explanation for this characteristic is based on the fact that "these short, repeated units are a perfect setting for the brief, disjunct verbal phrases found in libretti,..."⁴⁰ Between mm. 3-38 there are essentially only five different bars of music! The music sounds all the more repetitive because of a lack of harmonic change or motion. The harmony basically consists of V and I chords in the keys of B flat, E flat or F major.

The tradition of musical satire was well established by Haydn's time. In a society in which structures were well-defined and strictly adhered to, criticism could only be voiced through satire, both in the libretto and the music. The type of plot, the formal features of the libretto, the

39. Gordana Lazarevich, "Hasse as a Comic Dramatist: The Neapolitan Intermezzi," *Analecta Musicologica* 25 (1983): 291.

40. Charles Troy, *The Italian Comic Intermezzo*, Studies in Musicology Series, no. 9 (Ann Arbor, Michigan: University Microfilms International, 1979), 97.

virtuoso display of the singers (and their off-stage temper tantrums), the rigid and affected style of the aria and the set musical formulas, were so completely standardized that the audience could easily recognize the capricious mocking of *opera seria* in a comic work. A number of published critiques scorned and ridiculed serious opera. Benedetto Marcello's *Il teatro alla Moda* of around 1721 is one witty example, in which composers, singers and their teachers, impresarios, librettists, dancers, prompters, and copyists are satirized and mocked.⁴¹

Of the three arias satiric of *opera seria*, the first, Sig^{ra} Barbara's '*Navicella da vento agitata*' is based on a formula typically found in Metastasian libretti. It depicts a person in a boat tossing and turning in agitated waters, hoping to see the port close by. In *opera seria* this particular text is always sung by a male; however, in this case Sig^{ra} Barbara is impersonating a male castrato. It is one of three arias in *La Marchesa Nespola* that mocks and satirizes serious opera.

Sig^{ra} Barbara's aria, in *opera seria* terminology, is called a *simile aria*. Winton Dean aptly describes how this type of aria functions in a serious opera.

Often the librettist has to get rid of a character without the drama supplying him with any valid reason

41. Reinhard G. Pauly, "Benedetto Marcello's Satire on early 18th-Century Opera," parts 1-3, *Musical Quarterly* 34 and 35 (April 1948, July 1948, and October 1949): 222-33, 371-403, and 85-105.

to do so. A favorite method of achieving this was the so-called simile aria, an elaborate set piece in which the singer, before departure, compares his situation to that of a steersman adrift in a storm, a turtle-dove waiting for his mate, a Hyrcanian tigress threatened with the loss of her young, or some other phenomenon of natural history involving birds, animals, or changes in the weather. This looks deplorable from the dramatic point of view, since apart from bringing the action to a full stop - or rather a prolonged fermata - it throws the emphasis not on the character's emotional response but on an external parallel that may be forced or superficial.⁴²

It is easy to understand how easily the *simile aria* could be satirized.

Haydn's music from beginning to end constantly presents two images: the agitation of the sea, and the boat tossing and turning. The first image is created by the syncopation in the horns and violas, which is first heard in the orchestral introduction and is taken over by the violins when the voice enters (m.10). The rocking motion of the boat is represented in the bass section by a steady eighth-note pattern on alternating pitches. During the vocal sections the violas also play this bass pattern using the same notes but with one essential difference: the two-note pattern, rather than ascending, descends so that the bass and viola are in continual contrary motion.

Other characteristics in this aria that Haydn inherited from earlier works, are the abrupt changes of key and register. The tonic key is D major, but during the third repeti-

42. Winton Dean, *Handel and the Opera Seria* (Berkeley: University of California Press, 1969), 9.

tion of the text, when Sig^{na} Barbara says that she hopes to find a port, the music modulates into the parallel key of d minor (m.54). This harmonic motion is atypical for this work because the music normally modulates to nearly-related keys with a rather limited use of secondary dominants. The change of register, word painting for the tossing boat, occurs immediately on the first two notes of the vocal line with the interval of a seventh followed by descending thirds ending on a ninth below (Example 9, *JHW XXV/1*: 144). Like Hasse, Haydn writes octave jumps at various points throughout the vocal line to musically depict the storm-tossed boat (Example 10, *JHW XXV/1*: 142-43).

Adagio
Sgra. Barbara

Na-vi---cel-la da ven-to a-gi--ta-----ta

Example 9: "Navicella da vento", #1, *La Marchesa Nespola*,
mm. 49-51

Another example of satire is the aria, 'Tremate tiran regnante' with accompanied recitative, 'Vincesti, empio, vincesti' sung by the tenor Leopoldo. The use of at least one example of *recitativo accompagnato* in an operatic work was traditional. The text has again a typically Metastasian

Adagio
Sigra. Barbara

ne piu te---me i pe---ri---gli del mar, ne piu

te-----me i pe---ri---gli del mar

.ne piu te-----me i pe---ri---gli del mar.

Example 10: "Navicella da vento agitata", #1, *La Marchesa Nespola*, mm. 20-31

flavour⁴³: the wicked hero has conquered, but the heavens and all the earth hate him and want vengeance at all costs. The orchestration for the *recitativo accompagnato* is for two oboes, strings and organ. This is a larger and more varied ensemble since strings are the standard accompaniment. As in serious opera Haydn has the orchestra play in alternation with the singer: repeated sixteenth-note figures, or broken chords and arpeggios, without any melodic content, reflect the singer's rage (Example 11, *JHW XXV/1*: 154). The aria begins with a long introduction of 35 measures, which is a

43. The editors state that according to Alfred Wotquenne's *Alphabetisches Verzeichnis der Stücke in Versen aus den dramatischen Werken von Zeno, Metastasio und Goldoni* (Leipzig, 1905), the text cannot be found in either the works of Zeno nor Metastasio. Geiringer and Thomas, *Acide*, *JHW 1*: xvi.

Allegro

2 Oboi

Violino I

Violino II

Viola

Leopoldo

Basso Vincesti, empio, vin-cesti.

Example 11: "Vincesti, empio, vincesti", #3, *La Marchesa Nespola*, mm. 1-3

satire on the introduction usually found in *opera seria* arias. The mocking tone of the tenor wanting to display his voice through empty virtuosity occurs a number of times. The vocal part changes registers with disjunct motion, a standard motif in a rage aria, but in this example the leaps are exaggerated (Example 12, *JHW XXV/1*: 163-64) and later in mm. 86-90 is more dissonant with a diminished twelfth (Example 13, *JHW XXV/1*: 171).



Example 12: "Trema, tiran regnante", #3, *La Marchesa Nespola*, mm. 36-40

Another aspect of virtuoso display is the long melismas on *regnante* written mainly in sixteenth notes from measures 57 to 67. There is also an opportunity for improvisational satire since the second last bar of the voice part has a I



Example 13: "Trema, tiran regnante", #3, *La Marchesa Nespola*, mm. 86-90

6/4 chord on which the singer could perform a cadenza.

The third example of mock *opera seria*, Sig^{na} Augusta's 'Se non son bella tanto', has another common sentiment: the character describes how she would be a faithful and sincere lover, even though she is not beautiful. Unfortunately, only the first 41 mm. of this aria are extant so it is difficult to analyse the extent of the satire.

Haydn's first comic work to survive in its entirety,

the intermezzo *La Canterina* written in 1766, includes music composed for the recitatives (both secco and accompanied), solo arias (two for Don Pelaggio, one each for Gasparina and Apollonia), as well as the quartets that conclude each of the two acts. There are four characters: Don Pelaggio, the music director; Gasparina, the singer; Apollonia, the supposed mother of Gasparina (who was played by the tenor Leopold Dichtler); and Don Ettore, the son of a merchant (played by the soprano Barbara Dichtler, as a *Hosenrolle*). The two Dichtlers, by playing roles that belonged to the opposite sex, were following a common intermezzo convention which was inherently full of opportunities for slapstick and other types of comical situations. Don Pelaggio has been duped by Gasparina and her mother into giving them his house and possessions. In the second act he engages in a tirade about their treatment of him but after Gasparina pleads and has a fainting spell, he has a change of heart and becomes benevolent and loving.⁴⁴

La Canterina has some features which have not occurred in previous Haydn operas. The first concerns the interspersing of accompanied recitative into an aria or duet.

44. The theme of the *prima donna* in the intermezzo is a common one, e.g. Buini's *Chi non fa non fallà* (Bologna, 1729, Venice 1732), and *Zanina maga per amore* (1742); and there are many examples of the singing teacher or music director, e.g. Padre Martini's *Il Maestro di capella* (1750), and Domenico Sarro's *L'Impresario delle Isole Canarie (Dorina e Nibbio)* (1724). Pauly, "Benedetto Marcello's Satire," part 1, 34 (April 1948): 232.

This feature was not new to the intermezzo style since examples can be found as early as Hasse's *La serva scaltra* (1729) in which the act II duet '*Parto e né meno addio*' has sections of *recitativo accompagnato*.⁴⁵ In Haydn's work, one finds in Apollonia's first aria, '*Che visino delicato*', a section of recitative from mm. 60-78 which then returns to the music of the aria and continues until measure 91 where it goes back into recitative for the rest of the scene.

The second new feature is the use of a chain finale at the end of the second act. Again, this sectionalized ensemble finale was used in the Neapolitan intermezzi composed by Hasse.⁴⁶ The four singers in *La Canterina*, Don Pelagio, Apollonia, Don Ettore and Gasparina take part in '*Apri pur, mia dea terrestre*' (#13). The finale begins in 2/4 *Moderato* in G major. At m. 66 the tempo quickens to *Presto* with a change of metre, 6/8 and begins in the dominant key of D major. The first section is a dialogue among the characters, while the second part is reflective with the men singing together followed by the women. At the end of the *Presto* there is the standard *tutti* in which the singers proclaim that if their songs finish joyfully then they are happy.

La Canterina also satirizes *opera seria*. As already seen, the textual phrases of arias in serious operas are

45. Lazarevich, "Hasse as a Comic Dramatist," 299.

46. *Ibid.*, 298.

often repeated at least three times in succession, in addition to the compulsory *da capo*. This suspension of time, and delay of further action is needlessly elongated by constant repetition of text. In act I, the singing instructor, Don Pelaggio, is teaching his student Gasparina how to sing the recitative and aria that he wrote that very night. In this scene part of the humour stems from Don Pelaggio's attempt at trying to write music and then singing a text that is written from a woman's point of view. This aria is eleven pages in length in the *Haydn Werke* and consists of 107 measures, yet contains only three short lines of text:⁴⁷

Io sposar l'empio tiranno,	Am I to marry the heathen tyrant,
io mirar lo sposo estinto,	Am I to stay faithful to the dead groom,
Che farai, misero cor?	What will you do, miserable heart?

After a lengthy orchestral introduction of 31 measures, the complete text is sung a number of times. Musical phrases are repeated throughout the setting, e.g. a scale is reiterated successively six times (mm. 72-77).

While the repetition of these pseudo-tragic words and music is humorous in itself, the mood of the music in the aria reveals the young Haydn's ironical wit. The emotion of the text is one of absolute desolation: a woman must marry

47. The text is originally from Apostolo Zeno's serious opera *Lucio Vero* (1700). Gerhard Allroggen, "Piccinnis Origille," *Analecta Musicologica* 15 (1975): 282.

a tyrant who has murdered her husband, but the music is in D major (usually considered a triumphant and joyful tonality) and the tempo marking is *Allegro* (merrily and quickly)! The spirited dotted rhythms and the five-note ascending staccato figures are ironic, since they create a jovial atmosphere for this rather hopeless and bleak text. It is only from measures 77 to 87 that the seriousness of the text is given some regard in the musical setting, although since so many bars have already been sung in a joyful manner, a serious style at this point is equally ironic. Beginning in d minor, the bass line descends chromatically with a slow harmonic rhythm to support the sustained vocal line. The music then returns to an *Allegro* tempo, repeating the entire text.

Gasparina has a mock-pathetic aria in the second act, 'Non v'è chi mi aiuta', whose short text is set many times:

Non v'è chi mi aiuta	There is no one to help me,
non v'è chi mi sente	There is no one to hear me.
Afflitta e dolente,	Afflicted and sad,
più voce non ho.	I no longer have a voice.

The pathetic aria was a favourite device in *opera seria* to evoke the empathy of the audience and the benevolence of the tyrannical ruler. Musically it was characterized by a slow tempo, minor key, short phrases reminiscent of sobbing, falling chromatic lines and a text that could not have been more full of dejection and hopelessness. In an intermezzo, the female uses the pathetic aria to coerce the male into submitting to her demands. The mood of this aria has

changed to mock-pathetic because in the course of her sobbing and weeping vocal line, the singer will make asides to the audience which clearly state her scheming and underhanded intentions.

To create a sense of the mock-pathetic Haydn has given the violins fast repeated two-note slur patterns that belong to the chordal harmonies. The constant repetition of the text is emphasized by the overstatement of the sequential passages that extend far beyond the normal two or three times, but are heard six or eight times. The insincerity of the text is enhanced by the use of very short musical phrases separated by rests, a standard technique for comic effect.

Lo speciale, written two years later, in 1768, continues in the comic tradition that has already been discussed, but it contains elements that foreshadow Haydn's later, more refined and elegant comic style in the *dramma giocoso*. The original libretto was by Carlo Goldoni (1707-93), one of the leading Italian playwrights and librettists of the eighteenth century.⁴⁸ He wrote *Lo speciale* (The apothecary) in 1751 for the Carnival at Bologna. Like the two other Goldoni libretti that Haydn set, the original libretto to *Lo speciale* had been revised for the Eszterháza production. Robbins-Landon believes that the writer respon-

48. See Chapter 2 for an extensive discussion of Carlo Goldoni as a librettist.

sible for these changes at Eszterháza was the tenor Carl Friberth.⁴⁹ In more current research, Lazarevich has argued that Girolamo Bon could also be the arranger.⁵⁰ Since no documentation exists one can only surmise how closely Haydn worked with his librettist(s) at Eszterháza.

The plot of *Lo speciale* is similar to the basic *com-media dell'arte*/intermezzo story of the old man attempting to win over the young girl. The work also has the dimensions of a four-part intermezzo in the structure of its libretto: each character has a solo aria in each act, with the exception of Mengone who has two arias in the first act and none in the second, and Mengone and Grilletta who have a duet in the third act instead of a solo aria.

Unfortunately, an analysis of this work must be based on an incomplete score. The first two acts are complete, but all that is extant from the third act is an aria by Volpino and the finale. The missing numbers include an aria by Sempronio (end of scene i), an aria by Volpino for scene ii, and a love duet between Mengone and Grilletta in scene iii. The finale for the first act includes Grilletta, Sempronio and Mengone, while the two other finales include all four characters.

Not only has the libretto taken on larger dimensions

49. Landon, *Haydn - Chronicle and Works* 2: 239.

50. Lazarevich, "Haydn and the Italian Comic Intermezzo Tradition," 383.

but so has the setting by Haydn, especially his use of the tension and resolution of the dominant to tonic relationship in the overall musical structure for the two extant acts, and possibly even in the third act. The Overture and first aria are in G major and 'resolve' in the act's last number, the *terzetto*, to the key of C major. The second act begins in E major and finishes in A major, while the only extant aria in the third act is in D major with the finale in G major. As in the instrumental music of the time, this dominant to tonic polarity creates an overall sense of completion, and, depending on the plot, resolution to the act which is analogous to the dramatic organisation. The standard practice of beginning and ending an opera in the same key (G major) as seen here, was prevalent since mid-century.

The music employs the characteristic elements of the *buffo* style that we have already seen in Haydn's earlier works: large leaps, unexpected harmonic resolutions, dotted rhythms, disjunct melodic lines and patter song. The second-act finale in *Lo speziale*, foreshadows Haydn's emerging operatic style. It is more sophisticated than the standard *buffo* style, because of the concerns satirized in the libretto, i.e., Sempronio's gullible yet greedy character and the social practice of marriage contracts and dowries. In the eighteenth century the woman's dowry was crucial in securing a husband, who would be of a higher social standing, if she was favourably matched. For the man, this would

be a chance to fill his coffers, an opportunity not to be taken lightly, especially if he was an impoverished aristocrat.

The finale opens with the two rival suitors disguised as notaries eager to write the marriage contract for the guardian, Sempronio. In the process of the dictation, there are a number of puns. When Sempronio states that he is going to receive Grilletta's dowry, we have the word 'donò'. The notaries, who up until this point have been voicing the last part of each phrase, reinterpret it as 'no', meaning they disagree (Example 14, *JHW XXV/3:148-49*). In the next sentence the notaries write 'à me', referring not to Sempronio but to themselves. Sempronio then continues to defend himself by saying 'me l'ha detto', meaning 'she told me that': but the notaries reinterpret it by interchanging the vowel sounds to 'maledetto', meaning 'cursed or damned'. The vocal lines reinforce the negative connotation by having the interval of a tritone separate Sempronio's last note, E, from the first note of the notaries, A sharp (Example 15, *JHW XXV/3:149*).

Musically, the harmony progresses through a series of keys mainly using dominant and tonic chords. A German sixth chord is used for emphasis for the pun on 'no', and a diminished seventh chord is employed for the pun on 'maledetto'. By constantly shifting the tonal centre, the precarious nature of the situation is accentuated.

Un poco Adagio

Volpino

Mengone

Sempronio

(scrivendo)

nò

(scrivendo)

nò

i suoi be-----ni gli do-----nò

Example 14: Act II Finale, *Lo speciale*, mm. 27-30

Un poco Adagio

Volpino

Mengone

Sempronio

(scrivendo)

ma--le-det--to

(scrivendo)

ma--le-det--to

El-la stes--sa me l'ha det--to.

Example 15: Act II Finale, *Lo speciale*, mm. 35-39

Lo speciale, Act II Finale

SEMPRONIO
 Con la presente
 scrittura privata
 resta accordata

A major

SEMPRONIO
 With this confidential
 contract, the beautiful
 Grilletta agrees

la bella Grilletta

VOLPINO, MENGONE
Grilletta....

SEMPRONIO
...in matrimonio....

VOLPINO
...in ma....

MENGONE f# minor
...trimonio....

SEMPRONIO
...con il signore....

VOLPINO, MENGONE
...signore....

SEMPRONIO E major
Sempronio

VOLPINO, MENGONE
(ognun scrive il suo nome)

Volpino...Menghino....

SEMPRONIO A major
Sempronio. Scrivano bene.

VOLPINO, MENGONE B major
...onio.

SEMPRONIO
Lei promette di sposarlo.

VOLPINO, MENGONE
...arlo.

SEMPRONIO E major
E con tale promissione....

VOLPINO, MENGONE e minor
...one....

SEMPRONIO (German sixth)
...i suoi beni gli donò.

VOLPINO, MENGONE
Grilletta....

SEMPRONIO
...to enter into mar-
riage....

VOLPINO
...to enter into
mar....

MENGONE
...riage....

SEMPRONIO
...with this gentle-
man....

VOLPINO, MENGONE
...gentleman....

SEMPRONIO
Sempronio

VOLPINO, MENGONE
(each writes his own
name)

Volpino...Menghino....

SEMPRONIO
Sempronio. Write it
properly.

VOLPINO, MENGONE
...onio.

SEMPRONIO
She promises to wed him.

VOLPINO, MENGONE
...wed him.

SEMPRONIO
And with this prom-
ise....

VOLPINO, MENGONE
...mise....

SEMPRONIO
...she will give him the

		possessions that are due to him.
VOLPINO, MENGONE ...no....	(German sixth)	VOLPINO, MENGONE ...no....
SEMPRONIO Come no? Signori si. La suo dote vien a me.	E major	SEMPRONIO Why not? Yes, gentlemen. Her dowry belongs to me.
VOLPINO, MENGONE ...a me.		VOLPINO, MENGONE ...to me.
SEMPRONIO Ella stessa me l'ha detto.	e minor	SEMPRONIO She herself has told me that.
VOLPINO, MENGONE Maledetto.	B major	VOLPINO, MENGONE Cursed.
SEMPRONIO Siete sordi? Siete pazzi? Che maniera è questa qui?	E major	SEMPRONIO Are you deaf? Are you crazy? What kind of behaviour is this?
VOLPINO, MENGONE (La non vuol finir così.)		VOLPINO, MENGONE (This won't end like that.)

One could claim that Haydn's ingenious setting is merely within the comic context of the opera; but the strategic use of the German sixth and diminished seventh, along with a subtle musical humour in comparison to the more blatant *buffo* style, causes the audience not only to laugh at the situation but also to reflect upon the criticism aimed at the bourgeoisie.⁵¹ Accordingly, I would claim that this setting demonstrates Haydn's deeper understanding of the libretto and his affinity to an enlightened concept of mar-

51. For a more detailed discussion of opera as social satire see Chapter 2, part 2: "Carlo Goldoni: Social Reformer".

riage as more than a mere contractual agreement.⁵²

Chronologically, these short comic operas represent the end of a genre for Haydn. All the comic works written hereafter belong to the more contemporary tradition of the *dramma giocoso* (with the exception of the *burletta, L'infedeltà delusa* of 1773). In later chapters we shall see that Haydn does not abandon this comic style, but employs various elements of it in both conventional and non-conventional ways when appropriate to the libretto.

52. For further discussion, see my article, "Social Commentary in the Music of Haydn's Goldoni Operas," in *Metaphor -- A Musical Dimension*, ed. Margaret Kartomi and Jamie C. Kassler, vol. 1 of *Australian Studies in the History, Philosophy and Social Studies of Music* (Paddington, NSW: Currency Press, 1991), 51-68.

Chapter 2

The *dramma giocoso* as a genre

1. THE EVOLUTION OF THE DRAMMA GIOCOSO LIBRETTO

In Chapter 1, we saw that Haydn's dramatic works followed the early eighteenth-century's adherence to the doctrine of the neoclassical ideal, namely that the mixture of serious and comic characters was forbidden in spoken drama.¹ Actors and actresses, as well as singers, specialized in only one genre. However, as the century progressed this 'rule' was no longer strictly followed. In mid-century with the advent of the *dramma giocoso*, containing both serious and comic characters, the list of *personaggi* at the beginning of the libretto and in turn the musical score,

1. The neoclassical ideal of a literary theory was formulated in the sixteenth century in Italy, based upon the misinterpretation of Aristotle's writings on drama in the *Poetics*. This principle spread throughout the rest of Europe and was considered reasonable and desirable until after 1750. It stated that there were only two basic and pure dramatic forms: comedy and tragedy. A mixture of these two types created an inferior form. The most important demand was for verisimilitude, or the appearance of truth, and embodied three main goals: reality (only creating events that could occur in real life); morality (drama should teach moral lessons, showing wickedness punished and good rewarded); and generality as the key to truth ("those typical and normative traits that are discoverable through the rational and systematic examination of phenomena, whether natural or man-made"). Oscar G. Brockett, *History of the Theatre*, 4th ed. (Boston: Allyn and Bacon, Inc., 1982), 158-60.

separately listed the *parti serie* and *parti buffe*. The *parti serie* consisted of a pair of lovers from the upper class or from the ranks of the nobility. These characters were similiar to those found in serious opera, expressing their emotions in a more sophisticated, Metastasian style, and generally having a refined attitude that would preclude them from taking part in the scenes of low comedy as well as the ensembles where the characters argue vehemently with each other.² The comic characters, usually numbering from three to as many as seven *personaggi*, belonged to the lower classes, spoke in a language that befitted that class, and commonly were portrayed as peasants or servants.³ By the end of the century a new character type, the *mezzo carattere*, developed by combining elements from both the comic and serious types.

The nomenclature for this type of opera is problematic because the terminology used on the title pages of libretti and scores is not consistent. The term *dramma giocoso* is commonly used by scholars in discussing Italian opera that

2. Michael F. Robinson, "Three versions of Goldoni's *Il Filosofo di Campagna*," in *Venezia e il melodramma nel settecento*, ed. Maria Teresa Muraro (Florence: Leo S. Olschki Editore, 1981), 77. One can compare these characteristics to those of the neoclassical ideal that stated that characters in a tragedy should be from the ruling classes, and employ a lofty and poetic style. Brockett, *History of the Theatre*, 159.

3. Again these characteristics are similar to the neoclassical ideal: in comedy the characters should be from the middle or lower classes, and imitate the style of everyday speech. Brockett, *History of the Theatre*, 159.

contains both serious and comic characters. However, in the eighteenth century one also finds this term used for works that contain only comic characters, in addition to the commonly used terms, *opera buffa* or *commedia per musica*. On the other hand, works that characteristically would belong to the *dramma giocoso* are not classified as such in the libretto. It is impossible to explain why this occurred and one can only come to the conclusion that terminology was not of utmost importance.⁴ On the other hand, Bartha explains the use of terminology by generalizing that the term *opera buffa* was no longer used in the 1780's and it commonly refers to the lower class farce up to 1750. The term *dramma giocoso* was used in the 1770's and 1780's for middle class comedy.⁵

The librettist responsible for this new genre of opera libretto was Carlo Goldoni (1707-93), one of the most prolific and popular Italian comic playwrights of the eight-

4. Even in present day scholarship, the term *dramma giocoso* is not used in a consistent manner. For example, in *The Tenth Muse: A historical study of the opera libretto* (New York: Alfred A. Knopf, 1970) Patrick J. Smith devotes Chapter 7 ("The Eighteenth-century Italian Comic Libretto") and Chapter 11 ("The Fin-de-siècle Italian Libretto") to a discussion of the works of librettists like Goldoni and Da Ponte. In both chapters he uses the term *opera buffa* throughout even though some of the librettos that he discusses were called *dramma giocoso* by their authors.

5. Bartha, "Haydn's Italian Opera Repertory," 206-7 n. 13.

eenth century. His comic libretti, from as early as 1737⁶ satirized the mores and customs of contemporary Venetian society and were set by Italian and non-Italian composers alike throughout the century. In his preface to *De gustibus non est disputandum* (1754) he credits himself with the creation of a libretto that combines serious and comic characters:

Serious opera has its faults, but so does comic, especially in those authors who pay insufficient attention to plot, intrigue and character. If the drama is a little on the serious side, it is condemned for want of levity; if it is too ridiculous, it is damned for want of nobility. I wished to find the way to content everyone, but finding no models anywhere, I have been forced for the past six years to create them.⁷

Goldoni is probably referring to *La scuola moderna ossia la maestra di buon gusto* written in 1748 for Venice. This work was originally called *La Maestra* by the Neapolitan librettist Antonio Palomba. Due to lack of time, Goldoni

6. Robinson, "Three versions," 78. Goldoni's first comic opera in three acts which was performed in Venice was *Lugrezia Romana in Costantinopoli*. Previous to this, Goldoni wrote intermezzi which date from as early as 1730. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Goldoni."

7. Heartz, "Goldoni, Don Giovanni and the *dramma giocoso*," 993.

revised only the comic material." *La scuola moderna* represents a new trend in Goldoni's libretti since all of his works for the next fifteen years maintained the distinction between comic and serious characters." Beginning in 1749 his plays contained five, six or seven comic characters (*parti buffe*) and two serious characters (male and female) from the upper echelon of society. By using these proportions Goldoni had "maximum freedom permissible under the system to evolve the plot in the way he wanted."¹⁰

This formula proved to be so popular that Goldoni was able to make the following remarks in his preface to *I portentosi effetti della madre natura* (1752):

These *drammi giocosi* of mine are in demand all over Italy and are heard with delight; noble, cultivated people often attend, finding in them joined to the melody of the singing, the pleasure of honest ridicule, the whole forming a spectacle more lively than usual.¹¹

Michael F. Robinson has summarily described these conventions for Goldoni's *drammi giocosi*, written between

8. Robinson, "Three versions," 78. From the short preface to the new libretto Goldoni explains the extent of his changes: "Non avendo servito il tempo per mutar tutta l'opera, come erasi divisato, si è mutato tutta la materia buffa, la quale, se non parerà bene intrecciata colla seria, ciò è provenuto per la necessaria brevità, e vivi felice." [Not having the time to change the entire opera, only the comic material, which is not mixed with the serious, was changed,...]

9. *Ibid.*

10. *Ibid.*, 79.

11. Heartz, "Goldoni, Don Giovanni and the *dramma giocoso*," 993.

1748-68:¹²

- 1) A three-act opera had seven to nine characters with singing roles. Goldoni's preferred number was seven: four men and three women.
- 2) The main characters had at least one aria or duet per act, and sometimes more than one in acts I and II. Their arias were usually exit arias, i.e. arias sung just before leaving the stage. "The arias generally form an integral part of the action and develop in their content from the recitative itself, instead of interrupting it."¹³
- 3) Each act ended with a musical ensemble. Before the 1760's it was normal to exclude the serious characters from the finales of acts I and II, which were spirited, comic ensembles that suited the *parti buffe*, but were not appropriate for the serious characters' relative gravity. The entire cast took part in the act III finale which, accordingly, was a lyrical (reflective or expressive) rather than a dramatic (action filled) number. The librettist was thus given the challenge of creating a plot which required that:
 - 1) the serious characters leave the stage before the finales of the first two acts, and 2) a denouement had to be reached before the act III finale, which served as a lyrical 'afterpiece'. The first Goldoni opera not to follow this convention was *La finta semplice* performed at the S. Mois 

12. Robinson, "Three versions," 77-78 and 84-85.

13. Abert, "Opera in Italy," 49.

theatre in 1764 in which the first and third-act finales contained all the characters. This work represents a turning point in the construction of his finales because from then on he began to include all characters in the finales of acts I and II when the situation warranted it. Any finale could thus be a dramatic finale as far as the comic characters were concerned and a lyrical finale for the serious characters.¹⁴ By the 1770's the *mezzi caratteri* (neither entirely serious nor comic) and the serious noble ones were allowed to join in the pandemonium of the finale. In his *Memoirs* Lorenzo Da Ponte recounts the demands made upon the librettist in creating the finale:

This *finale*, which must remain intimately connected with the opera as a whole, is nevertheless a sort of little comedy or operette all by itself, and requires a new plot and an unusually high pitch of interest. The *finale*, chiefly, must glow with the genius of the conductor, the power of the voices, the grandest dramatic effects. Recitative is banned from the *finale*: everybody sings; and every form of singing must be available--the *adagio*, the *allegro*, the *andante*, the intimate, the harmonious and then--noise, noise, noise; for the *finale* almost always closes in an uproar: which, in musical jargon, is called the *chiusa*, or rather the *stretta*, I know not whether because, in it, the whole power of the drama is drawn or "pinched" together, or because it gives generally not one pinch but a hundred to the poor brain of the poet who must supply the words. The *finale* must, through a dogma of the theatre, produce on the stage every singer of the cast, be there three hundred of them, and whether by ones, by twos, by threes or by sixes, tens or sixties; and they must have solos, duets, terzets, sextets, thirteenets, sixtyets; and if the plot of the drama does not permit, the poet must find a way to make it permit, in the face of reason, good sense, Aristotle,

14. The dramatic and lyrical elements in the finale are discussed in section 3 of this chapter.

and all the powers of heaven or earth; and if then the *finale* happens to go badly, so much the worse for him!¹⁵

4) It became customary for a love duet to be placed shortly before the end of act III. The first Goldoni libretto with such a duet was *Il conte Caramella* of 1751.

In addition to the introduction of serious characters into the finales, Goldoni was also responsible for initiating finales with multi-sectional structures. In the first half of the eighteenth century, the act ending consisted of short ensembles: for two singers at the end of act I, three singers for act II and a *tutti* chorus for the last act.¹⁶ But in 1749, with the collaboration of the composer Baldasare Galuppi, Goldoni created a multi-sectional finale for the second act of *Arcadia in Brenta*, that included tonal and tempo changes. Goldoni adjusted the metric versification according to the requirements of the action. Galuppi used these metric changes as signposts for the creation of the various sections in the finale.¹⁷ By 1760 the term 'finale' and 'scena ultima' was commonly used in scores, and

15. Lorenzo Da Ponte, *Memorie*, 4 vols. (New York: n.p., 1823-7); *Memoirs*, trans. Elisabeth Abbott, ed. and annotated by Arthur Livingston (Philadelphia and London: n.p., 1929), 133, as quoted in John Platoff, "Music and Drama in the Opera Buffa Finale: Mozart and his Contemporaries in Vienna: 1781-1790" (Ph.D. diss., University of Pennsylvania, 1984), 19.

16. Daniel Heartz, "The Creation of the Buffo Finale in Italian Opera," *Proceedings of the Royal Musical Association* 104 (1977-78): 67.

17. *Ibid.*, 67 and 70-71.

a review in the *Gazetta Veneta* by Gaspare Goczi, attests to its popularity: "It is by Dr. Goldoni, which is not surprising, since it is filled with those fiery and lively movements that close the scene, notably at the end of the first and second acts; he may call himself the first inventor of closing the acts with this novelty of pleasing and varied action;..."¹⁸

Goldoni's innovations included: the *Introduzione* (similar to a finale in its multi-sectional structure, but occurring at the beginning of an act); the introduction of scene changes; and dependence on elaborate scenery. The printed libretto from Goldoni's time included the names of the set designer, the wardrobe master/mistress, the librettist, composer and ballet-master. The recitative was reduced by almost half, but the same number of set pieces was retained. Therefore the action was accelerated, and the plot simplified, creating a more continuous flow of music. A greater variety of musical forms was presented. The arietta (a short solo number without repeats) became a common fea-

18. Ibid., 73. Heartz in a later article quotes the original Italian: "Esso è del Sig. Dottor Goldoni, onde non è da maravigliarsi; che sia ripieno di tutti que'movimenti focosi e vivaci che richieda la Scena; e principalmente nelle due chiuse dell'atto primo e secondo. Egli può chiamarsi il primo inventore di chiudere gli atti con quella novità di sollecita e variata azione". *Tutte le opere di Carlo Goldoni*, ed. Giuseppe Ortolani, vol. XI: 1327, as quoted in Daniel Heartz, "Vis Comica: Goldoni, Galuppi and *L'arcadia in Brenta* (Venice, 1749)," in *Venezia e il melodramma nel Settecento*, ed. Maria Teresa Muraro (Florence: Leo S. Olschki Editore, 1981), 67.

ture, while duets, trios and quartets opened an act or the scene after a change of scenery.

Goldoni's endeavours as librettist and dramatist were to influence the latter half of the eighteenth century.

Daniel Heartz aptly summarizes his talent:

Goldoni had great dramatic verve, an inexhaustible invention, and the flexibility to provide what music required. Above all he had the light touch. By contrast with the heavy-handed satire that predominated in musical comedy prior to this time, Goldoni's wit was deft, elegant, and gentle. . . . The idea that a libretto should have literary value at all is more French than Italian, of course. But Metastasio had achieved it in serious opera, and with the force of this precedent behind him, Goldoni did no less for comic opera.¹⁹

The above-named characteristics of a comic libretto became so standard in the latter half of the eighteenth century that the following requirements can be found in the preface to Giambattista Lorenzi's²⁰ four-volume collection of his works, *Opere Teatrali* (Naples, 1806-20):

"the opera had to open with a noisy ensemble for several voices; the "prima buffa" [leading female comic singer] had to begin with a cavatina; her first encounter with the "primo buffo" [leading male comic singer] had to be in a duet; trio, quartet, or quintet was to occur in the fourth or fifth scene, even though the poet had not yet developed the plot of the opera resulting in a dramatically uninteresting ensemble; the penultimate and ultimate arias of the first act had to be sung by the "primo buffo" and "prima buffa" respectively. The first finale was required to have seven or eight scenes that ended with a "tutti" in

19. Heartz, "Vis comica," 68-69.

20. Giambattista Lorenzi (1719-1805) was a well known Neapolitan librettist whose work, *L'infedelta fedele*, was set by Haydn under the title *La fedeltà premiata* (1780). For the discussion of this work see Chapter 4.

which all actors sang the same words regardless of the suitability of the words to a specific character. Act II had to begin with a song for the "ultima parte" (the soubrette), followed by a duet of the two buffi, a tenor aria preceded by his recitativo accompagnato, an ensemble with the leading personages, and a finale similar in structure to that in act I. The last act had to be very short, with the action ending in a duet between the buffo characters who have to marry each other.²¹

2. CARLO GOLDONI: SOCIAL REFORMER

Historians and musicologists have discussed Goldoni not only as a playwright who expanded and standardized the structure of the Italian comic libretto, but as a reformer of the actual content of the libretto in terms of its characters and plots. When Goldoni began writing for the comic theatre in the early 1730's the tradition from which the actors/singers drew their material and mannerisms was the *commedia dell'arte*. This tradition emerged in Italy from about the middle of the sixteenth century, and consisted of the use of: 1) stock characters such as Pantalone, Pulcinella, Colombina, Arlecchino, etc.; 2) masks which were employed by most of the characters; 3) *lazzi* or stock gags,

21. Translation by Dr. Gordana Lazarevich.

which were used at various points throughout the work;²² 4) a *canovaccio* or scenario which gave the main outline of the plot and contained instructions for exits and entrances, movements, recommended comic business, and the content of speeches, (but no written dialogue); and 5) the use of improvisational dialogue by the actors, although each character had his *zibaldone* or commonplace book which contained stock speeches, jokes, songs, tirades, tricks and *lazzi* which he had memorized and used when required.²³ Most authors agree that the decline in the popularity of this improvised comedy was brought about by the excessive use of low comedy or farce, which was wrongly considered to be a substitute for invention. The Preface to the Bettinelli and Paperini editions of Goldoni's works cites his criticism of the *commedia dell'arte* tradition:

Indeed, the Comic Stage in our Italy had been so corrupt for more than a century that for the transalpine nations it had become an abominable object of contempt. There upon the public boards only unseemly harlequinades, foul and scandalous gallantries and jests were in vogue. Stories poor in conception and worse in execution, uncivil and ill ordered, which far from correcting vice as the first, the ancient and most

22. "The word [*Lazzi*] comes from the Tuscan *lacci*, 'laces' or 'links' (in fact interruptions) in the action. There are *lazzi* of fear, of mixed grief and joy, of fainting, of hiding, of sleepwalking, of servant tricking master, and so on, many of which are recorded in the still extant commonplace books; many of them depend for their humour on crudity, many more on play upon words." Felicity Firth, "Comedy in Italy," in *Comic Drama: The European Heritage*, ed. W.D. Howarth (London: Methuen and Co. Ltd., 1978), 76.

23. *Ibid.*, 72-73 and 76.

noble object of comedy, only fomented it, and arousing the laughter of the ignorant plebeians, dissolute youths and the most debauched of the population, disgusted, then irritated the educated and the well-bred, who if they sometimes frequented so poor a theatre and were there dragged out of boredom, took good care not to take with them their innocent families, lest their hearts might be corrupted... Of late, however, many have tried to regulate the theatre and bring good taste back to it. Some have attempted to do so by producing upon the stage comedies translated from the Spanish and from the French, but mere translations could not make a hit in Italy. National tastes differ, as do customs and languages, and for this reason our mercenary actors, feeling in their prejudice the force of this truth, set about altering them, and reciting them in improvisation; yet they so disfigured them that they could no longer be recognized as works of such celebrated poets as Lope de Vega and Molière who beyond the mountains, where better taste flourished, had happily composed them. They have treated with the same cruelty the comedies of Plautus and Terence; nor did they spare any of the other ancient or modern comedies that happened to fall into their hands, or which had been born, or were being born, in Italy itself, especially in that most polished school of Florence. In the meantime the educated chafed, the people wearied; all exclaimed in accord against bad comedies; yet most people had no idea of good ones. ²⁴

From the above quotation detailing the conventions that both the public and Goldoni disliked in the Italian theatre, it is now necessary to examine how Goldoni aided in the development of a new tradition, one which was in many ways similar to that occurring in other countries, such as France and England. Like other eighteenth-century playwrights, Carlo Goldoni adhered to the eighteenth-century dictum that the purpose of the theatre was to please and to

24. Hobart Chatfield-Taylor, *Goldoni, a biography* (London: Chatto and Windus, 1914), 125-26.

teach.²⁵ In his *Mémoires* he wrote: "Comedy, which is, or ought to be, a school for propriety, should only expose human weaknesses for the sake of correcting them".²⁶ And in act II, sc. i of his play, *Il teatro comico* (written in 1750), Goldoni had one of the characters, Anselmo, discuss the meaning of comedy: "Comedy was created to correct vice and ridicule bad customs; when the ancient poets wrote comedies in this manner, the common people could participate because, seeing the copy of a character on stage, each found the original either in himself or in someone else".²⁷

The majority of Goldoni's libretti belong to the genre of comedy of manners, a type of comedy that "satirizes not one individual vice or human weakness, but the vices and weaknesses of a given class in contemporary society".²⁸ This type of comic libretto, ironically, also employs elements from the conventional plot of serious opera. Usually the opera seria plot focused on one virtue which

25. This expression "to please in order to instruct" is originally from Horace's *Ars Poetica*.

26. Carlo Goldoni, *Mémoires*, trans. John Black (New York: Alfred A. Knopf, 1926), 255.

27. Carlo Goldoni, *The Comic Theatre*, trans. J.W. Miller (Lincoln: University of Nebraska Press, 1969), 31. In connection with this statement it should be noted that comedy, since it depicted 'common people', based its plot on domestic or private affairs which had happy endings. This is in contrast to tragedy which used historical or mythological plots. Brockett, *History of the Theatre*, 159.

28. Steele, *Carlo Goldoni*, 78. Comedy of manners is a common form in spoken drama.

after many conflicts and tribulations would finally triumph over evil. Without exception the hero and his beloved find themselves in a distressing situation in which they must choose between the demands of the virtue and their love. Just as their conflict plunges to a level of deepest despair, the *deus ex machina* appears and solves their dilemma. The couple is rewarded for its steadfastness by being united, illustrating that virtue is victorious while vice is punished. The *lieto fine* (happy end) is also extended to the secondary couple who is likewise united, and to the villain who is forgiven; thus, teaching that the triumph of virtue creates a state of perfect harmony. In the *dramma giocoso* the situation of conflict for the pair of serious lovers generally follows this formula, with the *lieto fine* occurring via a more plausible, "down-to-earth" (both figuratively and literally) solution.

Eugene Steele summarizes Goldoni's thoughts on how society and the theatre should be linked:

Goldoni wrote in the preface to the first collected edition of his works that the essential elements in his plays were "the two books on which I have meditated, and have never repented using: The World and The Theatre." He claims to have learned, not from Aristotle and the erudite theorists, but from this equilibrium between the world and the theater. Of course, Goldoni used "the world" in a specific sense of time, place, and social reality.... In Goldoni's conception, "the world" was an essential element for the vitality of comedy. The variety of the world about us stimulated an examination of follies, vices, and defects "which are common to our age, and our Nation," and also provided the means by which "certain virtuous

persons resist this corruption".²⁹

Heinz Riedt describes how Goldoni has crystallized the three levels of contemporary Venetian society or 'the world': " 1) the decadent aristocracy, with its "condescending mannerisms", its pretentiousness ("What good are titles? Why all this vanity? Nothing but prejudices!"); 2) the aspiring middle class with which he felt at home, but criticized wherever necessary (he takes us into their houses, not into the luxury dwellings of the aristocracy); 3) the common people, whom he treated with affection - and as a valid partner, on stage as well as in life."³⁰

Goldoni tried to create as closely as possible the everyday world of his Venetian audience by using Venetian expressions and dialect, and settings that were actual locales. The qualities, which Goldoni wanted the Venetian audience to admire in a play, and for which he ultimately strove in his libretti, are listed by his character Orazio in *Il teatro comico* (act II, sc. iii):

[Our Italians]...They expect that the principal character be strong, original, and recognizable; that virtually all the figures in the episodes be characters in their own right; that the plot be reasonably rich in surprises and innovations. They want the moral mixed with the spice of jokes and banter. They want an unexpected ending, yet one deriving from the play in

29. Steele, *Carlo Goldoni*, 68-69.

30. Heinz Riedt, *Carlo Goldoni*, trans. Ursule Molinaro (New York: F. Ungar, 1974), 22.

its entirety.³¹

However, Goldoni's 'world' is not merely a 'true to life' or 'natural' representation of Venetian life on the stage. Because he wanted to imbue his writings with a didactic purpose, he examined the defects of contemporary society and used the theatre to communicate his observations to the audience. The audience, especially the emerging bourgeoisie, would recognize itself since the theatrical production was 'a mirror effect'. They would see their vices and foibles presented in such a manner that the audience could profit by the failings of the fictional characters. Goldoni "proposed a new role for the Venetian bourgeoisie, and affirmed an illuministic ideology based largely on the perceived positive qualities of the middle class: prudence, thrift, attachment to the family unit, and productive economic activity of benefit to the society as a whole".³²

Three of Haydn's comic operas were based on libretti by Goldoni: *Lo speziale*, *Le pescatrici* and *Il mondo della*

31. Carlo Goldoni, *Il teatro comico*, as quoted and translated in Chatfield-Taylor, *Goldoni*, 129.

32. Ted A. Emery, "Carlo Goldoni as Librettist: Theatrical Reform and the 'drammi giocosi per musica' (Ph.D. diss., Brown University, 1985), vi.

luna.³³ While there have been changes to the libretto in all three cases, the elements that have been discussed - Goldoni's structure and content of the libretto - have remained intact. The librettists to Haydn's other *drammi giocosi* were not as prolific nor famous as Goldoni, but they created texts that are stylistically based on the models developed by the "the father of modern Italian comedy".

3. THE MUSIC OF THE DRAMMA GIOCOSO

Just as the two main types of characters in the *dramma giocoso* were direct descendants from the *opera seria* and *opera buffa* traditions so too did their music reflect their evolution from these genres. There are many examples of serious characters singing arias that are wholly characteristic of *opera seria* while their comic counterparts maintain the established comic musical style. It was as a result of this well-defined musical language that serious and comic

33. According to Maria Hörwarthner, Haydn's estate contained thirteen volumes of Goldoni's works: *Le Commedie del Signor Avvocato Carlo Goldoni*. See Maria Hörwarthner, "Joseph Haydns Bibliothek - Versuch einer literarhistorischen Rekonstruktion", in *Joseph Haydn und die Literatur seiner Zeit*, ed. Herbert Zeman (Eisenstadt: Institut für österreichische Kulturgeschichte, 1976), 175, as quoted in Michael Brago, "Haydn, Goldoni, and *Il Mondo della Luna*," *Eighteenth-Century Studies* 17 (1984): 315. In his article, Brago continues by challenging Hörwarthner's conclusion that these volumes contained the three Goldoni libretti that Haydn set. He argues that since the title *Le Commedie* refers only to plays with spoken text, and the term *dramma giocoso* was used for opera libretti, these thirteen volumes did not include the three libretti that Haydn set.

characters could immediately be recognized by their music. When characters sang in a style not suited to their status in the libretto the music could then embody another element such as satire, irony or even the disclosure of the character's yet-to-be discovered familial background.

The arias for the serious characters can generally still be categorized by their adherence to the *Affekten*. Contemporary writers listed these types of arias in a variety of ways. John Brown in *Letters on the Italian Opera* spoke of three distinct types of arias: *aria cantabile*, *aria parlante*, and *aria di bravura*.³⁴ The first category would have been used to express sentiments of joy or sorrow in smooth, lyrical and well-balanced phrases. The *aria parlante* was employed to articulate the opposite emotions, fear and dismay, by its strong rhythmic drive (frequently syncopated) and its short, abrupt and breathless vocal line with a sparse orchestral accompaniment. The last type, the *aria di bravura* was emotionally charged with fury and despair. The music contained "fanfare-like progressions in triads, large leaps, and a profusion of coloratura virtuosity, often accompanied by solo instruments".³⁵ Two other types of arias, the more solemn *aria di portamento* and the less dramatic *aria di mezzo carattere* were similar to the

34. John Brown, *Letters on the Italian Opera*, 2d ed. (London: n.p., 1791), 36ff., as quoted in Abert, "Opera in Italy," 21.

35. Abert, "Opera in Italy," 18-21.

aria cantabile and were usually sung by the secondary characters. Arias were also categorized by their text, such as the "dream" aria which allows a character to reflect on the reality of the situation, questioning whether or not it is a dream; or the "pastoral" aria which makes some reference to a pastoral scene.

As the century progressed the formal dimensions of the aria gradually changed from the rather strict *da capo* structure to other more varied forms.³⁶ Basically two modifications were made to the five-section aria, both intent on eliminating some of the excess repetition: 1) the *da capo* was shortened by half; and 2) the opening section was undivided with its repetition completely rewritten with variation.³⁷ These two shorter forms were adopted by the *dramma giocoso* and underwent further alterations in an attempt musically to satisfy the requirements of the text.

The orchestra, with some exceptions, maintained the role of harmonic accompaniment. The first violin usually doubled the voice part with the second violin playing a parallel third or sixth lower. The viola either doubled the bass line or filled in the remaining harmonic tones that were needed after the bass part was written. The use of flutes, oboes, horns, trumpets and even clarinets was for

36. See Chapter 1, part 2 "The opera seria style", for a description of the *da capo* aria.

37. Abert, "Opera in Italy," 15.

the most part limited to the orchestral introduction and the other sections of the aria in which the voice did not participate. Sometimes the orchestral instruments would have an obbligato part that would complement the vocal line. The orchestra would also be employed for representations of onomatopoeia or imitation of other noises that were mentioned in the text, e.g. birds singing or a person hitting an object with a stick. The main function of the orchestra was to aid in the creation of the overall mood of the text and to act as the "musical" scene painter. This trend can be partially attributed to the growth and development of instrumental music, especially by Austrian and German composers.

As the arias became less static and rigid in an effort to be dramatically more realistic, the ensemble numbers developed in importance, becoming longer and more frequent. With the use of all four vocal ranges, composers wrote ensembles that could intensify and support the dramatic situation in addition to giving respite from the solo arias. By the 1740's ensembles containing various structural and musical contrasts, attempted to depict simultaneous musical characterization, either individually or by groups. The duets were sung with the two voices either a third or sixth apart. Trios had vocal parts that utilized all the chord tones for each harmony, while the larger ensembles doubled some of the vocal parts. Depending on the structure of the

libretto, i.e. whether the characters were in dialogue with each other, the voices would sing individually and then join together homophonically. For contrast and variety the voices in a section could be contrapuntal with imitative entries. For the most part, these vocal ensembles within an act maintained the static quality of the aria since their function was to express the sentiments of the characters.

Nevertheless it was the structure of the finale and in turn, the *Introduzione*, that saw the most dynamic change over the course of the eighteenth century, from a simple duet or chorus to a multi-sectioned, action-filled ensemble. To achieve a sense of overall unity the finale began and ended in the same key, with modulations to fifth-related keys as the norm while third-relationships were reserved to highlight specific dramatic events. Composers in the latter half of the century were then faced with the problem of musical structure for this lengthy and varied number. One solution was the use of the principle of a free rondo, in which a section is heard a number of times, being interspersed among the other dramatic events.³⁸ A more common type of finale is the so-called 'chain-finale' which Michael F. Robinson describes as consisting of a series of sections, each having its own style, speed and metre. The use of

38. Platoff, "Music and Drama in the *Opera Buffa* Finale," 4. An example can be found in the finales to the first and second acts of Niccolò Piccinni's *La buona figliuola* (1760).

tonal closure with various modulations in the middle created the musical coherence. He attributes the composer's sense of timing and theatricality with deciding how many sections there would be and where sectional changes should occur.³⁹

Using Robinson's definition as his starting point, John Platoff's dissertation, "Music and Drama in the *Opera Buffa* Finale: Mozart and his Contemporaries in Vienna, 1781-1790" analyses and defines in detail the formal structure for the finale's text and music. While only Haydn's last operas were composed at this period, these structural principles had been developing since mid-century and thus apply to Haydn's *drammi giocosi* of the 1770's. Platoff states that a finale contains two distinct types of text, the active passage and the expressive one. "An active passage is simply a passage of text in which the drama moves forward, while an expressive passage is one in which the characters express their feelings or react to the preceding action. An expressive passage presents or contemplates an emotional position, but it is dramatically static."⁴⁰ The expressive passages follow and conclude the active ones, (similar to the pattern of recitative and aria) "and the various devices that divide a finale into smaller sections are employed

39. Michael F. Robinson, *Naples and Neapolitan Opera* (London: Oxford University Press, 1972), 236 as quoted in Platoff, "Music and Drama in the *Opera Buffa* Finale," 4.

40. Platoff, "Music and Drama in the *Opera Buffa* Finale," 32.

after the expressive passage, and before the next active one".⁴² These main devices of articulation include a change of location, the entrance or exit of a character, or a change of poetic metre.⁴³ The composer generally sets this active-expressive cycle as a single musical section, concluding with a strongly articulated cadence and usually a fermata. These sections, like the finale as a whole, are normally tonally closed.

The active passages are the dialogues between the characters on stage and therefore the length of the passage is dictated by the needs of the plot. Usually these passages are extensive since they include all the text except the last lines of a scene (which is the expressive section). Their style is conversational with rather freely organized stanzas, again based upon the requirements of the drama.⁴¹

Platoff has summarized the musical characteristics of active passages:

- brevity in text setting: repetition of words or lines is minimized, with the emphasis on advancing the story
- musical continuity: cadences and other points of articulation are underplayed; in general they are subordinated to a sense of ongoing motion

41. Ibid., 33.

42. Ibid., 38.

43. Ibid., 43. It should be noted that Platoff says there are exceptions to this formula pattern, i.e. "expressive" lines can be found in active passages and vice versa. The librettist differentiated the main structural principle by the fact that active passages were dialogues and expressive passages were *tuttis*. Ibid., 48-49.

- short and declamatory vocal lines: two-measure phrases are common, as are strings of repeated notes
- prominent orchestral support: in part because vocal lines are not long or very developed, the orchestra normally plays an important part in maintaining the musical flow⁴⁴

The expressive passages, on the other hand, are sung together by everyone and are a response to the action that has just taken place. They are typically one stanza in length. When all the characters are singing about the same sentiment and have the same feelings this tutti section does not present a problem. However, when more than one emotion is expressed among the characters the librettist would write the individual texts (for each singer) so that they could be sung simultaneously; i.e. the different texts would all be written using a similar metre and rhyme scheme, and use many of the same words. In reference to the music Platoff distinguishes between two types of settings: the *undifferentiated* and the *differentiated*. The undifferentiated passage, which is the more common of the two, sets reflective text but does not change the tempo nor metre from the the previous active text. In contrast, the differentiated passage is set in a different tempo and metre, which "highlights the expressive passage as a separate entity; the reaction to the events of the plot is less integrated into the ongoing action and is perceived to a greater extent as

44. Ibid., 101.

being an event in its own right".⁴⁵ Usually the differentiated passage is used when the characters are shocked or astonished around the mid-point of the finale or, at the end of the finale when all the complications and conflicts are brought together.⁴⁶

A third type of expressive passage is the self-contained text that does not belong to the regular cycle. These express feelings that are not dependent on the action that has just taken place, such as a lover's lament in the form of a soliloquy. "It invariably begins a new musical section, following the conclusion of an action-expression cycle, and may be thought of as a small aria (or, on occasion, ensemble) within a finale."⁴⁷

All three types of expressive passages have some musical characteristics in common:

- 1) The vocal line is the most important part, with the orchestra being used to accompany and support it. The orchestra doubles the vocal parts rather than having independent musical ideas.
- 2) The importance of stability and closure is emphasized by the large number of cadential phrases, which are repeated, and the slower, more decisive harmonic motion.
- 3) The repetition of words or complete lines of text and of

45. Ibid., 88.

46. Ibid., 441.

47. Ibid., 87-88.

music is common in an effort to portray the emotions expressed by the words.

4) The music is more interesting (as compared to the active passages) and employs a number of devices such as imitative vocal entries, adventurous harmonic progressions, or lyrical melodic writing.⁴⁸

48. Ibid., 241-43.

Chapter 3

Haydn's early drammi giocosi1. LE PESCATRICI (1769): THE FIRST DRAMMA GIOCOLOA) THE LIBRETTO

In 1776, when Haydn was asked to write an autobiographical sketch for *Das gelehrte Österreich*, he made no reference to his earlier works in the operatic genre, but named only the latest operas he had composed, *Le pescatrici* (1769), *L'infedeltà delusa* (1773) and *L'incontro improvviso* (1775).¹ He must have been very pleased with these later works, and considered them to be among his finest up to this point in time since in the same article no mention is made

1. The burletta, *L'infedeltà delusa* which was composed in the years between *Le pescatrici* and *L'incontro improvviso* is much closer to the intermezzo style of *Lo speziale* (1768) than *Le pescatrici*. The work consists of only two acts and five characters of peasant class: two pairs of lovers and the father of one of the girls. The plot, typical of eighteenth-century comic opera, concerns a father, Filippo, trying to arrange a marriage for his daughter, Sandrina, to Nencio, who is of no interest to her. After various intrigues, and the intervention of Vespina, who is in love with Nencio, Sandrina is allowed to marry her beloved, Nanni. The music contains multi-sectional finales as well as an *Introduzione*. Generally the arias contain characteristics from the *opera buffa* tradition, although some elements from *opera seria* can be found when the emotions warrant it (for example, Vespina's first act aria, 'Come piglia si bene la mira' (#9) discusses the joys and sorrows of love; while Filippo's second act aria 'Tu sposarti alla Sandrina' (#18) is similar to the heroic style of aria.

of his symphonies, sonatas nor other instrumental works.²

Like some of the previous operas, *Le pescatrici* was composed for a royal wedding: Prince Nikolaus' niece, Countess Lamberg was to be married to Count Poggi on 16 September 1770. The contemporary press reported the event from a letter from Oedenburg [Sopron] in Hungary, dated the 20th September:

At five o'clock in the afternoon of Sunday the 16th, the bridal couple betook itself to the princely chapel, ...to receive the blessing of the church. Then the whole company repaired to the theatre, where a comic opera in Italian, le Pescatrici (or The Fisher-Women), was performed with all possible skill and art by the princely singers and instrumentalists, to universal and well-deserved applause. The princely Kapellmeister, Herr Hayden [sic], whose many beautiful works have already spread his fame far and wide, and whose flaming and creative genius was responsible for the music to the Singspiel, had the honour to receive the most flattering praise from all the illustrious guests....On Tuesday the 18th there was a luncheon for 40 persons, and at six in the evening the opera buffa, le Pescatrici, was repeated to not less generous applause than at the first performance.³

2. H.C. Robbins Landon, "Opera in Italy and the Holy Roman Empire: (e) The Operas of Haydn," in *The Age of Enlightenment 1745-1790*, ed. Egon Wellesz and Frederick Sternfeld, vol. vii of *The New Oxford History of Music* (London: Oxford University Press, 1973), 172. See my "Introduction" pp. 8-9 for Haydn's remarks concerning his operas.

3. *Wiener Diarium* No. 77, Wednesday, 26 September 1770; and *Preßburger Zeitung* No. 78, 29 September [both sources identically worded]; *Haydn Jahrbuch* VIII, 166f., (above version from the translation by Eugene Hartzell, pp. 268 ff.), as quoted and translated in Landon, *Haydn - Chronicle and Works* 2: 164-65. For a detailed description of the costumes and requisitions for the first performance of this opera see: Günter Thomas, "Kostüme und Requisiten für die Uraufführung von Haydns *Le pescatrici*," *Haydn-Studien* 5 (1982-85): 64-70.

This highly successful opera represented another turning point in Haydn's career since this was the first in a series of operatic compositions that combined comic and serious characters. The *parti serie* and *parti buffe* are listed separately in both the original Goldoni libretto and the one published at Eszterháza:

Parti serie:

Eurilda. Creduta figlia di Mastricco....Getrude Cellini
Lindoro. Principe di Sorrento.....Christiano Specht

Parti buffe:

Lesbina. Pescatrice, Sorella di Burlotto,
 ed Amante di Frisellino.....Maddalena Friberth
Burlotto. Pescatore, Amante di Nerina...Leopoldino Dichtler
Nerina. Pescatrice, Sorella di Frisellino,
 ed Amante di Burlotto.....Barbara Dichtler
Frisellino. Pescatore, Amante di Lesbina..Carlo Friberth
Mastricco. Vecchio, Pescatore.....Giacomo Lambertini

Since *Le pescatrici* was Haydn's first *dramma giocoso*, he adhered to the tradition of contrasting serious and comic characters through the juxtaposition of low and high voices. Several musicologists have associated high and low voices with either the serious or comic characters.⁴ In *Le pesca-*

4. There appears to be some difference of opinion concerning the established vocal ranges of serious and comic characters. Bartha and Abert present contrary statements in books published only one year apart. According to Bartha, traditional serious characters are set using voices in the lower range while the higher voices are reserved for the comic characters, such as in *Le pescatrici*. But Abert states the reverse argument, saying that serious characters are the high voices, since in *opera seria* the emphasis was on soprano and alto voices, with tenors required only for minor parts, and basses not at all. Later, in the section on *opera buffa*, Abert explains that "since the *buffo* characters were taken from life, the four natural types of voice, (continued...)

trici the serious and comic characters are separated by their vocal ranges: the serious characters are in the lower range, Eurilda is an alto and Lindoro is a bass; and the comic characters are in the higher range: Lesbina and Nerina are sopranos, Burlotto and Frisellino are tenors, while Mastricco, 'the wise old man' (with some comic dialogue), is a bass.

The printed Esterházy libretto does not list who was responsible for the alterations to the original Goldoni work.⁵ The editor of this opera for the *JHW*, Dénes Bartha, like other Haydn scholars, believes that the arranger was Karl Friberth. Bartha rightly points out that the changes to the libretto favoured the singing roles of both Friberth and his wife.⁶

Before examining the changes that the Esterházy librettist made, it should be stressed that Goldoni, in his dra-

4 (...continued)

i.e. soprano, alto, tenor, and bass, came into their own again, [with] particular significance often being given to the 'basso buffo'." The only aspect of vocal range versus character type that is unequivocal is that *opera buffa* never used either the castrato nor the prima donna. Dénes Bartha, Jenő Vécsey and Maria Eckhardt, eds., *Le pescatrici*, series 25, vol. 4 of *JHW* (Munich: G. Henle Verlag, 1972), vii. Abert, "Opera in Italy," 5, 52 and 56.

5. Bartha, Vécsey and Eckhardt, *Le pescatrici*, *JHW* vol. 4: vii. Goldoni wrote this work for the Carnival at Venice in 1752 with music composed by Ferdinando Giuseppe Bertoni (1725-1813). Since the Esterházy opera library did not have a copy of the Bertoni score nor does it appear to have been performed in Vienna or Eszterháza, one assumes that Haydn did not know the original setting.

6. *Ibid.*, viii.

matic writings was keenly aware of his actors/singers, their strengths and weaknesses, and wrote parts that suited their personal style. Since Goldoni was also interested in pleasing his Venetian audience, he might have included comic elements or scenes that would not have been appreciated by and/or appealed to the Hungarian court.

"Quando scrivo per musica, l'ultimo a cui io pensi sono io medesimo. Penso agli attori, penso al maestro di cappella moltissimo, penso al piacere degli uditori in teatro, e se i miei drammi venissero presentati soltanto e non venissero letti, spererei miglior destino".⁷

[When I write for music, I am the last person that I think about. I consider the other actors, I greatly consider the composer. I think about pleasing the audience in the theatre, and if my dramas would only be performed and not be read, I might hope for a better fate.]

It would have been the responsibility of the writers at Eszterháza to revise a libretto best suited to the current singers, audience and composer. Another possible reason why changes were made in 1769 was that this libretto was originally written in 1752 and since styles were constantly evolving as courts tried to maintain the latest trends, some

7. Carlo Goldoni, *Tutte le opere*, ed. Giuseppe Ortolani (Milan: Arnoldo Mondadori Editore, 1935-56), XII: 1170 ff., as quoted in Domenico De'Paoli, "Il librettista Carlo Goldoni e l'opera comica veneziana," in *Studi Goldoniani*, ed. Vittore Branca and Nicola Mangini (Venice: Istituto per la collaborazione culturale, 1960), 571. This quotation is from the revised published libretto of *Statira* (1756) in which Goldoni included an introductory dedication and explanation of his craft. For the complete text see Carlo Goldoni, *Tutte le opere*. An extensive translated excerpt can be found in Piero Weiss, "Carlo Goldoni, Librettist: The Early Years" (Ph.D. diss., Columbia University, 1970), 79-81.

passages may have been considered outdated. The extent to which Haydn was involved in revising the libretti remains a mystery since no documentation exists.

Le pescatrici is the first Goldoni opera at Eszterháza to retain all the original characters and most of the original text. Throughout the work there are short omissions of dialogue from the secco recitative sections. The omitted solo arias from the original Goldoni libretto all occur in the last half of the work: Nerina's and Lindoro's in act II; and Masticco's and Lindoro's in act III. Perhaps the Esterházy librettist considered that the omission of these four arias would quicken the pace of the action leading into the denouement (finale). However, recitative material from an alternate version of sc. iv and v to act III (found in the "Appendix" of the published Goldoni libretto) was partially included in this new setting, being inserted after sc. v.⁸

As in *Lo speziale*, *Le pescatrici* contains five new aria texts replacing the original ones by Goldoni. Three of these arias belong to Lesbina (sung by Friberth's wife), and one each to Frisellino (sung by Friberth) and Lindoro. Bartha suggests that the changes made here are not just for dramatic reasons, but could possibly have involved favouritism on the part of the librettist, especially if one

8. For this Appendix see: *Tutte le opere di Carlo Goldoni*, ed. Giuseppe Ortolani (Milan: A. Mondadori, 1951), X: 1102-5.

believes Karl Friberth to have been the reviser. Furthermore, Lesbina gained an aria at the expense of Nerina, who lost one. It is also significant that the cuts never included a part sung by one of the Friberths.⁹

The actual content of the textual changes follows a pattern. The original Goldoni text maintains the more standard Metastasian formula of the simile aria, even to the extent of parodying it by comparing love to a fish. For example Frisellino's aria *In un mar spazioso* (#7 in original Goldoni), is a comparison of love to a fish in the ocean: if it is not fed it will die; while Lindoro's aria *Scorso abbiám l'instabil mare* (#14 in original Goldoni), praises a friendly star that has led a navigator in a stormy sea to safety and continues to guide and console him. The revised version maintains a close connection to the plot: Frisellino now speaks of the fact that this is his wedding day and his aria, *Fra cetre e cembali ti sposerò* (#7 in new text), describes the pastoral setting for the ceremony and festivities (and possibly a reference to the fact that this opera was being performed for a wedding celebration at Eszterháza); Lindoro's aria, *Varca il mar di sponda in sponda* (#14 in new text), still maintains the story of a steersman in a stormy sea but now ends on a less idealistic tone as the wind and waves tear his sails. Two of Lesbina's original

9. Bartha, Vécsey and Eckhardt, *Le pescatrici*, JHW vol.4: viii.

arias by Goldoni are in essence stories that she compares with her own situation: in *Un pescatore me l'ha fatta brutta* (#9 in the original Goldoni), she tells a tale of how cruel a fisherman was and how her sister now despairs; and in *Ero ancora piccinina* (#30 in the original Goldoni), she recites the lullaby of her governess which told of how she would be Queen some day (the fact that a fisherwoman would have a governess does not belong to Goldoni's supposed portrayal of a realistic world). In contrast, the Esterházy version loses the abstract quality and more closely follows the action found in the recitative: in the new aria, *Voglio amar e vuò scherzare* (#9 in new text), Lesbina now declares that her heart will only belong to one man but still wants to have the pleasure of flirting; and in the second aria, *Già si vede i vezzi e vanti* (#30 in new text), she describes how she is suited to be the long-lost princess and denounces all the other women in the village--they could not possibly be candidates.

B) THE MUSIC

i) MANUSCRIPT SOURCES

The initial problem in a discussion of this opera is that approximately one-quarter of the work is missing. The

original orchestral and vocal parts were destroyed in a fire at the Eszterháza theatre in December, 1779. Fortunately there were sections of the autograph score in Haydn's house and these have formed the basis for the published work in the *Haydn Werke*. The first act is missing some of the recitative, and the arias by Eurilda, Mastricco, Lindoro and Lesbina each contain only a partial setting. In act 2, sc.viii the material from Nerina's aria *Pescatori, pescatrici* (#32) until sc. xiii is lost. Act 3 is complete.

The arrangement of arias distributes an aria to each character in act 1 with Lesbina having an added Cavatina, and an aria to each character in act II except Lindoro, while Lesbina has two arias. Act III has only one aria, which is sung by Eurilda. There are many ensembles: act I opens with a chorus *Tira, tira; viene, viene* sung by the two pairs of comic lovers; later another chorus is sung by all the characters except Lindoro; and, after some recitative a *tutti* chorus is heard with a solo for Lindoro, perhaps compensating for the fact that he does not have an aria in act II. The first-act finale includes only the two pairs of comic lovers. The second act's only chorus, *Nel mare placidi*, is sung by all the *parti buffe*, and its finale is sung only by the four comic lovers, again following contemporary practice.¹⁰ Ensembles comprise the bulk of the music for

10. As discussed in Chapter 2, part 1 "The evolution of the *dramma giocoso libretto*", serious and comic characters are not combined in action-filled finales.

the third act with two choruses for the serious lovers plus Mastricco, a quartet for the two pairs of comic lovers, and since this is the last act, a finale sung by everyone. Except for the large number of choruses, the above plan closely follows the pattern developed and maintained by Goldoni.

ii) TONAL STRUCTURE OF THE OPERA

The overall tonal structure is aligned more closely with the tension and resolution of the drama. In Haydn's previous opera, *Lo speziale*, the overall tonal structure for each act presents a "dominant to tonic" relationship from the opening number until the finale:

Act I	G major to C major	= V to I
Act II	E major to A major	= V to I
Act III	D major to G major	= V to I

This formula, which can only be seen retrospectively, also allows the opera to begin and end in G major. The individual arias do not present a consistent use of keys to reflect the increase and decrease in the dramatic tension. *Le pescatrici*, on the other hand, is the first Haydn opera that appears to have a tonal pattern that can be viewed in relation to the conflicts and resolutions of the plot. This theory is based on the idea that Haydn was conceptualizing the complete opera as an entity, not just a series of separate numbers. Since the dramatic plot was based on tension

and resolution, the choice of tonality for each number would have a certain level of control in influencing the musical tension and resolution of the work as a whole.¹¹

Charles Rosen, in *The Classical Style*, summarizes the eighteenth-century's use of keys in relation to their degree of tension as follows:

...the keys of III and VI (mediant and submediant) are sharp keys close to the dominant and imply an increase in tension (or dissonance on the level of structure) and to some extent they can substitute for a dominant; the flat mediant and submediant are largely subdominant keys, and are used like the subdominant to weaken the tonic, and lower tension;...the tonalities at a distance of the tritone (diminished fifth) and the minor seventh are most remote or, in other words, most dissonant in their large-scale effects.¹²

Rosen also explains that the supertonic is one of the tonal areas most remote from, and contradictory to, the tonic.

In Table 2 each tonality has been assigned as either an increase or decrease in tension in relation to the tonality of the entire act. The opera begins and ends in D major with the second act's key centre being G major. After the opening chorus in which the two pairs of comic lovers are introduced, Burlotto sings of his love for Nerina, promising

11. This same idea holds true within sonata form, especially the development section which is only fully resolved in the recapitulation. However, whether one is willing to agree that it can be applied to a much larger work, such as an opera, with so many individual numbers over a much longer expanse of time, is the reader's prerogative

12. Charles Rosen, *The Classical Style* (New York: W.W. Norton, 1972), 27.

that he would be willing to overcome storms in order to be able to catch fish for her. It is only in the following aria that the tension starts to mount as Nerina explains how she will 'catch' men. Frisellino's aria is pastoral in its depiction of his forthcoming wedding and does not add any tension as the act unfolds. Lesbina's aria is more anxious as she, like Nerina, states her intentions with men. In contrast to this Eurilda then sings of her wish for peace and liberty and is not interested in finding a husband - the musical tension mounts as it foreshadows the plot which will reveal a different fate for her. Masticco's aria lowers the tension as he explains in a comic vein the failings of old age. Prince Lindoro makes his entrance and explains that he has come to find the lost heiress of Benevento. His aria uses the standard Metastasian *opera seria* metaphor of a steersman trying to cross a stormy sea and is appropriately in the tonic minor, the only piece in a minor key in this opera. From this number until just before the real princess is revealed all the pieces increase in tension. In the finale Lesbina and Nerina each claims to be the long-lost princess, and derides the other while their lovers mockingly join in. The second act has Burlotto and Frisellino trying to convince Lindoro that their respective sisters are of royal blood, which also causes Masticco to be angry with them. Lesbina continues to extol her 'charms', while Nerina attempts to do the same thing in her aria, *Pescatori, pesca-*

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
<u>ACT I</u>			
Chorus	D	Lesbina, Nerina, Burlotto, Frisellino	tonic key
Aria	B flat	Burlotto	lowers
Aria	A	Nerina	increases
Aria	F	Frisellino	lowers
Aria	E flat	Lesbina	increases
Aria	E	Eurilda	increases
Aria	G	Mastricco	lowers
Aria	d minor	Lindoro	tonic minor
Aria	C	Lesbina	increases
Chorus	E flat	Tutti except Lindoro	increases
Chorus	D	Tutti + Lindoro solo	tonic
Finale	A - E - A	Lesbina, Nerina, Burlotto, Frisellino	increases
<u>ACT II</u>			
Aria	G	Frisellino	tonic
Aria	A - E	Burlotto	increases
Aria	F	Mastricco	increases
Aria	D	Lesbina	increases
Aria	B flat	Lesbina	increases
Aria	C	Nerina	decreases
Finale	G - D - G	Lesbina, Nerina, Burlotto, Frisellino	tonic

Table 2: Musical Structure for Le Pescatrici: Acts I and II
cont'd...

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
<u>ACT III</u>			
Chorus	C	Eurilda, Lindoro, Mastricco	increases
Aria	D	Eurilda	tonic
Quartet	B flat	Lesbina, Nerina, Burlotto, Frisellino	increases
Chorus	E	Eurilda, Lindoro, Mastricco	increases
Finale	D	Tutti	tonic

Table 2 cont'd: Musical Structure for Le Pescatrici: Act III

trici (#32), the other villagers laugh at her. This is the only time in the second act that musically there is a decrease in tension.¹³ Just before the second-act finale Eurilda is discovered to be the real princess. The finale has the two pairs of comic lovers angry with each other but at the end the men have forgiven the women for the way they acted. All three ensembles in act III increase in tension: the serious lovers look for a sign of approval from Neptune; the men disguise themselves to test the faithfulness of their lovers and discover that their women are disloyal; and the chorus ask for a calm sea for Eurilda's and Lindoro's journey. The other two numbers, Eurilda's love aria and the finale that bestows good wishes of joy to the bride and groom are both back in the tonic key of D major. The fact that this opera consistently uses keys that enhance the tension as the plot evolves illustrates Haydn's understanding of tonality as a dramatic device.

iii) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

Even though only the first 56 measures of Lindoro's aria, *Varca il mar di sponda in sponda* (#14) from act 1 is extant, it does give some indication of the extent to which

13. It should be noted here that this is where the score breaks off, so whether there were other numbers in this act which musically decreased the tension cannot be ascertained.

Haydn maintained the strict *seria* style for the characters of royal blood. As previously stated, the text uses the typical Metastasian metaphor of the steersman trying to manoeuvre a ship in a storm. The strings in the orchestral accompaniment deftly conjure up the image of the tossing waves, the rocking ship and the strong winds. The vocal line sharply contrasts the quickly moving accompaniment pattern in its slow, flowing yet almost defiant melodic line. There is a long and difficult embellishment on *lacc-rar* beginning in m.35 until m.45 with vocal leaps as large as a diminished twelfth and major thirteenth.

With the two types of characters existing together in this opera it is important to examine how Haydn musically differentiates between them. Unfortunately, the solo arias for the serious characters are not extant in their entirety except for a short aria (cavatina) *Questa mano e questo cuore* (#37) by Eurilda in the third act. This aria, which proclaims her fidelity to Lindoro, has no orchestral introduction. The text consists of two verses of four lines each. Haydn sets the four lines of verse A, and the first two lines of verse B (or in other words the first three pairs of lines) to the same music (mm.1-8 = 9-16 = 23-30). The last two lines of text have a new melody that goes into the dominant key, A major. After a short ritornello (mm. 56-63) the entire text is repeated with new music except for the first four bars and the first two lines of B which are

the same as before (mm. 93-100 = 23-30). The piece finishes with another repetition of the last two lines of verse B set to the same music as before (mm. 114-138 = 40-63 including the ritornello) but is now transposed back into the tonic key from the dominant. Therefore, Haydn has written a cavatina in binary form, containing none of the common characteristics that are found in a lover's aria from serious opera. One can only speculate as to why Haydn would not have written a bravura aria here, although one could justify it by the fact that Eurilda is a fisherwoman 'turned' princess and has not yet been completely transformed into a character of higher rank. On the other hand, since the whole third act is anti-climactic with the long-lost Princess being discovered before the second-act finale, the pace of the action would have been slowed down by a long, repetitive aria, and Haydn, being an experienced musical dramatist, realized that the numbers in the third act needed to be brief. The third act is still considerably shorter than the previous two, notwithstanding the fact that segments are at present missing from the first two acts: in the *Haydn Werke* act 1 has 136 pages (13 scenes), act 2 has 100 pages (14 scenes), and act 3 has only 52 pages (9 scenes).¹⁴

14. A significantly shorter third act is typical of late eighteenth-century *opera buffa* and will be seen to be characteristic of Haydn's *drammi giocosi*.

iv) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS
AND THE ACCOMPANIED RECITATIVE

The arias for the comic characters fall into two general categories: they either contain the typical musical characteristics of the *buffo* style or, if the character is expressing a more serious sentiment such as love, the music is written using a simple melodic line and harmony, similar to that of a folksong. The arias by Burlotto and Masticco (the *basso buffo*) belong to the first category, while those by Frisellino and Nerina illustrate the latter.

Burlotto's mock heroic aria *Tra tuoni, lampi e fulmini* (#3) in act 1 is a good example of Haydn's continuing use of the comic syntax. The character is proudly exclaiming that his love for Nerina is so great that he is not afraid to go fishing for her in stormy seas amidst lightning and thunder. The aria, marked *Allegro con spirito*, begins with a syncopated pattern in the first oboe while the strings are playing a repeated sixteenth-note figure underneath to represent the storm. Later in the introduction (m. 15) the violins take over the syncopation. The opening vocal line with its "courageous" large leaps in both directions is reminiscent of the heroic aria in *opera seria* but in this case has become humorous because the skips are too numerous and large for the sentiments expressed in the text (Example 16, *JHW XXV/4: 13-14*). A musically ironic moment occurs when Burlotto states that the stormy seas will not make him tremble but on the word *tremar* there is a long embellishment which

Allegro con spirito
Burlatto

Tra tuo----ni, lam----pi e ful-mi-ni an--dro per te a pe-

-scar____,an----dro per te a pe---scar,

Example 16: "Tra tuoni, lampi e fulmini", #3, *Le pescatrici*, mm. 25-32

contains a number of musical "tremolo" figures (Example 17, *JHW XXV/4*: 15-16). As in serious opera these verses are set a number of times, the first verse occurring twice and the second verse, three times. Internal repetition of lines of text and music is common, and in this case can be viewed as a satire on *opera seria*. The most reiterated phrase in this aria, *non mi faran tremar* [(tempests, lightning and storms) will not make me tremble] is repeated consecutively six times, the last three times with the same music (mm. 75-83). Besides the humorous elements in this aria, one can also see Haydn the dramatist. At the end of the second repetition of the first verse he sets the final word *tremar* on a dominant harmony in c minor (m. 99). The following two bars each

Allegro con spirito
Burlotto

non mi faran tre--mar

Example 17: "Tra tuoni, lampi e fulmini", #3, *Le pescatrici*, mm. 41-52

contain the word *no*¹⁵ with stress on the first bar by employing a German sixth chord resolving to a dominant chord followed by a rest at the end of the bar. The next measure (102) should contain the resolution to the tonic of c minor but instead Haydn has suddenly shifted to a new key, the relative E flat major, and one hears a I^6 to $V^{4/3}$ in the new key. The composer has instantaneously changed the mood of the music to suit the text of the second verse which

15. The word *no* is not part of the original text, but it was common for composers to add one syllable words such as *si* or *no* to the setting.

describes Nerina's beautiful face and eyes.

The best example of the pastoral or folk-like aria in this opera is Frisellino's first-act aria *Fra cetre e cembali ti sposerò* (#7) in which he describes his wedding day amidst a pastoral setting of trees, grasses and swans with the sound of the lyre, harpsichord, bagpipes and castanets. A pastoral aria was commonplace in many operas, and perhaps in this case was more of a tribute to the wedding festivities off-stage at the Eszterháza estate than the action onstage. Like Burlotto's aria, it contains an abundance of text repetition, with the first verse set four times and the second, five. The melodic line is simple using mainly stepwise motion based on the primary harmonies of the key. The triple metre 3/4 contains primarily eighth-notes with an occasional dotted eighth-and sixteenth-note pattern. To create the atmosphere (and perhaps even the sound of the bagpipes) Haydn writes solo sections for the winds (flute, bassoon and two oboes) and brass (two horns in F). These sections are first heard in the orchestral introduction (mm. 8-12) but return as part of the orchestral ritornelli and in some cases as an exact repeat of mm. 8-12 (mm. 29-33 and mm.106-10). The use of wind instruments as a solo group is in contrast to the vocal sections whose standard accompaniment is strings with only a few interjections by the winds. To highlight Frisellino's down-to-earth quality Haydn writes a flute solo to illustrate how a fisherman learns to play

the bagpipes. In mm. 33-34 he states that he does not know if the bagpipes are being used (*La cornamusa non so se s'usa*) and the flute interjects five-note scales between the tonic and dominant. Frisellino then says that he will learn (*m'informerò*) and the flute now starts to play five-note scales beginning on different notes. Finally at m. 41 he plays (or has learned to play) a complete scale. Between the repeat of the second verse (mm.78-86) there is a ritornello in which the flute has a lengthy solo which consists mainly of scale passages. Musically this develops the previous shorter scale passages or one can consider that it is now Frisellino playing the bagpipes.

Lesbina's two consecutive arias in the second act, *Che vi par? Son io gentiie?* (#28) and *Già si vede i vezzi e vanti* (#30) do not belong to either of the two types described above but are in some ways closer in character to that of *opera seria*. At this point in the plot, Lesbina has indubitably concluded that she is the long-lost princess. She has thrust herself into the role expounding her belief in her noble blood and at the same time subjugates the other villagers for her soon-to-be royal entourage. Haydn has characterised this scene by composing music in an elevated style to represent Lesbina's majestic aspirations, yet at the same time he retains musical elements that depict a character from the peasant class. The first indication of Lesbina's musically elevated character is the use of accom-

panied recitative before her first aria, *Che vi par? Son io gentile?*. Comic characters' recitative is never set in accompanied style, for this is reserved for serious characters. This recitative is unlike that found in opera seria because of its long orchestral introduction of 20 bars and the use of oboes and horns in addition to the customary strings. The dotted eighth- and sixteenth-note rhythm that is used by both the voice and orchestra creates a false regal air. The vocal line's first ten bars in the aria have an orchestral accompaniment that uses material from the orchestral introduction. The melodic line, as for a serious character, consists of long-held notes while the orchestra plays a quicker rhythmic accompaniment. The flow of the vocal line is only challenged when Lesbina sings *sembro orgogliosa* (I seem to be proud) which contains intervallic leaps of more than an octave and dissonant intervals such as the tritone. This not only attracts attention to these words but is musically satiric since the music, rather than being stately and noble, is just the opposite. (Example 18, *JHW XXV/4*: 189-90). Immediately after this aria Lesbina assigns various court duties to the other villagers by singing alone in *recitativo secco*. Lindoro enters and after a brief recitative section Lesbina sings another aria, *Già si vede i vezzi e vanti* (#30) in which she reiterates her noble attributes in the first verse and the vileness of the other women in the second. Again, like serious opera, (and

also because of the two distinct and diametrically opposed sentiments in the text) each of the two verses has a separate tempo marking, metre, and key: the first verse is *Allegro*, 4/4 begins in B flat major, the second verse is *Presto*, 3/8 and begins in F major. Both verses in their respective tempi and metres are repeated but the first verse's repeat begins in c minor and ends in B flat major which is the key of the repeated *Presto* section. The most striking difference between these two verses is the musical style. The first verse has smoothly flowing vocal lines with long melismas on *regnanti* (mm. 43-50 and 138-48) and on



Example 18: "Chi vi par? Son io gentile?", #28, *Le pescatrici*, mm. 62-65

nobiltà (mm. 54-62 and 165-71); the second, in keeping with Lesbina's true character, uses the comic syntax of patter song, repeated notes and phrases, rhythmic repetition almost to the extent of being an ostinato pattern, with a very simple orchestral accompaniment of strings and the first violin doubling the vocal line. Thus, Haydn has musically set the text in the nature of both a noble character and a

peasant. Even though Lesbina sings in the manner of the two styles, her lower class lineage is revealed by the fact that a character of the aristocracy would never sing in the comic style.

v) THE OPENING NUMBER AND THE ENSEMBLES

There are a number of choruses and all function as a reflection on, rather than a furthering of, the plot. The opening chorus *Tira, tira; viene, viene* introduces the two pairs of comic lovers, the next chorus *Bell'ombra gradita* (#17) is for everyone except Lindoro, who then has a solo part in the following chorus *Fiera strage dell'indegno* (#19), and in act 3 there are two choruses for Eurilda, Masticco and Lindoro, *Nume, che al mare* (#35) and *Soavi zeffiri* (#41). It should be noted that the comic and serious characters are not combined in a chorus, except for the tutti choruses (#17 and 19) in which the whole village is present. Most of the music for these choruses is written in a homophonic style, usually a four-part harmonization, with some alternation of sections in a quasi-imitative texture. The overall chorus contains some repetition of text and music. As in the arias the orchestral accompaniment is a full string texture that is sometimes augmented by the winds.

Act III has the only quartet in the opera, *Favorisca la*

sua bella mano (#39), sung by the four comic characters, Lesbina, Nerina, Frisellino and Burlotto. Like the finales of the first two acts, which are also quartets with these same characters, this number contains an active passage followed by an expressive one (the last four lines) sung a *quattro*. The two men in disguise have just persuaded the women to marry them and to leave on Lindoro's ship. The total length of the quartet is only 66 measures, the first 39 in a *Moderato* tempo and the rest in a *Presto* for the *tutti* section (reflection). The brevity of the number could be accounted for by the fact that this is the third act which is traditionally short, and Haydn wanted to keep the action moving as quickly as the music would possibly allow. The active passage contains 29 lines of text which is set in a mere 38 measures, so that there are no repetitions of text, except for a few short phrases or words (i.e. more like a recitative than an aria in its treatment of text). Until m. 30 the accompaniment consists of strings with the violin(s) doubling the vocal line(s) and the lower strings playing a very simple bass line. Many of the same musical phrases are repeated to different dialogue, for example Nerina and Burlotto have the same music (mm. 2-5 = mm.5-8), and the women's duet is also sung by the men (mm. 18-21 = mm. 21-24). The vocal line is mainly syllabic with frequent repetitions of the same note. The *Presto* section is written in a homophonic style with full orchestral accompaniment

(winds added) and is similar to the style found in the choruses. This quartet is like a mini-finale in the sense that there is both dialogue and reflection, and it contains the same musical elements as a finale.

vi) FINALES

The finales of this opera adhere to the formulas as discussed in Chapter Two. The most obvious characteristic is that only the comic characters are included in the action-filled finales of the first two acts. The third-act finale maintains the strict division of the two character types until the final Expressive quatrain, sung by all the characters.¹⁶ The action of the first two finales complement one another: in the first finale the women bicker over which one is the real princess and their lovers mockingly follow suit. The second finale occurs after the real princess has been discovered and now the women are trying to win back their lovers, who eventually acquiesce. The last finale highlights the departure of the serious lovers, Lindoro and Eurilda.

All three finales are multi-sectional and are distinguished by changes in tempo, and some variation in metre and tonality (Table 3). While the three finales are in differ

16. Throughout this dissertation, the terms 'Active' and 'Expressive' when capitalized are used with reference to their specific meaning as discussed in Chapter 2, part c.

<u>Bars</u>	<u>Tempo</u>	<u>Metre</u>	<u>Tonality</u>	<u>Drama</u>
<u>Act 1 Finale</u>				
1-75	Adagio	2/4	A major- E major	Active
76-151	Presto	3/8	E major ¹⁷	Expressive
151-65	Adagio	2/4	A major	Active
165-221	Presto	2/4	a minor - A major	Expressive
<u>Act 11 Finale</u>				
1-31	Poco Adagio	2/4	G major - D major	Active
32-55	Presto	6/8	D major	Expressive
65-136	"	"	"	Active
136-61	Poco Adagio	2/4	G major	Active
161-96	Presto	6/8	G major	Expressive
<u>Act III Finale</u>				
1-66	Allegro di molto	4/4	D major	Expressive
66-108	Presto	6/8	D major	Expressive

Table 3: Structure of the Finales for Le pescatrici

17. If only one key is listed this means that the section begins and ends in the same key.

ent keys, they all have tonal closure (i.e. they begin and end in the same key).

As discussed in the previous chapter, the terms Active and Expressive have been used to differentiate between those passages where the plot moves forward with action and those which are reflective. It was also stated that between each of the various tempi there is usually a pause. However, Haydn did not musically highlight the end of Expressive passages in order to emphasize the conclusion of the Active-Expressive unit. The only exception occurs in the second Finale at the first *Presto*. The first section of text (mm.32-55) is Expressive and concludes with an orchestral ritornello (mm. 55-65) before continuing with the next Active passage in the same tempo. Using Platoff's terminology one can state that all the Expressive passages are differentiated since they change tempi from the previous Active section.

Like the other composers of the 1780's that Platoff discusses, Haydn distinguishes musically between the passages that are Active and those that are Expressive.¹⁸ In the Active passages the phrases sung by the characters are very short and are separated by rests. The orchestral accompaniment, while sometimes also having rests, especially

18. For a summary of John Platoff's discussion of the structural principles in the finale, as outlined in his dissertation, "Music and Drama in the Opera *Buffa* Finale: Mozart and his Contemporaries in Vienna, 1781-1790" see my Chapter 2, part 3 "The Music of the *dramma giocoso*".

in the upper voices, maintains the forward momentum of the music by playing continuously throughout and thus "filling in" the silences left by the rests in the vocal parts. Since the finale at this point is a dialogue among the characters, most of the singing is solo, although occasionally there is a duet, melodically a third or sixth apart between the two voices. The text is stated once, with occasional reiterations of words or phrases for emphasis. The musical line is sometimes repeated from one character to the next depending on the context of the dialogue. Patter song is common, particularly when the argument reaches a culmination and the text becomes the most prominent component.

The music to the Expressive passages maintains a more continuous melodic line in the vocal parts, with phrases being four bars long, rather than two. Due to the reflective nature of the text the singing is in ensemble, either the two women or two men, or all four. Complete lines of text and music are subject to immediate repetition, especially for the last quatrain that is sung *tutti*. Sometimes the complete text of the whole passage is repeated such as in the first act finale's *Presto* (mm. 76-151) in which the entire text (with a few small changes) is restated beginning at m. 110. The orchestra doubles the vocal line(s) and if the sentiment warrants it, has some of the instruments increasing the rhythmic accompaniment through

the use of repeated notes to add tension and a sense of excitement. This is a common feature for the last section of a finale and is primarily used at the end of the first two acts.

From this analysis of *Le pescatrici* one can see how Haydn utilized his earlier skills as a composer of comic and serious operas. The delineation of character types might not have been so distinct without this prior knowledge, understanding and experience. Haydn has written in a style that reflects the contemporary *dramma giocoso* trends of his day. The second section of this chapter will continue to examine how Haydn combines the conventions of the *dramma giocoso* tradition with another popular theme of the latter half of the eighteenth century, that of the abduction opera.

2. L'INCONTRO IMPROVVISO (1775): AN ABDUCTION OPERA

A) THE LIBRETTO

Contemporary reports of Haydn's second *dramma giocoso* were most favourable, and the work was later translated into German as a *Singspiel*, *Die unverhoffte Zusammenkunft* for Count Erdödy's opera ensemble at Preßburg. *L'incontro improvviso* was written to be performed as part of the ceremonies honouring the visit of Archduke Ferdinand and his wife Beatrice d'Este to the Esterházy's estate. The *Preßburger Zeitung* contains a detailed report of the affair and in particular the performance of the opera:

...the illustrious company...saw the Italian Opera composed especially for the occasion; it is called *L'incontro improvviso* [sic], is in three acts and is taken from the French. The poetry is by Herr Seiberth [sic], who is in the princely service; the music is by Herr Joseph Hayden [sic], *Kapellmeister* to the Prince. The idea and plot are comic in the extreme, the music, as is customary with Hayden, excellent.¹⁹

The composer Joh. Friedrich Reichardt commented upon the aria, *Or vicina a te, mio cuore* (#29) from the second act of *L'incontro improvviso*, in his *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793): "Wenn diese Arie aus einer Oper ist, wie der Anschein zu deutlich verräth, so hat Haydn höchst wahrscheinlich die Oper ganz componiert, und würde

19. *Preßburger Zeitung* No. 73, 13 September as translated by Eugene Hartzell and quoted in Landon, *Haydn - Chronicle and Works* 2: 218.

ich, wär' ich ihm nur näher, nicht aufhören, ihn mit Bitten zu bestürmen, bis er sie in Partitur drucken ließe".²⁰ [If this aria is from an opera, which it appears to be, then Haydn has probably composed a complete opera, and if I were nearer to him, I would ask him, and continue to pester him until he would agree to publish the score.]²¹

As in *Le pescatrici*, *L'incontro improvviso* contains a pair of serious lovers of noble birth, with a retinue of characters from the lower class. However, the sharply defined characteristics of these two social classes have begun to diminish since individual personalities begin to replace the formulas reserved for each character type by the early 1770's. With this new kind of libretto, Haydn has now begun to compose music for each character. He does not base his characterization solely on the musical patterns for that particular social class, but rather directly reflects the meaning of the text according to the individual personality of the character.

The printed libretto for the first performance, 29 August 1775, embodies this principle by not differentiating between the comic and serious characters. However, the

20. Helmut Wirth, ed., *L'incontro improvviso*, series 25, vol. 6, part 1 of *JHW* (Munich: G. Henle Verlag, 1962), vii.

21. The original Italian version of this opera was published for the first time in 1959 and 1961 in the *JHW* after Jens Peter Larsen discovered the lost score in the Saltykov-Shchedrin Library in Leningrad. *Ibid.*, viii.

serious pair of lovers are listed first:²²

Ali	Prencipe di Balsòra, amante di Rezia... ...Carlo Friberth
Rezia	Principessa di Persia, Favorita di Sultano d'Egitto nel serraglio... ...Maddalena Friberth
Balkis	Schiava, Confidente di Rezia..... ...Barbara Dichtler
Dardane	Schiava, Confidente di Rezia..... ...Elisabetta Prandtner
Osmin	Schiavo d'Ali..... ...Leopoldo Dichtler
Un Calandro	Inspettore del Caravan Magazzino..... ...Christiano Specht
Il Sultano d'Egitto	...Melchiore Griessler

The action of the plot retains the common eighteenth-century pattern of two separated lovers, whose faithful love helps them to overcome various problems and trials. Finally, with the benevolence of the Sultan they are happily reunited.

The plot of Haydn's *dramma giocoso*, *L'incontro improvviso* is an example of an abduction opera, which was a popular and exotic theme in the eighteenth century. This tradition of employing characters, language, and music from both the Middle and Far East can be found in dramatic works dating from the latter part of the fifteenth century. By the late eighteenth century these exotic elements had been used not only in the *dramma giocoso*, but in all operatic genres, for example the *opera seria*, *Solimano* (1753) by Johann Adolf Hasse; the *opéra comique*, *La rencontre imprévue*

22. For the English translation and vocal range of each character, please see Appendix A.

(1764) by Gluck; and the *Singspiel*, *Die Entführung aus dem Serail* (1781-82) by Wolfgang A. Mozart.²³

The travels and diplomatic ties of the Europeans to these foreign lands were partly responsible for this cross-cultural link. But in Austria and Hungary a more immediate influence would have been the Turkish invasions of 1529 which overran the whole of Hungary and were fought back at the walls of Vienna. The second siege of Vienna occurred in the summer of 1683 but the Turks were defeated after a two day bloody fight on 13 September when the city was liberated by troops from Poland.

Routinely the libretti mocked the customs of the Moslems [or Muslims], focusing on their clothes, harems and religious practices as outlined in the Koran. Their custom of praising their god through the use of excessive and rapid repetitions of certain phrases such as, *La ilaha ill' Allah* (no God but Allah) is used in Haydn's libretto although it is distorted to *Illah, Illah, ha* (see *Introduzione* and #5 recitative). Their prohibition of alcohol was given special emphasis. Even though the adjective "Turkish" was used, the eighteenth-century librettists did not focus on Turkey in particular but freely used other settings such as Persia

23. Helmut Wirth, "Gluck, Haydn und Mozart - Drei Entführungs-Opern," in *Opernstudien: Anna Amalie Abert zum 65. Geburtstag*, ed. Klaus Hortschansky (Tutzing: Hans Schneider, 1975), 25.

(present-day Iran) and Iraq.²⁴ It was also common to refer to the exploits of their pirates at sea.²⁵

In the libretti from ca. 1600 to ca. 1750 the Turk was portrayed as being cruel and unsympathetic, with blood-dripping Pashas, and imprudent harem guards. However, by the second half of the eighteenth century the character of the Pasha changed to one of nobility and generosity. Two of the possible reasons for this dramatically altered outlook would have been the disappearance of the Turkish political power from the Habsburg empire and secondly, the enlightened writings of the French "Philosophes", such as those of Jean-Jacques Rousseau who thought that the Orientals, untouched by decadent European culture, could be a model for European society.

Karl Friberth, a tenor and the director of the Esterházy opera ensemble, translated and revised the libretto from the French text *La rencontre imprévue* by L.-H. Dancourt (1725-1801).²⁶ A substantial number of changes had to be made because Friberth had to rework an *opéra comique* libretto into one for the *dramma giocoso*. In place of the spoken dialogue, recitative was used. The other major change involved a reduction in the number of characters:

24. See footnote under this opera in Appendix A concerning the use of authentic names of places.

25. Wirth, "Gluck, Haydn und Mozart," 26.

26. Ibid., 27. The Dancourt libretto is based upon the play *Les Pèlerins de la Mecque* by Le Sage and d'Orneval.

Rezia now has two confidantes instead of three (i.e. Amina is omitted), and the leader of the caravan, the Black slave Morachin, the female slave Banou and the parody of the painter Vertigo are eliminated (although Ali does use the disguise of a painter in act III).

As mentioned above, the characters through their actions and dialogue begin to transcend their well-defined social positions. While there is no doubt that the pair of lovers, Rezia and Ali belong to the world of *opera seria*, some of their thoughts and actions do not. For example, when Dardane explains to Ali that Rezia was testing his faithfulness, Ali says that Rezia should be punished for the trick she has just played on him and then he consults his servant Osmin for advice on what to do. This is just one of a number of times in which Ali confers with Osmin for his counsel. The third character who is of royal blood is the Sultan. In spite of, or perhaps due to the fact that he does not belong to "Western" civilization, his enlightened and benevolent actions toward the lovers and their entourage embody a noble soul. His forgiveness is based on a test of their constancy, which not only presents the audience with a didactic moral but illustrates the Sultan's own high regard for this virtue.

Conversely, the characters from the lower classes, i.e. the servants, no longer need to use their cunning and shrewdness as weapons to outwit their master, but rather

they are now in a position to instruct and guide their master who seeks their advice. It is Osmin who understands the true nature of the Calandri (dervishes): that begging affords an indulgent lifestyle. In his aria, *Che sian i Calandri filosofi pazzi* (#18) Osmin has to explain to Ali that his concept of the Calandri as crazy madmen is wrong and that they are actually very astute. Ali turns to Osmin for a solution during the two main crises in the plot: the first occurs at the end of the second-act finale when it is discovered that the Sultan has come back from his hunt and wants to punish the lovers for their attempted escape, and secondly, when the Sultan's guards arrive to arrest them. In both cases Osmin finds a solution. In other scenes however, the base and comical nature of Osmin is exposed. In the first-act finale Osmin gorges himself with food and makes some unseemly comments, and later at the beginning of act two, his duet with Ali, *Quivi in un seren gentile* (#24), contrasts Ali's metaphorical poetics with Osmin's grievances about the possibility of not having enough food.

This new philosophy toward the servant class can also be seen in a comment made by Rezia and the Calandro in the second act finale. Ali has just said that Osmin is a wonderful young man and servant. The other two reply by stating: *Tal servo, qual padrone, si crede con ragione* (Like servant, like master, with good reason this is believed). The dialogue of favourably comparing a servant with a master

belongs only in the libretti of the last half of the eighteenth century.

Likewise, in this age of Reason and Enlightenment, comments about society's follies and inconsistencies are remarked upon, not by the upper classes but by the common man. Osmin's canzonetta *L'amore è un gran briccone* (#4) personifies "Love" as a rascal who wounds your heart and then laughs at you (a reference to Cupid). But Osmin proudly exclaims that while his master may be a victim, Osmin will not succumb, and moreover, he will be the one to laugh at love. Loyalty, or the lack of it also plays an important role. At the beginning of act three, the Calandro has given refuge to the escapees, but his greed outweighs his generosity by betraying the confidence of the escapees in order to collect the reward money. At the end of the opera, the Calandro has been spared death by the others pleading for him, and in his gratitude resolves to become a better person. Ali's recitative (#13), in which we learn that he has been betrayed by his brother and had to flee from Persia, illustrates one instance of disloyalty in this princely family.

B) THE MUSIC

i) MANUSCRIPT SOURCES

As compared to previously discussed operas, *L'incontro improvviso's* autograph score has survived in its entirety, except for the short recitative sections before and after Rezia's second-act aria *Or vicina a te, mio cuore* (#29).

Haydn, like his predecessors, wrote music in a mock-Turkish style to evoke an exotic setting. The parody of Turkish music was not new to Haydn. In addition to instrumental compositions in which Haydn had elicited a Turkish flavour, he had written a "Turkish" aria, *Salamelica, Semprugna cara* (#20) in the third act of *Lo speziale* for Volpino when he was disguised as a Turk. In *L'incontro improvviso* this exotic effect is achieved in a number of ways. The orchestration includes pairs of oboes, English horns, bassoons, horns, and trumpets; timpani, tuned bass drum, triangle and cymbals ("Turkish" instruments), and the usual strings. In this opera the oriental flavour pervades the Overture, Calandro's aria *Castagno, castagna* (#6) (later repeated as a duet (#16) between the Calandro and Osmin), the instrumental interlude (#45) in the third act, and the third-act finale. To imitate Janissary music Haydn used repetitive harmonies (mainly primary triads), abundant thirds in the melody and ostinato rhythms.

ii) TONAL STRUCTURE OF THE OPERA

The tonal structure of this opera does not follow the traditional patterns of tonal closure (i.e. the first and last number of each act being in the same key). Nor do the Overture and third-act finale have the same key signature. The relationship between the first and last numbers of each act do not display the Classical style of "dominant - tonic" progression which we saw in *Lo speziale*, but use the tonally more distant interval of a major second. The first act begins in D major and ends in C major, the second in F major to G major and the third from B flat major to C major. Because tonal closure is not present, it is difficult to find a strong relationship between numbers since an overall definite sense of tonal relationships for structural and dramatic purposes has not been established.

iii) OPENING NUMBER

There are a number of examples in this opera in which Haydn retains many of the traditional elements of form and style, but it is noteworthy how these formulas are slightly altered in order to present a more realistic sequence of events. The *Introduzione* is sung by the dervishes and the Calandro in their storehouse, focusing on introducing the exotic setting of the opera rather than on the other charac-

ters. Haydn's choral numbers are usually divided into parts (SATB) but the chorus sections in the *Introduzione* are in unison, attributing a simplistic tone to the Turkish dervishes. The orchestra supplies the harmonic background.

Haydn's understanding of the exigencies of the drama (Expressive followed by Active at m. 137), is translated into music by his ability to move smoothly from the *Introduzione* of full orchestra into an accompanied recitative as a parenthetical statement, followed by an orchestral coda to conclude and balance the entire number. In the music of this ensemble Haydn has combined classical symmetry and balance, yet he creates a musical spontaneity as required by the dramatic structure.

iv) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

The music for the *parti serie*, Ali and Rezia, maintains the characteristics of the *opera seria* style, as illustrated in their first-act love arias: Ali's *Deh! Se in ciel pietade avete* (#14) and Rezia's *Quanto affetto mi sorprende!* (#10). The vocal lines are fluid with elaborate ornamentation near the end of sections. The same can be said about their second-act heroic arias, Ali's *Il guerrier con armi avvolto* (#30) and Rezia's *Or vicina a te, mio cuore* (#29) and their love duet *Son quest'occhi un stral* (#38). Ali and Rezia each sing their verses using the same music but then con-

tinue by singing together in parallel thirds during the third verse.

In contrast to these coloratura numbers, both lovers have arias which are conventionally not suited to the noble class. In Rezia's canzonet *Non piangete, putte care* (#28) she impersonates the captain of the pirates as she retells what he said to her after she was captured. The music is very simple with an orchestral introduction of three short chords (I-V-I). The melody consists of stepwise phrases that usually are repeated sequentially, or are monosyllabic repetitive sixteenth-note patterns. The use of a dotted rhythmic figure adds to Rezia's haughty caricature of the pirate. The extremely simple orchestral accompaniment and form consists of the text being repeated three times, with the first four lines set to the same music each time. Therefore the overall structure creates a rondo: A B A C A D.

Ali's aria, *Ecco un splendido banchetto* (#43) is sung when Ali is disguised as a French painter displaying his most recent picture. His artwork portrays an abundance of unrelated images, such as a banquet, fiddlers, a small brook, and a battle. Ali not only describes each scene but adds sound effects for the murmuring water and the noise of the firearms. The melody is written in the comic style with repetitive patterns of notes and figures, and includes patter song. There are also some contrasting sections of

disjunct motion with intervals as large as an octave. The role of the orchestra is very limited with a mere two-bar introduction playing the tonic triad. Following this, the orchestral accompaniment, when it is not creating sound effects for Ali's description of his painting, has repeated notes or plays in unison with the vocal line so that its usual function of providing a harmonic background is abandoned. The music for both of these caricature arias is not representative of characters from *opera seria* but rather of characters from the comic idiom. In summary, the dichotomy in the musical characterization of Rezia and Ali places them in the category of *mezzi caratteri* (semi-serious characters).

The librettist has included the conventional "dream" aria, but in this opera it is in the form of a trio by the three women, Rezia, Dardane, and Balkis, *Mi sembra un sogno* (#12). The three soprano parts are in homophony with some imitative entries. The vocal lines are characteristic of *opera seria* style with long-breathed phrases and stepwise motion. To create the dreamlike atmosphere, Haydn mutes the violins and has replaced the standard oboes with English horns.

v) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS

The slapstick music of the Calandro represents one of

the two types of music that Haydn has used to delineate the comic servant in this opera. Throughout the opera the Calandro's music is very simple: melodically, rhythmically, formally and harmonically. His solo at the beginning of the act, *Castagno, castagna*(#6) is later sung as a duet (#16) since he is teaching his begging song to Osmin. The music, in the same key, is completely identical in both pieces. In the solo aria the orchestra alternates with the vocal sections. The duet has superimposed Osmin's part over the solo orchestral sections by having Osmin sing in alternation with the Calandro (he is supposed to be imitating the Calandro). After the Calandro sings the nonsensical words, Osmin attempts to repeat them but never quite gets it right, becoming totally confused by this 'foreign' language.²⁷ For the Eszterháza audience, this malapropism, mocking the language of the world of the dervishes would have been humorous, but in this duet it is even more so because Osmin mispronounces everything. The simple melody consists of repeated patterns while the rhythm accelerates from quarter notes to sixteenths.

This duet with its solo aria serves as a unifying element in the first act, occurring as the third and eighth

27. The nonsensical text of the duet is as follows:
 Calandro: *Castagno, castagna.*
 Osmin : *Stafragno, stafragna.*
 Calandro: *Pista fa nache.*
 Osmin : *Lista finestra.*
 etc.

numbers out of a total of eleven pieces. Although there are a few examples of short musical phrases repeated in subsequent numbers in other Haydn operas, this is the only example of a complete verbatim repetition of an entire number.

Osmin represents the other category of comic character. Since he is of a slightly more elevated social standing his music is more varied and interesting but it retains elements of the comic style. Osmin's two solo arias, *Che sian i Calandri filosofi pazzi* (#18), and *Senti, al buio pian, pianino* (#36), are both good examples of his musical style. The first aria occurs just after Osmin has tried, albeit unsuccessfully, to convince Ali to become a dervish. When Ali calls the dervishes "madmen", Osmin disagrees and explains the lifestyle of the dervish. This so-called catalogue aria, listing foodstuffs, can be divided into five sections:

OSMIN

A

Che siano i Calandri
filosofi pazzi,
che vivano stupidi,
come paiazzì,
Io nego, signore,
che adesso dirò.

That the Calenders are
crazy philosophers,
that they live foolishly,
like idiots,
I deny it, sir,
and will now explain.

B

Son pazzi filosofi,
e saggi poltroni,
di fuor Calandroni,
di dentro baroni,
Io provo, signore,
che certo la so:

They are wise fools,
and clever idlers,
from the outside Calenders,
from the inside barons,
I will prove it, sir,
For certain I know it:

C

Guardate la cucina:
vedrete cervotti,
pasticci, beccaci,
farina, de'risi,
salami, spinaci.

Look at their cupboards:
you see venison,
pies, game,
flour, rices,
sausages, spinach.

D

Mirate la cantina:
trovate d'essenze,
liquori e de'vini,
in sacchi i denari,
rosoli divini.

Observe their wine cellar:
you find oils,
liquors and wines,
the money in sacks,
heavenly liqueurs.

E

Questa pazzia finor cosi
tanti Calandri già n'arricchi.

This craziness up to now
has already enriched many
Calenders.

The A section, marked *Moderato* is a very simple melodic line of repetitive note patterns. The comic implications of the large leaps in the vocal line has been accentuated by the leaps occurring at the end of phrases. After the derogatory words *pazzi* and *paiazz* the orchestra plays a trill. In the B section the words are stressed by the second violins having begun to play constant thirty-second notes. The first lines of sections C and D are marked *parlante*, followed immediately by a change in the tempo to *Presto* and in the time signature from 2/4 to 6/8. The remaining text of the verse is set in patter song for the long list of foodstuffs. The last section E is differentiated by its disjunct melodic line and longer rhythmic values. This musical adherence to the various divisions of the text, whether it be a description of the calandri or their

possessions, epitomizes the flexibility of styles that Haydn now uses in an aria and more importantly, one written for a servant figure. The concept of utilizing various musical patterns or even *Affekten* within a single aria exemplifies the emancipation for the composer from set formulas.

Osmin's second-act aria, *Senti, al buio pian, pianino* (#36), describes their escape plan of travelling over land and sea. The physical description of the journey lends itself well to musical word painting (mm. 14-16, 19-21, 67-68 and 71-73) and the musical humour is created through exaggeration. Generally, this aria is more representative of the numbers in Haydn's previous operas in which he used word painting for isolated moments of pictorial text.

The two women, Dardane and Balkis, who are described as slaves and confidantes of Rezia, function as supportive roles to her. Their emotions are a direct reflection of Rezia's, and their actions are based on total service to her. In addition to the trio, *Mi sembra un sogno* (#12) and their minor roles in the finales, Dardane has only one aria, *Ho promesso oprar destrezza* (#26) and Balkis two, *Siam femmine buonine* (#20) and *Ad acquistar già volo* (#32). Their music is representative of the *mezzo carattere* style, being neither comic nor *opera seria* style. Generally there is one complete repetition of the entire text within the musical setting without excessive use of reiterated words and phrases. The melodic line is not overly elaborate and

contains only a moderate number of short melismas. When the text begins its complete repetition, the music is an exact repeat for about the first twelve bars but then either continues with a variation of previous material or else presents new material.

vi) ENSEMBLES

In the ensembles the musical characterization for both Ali and Rezia follows only the *opera seria* style. The canzonet, *Quivi in un seren gentile* (#24) which opens the second act is a good example of the contrast between Ali's and Osmin's character and music, the serious and comic being juxtaposed. It also maintains the standard practice of having one pastoral scene or aria within a serious opera. The structure of the text allows each of Ali's three verses to be answered by Osmin. Ali reads aloud from a book that describes a pastoral, idyllic setting in which love can blossom and flourish. He concludes by wishing that he could find such a place to be with his beloved. For each verse Osmin retorts with base comments stating that he has no wish to be demented by being in love and his ultimate goal in life is to eat well. Ali's music is stepwise, smooth and flowing in the tonic key of F major. This is contrasted at m. 37 with Osmin's entry in the parallel key of f minor with a *buffo* melody of continuous eighth notes in disjunct motion

with leaps. The orchestral accompaniment has changed from a full string section for Ali to only the basic harmonic changes played as long-held notes for Osmin. For the last set of verses the two men sing together in parallel thirds employing Ali's melody. Since this duet combines comic and serious elements, it is again illustrative of the fact that Ali is not presented as a traditional *opera seria* figure.

vii) RECITATIVE

The boundaries between aria and recitative (reflection and action) are beginning to be less restrictive, and two numbers insert short passages of recitative: the *Introduzione* and the duet *Castagno, castagna* (#16). By placing recitative (action), mm. 26-30, into a duet (reflective) the sequence of events is less stilted and artificial.

The use of accompanied recitative is limited to the characters of higher social standing and only occurs in the text just before Rezia's aria, *Quanto affetto mi sorprende* (#10); Ali's aria, *Deh! Se in ciel pietade avete* (#14); and in the recitative sections (#44 and 46) for the roles of the Sultan's Officer, Rezia, Ali and the Sultan before the third-act finale.²⁸

28. The final section of the *Introduzione* sung by the Calandro is written in an accompanied recitative style but since it is contained within an ensemble it is not being considered as a recitative number.

viii) FINALES

The finales in this opera combine elements previously seen in Haydn's operas but are more complex in their characterization of personalities musically, and coherent musical form. They no longer follow the formula of leaving the serious characters out of the first two finales, as was seen in *Le pescatrici*. The first-act finale has three characters: Ali, Balkis and Osmin. Table 4 shows the divisions of the finale into Active and Expressive sections as well as the repetitions of music.²⁹ At this point in the plot, Rezia has decided to test Ali's faithfulness before she reveals her presence to him in the harem. Balkis has convinced the reluctant Ali to come into the harem to meet a mysterious woman. The finale begins with Balkis and Ali entering a room with a table overflowing with food and drink. Osmin is already seated at the table. Osmin sings first, in a style analogous to his arias: the melodic line is very simple with repeated notes combined with some disjunct motion. He has short, two-bar phrases separated by rests and usually the same phrase is immediately repeated. On the other hand, Balkis and Ali sing in a more sophisticated musical style, with a flowing melodic line, smooth stepwise motion and no repetition of material. Throughout

29. For a discussion of the terms Active and Expressive, see my chapter two, part 3, "The music of the *dramma giocoso*".

<u>Character</u>	<u>Measures</u>	<u>Musical Repetitions</u>
<u>Andante</u>	<u>2/4</u>	<u>C major</u>
ACTIVE:		
Osmin	8-23	
Balkis	23-29	A
Ali	29-35	A
Osmin	35-43	
Balkis & Ali	43-49	A
Osmin	49-51	
Ali	51-52	
Balkis	52-53	
Balkis & Ali	54-55	B
Osmin	55-56	B
<u>Presto</u>	<u>6/8</u>	<u>F major</u>
EXPRESSIVE:		
Ali	61-69	C
Osmin	70-78	C
Balkis	79-87	C
ACTIVE:		
Ali	87-89	
Balkis	89-91	
Osmin	91-95	
EXPRESSIVE: (Vaudeville Structure mm. 96-146)		
Balkis	96-104	C
Tutti	107-17	D
Ali	118-26	C
Tutti	129-39	D
Osmin	140-46	C (4th higher)
Ali	146-54	
Tutti	158-62	
ACTIVE:		
Balkis	163-66	E
Ali	168-71	E
Balkis & Ali	172-79	
Osmin	179-80	F
Balkis	180-81	F
Ali	181-83	F
Osmin	183-87	
<u>[Presto]</u>	<u>3/4</u>	<u>C major</u>
EXPRESSIVE:		
Tutti	192-236	

Table 4: Act I Finale - L'incontro improvviso

this entire *Andante* section the orchestra maintains the same accompaniment pattern: the first violins double the vocal line while the second violins have broken chords played in the rhythm of two sixteenths and four thirty-second notes. The lower strings simply play one note per beat. The orchestra, therefore, functions as a unifying agent for two contrasting types of musical expression.

The next section of the finale, *Presto* in 6/8 begins in the subdominant key of F major which decreases the tonal tension. This corresponds to the dramatic situation as everyone has politely gathered and sat down at the banquet table. The section is Expressive with each person in turn singing the same music to a different text. A short Active section follows at m. 87 (now in g minor) in which Ali defends his honour. The finale then continues at m. 96 using the structure of a vaudeville finale: each character sings a verse alternating with a chorus sung by everyone. Osmin is the last of the three to sing, but his verse is not followed by the chorus since Ali has become angry over Osmin's words (d minor). Haydn musically prepares us for this sudden turn of events by having Osmin sing the same music as the other two but he transposes it up a fourth into B flat major. At this unexpected break from the vaudeville structure the finale becomes Active again until the final Expressive tutti at m. 192 with a tempo change to 3/4. The music is back in the home key of C major.

The second-act finale, *E in ordine la festa* (#39) is the longest of the three and the most involved in terms of dramatic intrigue since the majority of the ensemble is Active. At this point in the plot the lovers have arranged their escape and are going to have a banquet that evening. Their plans abruptly end when they receive the news that the Sultan has come back and wants revenge. Osmin is able to protect them because he knows of a secret staircase which they can use for their escape. Table 5 illustrates that there is not the same amount of repetition of musical material as in the first-act finale. Because this finale contains a variety of Active sections musical repetition is not feasible. However, in the *Allegro moderato* section a four-bar phrase ('A' in Table 5) is treated like the first theme of a sonata form since it is heard twice at the beginning of the section (exposition, mm. 1-10) as well as at the end (recapitulation, mm. 53-61) and with some variation between mm. 29-47 as development. In the process all five characters in this section sing phrase 'A'.

In this finale, in comparison to previous operas in which the ensemble singing consists of the vocal parts being a third or sixth apart, Haydn has employed a variety of combinations, depending on the dramatic situation. Parallel thirds are used in situations which express a fact, such as mm. 43-47 when Rezia and the Calandro quote the adage: Like servant, like master (*Tal servo, qual padrone*). For more

<u>Character</u>	<u>Measures</u>	<u>Musical Repetitions</u>
<u>Allegro moderato 4/4 G major</u>		
ACTIVE:		
Balkis	1-5	A
Rezia	6-10	A
Ali	10-16	
Rezia & Ali	16-22	
Calandro	22-25	
Ali	25-26	B
Rezia	26-27	B
Ali	27-28	
Osmin	29-33	A (5th higher, D major)
Rezia	33-37	A (last line, mm.35-37)
Osmin	37-39	
Ali	39-43	A ¹
Rezia & Calandro	43-47	A ¹
Ali	47-49	
Rezia	50	
Ali	50-52	
Rezia, Ali & Calandro	53-61	A (Rezia's vocal line)

Presto 3/4 begins in e minor

dialogue among Balkis, Dardane, Rezia, Ali & Calandro
64-164 no musical repetition

EXPRESSIVE

Tutti 165-84 until m. 172 all parts are a monotone on the note G, followed by a 2-part harmony

ACTIVE

dialogue among Osmin, Balkis, Dardane, Rezia & Ali
188-271
[through-composed except Balkis & Dardane (204-06) = Rezia & Ali (208-10)]

Allegro di molto 4/4 G major

EXPRESSIVE

Tutti (except Osmin) 273-301
Tutti 303-331 273-76 = 309-12

Table 5: Act II Finale - L'incontro improvviso

emotional statements, such as when Ali and Rezia ask love to descend from Jove (*Discendi, Amor, da Giove*) the two vocal lines are completely independent and frequently use dissonant intervals such as the diminished fifth (mm.16-22). Individual vocal lines are also found at mm. 101-105 when, upon hearing that the Sultan wants vengeance, the lovers at the height of their distress proclaim that they do not know what to do (*E che fare più non so*). In this case Haydn emphasizes their anguish by also writing the parts in contrary motion.

Unison is used for sections of text that are very important and are turning points in the plot, such as when Balkis and Dardane enter to say that the Sultan has returned and wants revenge (mm. 64-70). Another example of unison occurs at the tutti section (mm. 165-72) when everyone expresses how disastrous the situation has suddenly become. In the latter Haydn has set the text in unison but the melody is a monotone, consisting solely of the note G.

The third-act finale, *Or gli affanni son svaniti* (#47) rather than exclusively consisting of the usual Expressive chorus begins as a chorus but is interrupted by the entrance of the Calandro who is awaiting to hear his sentence (Active section). The Sultan decides on giving the Calandro a less severe punishment after Rezia and Ali plead on his behalf. The tutti chorus then resumes creating an overall symmetrical structure of Expressive (mm. 1-68) -

Active (mm. 68-118) - Expressive (mm. 118-66). Both Expressive sections express the same sentiment but use different text. Haydn gives the appearance of a Ternary form by partially setting the final section (last chorus) to music first heard at the beginning of the finale (mm. 118-31 = 5-18).

In general the finales in this opera maintain the same characteristics found in Haydn's previous operas but also begin to create a more realistic drama in their unrestricted use of character types, and a more spontaneous combination of Active and Expressive sections. Another progressive compositional technique is the use of music that does not conclude with a final cadence but immediately continues into the next number. Both the second and third-act finales are directly linked to the previous music which end with the instruction *attacca subito Finale*. The second-act finale is preceded by Rezia's and Ali's love duet, *Son quest'occhi un stral* (#38) in which there is a final cadence in E major followed by a descending scale in the bass: e natural, d natural, c#, c natural, b natural (mm. 133-35). After this melodic transition the finale then begins in the key of G major (note how the last note, b, belongs to the tonic chord of the new key). In the third act the accompanied recitative that leads into the finale ends on a dominant seventh chord of C major. The resolution of this dissonance is heard as the first chord of the finale. We can begin to see

the gradual dissolution of the dramatically artificial musical boundaries between each operatic number.

Chapter 4

The *drammi giocosi* after 1776

1. INTRODUCTION

The year 1776 was a major turning point in operatic productions at Eszterháza, since the Prince had decided that instead of spoken theatre, operas would be staged twice weekly.¹ Although no documentation exists, Karl Geiringer has suggested some of the reasons for this change in the cultural life at Eszterháza. He surmises that two factors contributed to the Prince's increased attention to opera: Italian opera's popularity at the imperial court in Vienna, and the Prince's waning interest in performing on the baryton. For Haydn this meant that he would not only be producing his own works, which was the case up to 1776, but also those of his contemporaries.² By creating a regular operatic season, there was a need to increase the physical

1. See the Introductory chapter for a brief discussion on productions of spoken theatre at Eszterháza. For a detailed examination of the Esterházy's theatrical tradition, see Mátyás Horányi's, *The Magnificence of Eszterháza*, translated by András Deák (London: Barrie and Rockliff, 1962).

2. The first Italian opera that Haydn produced by another composer was *Il finto pazzo per amore* by Dittersdorf in April 1776. Bartha, "Haydn's Italian Opera Repertory," 182.

resources for the productions, as well as the employment of more singers. With the purchase of Italian opera scores and the hiring of new singers in 1776, the court opera was now equipped to have operatic performances twice a week, from February to November or December, with novelties appearing between four to eight times per season.³ Dénes Bartha concludes that the court at Eszterháza ranked second only to Venice or Naples as a centre of Italian operatic life and equalled or even surpassed the Viennese repertoire.⁴

The effect on Haydn's own operatic output would have been manifold since being in charge of all the operatic productions would have left him little time to write new operas of his own. From 1776 to 1790, the last year for an operatic season, Haydn wrote only six operas, but premièred over eighty-one operas by other composers.⁵ He was responsible for adapting the scores to suit his ensemble, making cuts, altering orchestration and inserting new arias where necessary. Bartha, after examining all the presently available performing material from the Esterházy archives (scores and parts), has characterised Haydn's changes into six types:

3. Geiringer, *Haydn: A Creative Life in Music*, 71.

4. Bartha, "Haydn's Italian Opera Repertory," 176.

5. These first performances of operas would then be repeated a number of times, resulting in over 1,026 operatic performances for the period between 1780 - 1790 alone. Harich, "Das Repertoire des Opernkapellmeisters Joseph Haydn," 102.

1. In many cases, Haydn considered the orchestration of Italian operas too thin and added, quite often in his own hand, a number of additional parts (mainly oboes and horns).
2. The melodic ardor (*Melodienseligkeit*) of some Italian composers (especially Cimarosa and Anfossi), with its obvious melodic repetitiveness, proved rather tiresome to the mature Haydn; he therefore rigorously cut either entire numbers or portions of them, particularly when there was much repetition of motifs.
3. Haydn tried to set a limit to the pretensions of his Italian singers by simply pruning away empty *colorature*; he cut those places in the original score where the singer would have an opportunity for improvising a cadenza.
4. Haydn took special care of his favorite, Luigia Polzelli (a very mediocre singer and musician), by transposing many arias into a lower key for her sake and by making others more attractive through the addition of new orchestral parts.
5. The tempo of the Italian arias is accelerated by Haydn almost everywhere....
6.Haydn found in many of the Italian opera scores an obvious lack of dynamic differentiation; accordingly, in order to enhance the expressive and emotional impact of the works that he directed, he often added pointed and sharply contrasting dynamic markings, especially in those operas by Paisiello, Sarti, and Martin which he otherwise found emotionally important.⁶

Haydn would also have had to rehearse with the singers and the orchestral musicians. Even though he referred to this daily task in later life as *mechanische Arbeiten* [mechanical work]⁷, it would have afforded him the opportunity to become very familiar with the operatic style of his day. Haydn told Griesinger that, as conductor of the orchestra,

6. Bartha, "Haydn's Italian Opera Repertory," 209-10.

7. Bartha comments that this phrase, *mechanische Arbeiten*, which Haydn had said to his biographer, Griesinger, in the early 1800s, could instead be interpreted as referring to the baryton trios that he had to write for Prince Nikolaus. *Ibid.*, 179-80.

he could experiment, "observe what produced an effect and what weakened it, and was thus in a position to improve, to alter, make additions or omissions, and be as bold as I pleased".⁸

Haydn's description of himself as being 'cut off from the world', would be correct in a physical sense, since the Esterházy estate was not near any major cities. But in view of the fact that Haydn would have had access to over one hundred opera scores⁹ his statement is rather perplexing, since his knowledge of contemporary Italian operatic styles would have been second to none.

As briefly mentioned above Luigia Polzelli received special treatment from Haydn in regard to her operatic roles. To a lesser extent this was true of the entire cast at Eszterháza since Haydn, in some cases, worked with his singers for a number of years and was able to get to know their voices and abilities, both in terms of strengths and

8. Georg August Griesinger, *Biographische Notizen über Joseph Haydn* (Leipzig, 1810), 24, as quoted in Geiringer, *Haydn: A Creative Life in Music*, 71. For a longer extract of this quotation, see the first page of Chapter 1.

9. In addition to the operas that were performed, there were ten opera scores that had been prepared for performance by Haydn but were not staged (partially due to the untimely death of the Prince). Also during Haydn's tenure, twenty-two Italian operas were purchased that he did not prepare or perform. Bartha comments that the works in this last group do not contain one single work of importance, thus illustrating Haydn's sense of what constitutes good dramatic music. Dénes Bartha, "Haydn, the Opera Conductor; an Account of the Newly Disclosed Sources in Budapest," *The Music Review* 24 (1963): 315.

weaknesses. The basis upon which Haydn wrote his operas, as well as his revisions to others, was determined to such an extent by his cast, that Haydn wrote the following letter in reply to Franz Roth in December 1787:

You wish me to write an *opera buffa* for you. Most willingly if you are desirous of having a vocal composition of mine for yourself alone; but if it is with the idea of producing it on the stage at Prague I cannot comply with your wish, all my operas being too closely connected with our personal circle [Prince Esterházy's, in Hungary], so that they could never produce the proper effect, which I have calculated in accordance with the locality. It would be very different if I had the invaluable privilege of composing a new opera for your theater.¹⁰

Lastly, the year 1776 was also a turning point for the libretti. Up to this year, it is generally assumed that Karl Friberth did most of the libretto adaptations for the Court. However, Friberth and his wife left Eszterháza that year and someone else must have taken over the task. While we know the original librettists for each of Haydn's operas, the Esterházy arranger's identity can only be surmised in most cases.

10. Geiringer, *Haydn: A Creative Life in Music*, 81.

2. IL MONDO DELLA LUNA (1777): THE WORLD TURNED UPSIDE-DOWN

A) THE LIBRETTO

Written in the year following the expansion of the operatic troupe at Eszterháza, *Il mondo della luna*, was the last of Haydn's operas based on a libretto by Goldoni. It was performed as part of the festivities for the marriage of Count Nikolaus Esterházy, son of the reigning Prince Nikolaus 'the Magnificent', to Countess Maria-Anna Weissenwolf in the summer of 1777.¹¹ The opera is scored for eleven singers (two sopranos, alto, two tenors, alto castrato, bass and four choral bass parts), with an orchestra of two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, strings and harpsichord continuo.

As a libretto, *Il mondo della luna*, was very popular in the eighteenth century although after the first setting by Baldassare Galuppi (Venice, 1750), composers and their

11. The printed libretto does not give an exact date for the performance but only "*L'estate dell'anno 1777*" [summer of 1777] and reports that the opera was performed on the occasion of Count Esterházy's wedding. Pohl states that the marriage was celebrated on August 3, 1777. If we use that date for the first performance the Jermoli couple, who are listed in the libretto as singers, would not have been available since they had left Eszterháza at the end of July. Either the opera was performed with the Jermolis before the wedding day or else new (and unnamed) singers were brought in for August 3. Günter Thomas, "Observations on *Il mondo della luna*," in *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer, and James Webster (New York: W.W. Norton, 1981), 145.

librettists followed a common eighteenth-century practice of rearranging, editing and adding to the original text.¹²

Other important settings include those by Pedro Antonio Avondano (Lisbon, 1765), Giovanni Paisiello, who changed the title of the work to *Il credulo deluso* (Naples, 1774), and Gennaro Astaritta (Venice 1775).¹³ For the Esterházy production the anonymous adapter followed the original Goldoni libretto until the thirteenth scene of the second act. From the fourteenth scene (end of #49) only Ecclitico's first sentence remains. For the remainder of the libretto, the second act finale and the third act excluding its finale, are based on the version used by Astaritta.¹⁴ The text to the last finale (#55) is assumed to be new since its origins are not known.¹⁵ Some of the issues addressed in the orig-

12. Werner Bollert, in comparing Galuppi's setting to Haydn's, found no melodic borrowing by the latter. Werner Bollert, "Tre opere di Galuppi, Haydn e Paisiello sul *Mondo della luna* di Goldoni," *Musica d'oggi* 21, No. 7 (August-September 1939): 265-70, as quoted in Brago, "Haydn, Goldoni," 317.

13. Günter Thomas, ed., *Il mondo della luna*, series 25, vol. 7, part 1, *JHW* (Munich: G. Henle Verlag, 1979), vii. Concerning the other libretti see the *Kritischer Bericht*, *Ibid.*, vol. 7, part 3.

14. Thomas suggests that the tenor, Guglielmo Jermoli, had brought the Astaritta libretto with him when he and his wife came to Eszterháza in March 1777. Jermoli had sung the part of Ecclitico in Astaritta's 1775 production in Venice. *Ibid.*, ix.

15. The librettist is not listed in the published Esterházy libretto and remains unknown. *Ibid.*, vii. The local poet was rarely named out of deference to the original poet. Daniel Heartz, "Mozart and his Italian Contemporaries: *La clemenza di Tito*," *Mozart Jahrbuch* (1978-79): 277.

inal Goldoni libretto, while acceptable for an opera production during Carnival¹⁶, would not have been suitable for an Esterházy wedding. For example, in act III, scene 2, Clarice explains to Lisetta, who has recently been married, how important it is to have a *cicisbeo*.¹⁷ Obviously, this dialogue would not have been of consequence to a non-Venetian society nor would it have been appropriate for the wedding festivities.

In neither the original Goldoni libretto set by Galuppi nor the Esterházy libretto of the first performance of *Il mondo della luna*, is the list of characters divided into the categories of serious and comic. As compared to the orig-

16. The performance of this opera during the Venetian *carnevale* directly links the content of the libretto to the activities outside the theatre. "Carnevale, according to Bakhtin, represents a popular discontent with a ruling order, expressing an imaginary, celebratory reversal of real social conditions and temporarily suspending social rules. In its folkloric tradition, *carnevale* represents a brief parenthesis in normal time and normal order when those least privileged in the prevailing scheme of things could create for a moment illusions of another more perfect order, of a utopia which was the opposite of the everyday world." Mikhail Bakhtin, *Rabelais and his World*, trans. Hélène Iswolsky (Cambridge, Mass.: M.I.T. Press, 1968), as quoted in Emery, "Carlo Goldoni as Librettist," 201.

17. In eighteenth-century Venice, married women were expected to have male suitors (*cicisbei*) or else they were considered social misfits. These suitors or *cavalieri serventi* waited on the women, taking them to the cafe, opera, etc. Their husbands were powerless to forbid it because this was socially acceptable behaviour. Goldoni, in both his spoken plays and to a lesser extent in his libretti, satirized the practice of *cicisbeo* because he believed it undermined the family unit (e.g.: *Cola mal maritato [Cola e Drusilla]*, 1721; *La birba*, 1735; and *Monsieur Petiton*, 1736).

inal Goldoni libretto, which lists *Ecclitico* first, followed by *Buonafede*, the three women, *Cecco*, and lastly, *Ernesto*, the Esterházy version lists *Ecclitico* first, but is followed by *Ernesto*, *Buonafede*, the three women (in a different order) and lastly, *Cecco*. There does not appear to be a valid rationale for either the order or the variance. In contrast to *Le pescatrici*, the last Goldoni libretto that Haydn set, one could infer that the characters now were no longer being as sharply drawn in terms of the comic and serious. Furthermore, the idea of the *mezzo carattere*, combining elements of both types, was beginning to be used more frequently and enabled both the librettist and composer to portray characters in a more realistic manner.

Chronologically this libretto is important because it is the first example in Haydn's *drammi giocosi* which constantly makes references to contemporary society and its foibles. In *Il mondo della luna*, however, the real world is evoked not by a direct representation of life on earth but by presenting its supposed opposite, life on the moon. By choosing the moon, Goldoni could refer to the idea of the moon as an anti-earth, and thus the rules of behaviour can be reversed. "The moon is a utopia which lacks earthly vices, and the customs of this more perfect society are thus the source of a comment on the mores and manners of the real

world."¹⁸ Rather than using the theatre to mirror society as the audience knows it, Goldoni creates a new reality, which in a satirical manner is an allusion to the real world.¹⁹ All the satirical fantasies that Goldoni wrote between 1750 and 1751, with the exception of *La mascherata*, are set in an unusual and exotic setting.²⁰ They satirize society's vices and, in a blatantly fantastic context magnify them "far out of proportion, making a polemical point and achieving comic effect through the deliberate distortion of reality".²¹ Unquestionably, the main thrust of *Il mondo della luna*'s plot is not 'boy conspires to marry girl and live happily ever after' (in this case 3 males and 3

18. Emery, "Carlo Goldoni as Librettist," 190. Emery accurately states that "realism" in terms of eighteenth-century theatre is a relative term. Goldoni wrote that one of his sources for inspiration was "il libro del mondo" [the book of the world/life] which was "then filtered through the conventions of the libretto form. While never a 'slice of life' in the naturalist sense, these operas generally have as characters types that might be related to real life, and whose actions, while frequently exaggerated, have their roots in the actual manners of the day; they take place in surroundings that if not necessarily 'every day' are at least possible (Venice and the surrounding area, or other actual cities) and not fabulous or mythological; and, most importantly, their themes relate to social problems much discussed by Goldoni's contemporaries." Ibid., 143, n. 21.

19. As compared to the theatre being a corrective "mirror" of vice and virtue. See Chapter 2, part 2 "Carlo Goldoni: Social Reformer".

20. Between the spring of 1750 and 1751 Goldoni wrote *Il mondo della luna*, *Arcifanfano re dei matti*, *Il paese della Cuccagna*, *Il mondo alla roversa*, and *La mascherata*. Emery, "Carlo Goldoni as Librettist," 183-84.

21. Ibid., 185.

females), but rather the voyage of Buonafede, not just physically to the world of the moon, but metaphorically, from darkness to light. In the last act he realizes that there is an important difference between people on earth and on the moon. When he decides that he is going to forgive everyone for the hoax that they have just played on him he says that he wants to act like a lunar man (*Da uom soprallunar oprar vogliamo*) which is an allusion to enlightened behaviour.

The libretto contains numerous examples of characters commenting about society's vices, and the inconsistencies of human nature. While a variety of situations and characters is used, all examples have one element in common: the struggle for power. Goldoni addresses the power struggle between men and women, master and servant, father and daughter, and king and subjects; on an emotional level, the power struggle concerns love versus reason, and love versus greed. After the opening chorus, Ecclitico proclaims his basic philosophy about people: they can be made to believe anything, whether they are well educated or not. He gloats over the fact that being an imposter is in itself a great calling and decides to ply his trade as a fake astronomer on the gullible Buonafede. Just as Buonafede is preparing to look through the telescope, Ecclitico states that men with fake telescopes cannot see the truth, just as men with their human eyes are blind to falsehoods. He then reflects on the

folly of people: they assume they know others, just as they think they know themselves; but because they do not know themselves, they do not know others.²² In a later recitative (#19) there is another reference to the inability of man to 'see' (especially where love is concerned):

Buonafede

Vedo che mi vuoi bene,

vedo che tu sei mia.

Lisetta

(Ma non vede,
che questa è una pazzia.)

I see that you truly love
me,

I see that you are mine.
(as an aside)

(But he does not see that
all of this is craziness.)

The final reference to people's blindness is in act II, sc. xii when Clarice in her aria '*Quanta gente*' (#48) declares that those who do not see believe falsehoods (*Chi non vede, il falso crede; ciaschedun saper pretende*).

Buonafede looks through the telescope and sees three different scenes which are very pleasing to him: a young girl caressing an old man, a husband beating his wife as punishment for her infidelity, and a lover leading his lady by the nose. Ecclitico remarks that the first display represents not love but a young girl's greed for the old man's money, and the last two scenes if practised on earth would allow men to control their wives (and not the other

22. Recitative (#5): Quanti sciocchi mortali con falsi canocchiali credono di veder la verità e non sanno scoprire le falsità! Quanti van scrutinando quello che gli altri fanno e se stessi conoscere non sanno.

way around).²³

A pun on the word lunatic (*lunatico*) is used at various times throughout the opera. In Italian the word can be used as the adjective for people belonging to the moon (the equivalent of the English 'lunar') but it can also refer to a person who is very temperamental and quirky. "Playing on the popular notion of the moon as the source of madness, Goldoni has here jokingly proposed an opposition between a sane lunar utopia and a real world riddled with 'social insanity'."²⁴ In act II when Buonafede inquires whether his daughters and servant may join him on the moon, Ecclitico answers that, yes, these women, due to their insincerity and constant changes in appearance and mood, belong on the moon, since they are most definitely lunatics (*Sono lunatiche, oh signor, si!*)²⁵. The use of *lunatico* is not just reserved as an adjective for women. Later in act II, sc. viii Lisetta, who has been 'kidnapped' and brought to the world of the moon, is very angry about her predicament. She refuses to believe Ecclitico as he explains to her that she is the wife of the lunar emperor. At the beginning of the recitative she addressed him as *caro signor Ecclitico* but as

23. Indirectly Goldoni is also referring to the practice of *cicisbeo*.

24. Emery, "Carlo Goldoni as Librettist," 194.

25. Aria (#31) Ecclitico's "Voi lo sapete". See the analysis of this aria under section b) "The Music" in this chapter.

she slowly begins to lose her temper she changes the salutation to *caro signor lunatico*.²⁶ When Lisetta finally gets to meet the emperor (Cecco) he tells her that he wants to make her the lunatic/lunar queen (*vi voglio far lunatica regina*).²⁷

In recognition of the fact that Cecco's world is the world of the moon, one soon realizes that the most enlightened remarks about man and society come not from the upper classes but from the two *buffo* servants, Cecco and Lisetta. In act I, sc. vi, Cecco's recitative reprimands Ernesto, his master, for following the 'stupid world' (*il mondo stolido*) and for changing the labels given to certain types of people--for example, by calling a hypocrite 'very pious', a miser 'economical' and a prodigal 'generous'.²⁸ The following aria (#14) continues to expound upon human naivety in a world that is highly fraudulent. Reality is only appearance and should be recognized as such.

CECCO

Mi fanno ridere quelli
che credono
che quel che vedono
sia verità.

Those people make me laugh
who believe
that what they see
is true.

26. Recitative (#40), "*Dove mi conducete?*"

27. Recitative (#42a) "*Olà, presto, fermate*"

28. Recitative (#13): *Ei segue il mondo stolido: cambia alle cose il termine, e il nome cambia bene spesso agli uomini. Per esempio, a un ipocrita si dice uom divotissimo, all'avaro si dice un bravo economo, e generoso vien chiamato il prodigo. Così appella talun bella la femmina, perché sul volto suo la biacca semina.*

Non sanno i semplici
che tutti fingono:
che il vero tingono
di falsità.

These simpletons do not
know, that everyone
pretends: that falsehoods
colour the truth.

Mi fanno ridere, ecc.

Those people make me laugh,
etc.

Later in act II, Cecco dresses as the emperor of the moon. He tells Buonafede that his earthly world is crazy and lists the follies of various kinds of people, concluding that everything in the world is backwards (*al rovescio tutto va*). In scene v when Buonafede retorts that he is not a fool, Cecco answers by stating that on earth one who knows how to play the fool makes his fortune. Later in the scene Cecco becomes rather exasperated by Buonafede's remarks about the comets and exclaims that those crazy mortals of the sublunar world pretend to understand the stars yet do not even understand themselves (*Oh, gente pazza del mondo sublunar, poichè le stelle conoscer pretendete, e voi stessi laggiù non conoscete*). The conversation continues with Cecco explaining that he enjoys watching the follies of Buonafede's peers²⁹ and concludes with an aria in which Cecco criticizes commonly found social temperaments:

Cecco: Aria #35

Un avaro suda e pena,
e poi crepa, e se ne va.

A miser sweats and worries,
and then drops dead and
disappears.

Un superbo, senza cena
vuol rispetto, e pan non ha.

A proud man, without food
wants respect, yet has no

29. Recitative (#34): ...e il piacer più giocondo che aver possano i nostri occhi lunari, è il mirar le pazzie dei vostri pari.

Un geloso è tormentato,
un corrente è criticato.

Quasi tutti al vostro mondo
siete pazzi in verità.

Chi sospira per amore,
chi delira per furore,
chi sta bene e vuol star male,

Chi ha gran fumo e poco sale;
al rovescio tutto va.

Siete pazzi in verità.

bread.

A jealous man is tormented,
an ambitious man is criticized.

Almost everyone in your
world is truly crazy.

One yearns for love,
one raves in fury,
one is doing well and wants
to do badly,

one has lots of smoke and
little salt;
everything is in reverse.

You are crazy indeed.

The social contract of marriage is debated from both a female and male point of view. In act I scene vii Clarice and Flaminia are having a discussion concerning the issue of whether marriage allows a woman more or less freedom. Clarice argues that since husbands want to enjoy their liberty, wives would then be free to do as they please (*i mariti non son più tanto austeri: aman la libertade al par di noi, ed abbada ciascuno a'fatti suoi* [husbands are not very strict: they love their liberty as much as we do, and each person can go his/her own way]). Furthermore, in the case of her beloved Ecclitico who is always busy studying astronomy, her freedom will be guaranteed. Clarice and Flaminia conclude that the only barrier to marrying their beloveds would be the objection of their father. Eventually Clarice decides that a secret marriage would solve the problem, while Flaminia is more philosophical, deciding that love overcomes reason in ruling the soul and she will have

to defy her father. Ernesto's comments concerning marriage are very pointed. In act II, sc. vi he tells Buonafede that there are usually two bad matchmakers involved in arranging a marriage: caprice and self-interest.

The first-act finale illustrates the power of money or more specifically the importance of the dowry. Clarice and Lisetta mistakenly believe that Buonafede is dying and begin to mourn. Ecclitico promptly begins to read a will in which Buonafede leaves a dowry for each of the women. Instantaneously the women decide that Buonafede was very old and mortal so his death is not truly a tragedy after all. The finale concludes with the women celebrating their good fortune: *Viva chi vive. Chi è morto, è morto. Dolce conforto la dote sarà* [Long live the living. Those who are dead, are dead. The dowry will be a sweet comfort.] A later example involves Flaminia's and Clarice's impression of their father, Buonafede. Just after arriving on the moon (they are aware of the prank), Buonafede greets them by congratulating himself on how fortunate they are to have such an astute father who is capable of making them lunar citizens (*Bella fortuna aver un genitore dello spirito mic, ch'abbia fatto per voi quel ch'ho fatt'io!*). Their reaction is one of grandiose praise and would be considered ironical if they were still on earth, but now on the moon it has the opposite sentiment:

Flaminia Recitative #45

Molto vi devo, o padre.

I am indebted to you, dear
father.

Un uom saggio voi siete;
di politica assai voi ne sa-
pete.

You are a wise man;
you understand quite a bit
about politics.

Clarice

Si vede certamente
che avete una gran mente.

Yes, it can certainly be
seen that you have a great
mind.

Siete un uom virtuoso senza
pari;
cedon gli uomini a voi famosi
e chiari.

You are a brilliant man
without equal;
famous and enlightened men
yield to you.

The second act takes place on the moon affording the librettist the opportunity to present the world 'turned upside-down'. In scene III Buonafede, after inquiring about proper protocol for his audience with the emperor, is informed that the emperor is not interested in flatterers and is kind and has a good heart (recit. #30, *Il nostro gran monarca non vuol adulatori. Egli è un Signore ch'è tagliato alla buona, e di buon core.*) Undoubtedly, these types of statements would have been aimed at the aristocracy of the ancien régime.

B) THE MUSIC

i) MANUSCRIPT SOURCES

The autographs and score of *Il mondo della luna* present two characteristics of Haydn's compositional process that have received little attention in Haydn scholarship, namely, that of Haydn the borrower and Haydn the reviser. In the former case, a large number of individual pieces from *Il mondo della luna* were reused by Haydn in later works, sacred as well as instrumental. For example, the Overture became the first movement of Symphony no. 63 ("La Roxelane", 1781); Ernesto's aria, '*Qualche volta non fa male*' (#37) served as the Benedictus of the *Mariazellermesse* (1782); the 'Intermezzo' (#44) that begins the eleventh scene of act II was rearranged into a concert version that was published by Artaria in 1782/83; five more numbers from act II (the sinfonia #23, ballet #27, chorus '*Uomo felice*' #29, Flaminia's aria '*Se la mia stella*' #46, and Clarice's aria '*Quanta gente che sospira*' #48) became part of Haydn's 1784 Trios (Hob. IV, no. 6, 7, 8, 10 and 11); and Buonafede's aria, '*La ragazza col vecchione*' (#8) can be heard as one of the pieces in the musical clock built in 1789 (Hob.

XIX:1).³⁰ Haydn must have thought highly of this operatic score, since he borrowed it for a variety of later compositions.

"Haydn the reviser of his own works" is not a term usually associated with Haydn's compositional process.³¹ For *Il mondo della luna* Haydn appears to have written three different versions of the opera, and to date no satisfactory documentation exists to prove that each version was for a different performance of the work.³² Thomas asserts that the numerous variants and versions (i.e. transpositions, orchestrations, and entirely new compositions) are proof that Haydn did not compose this opera in a perfunctory manner, but rather endeavoured to achieve the best possible

30. For a more complete list of pieces see Thomas, *Il mondo della luna*, JHW vol. 7, part 1: x; or Thomas, "Observations on *Il mondo della luna*," 147. For an abridged list see Brago, "Haydn, Goldoni," 331.

31. As already discussed in Chapter 1, Haydn did revise *Acide* when it was performed 11 years later, while the revisions for *La vera costanza* (*infra*) were at least partially based on necessity, since the original score was destroyed in the opera house fire.

32. There is only one documented performance of *Il mondo della luna*, but in order to justify the three versions of the score, some scholars have suggested that there were three. Thomas presents two contradictory pieces of information: in a catalogue, dated 27 November 1777 the horn player, Joseph Oliva had written, "Il mondo della Luna 3 mal" [Il mondo della Luna 3 times]; on the other hand, in the hairdresser's inventory lists between 25 Sept. to 26 November there are 19 performances listed but *Il mondo della luna* is not one of them. Thomas, *Il mondo della luna*, JHW vol. 7, part 1: viii. Perhaps the three performances took place in August and early September.

setting.³³ The three types of autograph sources are as follows:

- 1) the original version (Urfassung) which presently exists as individual numbers and fragments. At this point, Ecclitico was an alto, Ernesto a tenor, and Lisetta a soprano.
- 2) the expanded and disseminated version (Verbreitete Fassung) which consists of the complete opera. This is the point at which Haydn had the score copied. Ecclitico is now a tenor, and Ernesto and Lisetta have both become altos.
- 3) the new version (Neue Fassung). This is the very last version of some numbers and parts, mainly found in act I. Generally the vocal parts are the same as in the expanded version, but the numbers have fewer instrumental parts. Whether this is the version for the Esterházy performance and whether Haydn would have authorized it, remains unknown.³⁴

The question of why Haydn changed the three roles of Ecclitico, Ernesto, and Lisetta, to other vocal ranges can

33. Thomas refers the reader to the three different versions of Buonafede's three cavatinas plus instrumental ritornelli as a good example of "Haydn's attempts to produce the most satisfactory piece of music possible". Thomas, "Observations on *Il mondo della luna*," 144.

34. Thomas, *Il mondo della luna*, JHW vol. 7, part 1: viii-ix. For a more detailed analysis of Haydn's process of revising a number, see Günter Thomas's article, "Zur Frage der Fassungen in Haydns *Il mondo della luna*" in *Studien zur italienischen Musikgeschichte, XIII*, ed. Friedrich Lippmann (Regensburg: Laaber, 1984), 405-25. In this article, for example, Thomas compares the versions of Buonafede's Act I cavatina #6 (pp. 417-19), as well as the three settings of Ernesto's aria 'Begli occhi vezzosi' (#12) (p.420).

only be surmised. Originally the part for Ecclitico was written in the alto clef for the alto castrato, Pietro Gherardi (who was listed as a *Discandista* in the Esterházy records). For reasons unknown, Haydn decided that Gherardi would instead sing the part of Ernesto, so it had to be changed to an alto range. Thomas suggests two possible explanations for this switch: 1) the part of Ernesto was a *hosenrolle* (a woman playing a man's role) in the setting by Galuppi or, 2) Jermoli, who was a tenor, was then given the role of Ecclitico (thus the role had to be changed to a tenor) since he had played this role two years earlier in Venice in Astaritta's opera. Ironically, the Jermoli couple left Eszterháza at the end of July so not only did the husband not fulfill his obligation to play the role of Ecclitico but his wife did not play Lisetta (which is probably why the role of Lisetta had to be changed to an alto for the new unidentified singer).³⁵

The following chart summarizes the changes:

	original version	expanded version
Ecclitico	alto	tenor
Ernesto	tenor	alto
Lisetta	soprano	alto ³⁶

The overall distribution of musical numbers is equally divided among the seven characters, since each one has an

35. Thomas, *Il mondo della luna*, *JHW* vol. 7, part 1: viii-ix.

36. *Ibid.*, vii.

aria in each of the first two acts, with the third act devoid of solo arias. Buonafede also has three cavatinas and sings in the chorus in act I and II, and has the second act duet with Lisetta. Ecclitico participates in three choruses and sings the love duet in act III with Clarice. The first-act finale involves Buonafede, Ecclitico, Clarice and Lisetta, while the second and third-act finales include everyone.

ii) TONAL STRUCTURE OF THE OPERA

The following musical analysis of the opera will be based on the full score of the second (expanded) version. As was the case with *Le pescatrici*, *Il mondo della luna* also appears to have a tonal structure that is closely linked to the dramatic action. The tonal areas of each act of this opera create a pattern that directly relates the dramatic function to the choice of keys. The entire opera may be considered to be in the key of D major, the tonality of the second and third acts, while the first act is in the key of E flat major, the flattened second or Neapolitan relationship to D. Each act is a self-contained tonal structure. The first act opens with a chorus in E flat major, has three intermediary numbers in E flat and concludes in this key. The second act begins in D major (both the Sinfonia and the opening chorus), has one more number in D and a finale that

commences in D, but because of Buonafede's anger changes to d minor. The brief third act also concludes in D major.

Table 6 lists the tonality for all the numbers, and each is assigned as either an increase or decrease in tension in relation to the tonality of the entire act. An obvious pattern arises: all the keys used in act I intensify the harmonic tension, paralleling the dramatic excitement; the keys in act II release the harmonic tension, paralleling the decrease in suspense, except for the March which is used for Cecco's entrance as lunar emperor, and Buonafede and Lisetta's duet in which Buonafede flirts with Lisetta while she mocks him. These last two numbers increase the tension. Act III continues the pattern of dramatic dénouement and its accompanying harmonic equalization.

According to the schematization in Table 6, it is clear that Haydn's tonal plan musically embodies the dramatic action, serving as a metaphor for the dramatic developments. Act I introduces all of the characters' personalities, and informs us of Ecclitico's intentions to secure the marriage of Buonafede's two daughters (Clarice, Flaminia) and maid-servant (Lisetta) for himself, Ernesto and Cecco, respectively. Buonafede's gullibility and greed are exposed by Ecclitico's cunning. Flaminia's and Clarice's philosophy of love, their intention to rebel (if need be) against their father and Lisetta's coyness to her master, are all heard in their dialogue. Tension is slowly built up in the act until

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
Act I			
Sinfonia	C		
Chorus	E flat	Ecclitico, Scholars	tonic
Chorus	F	Scholars	increases
Sc.iii	G	Buonafede, Ecclitico, Scholars	increases
Entr'acte	D		increases
Cavatina	D	Buonafede	[continuation]
Entr'acte	D		"
Cavatina	D	Buonafede	"
Entr'acte	E flat		tonic
Cavatina	E flat	Buonafede	[continuation]
Aria	F	Buonafede	increases
Aria	E flat	Ecclitico	tonic
Aria	D	Ernesto	increases
Aria	G	Cecco	increases
Aria	C	Flaminia	increases
Aria	A	Clarice	increases
Aria	F	Lisetta	increases
Finale	E flat B flat E flat	Ecclitico, Lisetta, Buonafede, Clarice	tonic

Table 6: Musical Structure for Il mondo della luna ...cont'd

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
Act II			
Sinfonia	D		tonic
Concertino	F		lowers
Ballet	B flat		lowers
Chorus	D	Ecclitico, Buonafede, Knights	tonic
Aria	F	Ecclitico	lowers
March	C		increases
Aria	G	Cecco	lowers
Aria	g minor - G	Ernesto	lowers
Aria	D	Buonafede	tonic
Duet	A	Lisetta, Buonafede	increases
Aria	G	Lisetta	lowers
Ballet	F		lowers
Aria	F	Flaminia	lowers
Aria	B flat	Clarice	lowers
Finale	D-G-d minor	Everyone	tonic (minor)

Act III

Sinfonia	g minor		lowers
Duet	B flat	Clarice, Ecclitico	lowers
Finale	D	Everyone	tonic

Table 6 (cont'd): Musical Structure for Il mondo della luna

the climax is reached in the finale, a high point not only for the first act but for the whole opera.

At this point Buonafede has drunk what he assumes is a potion to enable him to fly, while Clarice and Lisetta think that he is dying and may even already be dead. The dramatic highpoint rests on the question of whether Ecclitico will succeed in his plan or what the consequences will be if he were to fail. From this point on the tension is slowly released. Buonafede absolutely believes in the moon's viability for human life. Ecclitico's plan unfolds smoothly: Buonafede asks for the three women to be transported to the moon, and it is now only a matter of time before each woman is escorted there by her future husband. Thus, by the end of act II the only element of conflict left is Buonafede's anger at being deceived. But this is soon appeased by Buonafede's forgiveness at the beginning of act III, sc.i, so the conflict is over, and the rest of this act is devoted to a love duet and jubilation over the triple marriage.

Il mondo della luna is set in two worlds: the earth for acts I and III, and the moon for act II. In contrast to Haydn evoking a Turkish setting for *L'incontro improvviso*, *Il mondo della luna* does not consciously reflect either the moon nor the earth in its music, since no particular tonalities, melodies, or orchestration, etc. are reserved for one world or the other.

iii) OPENING NUMBERS

As in *Le pescatrici*, *Il mondo della luna* opens with a series of choruses alternating with recitative, instead of an *Introduzione* (as in *L'incontro improvviso*). The opening choruses present the fake astronomer, Ecclitico with his fellow students giving praise to the moon and other planets. The vocal unison lends a "sacred" tone to the already prayerful style. The first chorus is followed by recitative and is then repeated a tone higher in F major. Buonafede enters and Ecclitico engages him in dialogue creating a lengthy section of recitative. A brief third chorus follows, which is once more set another tone higher in G major, and is sung by Buonafede, Ecclitico and the students. The music is different from the first two choruses, although still in unison, but being less contemplative and in a quicker tempo. These three choruses plus intervening recitative form one dramatic and musical unit. Immediately there is another tripartite musical unit as Buonafede, looking through a fake telescope, sees three different sights on the moon: a young girl caressing an old man, a husband beating his wife, and a lover leading his lady by the nose. The formula of orchestral ritornello, recitative (Ecclitico and Buonafede), cavatina (Buonafede) and recitative (first two times Ecclitico, third time Buonafede added) is repeated three times. The first and third ritornelli have the same music, while

Buonafede's cavatinas are identical. The first two repeats are in D major but Haydn heightens the musical tension, as in the previous unit, by transposing the final repeat up a semitone to E flat major. The ritornelli occur as Buonafede is observing each lunar scene, the dissimilar second one employing repetitive musical figures and dotted rhythms to musically portray the husband beating his wife (Example 24, *JHW XXV/7*, part 1: 48). The ritornelli (A and C) and the cavatinas (B) form a rondo structure, not unlike that found in a rondo finale: A B C B A B. The last recitative leads into Buonafede's aria, "La ragazza col vecchione" (#8) which summarizes his joy over the three spectacles he has just seen. Haydn sets this aria in F major, a tone higher than the last cavatina, completing the pattern of ascending tonalities, just as in the three choruses, and fittingly concludes the second dramatic and musical unit. Rather than using the multi-sectional formula of the *Introduzione*, Haydn has kept the speed of the action moving quickly, by employing recitative to connect the musical numbers. In conclusion, both Goldoni and Haydn, dramatically and musically, have presented the audience with two "introductions", the first one for Ecclitico and his supposed world of astrology, the second for the protagonist, Buonafede and his vision of the world of the moon.

[Andante]
Flauto

mezza voce

Violino I
con sordino e pianiss.

Violino II
con sordino e pianiss.

Viola

Basso
p

p

Example 19: Instrumental interlude after "Se una ragazza fa", #6e, *Il mondo della luna*, mm. 1-13 cont'd...

iv) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

Il mondo della luna, like the two previous *drammi giocosi*, contains a number of conventional aria types from the *opera seria* genre, such as the mock heroic aria sung by Flaminia in act I, "*Ragion nell'alma siede*" (#16). She has just spoken with her sister, Clarice, about their mutual problem of being controlled by men, first by their father

Example 19: cont'd...

and later by their husbands. Their dilemma is compounded by the fact that their father does not give them his consent to marry the man that each loves. It is this dialogue which illuminates the basic differences in personality between Flaminia and Clarice, the former being reasonable and sensible, the latter an outspoken maverick. Flaminia's aria consists of two sentiments: reason as a powerful force (personified as a queen) versus the tyrannical authority of love, which will always win over reason. Mary Hunter has described this text as "within the equally well-established

Example 19: cont'd...

seria (though not Metastasian) line of abstractly-expressed, sententious utterances".³⁷

Haydn incorporated several musical elements of the mock heroic into Flaminia's aria. The tempo indication, *Allegro maestoso*, in common time immediately creates a martial atmosphere similar to a "call to arms", with its almost unrelenting repeated eighth-note patterns in the bass line.

37. Mary Kathleen Hunter, "Text, Music, and Drama in Haydn's Italian Opera Arias: Four Case Studies," *Journal of Musicology* 7 (1989): 32.

Example 19: cont'd.

The instrumentation of oboes, bassoons, horns and strings (i.e., no flutes) helps in creating a military ambience. The unusually long orchestral introduction (mm. 1-28), as well as the two ritornelli (mm. 65-76 and 136-45) and overall structure of a written out da capo form (A [mm. 28-65] B [mm. 76-92] A [92-136]) define this aria type as belonging to opera seria. The A section, lines 1-4 of text, has a virtuoso vocal line in the upper range, with frequent melodic leaps as large as a tenth (regina mm. 35 and 99, and ma

Allegro maestoso
Flaminia

batt-----

te a-

Example 20: "Ragion nell'alma siede", #16, *Il mondo della luna*, mm. 51-64

si m.39) and exceptionally long coloratura passages occurring on the word *combatte* (mm. 51-64, 111-18, and 127-31) (Example 20, *JHW XXV/7*, part 1: 137-38). In contrast, the B section consists mainly of strings, in a quasi-contrapuntal pattern in which one voice has eighth notes while the rest play longer values. The melodic line is diametrically opposed to the outer voices, consisting of repeated quarter note patterns that move by step, which musically creates the atmosphere of someone proclaiming a warning (the text cautions that if love occupies the throne, it becomes a tyrant

Allegro maestoso

The musical score is arranged in five staves. The top three staves are for the string ensemble: Violino I, Violino II, and Viola. The bottom two staves are for the vocalists: Flaminia (soprano) and Basso (bass). The music is in C major and 2/4 time. The tempo is marked 'Allegro maestoso'. The string parts are marked 'pianiss.'. The vocal parts have the lyrics 'di re si fa ti--ran--no, si fa ti--ran--no.' written below them.

Example 21: "Ragion nell'alma siede", #16, *Il mondo della luna*, mm. 79-82

who wants our complete heart) (Example 21, *JHW XXV/7*, part 1: 140). It is the chain of modulations (G major - c minor - f minor - E flat major - A flat major - c minor - G major leading back to the tonic key of C major) which is the most musically interesting feature of this brief sixteen-bar section and contrasts the tonic-dominant tonal structure of the A sections. Haydn, by creating a contrast between the A and B sections musically personifies reason and love or in this particular case, Flaminia's intellect versus her heart.

Flaminia's second act aria, *Se la mia stella* (#46)

contains many similar musical characteristics, thus strengthening her musical personality. Now that she inhabits the world of the moon this quasi-metastasian love aria has a double entendre:

Flaminia Aria #46

Se la mia stella
si fa mia guida,
scorta più fida
sperar non sò.

If my star
will be my guide,
a more faithful escort
I cannot hope for.

Al suo pianeta
contrasta invano
quel labbro insano
che dice nò.

Such a planet
in vain would I oppose
those lips which say 'no'
are insane.

A serious lover's aria generally makes reference to nature or the stars.³⁷ Flaminia uses the connotation of a guiding star (personified in Ernesto) no longer within the context of a mortal looking towards the heavens for divine intervention but rather as a recent inhabitant of the moon. This sentiment, an allusion for both man's habit of looking to the stars for guidance and the Metastasian paradigm, is a continuation of Ecclitico's remarks from the opening of the opera.

The orchestration is the same as Flaminia's first-act aria and there is an orchestral introduction of fourteen bars with ritornelli. The text is not as fustian as before, with Flaminia agreeing to accompany Ernesto who is referred to as a lunar star. Again, two contradistinctive emotions

38. A common example is star-crossed lovers.

are examined: in the first stanza Flaminia rejoices over her "new-found" escort while in the second, she states her resistance if she could not have him. The form is also an A (mm.1-47) - B (mm.53-62) - A (mm.63-89) design, with the B section contrasting the outer sections with its sparse accompaniment of long held notes and frequent tonal transitions. Her vocal line is not as virtuosic as her first-act aria, containing fewer leaps and long melismas on the word *sperar* (mm. 37-44, and 77-84).

Ernesto's arias, '*Begli occhi vezzosi*' (#12) and '*Qualche volta non fa male*' (#37) are similar to Flaminia's in style since many of their characteristics can be found in opera seria. His vocal range of alto castrato is another aspect reminiscent of serious opera and is rarely found in comic opera. His first-act aria '*Begli occhi vezzosi*' occurs after Ecclitico has promised him that Buonafede will be duped into giving Flaminia's hand in marriage to Ernesto. He is full of hope and expectation, and his exit aria, belonging to the category of a serious love aria, requests that Flaminia's charming, beautiful eyes (*begli occhi vezzosi*) shine with love and hope, and that her laughing lips (*labbri ridenti*) will be glad that their life together is not far off.

Musically there are many elements of the seria style: a 12-bar orchestral introduction; large orchestra (no flutes) with solo parts for the oboe and bassoon; a flowing melodic

line based on triadic contours and stepwise motion; and melismas on *lontan* (mm. 68-72 and 103-10) and *sarà* (mm. 141-45). The prominent formal structure, similar to the da capo in serious opera, is an example of sonata form because of the thematic and tonal organisation. The exposition consists of two main themes: first theme in D major (mm. 1-36) and second in A major (mm. 36-48). A more chromatic section follows based on a third theme (mm. 48-78) which can be likened to a development section. The recapitulation consists of the first theme in D major (mm. 78-88), second theme beginning in G major but modulating and remaining in D major (mm. 89-123), and the third theme material continuing in D major until the end (mm. 123-49). Haydn sets the text with numerous repetitions of complete verses (lines 1-3, mm. 12-22 and 78-88; and lines 4-6, mm. 24-36 and 92-111); repetitions of significant words or phrases; or combinations of the various lines of text in a different order.

Ernesto sings his second-act aria, '*Qualche volta non fa male*' (#37) on the moon disguised as the star '*Espero*' and is now in a reversal of roles since he has become "emperor" Cecco's servant. The text of his aria is witty and sarcastic reflecting his conversation with Buonafede in which he praised the wisdom of lunar men, since on the world of the moon, there are not any men who speak of dying for their beloved, are faithful to ungrateful women, or carry pills or balms to revive women after they faint. Instead,

continues Ernesto satirically, lunar men use a rope to beat women if they faint. Buonafede enthusiastically agrees with this lunar philosophy. The text of the aria rationalises that a man who is always agreeable and loving produces a languid relationship but if he is initially severe and harsh and later mellows, he will make his love stronger and his heart will be more joyful.

The first uncommon musical element in this aria is that it is the only one in *Il mondo della luna* to begin in a minor key; however, what is even more rare when compared to eighteenth-century arias in general, is that the last section (mm. 97-144) does not conclude in the opening key but in the parallel major key of G. By contrasting the minor - major tonalities, Haydn mirrors the negative - positive statements of the two verses of the text (i.e. severe and harsh versus delight and affection). As in Ernesto's first act aria, and appropriate for his *opera seria* character, sonata form with an abridged development section is employed. The exposition contains two contrasting thematic groups: the first group, heard initially as the orchestral introduction (mm. 1-15) sets the first four lines of text in g minor with a simple, square melodic line comprised of rhythmic patterns of a dotted sixteenth and thirty-second note, and repeated phrases and intervals (mm. 1-28); and the second group for the last four lines of text in B flat major contrasts with the first by its smooth stepwise melodic line

and diatonic harmony (mm. 29-71). A very brief development section from mm. 72-82 sets the first four lines of text using material from the first thematic group in a modulating sequential pattern. The recapitulation contains the first thematic group in g minor (mm. 83-96) followed by the second group now transposed to G major.

Although '*Qualche volta non fa male*' (#37) contains a number of characteristics that link it to the opera seria tradition, the one notable element that it lacks is the vocal embellishments. Additionally, the textual setting is syllabic throughout and this factor is heightened by the constantly repeated musical phrases. Haydn has musically implied Ernesto's lower rank since all of these elements musically characterise the servant class, to which the disguised Ernesto now belongs. In conclusion, this aria represents a paradox in musical characterization, since the quasi-sonata form, opera seria type structure usually depicts a serious, noble character, while the text with its witty, satiric, moralizing commentary is associated with a humorous, common character. Therefore, the comic content within a formal structure presents the paradoxical contradiction of serious versus comic.

v) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS

There are a number of conventional comic arias in *Il*

mondo della luna which are sung by only the male characters (i.e. female characters do not have any *buffo* arias). These are: Buonafede's *basso buffo*'s arias '*La ragazza col vecchione*' (#8) and '*Che mondo amabile*' (#39); Ecclitico's '*Un poco di denaro*' (#10) and '*Voi lo sapete*' (#31); and Cecco's '*Mi fanno ridere*' (#14).

Ecclitico's solo aria, '*Voi lo sapete*' (#31), in act II is a catalogue aria³⁹ since he itemises the constantly changing, "lunatic" behavioural patterns of women, rationalising that they are charming and loving, and then suddenly obstinate, wilful and raging; changing their appearance and their thoughts, and having little sincerity. As a comic aria it utilizes the disjunct vocal line, repetition of melodic phrases, and two-bar phrases punctuated by rests. The vocal line is set in patter song, with the *Presto* sections using an almost continuous ostinato pattern of five eighth notes plus a rest. The following chart illustrates the multi-sectional structure of this aria (note the lack of an orchestral introduction, more characteristic of a comic aria):

SECTION	METRE	BARS	TEXT (line nos.)
<i>Andante moderato</i>	2/4	1-31	1-9
<i>Presto</i>	3/8	32-61	10-15 and 1-2
<i>Tempo di prima</i>	2/4	62-68	3-4
<i>Presto</i>	3/8	69-129	5-15

39. The catalogue aria, commonly found in *opera buffa* rather than *opera seria*, is a conventional aria type, whose text lists an extensive inventory of goods or characteristics.

The first two sections are equally balanced, each having approximately thirty measures each. As the text begins its repetition, the music briefly goes back into the slower tempo, to deliberate on the words, *ora vezzose, tutte amorose* (now charming, all loving), but returns to a *Presto* for the last sixty bars, expressing Ecclitico's sense of excitement and agitation. This final *Presto* also uses the device of rhythmic acceleration: the violins begin in eighth notes (mm. 69-78), but the second violins accelerate to sixteenth notes (mm. 79-90), followed by an alternation of bars of sixteenth notes in the two violin parts (mm. 91-114), and climaxing in steady sixteenth notes in both parts (mm. 115-22). The use of alternating slow-fast sections can be seen as a metaphor: just as the tempi can change from one extreme to the other in unpredictable and continuously changing patterns, so too can women change their nature from charming and loving to raging and obstinate. As in the previous example, the text lends itself well to many instances of word painting in the vocal and orchestral score: after the words *amorose* (mm. 12-13), *ostinate* (mm. 14-15), and *arrabiate* (mm. 16-17), while the thirty-second note figurations become continuous turn figures on the words *sono lunatiche* (mm. 20-21, 24-25). The ascending and descending scale passages in the orchestra after *oh signor si* (mm. 22-29) causes the words to sound like a question when the scale ascends and a statement when it descends.

Ecclitico's first act aria, '*Un poco di denaro*' (#10) contains his advice to Ernesto and Cecco concerning how to deceive Buonafede into giving them the three ladies' hands in marriage. In his first stanza, Ecclitico asserts that one needs money and common sense to do the job, while in the second stanza he describes the same philosophy in negative terms: frugality and stupidity accomplish nothing. Similar to '*Voi lo sapete*' this aria begins with a slow section, *un poco Adagio* (mm. 1-18) followed by a section marked *Presto* (mm. 29-147); furthermore Haydn uses rhythmic acceleration to depict Ecclitico's mounting excitement: the orchestral accompaniment changes from quarter notes (mm. 5-11) to eighth notes (mm. 12-19) which leads into continuous sixteenth notes until the beginning of the *Presto* section. In this case, the *Presto* forms a symmetrical structure of A (mm. 29-78) B (mm. 79-97) A (97-147). This text does not lend itself to the extensive word painting that was cited in the previous example, but Haydn emphasizes the last line in particular, *mai nulla ottenirà* (never accomplish anything) using syncopations which create the effect of a triple metre in cut time (mm. 40-43, 54-57, 106-9, and 120-23) or employing long-held notes (mm. 58-68, and 124-34). In addition to the standard comic devices mentioned at the beginning of this paragraph, the Scotch snap (sixteenth plus dotted eighth note) provides vigour in the *Presto* section.

The most interesting aspect of this *buffo* aria, is

found on the text, *Contento voi sarete, ma prima riflettete* (You will be satisfied, but first consider) as set in mm. 20-29. The accompaniment of stepwise sixteenth notes in the violins (an octave apart) is exactly the same pattern (now in thirty-second notes and unison) as in the violin accompaniment of the first-act finale (mm. 1-21). This is not a coincidence since in both the aria and finale, Haydn sets these figurations only to correlated text. In the aria, *Ecclitico* is referring to his thus far concealed plan for tricking *Buonafede*. Haydn foreshadows *Ecclitico*'s strategy by employing music that will be heard again when *Ecclitico* executes his scheme of pretending to fly *Buonafede* to the moon at the beginning of the first-act finale. This instance of foreshadowing via thematic and dramatic unity within the first act illustrates that the musical numbers within an opera are not entirely separate and distinct, but that Haydn could embody long range connections within an act in the same manner as those contained in his multi-movement instrumental works.

Another conventional comic aria is *Cecco*'s first-act aria, '*Mi fanno ridere*' (#14)⁴⁰ which exposes man's vulnerability to deception. In this aria, Haydn characterizes *Cecco*'s roots in the servant class by maintaining the typical musical syntax of the *buffo* style: diatonic harmonies

40. For a discussion of the text of this aria, see part 2a) of this chapter.

emphasizing primary chords, simple, folk-like tuneful melodic lines using stepwise motion, and dotted rhythms. At the same time Haydn is sensitive to Cecco's acute understanding of human nature, and he uses his musical wit to illustrate this understanding through the larger, formal dimensions of the music. In setting this aria, Haydn repeats the text three times. In the initial presentation of the text, the final line ends in the dominant key (m. 43) and leads back to what one thinks is merely a recapitulation. However, after the first eight bars, new material is presented, creating a false recapitulation (mm. 47-68). While Haydn frequently employed the technique of false recapitulation in his instrumental music, he used this technique only this once in *Il mondo della luna*, thereby consciously restating '*falsità*' (falsehoods). The true recapitulation then begins with the third presentation of the text and remains in the tonic key throughout (mm. 68-98).

The sentiments of the text are translated musically in the context of the overall form of the aria and in the harmonic language of the orchestral accompaniment. At the moment when the false recapitulation is concluding on the text '*di falsità*', the initial cadence is a diminished seventh chord resolving to the notes D and F sharp (in this context the tonic triad of D major, the dominant key). This is considered to be a standard concluding phrase in terms of

eighteenth-century harmonic practice. But Haydn does not end the section here. The following bar, which begins a semitone higher on E flat, maintains the previous chord tones of the diminished seventh chord (C sharp, G and B flat), thereby creating a German sixth chord in the tonic key of G major. Once again this cadence resolves to the note, D; but this time it must be reinterpreted as the dominant chord of the tonic key, reinforcing the compulsion to return to the home key area in the third and final repetition of the text (Example 22, *JHW XXV/7*, part 1:117). In this five-bar section, in reference to the text, one can perceive that the two resolutions to the harmony of D produce two different results: the first time one is 'falsely' led to hear a final ending in the dominant key, while in the second cadence the note, D, functions as an important linkage back to the tonic key.

The two characters who would be expected to have comic arias are the servants, Cecco and Lisetta, but this is another point at which Goldoni, and in turn Haydn had begun to move away from conventional practices. Lisetta's two arias and Cecco's second-act aria belong to neither the comic nor serious genres, but are hybrids since they contain characteristics of both types.

Allegretto

Flauto I

Flauto II

Violino I

Violino II

Viola

Cecco

Violoncello

Bassi

8 fal-si-ta, di fal-si-ta. Mi

Example 22: "Mi fanno ridere", #14, *Il mondo della luna*,
mm. 64-68

vi) ENSEMBLES

Buonafede's, and his servant girl, Lisetta's second-act duet, 'Non aver di me sospetto' (#41) uses many of the same techniques found in comic arias. Textually, one finds this to be the most intense confrontation between Buonafede and Lisetta, since it focuses on their relationship, and what each person expects from it. Earlier in the libretto Buonafede states that lunar relationships between men and women are entirely without sexual ulterior motives; yet while he extolls the purity of lunar society and the innocence of his own intentions, he also makes a pass at Lisetta. Their dialogue is highly imbued with sarcastic and witty remarks that playfully underscore the forceful manipulative techniques used by both sexes to attain their goal:

Duet: 'Non aver di me sospetto' (#41)

BUONAFEDE

Non aver di me sospetto,
malizioso io non ho il core.

BUONAFEDE

Do not be suspicious of me,
I have no malice in my heart.

LISETTA

Vi conosco, bel furbetto,
malizioso è il vostro amore.

LISETTA

I know you, cunning sir,
the malice is in your love.

BUONAFEDE

Non è ver.

BUONAFEDE

It's not true.

LISETTA

Non me ne fido.

LISETTA

I don't trust you.

BUONAFEDE

Son pupilo.

BUONAFEDE

I am innocent.

LISETTA

Io me ne rido.

LISETTA

This makes me laugh.

BUONAFEDE

Via, carina,
una manina.

LISETTA

No, non voglio.

BUONAFEDE

Oh crudeltà!

LISETTA

Vi conosco.

BUONAFEDE

Come fò alla mia cagnina,
le carezze io ti farò.

LISETTA

Ed io qual da una gattina
le carezze accetterò.

BUONAFEDE

Vieni, o cara barboncina.

LISETTA

Vieni, o cara piccinina.

BUONAFEDE

Vien da me, non abbaiar.

LISETTA

Frusta via, mi vuoi graffiar.

BUONAFEDE

Come fò alla mia cagnina, ecc. I'll give you caresses, etc.

BUONAFEDE

Come, pretty girl,
a little hand.

LISETTA

No, I don't want to.

BUONAFEDE

Oh, how cruel!

LISETTA

I know you.

BUONAFEDE

I'll give you caresses, like
I do for my little dog.

LISETTA

And I'll accept your caresses
like a little cat.

BUONAFEDE

Come, oh dear little poodle.

LISETTA

Come, oh dear little one.

BUONAFEDE

Come to me, don't bark.

LISETTA

Get away, you want to scratch
me.

BUONAFEDE

In setting the duet, Haydn exhibits musical irony. The vocal line first sung by Buonafede is calm and free-flowing, perhaps even coy, barely hinting at the underlying tension and anxiety (Example 23, *JHW XXV/7*, part 2: 306). Lisetta's sardonic text repeats this graceful music verbatim, blatantly mocking Buonafede's flirtation. Her retort is ironical because she uses Buonafede's melody but expresses exactly

Adagio
Buonafede

Non a--ver di me so-spet-to, ma--li--zio-so io non ho il
co-----re, ma--li--zio-so io non ho il co-----re.

Example 23: "Non aver di me sospetto", #41, *Il mondo della luna*, mm. 1-6

the opposite sentiment. However, the emotionalism of the flirtation releases itself and is exhibited by an increase in the motion of the accompaniment figures from quarter notes to triplet eighths (m.18). The music at Buonafede's line 'As I would my little dog' changes to Presto (m.43). Although, initially, Lisetta continues to respond by singing Buonafede's vocal line, their tempers begin to rise, and we hear a three-note dissonant "scratching" figure in the strings (mm. 56-58, and 63-65) on the words *frusta via, mi vuoi graffiar*. This dissonance is created by the violins ascending scalewise, while the lower strings have the same pattern descending (Example 24, *JHW XXV/7*, part 2:312). The second half of the text is repeated with the voices singing together (mm. 76-115). Customarily, these vocal parts were set in parallel thirds so that each singer had the same melodic line a third higher or lower than the other. But Haydn does not follow this formula here; instead, he has set

Presto

Oboe I

Oboe II *p*

2 Corni in A

Violino I

Violino II

Viola

Lisetta

Buonafede Fru-----sta via, mi vuoi graf-

-iar.

Bassi

Example 24: "Non aver di me sospetto", #41, *Il mondo della luna*, mm. 56-57

the two parts in contrary motion in order to suggest the two opposing attitudes of Buonafede versus Lisetta. The contrary motion figure in the strings continues to be heard at various times (mm. 95-97, 99-101, 105-7, 109-11, and 115-17), with the final harmonic resolution of the duet (perfect cadence with tonic chord repeated five times) being subverted. Haydn, in these final measures has reinforced the unresolved discord of both text and music.

Another standard number in both *opera seria* and the *dramma giocoso* is the love duet, usually sung when the pair of serious lovers is finally united, therefore traditionally occurring in the last act. In *Il mondo della luna* the love duet, '*Un certo ruscelletto*' (#53) is the sole number before the finale in the third act and is sung by Clarice and Ecclitico, and not by Flaminia and Ernesto as one would expect. The reason for this would partly be based on Haydn simply following the libretto to Astaritta's opera, but in terms of defining a character's personality Clarice and Ecclitico are now shown in a more sombre and reflective light.

Because the third act is so brief, this number serves as an important component in the dénouement of the work and assists in achieving a sense of classical balance in its resolution. The text uses the archetypal metaphors of a winding brook (*un certo ruscelletto*) and a stream of fire (*di foco un fiumicello*) to represent the romantic passion

that is shared by Ecclitico and Clarice. Initially, the couple engages in a dialogue in which both lovers hesitantly question the strange sensation that has come over them. Finally, they rejoice together as they both admit their feelings.

Musically the duet has a number of standard features that can be found in other duets of the period. The first is the musical tone painting of the flowing brook and stream of fire, represented by continuous sixteenth note patterns in the second violin throughout the *Largo* section (mm. 1-81). Only at the climax of the dialogue, at the words *ch'io moro adesso* (or I will die now, mm.44-46) is this pattern interrupted. Another typical feature is the repetition of musical phrases with each singer using the same music for their text (mm. 8-20 = 20-32, 48-49 = 49-50, 61-63 = 63-65, 68-69 = 69-70, 70-71 = 71-72). Usually, in a duet when the two sing together, the melodic lines are in parallel thirds or sixths. For the *Largo* section Haydn has not used the conventional parallel motion, but has created an interesting harmonic and contrapuntal design between the two voices, reflecting the hesitant questioning of the dialogue. In contrast to this, the *Presto* section (mm. 81-122) generally contains parallel thirds between the two voice parts. The text of this section, has lost the shyness and searching of the previous section, and now focuses on the couple celebrating their new-found love. The musical setting, similar

to patter song, reproduces their joy through a monosyllabic setting of the text, clear-cut phrasing, diatonic harmonies using primary chords, static harmony, triadic-shaped vocal lines, and the use of the Bar form of A (mm. 81-89) B (mm. 89-104) B (mm. 104-21). As befitting Clarice's and Ecclitico's classification as *mezzo carattere*, the music in the *Largo* section is in a moderate *opera seria* style, having only one short ornamental melodic duet (mm. 55-58), and a modest orchestral introduction of only eight measures, while the music of the *Presto* is not excessively *buffo* in style.

Up to this point in the opera, Clarice has been the most forthright of the women and Ecclitico has not only been the colluding mastermind behind the entire hoax but also a fortune-hunter. This duet, allows an entirely new and distinctive side to their personalities to emerge, making them into multi-faceted, more realistic characters. Another factor for this choice of couple is Clarice's and Ecclitico's vocal range since Flaminia and Ernesto would have been a soprano and alto duet, while the soprano-tenor ranges of Clarice and Ecclitico present a greater contrast.

vii) ACCOMPANIED RECITATIVE

The two instances of accompanied recitative in *Il mondo della luna* are both used in an innovative and original manner, yet remain faithful to the exigencies of the drama.

This is in contrast to Haydn's previous opera, *L'incontro improvviso*, in which he designated accompanied recitative solely for the use of one or both of the serious pair of lovers during a dramatically intense moment (which was the conventional practice). In *Il mondo della luna* the characters who utilise accompanied recitative are not the serious pair of lovers but the least likely candidates: Buonafede, Ecclitico, and the servants Lisetta and Cecco. Buonafede and Ecclitico have 25 measures of accompanied recitative immediately preceding the first-act finale. Ecclitico has told Buonafede about a special potion that will fly him to the moon, and the latter has convinced Ecclitico to share it with him. After Ecclitico has pretended to have drunk the potion, Buonafede drinks the remainder and instantly thinks that he is flying to the moon.⁴¹ Musically, Haydn has employed accompanied recitative, using a string quartet for the purposes of word painting. The string quartet plays mainly in alternation with the vocal sections, letting the harpsichord continuo accompany the voice. These instrumental interjections contain various patterns of ascending scales and broken triads, and modulate continuously, depicting their adventurous flight to the moon.

The only other instance of accompanied recitative is

41. Ecclitico, in an aside, explains that he has not drunk any of the liquid which is a medication to induce sleep. Buonafede, on the other hand, will soon be fast asleep and can easily be "transported" (by Ecclitico and his students) to the moon.

immediately preceding Lisetta's second act aria '*Se lo comanda*' and is sung by Cecco and Lisetta. As mentioned above, this is highly unusual to set servant's dialogue to accompanied recitative, but at this particular moment, Cecco is emperor of the moon and Lisetta has just been asked to join him on the throne next to his. Cecco promises to make Lisetta a lunatic queen (*vi voglio far lunatica regina*) and after some hesitation she agrees to join him. The accompanied recitative consists of the bewildered Lisetta stammering four short phrases, none of which constitute a complete sentence either separately or together. The orchestra of oboes, horns and strings repeats a chord four times in a dotted rhythmic pattern between each of Lisetta's short outbursts. Dotted rhythms were traditionally used for royal processional marches, which in this case denotes Lisetta's newly acquired status as a queen. This dotted rhythmic pattern also adds tension to Lisetta's state of confusion, since harmonically all but the first are based on dominant seventh chords of C and G major.

viii) FINALES

The finales in *Il mondo della luna* include characteristics that can be found in both *Le pescatrici* and *L'incontro improvviso*, yet at the same time these finales introduce compositional devices that Haydn has not previously

employed.

The first-act finale continues the action of the accompanied recitative (discussed above) between Buonafede and Ecclitico. When the finale begins Buonafede is totally convinced that he and Ecclitico are in flight to the moon. The constant scalar passages in thirty-second notes in the two violins musically depict their soaring voyage (mm. 1-21). After Buonafede falls asleep from the sleeping potion, Ecclitico is confronted with Clarice and Lisetta having entered the room when Buonafede was "flying" to the moon. They interpret Buonafede's parting words, *addio mondo* [farewell world] and *vado, vado* [I'm going], to mean that he is dying. Both women begin to mourn his death but Ecclitico tells them not to weep and commences to read what Buonafede has left for each of them in his will. Immediately the mood changes from grief to pragmatism as Clarice says "*era mortale, questo si sà*" [he was mortal, everyone knows that {translation correct?}] followed by Lisetta's "*era assai vecchio, questo si sà*" [he was a very old man, everyone knows that]. The finale concludes with the three characters rejoicing since both women agree that their dowries from the will have brought them comfort and consolation for Buonafede's death.

Table 7 on the following pages lists in chart form the overall structure of the first-act finale. Haydn has cre-

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
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Adagio 4/4 E flat major

ACTIVE:

Buonafede, Ecclitico, Clarice & Lisetta	1-19	vlns. have scalar passages to represent flight to the moon; all 4 voices interject with brief phrases
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EXPRESSIVE:

Clarice, Lisetta	20-21	in b flat minor to represent their distress over Buonafede's "death"
all 4 characters	22-32	changes to B flat major; 2nd vln. continues with the 32nd notes in broken chords but 1st vln. has an ornamental turn figure

Presto 3/4 B flat major

ACTIVE:

Clarice, Lisetta	33-39	mm. 34-36 = mm. 37-39; the 1st vln. is constantly playing the same one-bar pattern of 4 repeated eighth notes and 4 sixteenths in the shape of a turn figure; this figuration continues until m. 83
Ecclitico	40-49	in c minor; explains that the potion has made Buonafede fall asleep; mm.42-43 = mm.44-45 = mm.46-47, recitative style
Ecclitico	50-69	in A flat major mm. 50-60; in f minor mm. 61-69; mm.55-60 = mm.64-69

Table 7: Act I Finale - Il mondo della luna cont'd...

Character	Measures	Commentary
EXPRESSIVE and ACTIVE:		
Clarice, Lisetta & Ecclitico	70-81	in b flat minor, 2 women mourn Buonafede's death
Clarice and Lisetta	82-96	new orchestral accompaniment follows vocal parts; as they mourn [Ahi...] each successive musical phrase begins on a higher note: D flat (m. 82), E flat (m. 86), F (m. 88), G flat (m. 94), and A flat (m. 96)
Ecclitico, Clarice & Lisetta	97-116	begins in f minor; Ecclitico reads Buonafede's will which instantly consoles the 2 women; mm.102-105 (Clarice, f minor) = mm.110-113 (Lisetta, E flat major)
Ecclitico, Clarice & Lisetta	117-30	mm. 117-21 the two women briefly mourn repeating Ahi... beginning on a G flat; mm. 123-30 repeated one-bar motif in orchestra; women sing together in unison (not in harmony)
 Presto 6/8 E flat major		
EXPRESSIVE:		
Clarice, Lisetta & Ecclitico	131-80	short homophonic phrases, stays in tonic key, uses only primary harmonies; balanced tripartite form: A (mm. 131-46) B (mm. 147-63) B (m. 164-80)

Table 7 (cont'd): Act I Finale - Il mondo della luna

ated a motivically unified yet varied ensemble by employing an accompaniment which has distinct patterns repeated throughout an entire section while at the same time rarely using musical repetition in the vocal line. On the one hand the orchestra unifies the section by constantly repeating the same figurations, while the characters are free to converse and express their opinions in a vocal line not based on previous musical material. Only the final *Presto* section in 6/8 has significant repetition of entire sections which create a tripartite form. The structure of this finale is no longer based on a pattern of repetition as in *L'incontro improvviso's* first- and second-act finales. Haydn, not constrained by repetitive formulas, creates an overall musical ensemble that is directly linked to the needs of the dialogue and expressions of emotion as they occur.

The delineation between Active and Expressive⁴² passages are not as apparent as in the previous operas, thus creating a smoother, more realistic transition between action and reflection. While the first and last sections (*Adagio*, 4/4 and *Presto* 6/8) clearly differentiate Active and Expressive measures, the middle section, *Presto* 3/4 (mm. 70-130) combines elements of both. The Expressive measures reflect Clarice and Lisetta mourning Buonafede's death,

42. For a definition and discussion of these terms please see Chapter 2.

while the Active sections involve Ecclitico reading the will. Again, Haydn has observed the dictates of the libretto by bypassing musical formula in order to create a more credible scene.

The second-act finale is the longest and most complicated of the three, measuring 437 bars in total. As previously mentioned this finale is not by Goldoni but is from the *Astaritta* version which was performed in Venice. Silke Leopold explains that Goldoni's shorter dialogue finale from 1750 was no longer adequate for an operatic setting in the late 1770's and therefore this lengthier revised version also involves more characters and has added extra lines of plot. She concludes by stating that these changes in the new version create a more exciting and thrilling finale.⁴³

43. Silke Leopold, "Diskussion" at the end of Pierluigi Petrobelli's paper, "Goldoni at Esterhaza, The story of his Librettos set by Haydn," in *Joseph Haydn Bericht über den Internationalen Joseph Haydn Kongress*, ed. Eva Badura-Skoda (Munich: G. Henle Verlag, 1986), 317-18.

"Besonders interessant bei *Il mondo della luna* ist, daß Haydn für seine Oper nicht die alte originale Goldoni-Version wählte, sondern die von *Astaritta*, die für eine neapolitanische [sic] Aufführung bearbeitet worden war. Und es ist ganz interessant zu sehen, wo der Unterschied liegt. Er liegt nämlich darin, daß das 2. Finale gegenüber dem originalen von Goldoni sehr stark erweitert ist. Bei Goldoni ist es etwas, was man immer noch als Dialog-Finale bezeichnen könnte, bei *Astaritta* ist es ein sehr tumulthaftes Handlungs-Ensemble, was also nicht nur in der Länge sehr stark erweitert ist, sondern auch in der Personenzahl; da passiert wesentlich mehr und es werden neue Handlungsstränge eingefügt. Das ist auch ein Teil der Tradition gerade dieser zweiten Hälfte der 70er Jahre, daß Goldonis ursprüngliche Fassung nicht mehr als ausreichend empfunden wird. Das ist vielleicht nicht nur von Haydn so empfunden worden, sondern ganz allgemein, daß speziell in den Finali bei den alten Goldoni-Stücken nicht genug vorgeht. Man kann also beo-

Michael Brago explains the main differences in the two libretti:

The text of this finale, which is taken directly from the libretto of *Astaritta*, is much longer than that in the Goldoni original (437 measures as opposed to 159 measures in Galuppi's Act II finale). In the libretto used by Galuppi, the only action enclosed by the finale is the coronation of Lisetta. The engagements of Clarice and Flaminia are left for the third act, and it is only at the end of the opera, just before the *coro* finale, that Buonafede realizes that he's been duped. In Haydn's libretto, all of this action takes place in the second act finale; thus it is a dramatic requirement that Ernesto and Flaminia appear in this ensemble.⁴⁴

This last sentence addresses the issue of not allowing the pair of serious lovers to be involved in the first- and second-act finales (since they would be interacting with the *parti buffe*).⁴⁵ As in *L'incontro improvviso*, the second-act finale of *Il mondo della luna* includes everyone, even the serious characters, Flaminia and Ernesto, who are actively involved throughout the entire number. Therefore the original Goldoni version followed the standard formula of mid-century which was later rejected in the *Astaritta* version with the mingling of comic and serious characters.

Table 8 outlines the second-act finale in a manner similar to that of act one. Since the end of act II is both

bachten, daß Bearbeitungen vorgezogen werden, die zumindest im 2. Finale - wenn nicht auch schon im ersten - Veränderungen bringen, die die Finali aufregender, spannender und länger werden lassen."

44. Brago, "Haydn, Goldoni," 329.

45. See Chapter 2, part 1.

the suspenseful climax of the entire opera, yet at the same time the conclusion of the act, it is important that the music represents this dichotomy of reaching both an apex and a resolution. To create the excitement needed for a climax Haydn gradually increases the tempo of each section: from *Moderato* to *Allegro* to *Presto*. The effect of resolution is produced by the strong tonal emphasis on D major, the tonic of both the second and third acts.

The division of the finale into five different tempos and time signatures is not based upon the divisions of scenes in the libretto but upon the actions of the characters. The *Moderato* section presents the "subjects" paying homage to Cecco and Lisetta, the royal lunar couple, and interjects "moon" language which consists of nonsense words. The next section, an *Allegro* in 2/4 has the coronation of Lisetta, and Buonafede being deceived into giving Ecclitico the key to his money box for his daughters' dowries. In the *Allegro* in 3/8 Cecco quickly follows this action with the union of Clarice with Ecclitico, and Flaminia with Ernesto, and concludes with the three men announcing that the comedy has ended. The first *Presto* in 2/4 opens with Buonafede in a rage at having been duped and seeking revenge and retribution as he insults everyone, except for his two daughters. The finale closes with another *Presto* in 2/2 comprising two contrary statements: Buonafede swears revenge, and the

Character	Measures	Commentary
<u>Moderato</u>	<u>4/4</u>	<u>D major</u>
ACTIVE:		
Ernesto, Ecclitico, Cecco, Buonafede, Lisetta	1-29	repetitive, fast-moving vocal line, most of the music consists of two phrases: mm. 2-8, and 8-10 which is set initially to "moon language", section unified by small- and large-scale repetition, from m. 20 in A major
EXPRESSIVE:		
Everyone except Lisetta	29-45	Buonafede is the only one with a solo, the rest are mainly singing "moon language", section unified by repetition of musical phrases from first Active section, and new dotted rhythmic pattern from mm. 38-39; constant reiteration of similar sounding nonsense words, in A major throughout
<u>[Allegro]</u>	<u>2/4</u>	<u>D major</u>
ACTIVE:		
Everyone	46-168	melodic line has many repeated notes, musically unified through repetition of phrase first heard in mm. 50-58 and is then repeated in D major, A major, b minor, e minor, and lastly in f# minor; has onomatopoeia
EXPRESSIVE:		
Clarice, Flaminia, Ecclitico, Ernesto, Cecco	168-81	women then men sing the same music ending this section in f# minor

Table 8: Act II Finale - Il mondo della luna cont'd...

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>[Allegro]</u>	<u>3/8</u>	<u>D major</u>
ACTIVE: everyone	182-257	same music for the union of Clarice and Ecclitico (mm. 182-201), and for Flaminia and Ernesto (mm. 201-21); Buonafede's anger shown by sixteenth notes and descending scale in orchestra (mm. 236-43); ends in e minor as the men try to explain
<u>Presto</u>	<u>2/4</u>	<u>G major</u>
ACTIVE: everyone	258-343	constant sixteenth notes in orchestra to create agitation; Buonafede has solos but rest are singing in ensemble during Buonafede's reproaches in g and then d minor (mm. 298 -335)
EXPRESSIVE: Clarice, Flaminia	344-50	agree with Buonafede that he is like a maddened bull by singing the same 8-bar phrase
<u>Presto</u>	<u>2/2</u>	<u>d minor/major</u>
EXPRESSIVE: everyone	351-437	mm. 369-88 = 399-415, Buonafede has independent vocal line, rest sing homophonically

Table 8 (cont'd): Act II Finale - Il mondo della luna

others, admitting their guilt, ask him to calm down. Each of these five sections is musically unified, expressing both the actions and moods of the characters.

The division of the finale into Active and Expressive sections clearly shows a strong propensity for the former. Except for the final *Presto* section which is completely Expressive in style, the previous 350 measures contain only 29 bars of material that could be termed Expressive. In fact, one could argue that even these 29 bars, which are all asides spoken by various characters, could belong within the Active sections. Therefore the finale is almost frenetic since it contains 350 measures of swiftly moving action. In reference to Haydn's previous operas, this emphasis on Active sections undoubtedly illustrates his awareness of the most current trends in Italian opera, since his concern for driving dramatic action takes precedence over long, flowing musical reflection; hence, ultimately imitating real life more closely.

The *Moderato* section, mm. 1-45, is primarily Active so the text is presented in a clear, unadorned and direct manner. The tonal scheme is simple, beginning in D major and then modulating and remaining in the dominant, while the harmonic vocabulary is basically primary triads. The melodic line is similar to patter song, sometimes repeating the same note, but mainly moving in a stepwise fashion. Unity is achieved through melodic repetition on both a small- and

large-scale, as well as the use of "moon language" which acts in the beginning as a refrain but after bar 29 becomes the principal text for everyone except Buonafede.

The first *Allegro*, mm. 46-181, is similar to the first section since it employs the same musical phrase (mm. 50-58) a number of times, although in this case the repetition is in different keys. The first part of this section (mm. 46-128) remains dispassionate in reference to Buonafede as he watches Lisetta's coronation. The situation has additional humorous moments since Buonafede has now begun to practice speaking "moon language". His ability to do so is very limited and his unsuccessful attempts add some buffoonery to the scene: compare mm. 114-17 of Buonafede's with the earlier "moon language" of the group, mm. 85-88. The tension starts to rise at bar 128 when Cecco requests a dowry for the marriages of Buonafede's two daughters. The repeated notes of each musical phrase slowly begin to ascend: mm. 128-40 on A, mm. 140-60 on B, and mm. 160-72 on C# which is now the dominant of the key of f# minor (a third relationship to the tonic key) and escalating the musical tension to reflect the characters' anxiety over Buonafede's imminent reaction.

The second *Allegro*, mm. 182-257 reverts back to the tonic key as Cecco first unites Clarice and Ecclitico (mm. 182-201) and then Flaminia and Ernesto (mm. 201-21) with exactly the same music. Meanwhile, Buonafede, oblivious to

what is happening, is still singing "moon language". When the men announce that the comedy has ended (*Finita è la commedia*) Buonafede's rage is interpreted musically by rhythmic acceleration in the accompaniment, a modulation from G major to its relative minor e, a slowly descending scale pattern (mainly in the bass part but also in the beginning in the first violins), and a complete contrast in the vocal line which has now become disjointed and no longer melodious.

The next section (mm. 258-350) is the climax of the finale since this lengthy hoax has just been exposed. The tempo and rhythm increases, remaining *Presto* with sixteenth notes until the end of the finale. The two contrasting dialogues, beseeching (the three couples) and castigating (Buonafede), are represented in the vocal line by the former containing smooth, flowing, triadic melodies and the latter using repeated semitone patterns (Example 25, *JHW XXV/7*, part 2: 396-97). This semitone figure, symbolising Buonafede's anger and heard throughout the rest of the finale in various vocal ranges as well as in the orchestra, is another example of Haydn's application of motivic unity.

The final *Presto*, mm. 351-437, advances the dramatic tension as Buonafede demands revenge and retribution, while the others beg for his forgiveness. Buonafede's vocal line is generally independent of the rest as they sing in a slow homophonic style. The dilemma of the couples and Buona-

Presto

Clarice

Flaminia
E noi al-tre spo-se belle qui per sem-pre re-ste-

Lisetta
E noi al-tre spo-se belle qui per sem-pre re-ste-

Buonafede
E noi al-tre spo-se belle qui per sem-pre re-ste-

re-mo, ma-----ri-ta--te con tre stel-le, co--me

re-mo, ma-----ri-ta--te con tre stel-le, co--me

re-mo, ma-----ri-ta--te con tre stel-le, co--me

Example 25: Act II Finale, *Il mondo della luna*, mm. 268-87
cont'd...

lei ci de-sti--nò.

lei ci de-sti--nò.

lei ci de-sti--nò.

Ah bric-co--ni, v'ho ca-

ad Eccitico

pi--to, son da tut-ti assassi-na-to, ma tu

Example 25: cont'd...

sei, che m'hai tra-di-to, per Bac--con, t'ammazze--ro.

Example 25: cont'd.

fede's distress is exemplified by the repetitive, vigorous and agitated phrases in the orchestra. The section begins appropriately in the tonic minor for Buonafede's first solo (mm. 351-61) and later when everyone is singing (mm. 386-92), but the majority of this last section is in D major, creating tonal closure for the finale.

Haydn's conscientious attempt to musically portray the lovers in their appropriate pairings happens a number of times in this finale. In the instances when the men sing a phrase that is immediately repeated by the women (or vice versa), each woman sings the melodic line of her lover.

This results in an inversion of the two upper voice parts, because the vocal ranges are not ordered the same for each sex. The arrangement from highest to lowest is as follows: Ernesto, Ecclitico, and Cecco; and Clarice, Flaminia, and Lisetta; thus, musically matching Ernesto with Clarice, Ecclitico with Flaminia, and Cecco with Lisetta. Haydn does not observe this grouping, i.e. assigning Clarice to sing Ecclitico's part, Flaminia to Ernesto's, and Lisetta to Cecco (no change for the last pair). Examples of this can be found in mm. 169-70 when the intervals between the two female voices (beginning with a major 3rd and 2nds) inverts to a minor 6th and 7th when the men repeat the phrase (mm. 172-74).⁴⁶

The third-act finale is relatively short, corresponding to the brevity of the last act itself.⁴⁷ All the characters participate in this homophonic finale, expressing the joy and contentment in their lives which resulted from their intrigues on the moon. Most of the finale is Expressive except for the section of dialogue in which Clarice, Ecclitico, and Flaminia individually ask for Buonafede's forgiveness (mm. 44-56). As in other last act finales (from previous operas) there is constant repetition of two- and four-bar segments of music which then form an overall repetitive

46. Other examples can be found by comparing mm. 221-25 with 225-29; and mm. 258-67 with 268-77.

47. By the end of the century the shortened third act was appended to and integrated into the second act.

<u>Character</u>	<u>Measures</u>	<u>Music</u>
<u>Vivace</u> <u>2/4</u>	<u>D major</u>	
EXPRESSIVE:		
Everyone	8-20	A
Everyone	22-24	B
Everyone	26-30 & 36-44	C
ACTIVE:		
Clarice	44-46	A
Buonafede	46-50	(cont'd)
Ecclitico, Flaminia, Buonafede	50-56	A
EXPRESSIVE:		
Cecco	56-58	B
Lisetta, Ernesto	58-62	C
Ernesto	63-66	B
Buonafede	66-68	C
Clarice, Flaminia, Ecclitico & Ernesto	68-74	(cont'd)
<u>Presto</u> <u>3/8</u>	<u>D major</u>	
Everyone	74-78	D
	78-82	D
	82-88	E
	88-94	F
	94-98	D
	98-102	D
	102-10	G
	110-18	G

Table 9: Act III Finale - Il mondo della luna

scheme: in the initial *Vivace* section (mm. 1-73) A BC AA BC BC; and the following *Presto* (mm. 74-128) DD EF DD GG (Table 9). It should be noted that the musical repeats do not reflect textual repeats.

There is no individual musical characterisation even in the solo (dialogue) sections. Like other third-act finales in which the characters function as a rejoicing chorus, the harmony is almost exclusively based on the primary triads of the tonic key, D, without modulation and the melodic line is folk-like with frequent repetition of individual notes and musical phrases. This simple and uncomplicated setting allows the text to be highlighted, letting it become the focal point.

3. LA VERA COSTANZA (1778/79 AND 1785): A SENTIMENTAL COMEDY

A) THE LIBRETTO

As in Haydn's previous operas, there is no documentation concerning how the decision was made for choosing this particular libretto; however, in this case the issue is more complex since the origin of the work was documented incorrectly by Haydn's early biographer Dies and restated in the subsequent literature. Dies described how the Emperor had commissioned Haydn to write an opera for the Viennese court, based on the Puttini libretto, *La vera costanza*. His annotation continues:

Haydn undertook the work with pleasure and set to music *La vera costanza*, *Dramma giocoso*. The opera was completed. As a matter of course Haydn had weighed the capabilities, likewise the vocal range, of each singer and arranged the voice parts accordingly, so they would be suitable. How great then was his astonishment to see his distribution of the parts overruled and to be informed that he had no right to assign parts according to his own opinion. They wished now to impose upon him another distribution. Haydn replied, "I know what and for whom I wrote," would not be imposed upon, and took his case to the Monarch. Emperor Joseph understood Haydn's rights, sought to mediate, but found unbelievable opposition so that Haydn declared that he would sooner not have the opera produced than struggle any longer against the cabal. Haydn concluded today's account with the words, "I did not give the opera. I packed up, went home to my Prince, and told him the whole story. The Prince did not condemn my course of action but had the opera given at Eszterháza in 1779."⁴⁸

48. V. Gotwals, ed. *Haydn: Two Contemporary Portraits* (Madison: University of Wisconsin Press, 1968), 107f., as
(continued...)

Both Griesinger and later Pohl support this anecdotal evidence, with the latter assigning 1776 as the date of composition.⁴⁸ More recent research by Haydn scholars in the twentieth century has documented the falsity of the above statement. Horst Walter substantiates his claim that Haydn wrote the opera for Eszterháza at a later date, and not for Vienna, by these four facts: firstly, at the beginning of one aria it reads: "Scrita [sic] per la Ripamonti L'anno 1779 à Esterhaz [sic]"; secondly, the original scoring is for only one bassoon which corresponds with the Esterházy's orchestra having only one bassoon between 1778-80; thirdly, the purchase in November 1778 of special music paper for copying the parts, which would indicated that the opera had been completed; and lastly, there is a printed libretto from the Esterházy theatre certifying that there was a performance of the opera in Eszterháza in the spring

48(...continued)

quoted in Horst Walter, "On the history of the Composition and the Performance of *La vera costanza*," in *Haydn Studies - Proceedings of the International Haydn Conference*, Washington, D.C., 1975, ed. Jens Peter Larsen, Howard Serwer, and James Webster (New York: W.W. Norton, 1981), 155.

49. This error is very serious, because it would place *La vera costanza* before *Il mondo della luna* in a chronology of Haydn's operas. Anthony van Hoboken's thematic catalogue is the first to correctly date *La vera costanza* after *Il mondo della luna*. For a detailed discussion of this historical problem see Horst Walter's "On the History of the Composition and the Performance of *La vera costanza*" in Larsen, Serwer and Webster, *Haydn Studies*, 154-57; this discussion (translated into German) can also be found in Horst Walter, ed., *La vera costanza*, series 25, vol. 8 of *JHW* (Munich: G. Henle Verlag, 1976), vii-ix.

of 1779.⁵⁰ Robbins Landon, on the other hand, attempted to document Dies's claim through an examination of the records of the Hoftheater (Court Theatre) from 1775-79 and the *Protocollum separatum aller Hand-Billets vom 3. Nov. 1774 bis 13. July 1778* but did not find any reference to either Haydn or his *La vera costanza*. Landon concludes that if there were any negotiations between Haydn and the Emperor, they were never formalized.⁵¹

The latest research into this problem is by Eva Badura-Skoda who concludes that the Emperor did request the opera in the summer of 1777 and that Haydn began to set the text in the fall of that year. She further surmises that the Emperor had probably heard the Anfossi version in Vienna in January 1777 and he wanted to be able to compare an Anfossi and Haydn opera on the same libretto. In the meantime, the Emperor became more interested in his German Nationaltheatre during the 1777/78 season and lost interest in Italian opera, and Haydn's proposed work in particular. As additional confirmation, Badura-Skoda concludes with a quotation from the *London Oracle* of 27 January 1792 which recounted: "Haydn...once wrote, however, an Opera at Vienna, and the late Emperor would not hear of its being performed."⁵²

50. Walter, "On the History of the Composition," 156.

51. Landon, *Haydn - Chronicle and Works* 2: 411.

52. Landon, *Haydn - Chronicle and Works* 2: 412, as quoted in Eva Badura-Skoda, "Zur Entstehung von Haydns Oper
(continued...)

While the above deliberation over Haydn's purpose for writing this opera is not yet conclusive, the information concerning the origins of the libretto, by Francesco Puttini, is well documented. This libretto was set just a few years earlier in 1776 by Pasquale Anfossi for a first performance in Rome. In Anfossi's version the original Puttini text was radically altered, deleting the following scenes: the fourth and fifth of act I; first, second, and eleventh of act II; and the first seven scenes of act III. It was this Anfossi version that Haydn chose to work with, but for the Eszterháza setting there were additional changes to the second half of the seventh scene of act II and the first scene of act III. Some of these later changes can also be seen in the libretto that was used for the Venetian performance of Anfossi's opera in November, 1776.⁵³

The plot of *La vera costanza* is typical of the eighteenth-century Italian comic libretto, involving a number of romantic intrigues that eventually resolve happily for all concerned.⁵⁴ In this particular opera, a moral comedy, one

52 (...continued)

La vera costanza, in *Joseph Haydn Bericht über den Internationalen Joseph Haydn Kongress: Wien, Hofburg, 5-12 Sept. 1982*, ed. Eva Badura-Skoda (Munich: G. Henle Verlag, 1986), 253-54.

53. Walter, *La vera costanza*, *JHW* vol. 8: viii. foreward. Pohl, Haydn's biographer, mistakenly came to the conclusion that Pietro Travaglia, the scenic designer at Eszterháza, was responsible for altering the Puttini libretto. Ibid.

54. See Appendix for outline of plot.

can also see the influence of the eighteenth-century English drama, 'sentimental comedy', with its strong didactic message of the rewards of virtuous love. Arthur Sherbo has concluded that there are five main elements contained in a sentimental comedy:

1. The presence of a moral element, variously designated as a "moral problem," "moral treatment," or "moral purpose."
2. An element of the artificial, illogical, exaggerated, or improbable (very often in the treatment of emotion).
3. Good or perfectible human beings as characters.
4. An appeal to the emotions rather than to the intellect.
5. An emphasis on pity, with tears for the good who suffer, and admiration for the virtuous.⁵⁵

All of these characteristics can be found in the characters and plot of *La vera costanza*. The first component, that of a moral element is encountered in a number of situations, in greater and lesser degrees. The weightiest moral dilemma concerns Rosina, who has been secretly married for about five years to Count Errico and unbeknownst to the Count, has had a son by him. Their courtship, marriage and separation took place before the opera begins and one only learns about their brief life together through Rosina's narration. Her greatest problem is attempting to reunite with her wandering husband and at the same time, warding off the Count's aunt, the Baroness, who has decided that she must come to their fishing village, break up any liaison

55. Arthur Sherbo, *English Sentimental Drama* (East Lansing, Michigan: Michigan State University Press, 1957), 21.

between the Count and Rosina, and force Rosina to marry Villette, a rich but foolish aristocrat. Rosina is in an awkward situation, not wanting to displease the Baroness, but remaining faithful to the Count throughout the opera, even to the point where she would rather die than marry another man.

On the other side of the moral dilemma is the Count, who is shown to be a rather fickle lover and whose love for Rosina is affirmed and denied a number of times in the three acts. He represents an example of the second characteristic listed above since his unstable emotional persona is exaggerated and could even be considered improbable. Ultimately, his sudden transformation into a loving and loyal husband and father at the end of the opera, could be construed as an artificial or even improbable happy ending.

The third element, good or perfectible human beings, "...wished to show that human beings who were good at heart were found in the ordinary walks of life and presented them contending against distresses but finally rewarded by morally deserved happiness."⁵⁶ This is present in the characters of Rosina, her brother Masino, the servant Lisetta and to a lesser extent in Ernesto. Masino is occupied throughout the opera with defending his sister's honour and keeping

56. Bernbaum, *The Drama of Sensibility*, 10, as quoted in Erik Erämetsä, *A Study of the Word 'Sentimental' and of other Linguistic Characteristics of Eighteenth-Century Sentimentalism in England* (Helsinki: Annales Academiae Scientiarum Fennicae, 1951), 64.

Villotto away from her. Lisetta tries to help him in this regard, as well as directly aiding and giving sympathy to Rosina. 'Io son, poverina' (#12), Lisetta's only aria, is a description of herself as a "good little girl" and full of kindness (*ma sono buonina, son tutta bontà*); yet, she reproaches men in general and Masino in particular for not appreciating her.

La vera costanza appeals to the emotions rather than the intellect because the listener is asked to empathize with Rosina's and to a lesser extent, Ernesto's plight: both want to be happily married and their fate depends on each other (Rosina's marriage to the Count requires the Baroness' blessing, and the Baroness will only marry Ernesto if Rosina marries Villotto).⁵⁷ To intellectualize the reasons for the characters' actions and emotions would be pointless, since the drama does not function on that level. The final characteristic, pity, is constantly evoked throughout the opera: for the five characters in the dinghy fighting for their lives against a raging storm at sea at the very opening of the opera; for Rosina since the Count constantly rejects or accepts her at his slightest whim, and in his presence she is most humble while he is arrogant, and secondly, since the Baroness insists that she either marry

57. The lack of intellectual appeal has caused some Haydn scholars, like Robbins Landon, not to judge the libretto in reference to sentimental comedy, but as simply inane. See Landon, *Haydn - Chronicles and Works 2*: 527.

Villotto or die; and, for Lisetta since her help to the other characters is selfless and unrewarding. The characters within the opera show pity towards one another as in the case of Lisetta who pities Rosina for being forced to marry Villotto as well as for the manner in which the Count has treated her as his wife.

There are numerous examples of "tears for the good who suffer", for example: in act I when the Baroness tells Rosina that her bridegroom Villotto awaits her, she notices that Rosina is forcing back her tears; Rosina in dialogue with her husband in the first act when saying good-bye is weeping; Rosina weeps when narrating her courtship, marriage and separation to Lisetta (Rosina also describes how the Count wept when he proposed to her); and she asks the Count to be "moved by her tears" (*Ti muova il mio pianto*). "Admiration for the virtuous" is also found throughout: in act I Rosina asks the gods that if she no longer has a happy fate, at least preserve her constancy; in act II, sc. iii, Rosina tells Ernesto "What reason, privilege have you on my liberty? If you are noble, it is mere fate, and when virtue doesn't guide you and you don't know how to maintain your degree of honesty and illustriousness, you are a plebian, a knight you are not." (*Qual ragione, qual diritto avete voi sulla mia libertà? Se siete nobile, è un puro caso, e quando la virtù non vi guida, e il vostro grado con opre degne e illustri conservar non sapete, siete un plebeo, un cavalier*

non siete.); and the final chorus of the opera stresses that an oppressed soul never loses hope if governed by virtue (*Benché gema un'alma oppressa, mai non perde la speranza; ...se la regge la virtù*).

Another characteristic that is sometimes found in sentimental comedy is the use of a natural scenery, rural landscape, or a native setting.⁵⁸ This is the case in *La vera costanza* since the environment is based on nature, beginning with a storm at sea. The action continues in a seaside fishing village amidst simple peasant cottages and fishermen's huts with nearby woods and mountains.

B) THE MUSIC

i) MANUSCRIPT SOURCES

The original 1778/79 score of *La vera costanza*, like *Il mondo della luna*, had undergone a number of changes and revisions in its subsequent performances during Haydn's lifetime, both at Eszterháza and beyond. Because of the great fire at the Prince's estate in November 1779, the original score of *La vera costanza* and the vocal parts for the first performance (25 April 1779) were lost. Fortunately for posterity, the opera was reintroduced in the 1785/86

58. Sherbo, *English Sentimental Drama*, 13.

opera season at Eszterháza⁵⁹, thus requiring Haydn to rewrite the score;⁶⁰ however, some numbers were available from published sources and Haydn had some compositional sketches from the 1779 performance. The published numbers include the Overture (*Artaria*, 1782/83), the Baroness's first-act aria (#4) and both of Rosina's second-act accompanied recitatives and arias (#24 and 30). The other numbers of the 1785 version are more difficult to judge in relation to their adherence to the original, but Horst Walter, after comparing the original sketches to the 1785 version has come to the conclusion that the recitatives (#3, 5, 7, 9, 11 and 27) are newly composed, while Rosina's and Lisetta's first-act arias (#8 and 12), the *Introduzione* (#2) and the first-act finale (#16) show some affinity to the earlier sketches.⁶¹ The rest of the numbers (except #28 which will be discussed below) do not have any extant sketches so one assumes that Haydn worked directly from the

59. There were no less than 21 performances at Eszterháza, later followed by performances in Preßburg (1786/87), Budapest (1789), Vienna (1790), Paris (1791) and Brno (1792). *La vera costanza* was also translated into German, with spoken dialogue instead of recitative, under the title of either *Der flatterhafte Liebhaber* oder *Der Sieg der Beständigkeit*, or *Die wahre Beständigkeit*; and into French as an opéra-comique, under the title *Laurette*. Walter, *La vera costanza*, *JHW* vol.8: ix. For a more detailed performance history see *Ibid.*, as well as Landon, *Haydn - Chronicle and Works* 2: 529.

60. This performing score, a partly autographed, full score is at present in the Bibliothèque Nationale, Paris. Walter, "On the History of the Composition," 157.

61. Walter, *La vera costanza*, *JHW* vol. 8: ix.

libretto and composed new material.

One very unusual element in this re-composed opera is that Haydn borrowed⁶² verbatim the Count's second-act accompanied recitative and aria, 'Ah non m'inganno' (#28) from another Italian opera, namely Anfossi's setting of *La vera costanza* (under the title *La pescatrice fedele*) of 1776. Haydn scholarship has been perplexed by this atypical borrowing, but Eva Badura-Skoda has deduced that it was the singer Andrea Totti, having played the part of the Count in the 1776 performance of Anfossi's *La vera costanza* and was now performing the same role at Eszterháza, who had asked Haydn if he could sing the Anfossi setting.⁶³

The overall distribution of musical numbers is not as equally divided among the seven characters as in *Il mondo della luna*. All the characters in act I have solo arias except Ernesto, whereas act II has solo arias for Ernesto, Villotto, and the Count, while Rosina has two arias, and act III has no solo arias. The three acts each have an ensemble: the action-filled *Introduzione* presents all the characters, except the Count; the second and third acts have duets for Masino and Villotto, and, Rosina and the Count, respective-

62. As seen in *Il mondo della luna* Haydn borrowed material from this opera for use in his later works, but he never borrowed material from other composers to include in his own operas.

63. Badura-Skoda, "Zur Entstehung," 250. The original reference to Totti's role can be found in Walter, *La vera costanza*, *JHW* vol. 8: x.

ly. Each of the three finales includes all the characters.

The traditional elements of solo arias in the first act for all the characters (except Ernesto) and the third-act love duet are maintained. Typical of Haydn's operas in the late 1770's is the short third act, while the two progressive elements can be categorized as: firstly, in spite of the fact that there are still three acts, there are fewer solo arias which are in part replaced by more recitative, lengthier ensembles and finales; and secondly, the upper class characters participate in the action-filled ensembles, namely the *Introduzione*, and the first- and second-act finales.

As in previous operas, there does not appear to be a division of vocal ranges based on social class. All the women, the Baroness, Rosina and Lisetta are sopranos, while almost all the men, Ernesto, Masino, the Count are tenors. Villotto is a *basso buffo* which befits his personality, but not his supposed noble status.

ii) TONAL STRUCTURE OF THE OPERA

Table 10, a chart similar to the ones for *Le pescatrici* and *Il mondo della luna*, illustrates the tonal relationships between the various numbers and acts in *La vera costanza*. Even though tonal closure is not present within each of the

Musical Number	Key	Character(s)	Tension
Act I			
Sinfonia	B flat-E flat		lowers
Introduzione	B flat	Everyone except Count	lowers
Aria	B flat	Baronessa	lowers
Aria	F	Masino	increases
Aria	A	Rosina	increases
Aria	E flat	Villotto	lowers
Aria	G	Lisetta	tonic
Aria	C major-c minor	Count	lowers
Finale	G	Everyone	tonic

Act II			
Duet	B flat	Masino, Villotto	lowers
Aria	A	Ernesto	increases
Aria	f minor	Rosina	increases
Aria	E flat	Villotto	lowers
Aria	F	Count	increases
Aria	E	Rosina	increases
Finale	D	Everyone	increases

Act III			
Duet	B flat	Count, Rosina	lowers
Chorus	G	Everyone	tonic

Table 10: Musical Structure for La vera costanza

three acts, nor in the overall form of the opera, there is a strong case to be made to assign G major as the tonality of the opera: both the first- and third-act finales end in G major and the second-act finale is in D major, the dominant, creating an increase in musical tension that is resolved in the third act. All three acts are further unified by beginning in B flat major and thus creating a third relationship with the tonalities of the finales. It should be noted that by the 1780's third relationships were slowly beginning to replace fifth relationships, as a stronger tension in need of resolution.⁶⁴

The overall tonal structure can be seen in relation to G major as either increasing or decreasing musical tension and this relationship can be applied directly to the libretto. In act I, the two numbers that increase tension, Masino's and Rosina's arias both relate to the crux of the plot: Villotto's unwelcome advances on Rosina and the Count's love and rejection of Rosina. The other numbers of act I, in the tonic or lower tension, are either comic or simile arias which concentrate on the situation and opinions of the character singing rather than on the main plot. All the numbers in the second act increase the tension except for the duet and aria involving Villotto: the former being

64. See Rosen's *The Classical Style*, pp. 382-83 and 407-30 for a discussion of the late Classical era's (and Beethoven in particular) use of third relationships instead of fifths.

an inane argument between Masino and Villotto, while the latter has Villotto stalling for time by dictating his final will. The other second-act numbers increase the tension since they pertain to the romantic intrigues of the Count and Rosina as well as to the unfulfilled romantic aspirations of Ernesto with the Baronessa. By the third act much of the tension has been resolved in the plot because everyone knows about the Count and Rosina's secret marriage and young son. The only unresolved factor in this last act is the Baronessa's blessing on this marriage, which eventually occurs in the closing recitative before the final chorus of the opera.

iii) OPENING NUMBER

As first seen in *L'incontro improvviso*, the *Introduzione* serves as an ensemble number familiarising the audience with the characters, in this case everyone except the Count. Like the chain finale at the end of an act, the *Introduzione* is divided into a number of Active and Expressive sections, with different tempos, tonalities and metres. In fact it was only because of the evolution of the finale in which both comic and serious characters were finally allowed to sing together in an action-filled ensemble that this concept of an *Introduzione* could be realized.

In the first section of the *Introduzione*, the *Allegro*

moderato, Haydn has begun to formulate the musical personalities that will distinguish each character throughout the opera, yet in the later *Vivace* section he allows the upper and lower class characters to sing the same musical phrases, thus blurring the musical division between the social classes. The orchestral introduction portrays a violent storm at sea, and Rosina and her brother, Masino, come out of their cottage and are standing at the shoreline. In the meantime a group of passengers from a ship are trying to manoeuvre their small dinghy through the storm to the shore. This orchestral introduction of 57 measures is one of the lengthiest in Haydn's operas and comprises almost one quarter of the entire number's 248 measures. Haydn's musical portrayal of the storm is a literal musical representation of it: ascending and descending passages in thirty-second notes, repeated notes, and chromatic scales with dynamic gradations.

As can be seen in Table 11, the text of this ensemble is also long, but moves very quickly since Haydn's setting contains almost no repetition of text (except for the first and last four lines). This is an important stylistic feature since the ensemble numbers can now advance the plot almost as quickly as in the recitative, allowing the composer to use ensemble numbers not just for reflective moments, but as longer numbers encompassing one or more scenes. Rosina and Masino are singing together for the

first four lines, explaining how terrifying the storm is. In addition to the scene painting of the storm by the orchestral accompaniment, their vocal parts are in contrary motion to one another: a reflection of their anxiety and trepidation. This is one of the rare instances, with the exception of the use of imitative counterpoint, in which two vocal parts are not in parallel thirds or sixths apart. Example 26 (*JHW XXV/8: 30-31*), Rosina's third and fourth lines, contains two musical figures of onomatopoeia that are archetypal in eighteenth-century Italian opera: the first one on line one, "*Batte ancor in petto il core*" uses eighth notes on the beat separated by rests to imitate the sound of a throbbing heart beat; the second example on the following line "*posso appena respirar*" represents Rosina's breathless excitement by placing the quarter rest on the downbeat with further quarter rests punctuating each syllable. Apart from these phrases, Rosina's and Masino's music is more closely linked to the type of music that belongs to the servant or peasant class. Since this is the beginning of the opera we have not yet been made aware of their noble and virtuous spirits, so the music that Haydn uses here emphasizes their social standing: the musical phrases are short and simple in their harmonic and melodic structure, similar to a folksong. As outlined in Table 11 Rosina and Masino repeat their own music or each other's in the dialogue section, followed by singing together in thirds, the stan-

Allegro moderato
Rosina

Bat---te an-cor in pet---to il co-----re,
pos---so ap-pe-----na re-----spi-----rar.

Example 26: "Che burrasca, che tempesta", Introduzione, *La vera costanza*, mm. 72-78

dard practice for duets. To generate a symmetrical design, the two comic characters, Lisetta and Villotto, restate the music of Rosina and Masino at the end (see letter A). The Baroness and Ernesto, serious and aristocratic characters each have their own individual musical phrase in the style of *opera seria*.

Not only are the vocal phrases suitable for each character type, but the orchestral accompaniment also reflects a character's social standing. During the dialogue sections for Rosina, Masino, Lisetta and Villotto (the non-serious characters) the violins continuously play a three-note figure of eighth notes separated by eighth rests. On the other hand, the Baroness and Ernesto (the *opera seria* couple) each have a varied and more interesting musical line that outlines the harmonic structure.

The last section, marked *Vivace*, creates a mood of

Allegro moderato**EXPRESSIVE**

<u>Rosina, Masino</u> Che burrasca! che tempesta!		What a storm! What a tem- pest!
Che paura, che terrore.		What fear, what terror.
Batte ancora in petto il core. posso appena respirar.	A (A)	My heart is still beating in my breast, but I can scarcely breathe.

ACTIVE

<u>Rosina</u> (vedendo il pali- schermo, che cerca appro- dare)		(seeing the dinghy which is trying to land)
Ma quel legno a noi s'appressa!	B	But what ship approaches us!
<u>Masino</u> Come il mare gli fa guerra!	B	How the sea wages war on it!
<u>Rosina</u> Sventurati!	C	Unfortunate passengers!
<u>Masino</u> A terra, a terra.	D	Here's the shore.
<u>Rosina</u> Son confusi.	C	They're confused.
<u>Masino</u> Non temete.	D	Don't be afraid.
<u>Rosina, Masino</u> Pescatori, dove siete? Deh venite ad aiutar. (Escono diversi pescatori in aiuto.)	E (E)	Fishermen, where are you? O come and help. (Several fishermen go to help them.)
<u>Rosina</u> Date mano.	F	Give me your hand.
<u>Masino</u> Via, sarpate.		Come on, get off.
<u>Rosina</u> Su, corraggio.	F	Have courage.

Table 11: Act 1, no. 2, Introduzione: Rosina, Masino,
Baronessa, Ernesto, Lisetta, Villotto, 'Che burrasca, che
tempesta' cont'd...

Masino

Vi stancate?

Are you exhausted?

Rosina

Forti adesso.

Be strong now.

Masino

Presto a voi.

Quickly now.

(Scendoni li detti per-
sonaggi a terra.)

(The passengers come
ashore.)

Rosina, Masino

Siete in salvo, e qui **E**

fra noi,
vi potete ristorar. **(E)**

You are rescued, and here
with us
you can recover.

EXPRESSIVE

La Baronessa

Chi m'aiuta? Chi m'aiuta?

Who will help me?

Oimè, ch'io moro.

Alas, I'm dying.

Ah, mi sento, oh Dio, man-
car.

Ah, I feel myself - Oh God
- failing.

Ernesto

Baronessa, mio tesoro,
qui son io, non paventar.

Baroness, my beloved,
I am here, don't be afraid.

Lisetta

Chi mi regge, poverina! **G**

Who'll support poor me!

Villotto

Chi mi allenta un po la **G**
vena!

Who will lift this burden
from me!

Lisetta, Villotto

Non ho forza, non ho **A**
lena!

I've no force, I have no
strength!

Non ho fiato da parlar. **(A)**

I've no breath to speak.

Table 11 (cont'd): Act 1, no. 2, Introduzione
cont'd...

Vivace**ACTIVE**Rosina

Signori, via calmate X..
l'affanno ed il timor. (X)

Come, ladies and gentlemen,
calm you anxiety and fear.

Masino

Venite alla capanna, X..
ve l'offro di buon cor. (X)

Come to my hut,
I offer it to you with a
generous heart.

Ernesto (alla Baronessa)

Si, si, mia cara, Y..
andiamo.

Yes, yes, my dear, let us
go.

Lisetta

Partiamo via di quà. (Y)

Let's get away from here.

Villotto

Fuggiam da questo loco, X..
un miglio ancor più (X)
in là.

Let us fly from this place,
to a mile further inland.

Baronessa

Andiam, che a poco X..
a poco
comincio a respirar. (X)

Let's go, for little by
little
I am beginning to regain my
breath.

Rosina, Masino

Non più temer dovete, Y..

or che non siete in (Y)
mar.

You should no longer be
afraid,
now that you're not at sea.

EXPRESSIVETutti

È già sereno il cielo, X..

And already the sky is
clear,

ritorna il mare in (X)
calma,

the sea is calm again,

e lieta ancor Y..
quest'alma

this spirit, still happy

ritorni a guibilar. (Y)

rejoices once again.

relief since all have survived the storm. The music, labelled X, is heard twice followed by a Y section. This structure is used a second time, followed by the tutti using both the music of X and Y. In contrast to the *Allegro moderato*, the *Vivace* permits the upper and lower class characters to sing the same music. It does not differentiate their social status, which foreshadows the events in the plot. In this final section, Haydn creates a sense of action and movement, by using this fast-paced, repetitive scheme with a strong drive towards the concluding chords.

iv) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

In the past Haydn equated comic style with the depiction of lower class characters and serious style with characters from the upper class and the nobility. Already in *L'incontro improvviso* and *Il mondo della luna* the concept of the class-based stylistic musical attributions begins to break down. For example, Ecclitico-Clarice and Ernesto-Flaminia could be depicted as being cast in *mezzo carattere* roles. In *La vera costanza*, the use of comic style is not class based, but is associated with ignorance and cowardice and conversely, the *opera seria* style is used to portray constancy and nobility of spirit.

In *La vera costanza* four characters belong to the upper class: the serious pair of lovers (Baroness Irene and Mar-

quis Ernesto), Count Errico, and Don Villotto. Out of these four characters, Villotto, the rich but crazy nobleman has the least affinity with the *opera seria* style, entirely portrayed by Haydn as an *opera buffa* figure. Villotto in his first-act aria, 'Non sparate' (#10), finds himself torn between the wishes of the Count and those of the Baroness. The Count has just said that if Villotto marries Rosina the Count will shoot him. On the other hand, the Baroness is pressuring Villotto to marry Rosina as soon as possible, (which by the way, is a plan most favourable to Villotto):

Allegro

(al Conte) (Non sparate...mi disdico...)	A	(to the Count) (Don't shoot...I'll retract...)

(alla Baronessa) Mia signora...una parola. Se la sposa...(Oh brutto intrico! Maledetta la pistola, che tremar cosi mi fa.) Ma sentite il mio pensiero: lo doman, signora mia...	B	(to the Baroness) My lady... a word. If the bride...(Oh nasty tangle! Curse that pistol which makes me tremble like this.) But listen to my idea: tomorrow, my lady, I...

(al Conte) (No! credete, non è vero, è un pretesto, una bugia, non la voglio, signor, nò.)	C	(to the Count) (Don't believe this, it's not true, it's a pretext, a lie, I won't, sir, no, I won't.)

(alla Baronessa) Mia signora, ecc.	A, B, C	(to the Baroness) My lady, etc.

<i>Presto assai</i> Ah, che un mezzo a quello e questa divenuta è la mia testa come appunto una girandola, che con razzi, botte e fol gori	D	Ah, between him and her my head has become exactly like a Catherine- wheel, which with rockets, flashes and thunderbolts

su per l'aria se ne va. goes up in the air.

Villotto's music contains all the elements of the *buffo* style: large leaps in the vocal part, dotted rhythmic figures, constant repetition of short musical phrases that are broken up by rests, and patter song. Another characteristic of the comic aria is the brief orchestral introduction, which in this instance is omitted altogether. The text above has been divided to show the alternation of dialogue between the Count and the Baroness: section A is to the Count, B is to the Baroness, C is the Count, and concludes with section D, to himself, in which Villotto explains his total confusion over the whole situation.

Haydn has created music that differentiates between the three personalities involved in this aria: the Count, the Baroness and Villotto. When Villotto speaks to the Count he does so in very short phrases of only four notes separated by rests and the melodic line mainly consists of either repeated notes or leaps (mm. 1-4). These two elements emphasize his frightened and frantic outbursts. The winds and brass in the orchestra intersperse single loud chords, symbolically representing the Count making a stabbing motion towards Villotto with his gun. In contrast, Villotto sings in an imploring manner to the Baroness: the melody contains longer, smoother phrases that move stepwise, in a slower rhythm (mm. 5-27). Villotto ends by talking to himself in an aside (mm. 27-37). The music is fast-paced, repeating

itself in sequential patterns followed by a section in dotted rhythms that contain intervallic leaps as large as a thirteenth. This entire text and music is repeated but varied and reordered (mm. 39-63). The last section of text, marked *D*, changes to *Presto assai*, and compares Villotto's chaotic state of mind to fireworks (mm. 64-110). The melodic phrases are constructed either using large leaps or repetitions of the same note. There are internal repetitions of phrases as well as a complete repeat of the text using exactly the same music - standard devices for comic characterization.

Villotto's second-act aria, '*Già la morte in manto nero*' (#26) also belongs to the *basso buffo* tradition. The Count has become impatient with Villotto's hesitation in agreeing to kill Rosina and her brother, so the Count has decided to begin by first killing Villotto. In an effort to further stall his own murder, Villotto asks the Count to give him a moment to make his final will. While Villotto recites a few bequests (all meaningless in value), he becomes distraught as he lingers reciting his will, awaiting the moment to escape from the Count. The typical fast comic style is used in the second half of the aria, *Allegro assai* (mm. 50-93) with patter song contrasted by phrase endings that are rhythmically slowed down to only one note per bar (mm. 85-93). The first half, an *Adagio*, represents the grave, yet affected nature of the subject matter, and still

retains the comic style in its dotted rhythms, large leaps, repetitive patterns, and the exaggerated "sigh" figure (2-3 notes punctuated by rests) on *questo povero mio cor* (this poor heart of mine, mm. 33-35). Not only is this aria another musical representation of Villotto as a buffoon, but the fact that his will does not contain any material possessions makes one suspicious of his claim to be affluent.

The serious pair of lovers each has only one aria, the Baroness in act 1 and Ernesto in the second act. As in *Il mondo della luna* the love duet in the third act is not given to the serious pair but is allotted to Rosina and the Count. The fact that they have only two solo numbers and none of the duets in the opera illustrates two important characteristics in the *dramma giocoso*: 1) the serious lovers are not given a prominent musical role; 2) they have become secondary characters, with the extent of their involvement in the action being equal to that of the lower class characters.

Both the Baroness's aria '*Non s'innalza, non stride sdegnosa*' (#4) and Ernesto's '*Per piet  vezzosi rai*' (#20) are archetypal of the *opera seria* style but represent Haydn's (and the late eighteenth century's) less elaborate and embellished setting of a text; thus, creating a shorter aria (86 bars and 72 bars respectively). As compared to Villotto's two previously discussed arias, which propelled the action, the texts of these two arias are completely contemplative. The Baroness's two four-line stanzas contain

a Metastasian simile of comparing love to a flame, while Ernesto's single stanza of four lines implores Rosina to help him.

The musical setting of both arias begins with a relatively lengthy orchestral introduction and continues with an uncomplicated formal design: that for the Baroness is through-composed while Ernesto's is in a ternary form: A (mm. 10-25) B (mm. 25-39) A [with extension] (mm. 43-70). Haydn has restrained the coloratura elements in the Baroness's aria and limits the embellishments to only two: on *fiamma* (flame, mm. 36-41) which can also be considered word painting to represent a flickering flame, and on *fa* (it makes, mm. 64-67). Ernesto's aria has only two short elaborations on *calma* (peace, mm. 34-36 and 64-67), but contains a number of pauses over notes which could be interpreted by the singer as opportunities to improvise. In summary, Haydn has created concise solo arias for the serious couple that adhere to the *opera seria* style but without the empty embellishments or virtuosity.

The Count is the sole upper class character to have accompanied recitative precede his solo arias: in act 1 - '*Attrionfar t'invita*' (#14b) and act 2 - '*Ah non m'inganno*' (#28). Only the first-act aria will be analysed because the second is not by Haydn but borrowed from the Anfossi setting

of 1776.⁶⁵ The text to '*A trionfar t'invita*' is one of the longest aria texts in the opera (21 lines divided into five stanzas), preceded by an equally lengthy accompanied recitative.⁶⁶ This heroic aria begins with a Metastasian simile of comparing the conquest of war to that of his beloved's heart. In the first two stanzas the Count, instructing Villotto in how to win Rosina's heart, uses war-like imagery: *Ripara quell'assalto, ritirati con arte, accorri in quella parte* (take protection from that assault, retreat skillfully, charge in that direction); however, suddenly the text is completely transformed into a description of Rosina's beautiful face (third stanza), and followed in the next stanza by the Count reprimanding Villotto and calling him a traitor for even being interested in her. The last stanza concludes with the Count focusing on his own confused emotions and imagines he is being swept away by a wind from this world. This aria changes impetuously through four diverse affections: military heroism, adoration, vengeance, and anxiety verging on madness. Haydn has set each of these sentiments in a different key, tempo and metre; and evades tonal closure by commencing in the military key of C major but ending the aria in c minor to indicate a sense of

65. For a more detailed discussion of this borrowing, see this chapter, subheading 3) HAYDN'S SETTING OF *LA VERA COSTANZA*, section b) part i) MANUSCRIPT SOURCES.

66. For a discussion of this recitative '*Mira il campo*' (#14a) please see part vii) ACCOMPANIED RECITATIVE in this section.

urgency and fear. All four sections use techniques that have already been discussed in Haydn's operas to express each particular emotion. What is innovative in this case is that one aria can contain so many different feelings at one time, partly to illustrate the fickleness of the Count's personality, but it also represents how the aria has become more flexible, portraying in a more realistic manner the reaction of the Count. Again, like the serious couple's arias, '*A trionfar t'invita*' uses the formulas from opera seria in an innovative manner by avoiding the static nature of the aria in favour of advancing the plot.

v) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS

The three characters from the lower class include the fisherman Masino, his sister Rosina and the maidservant Lisetta. Like the upper class characters whose music embraces both the *opera seria* and *opera buffa* styles, these lower class characters also have music that directly reflects their text, emotional state and personality. The characters are no longer cast in artificial stock situations, but have become more lifelike. Again, in reference to sentimental comedy, Haydn suitably uses "noble" music (i.e. *opera seria*) to emphasise nobility of spirit rather than of blood.

The fisherwoman, Rosina, is musically a *semi-seria*

character since she is a sentimental figure and invokes compassion, even though she is from the lower class. She has the wisdom to expose the foibles of the aristocracy, and is the one who makes the most condemning remarks concerning the upper class. Her music is similar to that of an opera *seria* character, but omits the affectations of long melismas, ornamentation or lengthy repeats.

In the preceding recitative to Rosina's first-act aria '*Con un tenero sospiro*' (#8) Rosina has just explained her rather brief relationship to the Count: he insisted on marrying her but two months later left her. Her three-stanza aria describes her feelings towards the Count and expresses her two opposing sentiments: love and outrage. Stanzas one and two retell the Count's expressions of love while the last stanza describes Rosina's true feelings of outrage at being deserted.⁶⁷

As compared to the typical opera *seria* love-revenge aria, Haydn's arias no longer contain lengthy recapitulations of entire sections, but contain some repetition of text that is set with either previous music that has been altered or even new music. Rosina's aria (#8) contains some elements from the opera *seria* aria in its overall structure:

67. The typical opera *seria* aria for this type of text would contain two sections, each having a different tempo marking, time signature and possibly key signature to differentiate between the two sentiments. It would use the *da capo* formula (ABA), thus leading the character back to her initial sentiment.

the first two stanzas are set in a slow tempo, with a flowing melodic line, expressing Rosina's anger and hopelessness; except for some short internal repetitions of musical phrases the section is through-composed. Stanza one is in the home key of A major (mm. 14-32) which leads into the second-stanza's setting in the dominant key (mm. 34-63). The resolution of the tonality back to the home key occurs in the third stanza whose tempo has now quickened to *Allegro*. The music for the third line *Che crudel destin spietato* (What a ruthless, cruel fate) changes into the minor mode, emphasizing her understanding of her destiny (mm. 69-89 and repeated in mm. 100-20). Remaining in the same tempo, Haydn restates the text of the first stanza (mm. 92-100) but this new setting of the text has now become a series of mere words and no longer elicits the emotions of tenderness and affection like before. The composer has accomplished this through remaining in the faster tempo, repeating the same melodic phrase for the first three lines of text, and using a constant eighth-note rhythm in the melody. The music accordingly mocks the sentiments expressed in the first stanza, creating an ironical moment since the libretto is supposed to reflect true love, yet is placed within the musical and textual framework of faithlessness and cruelty. Rosina's final acceptance of the true nature of the Count is evident by her singing these words in this manner. Conscious of a symmetrical design Haydn

repeats the third stanza (mm. 102-123) to create an overall ABA for this *Allegro* section.

Both of Rosina's second-act arias are in the *seria* style, partly as representative of the sentimental text itself and partly because of her noble spirit. *Dove fuggo, ove m'ascondo* (#24b), preceded by accompanied recitative, is the only aria in *La vera costanza* in a minor key, a reflection of the text as she is overwrought with fear since she knows that she and her brother must escape or they will be killed. Her aria exhibits her hesitancy in determining what to do next, where to go and what to do about her son, but she finally decides to flee.

The musical setting is brief, slightly more than 100 measures, allowing all three stanzas to be repeated but with few internal repetitions. For the first two stanzas the music is through-composed while there is some repetition of music in the third stanza. The vocal line is written to give the impression of short, breathless, panic-stricken phrases supported by a fast but flowing accompaniment. The devices of word painting that Haydn uses here have been seen before: chromaticism, syncopated accompaniment (mm. 112-19) and contrary motion between the vocal line and the violins (mm. 131-35 and 142-46). Even though the style is that of *opera seria*, the lack of vocal embellishment creates a relatively brief period for reflection.

Rosina's other aria, '*Care spiagge, selve, addio*' (#30b)

is framed on either side by accompanied recitative and forms one continuous musical scene. Rosina is leaving her cottage with her son and stops for a brief moment to say farewell to her home and her beloved. Haydn has decided to set this farewell section as a through-composed aria, although it is more in the category of an *arioso*, with the accompaniment consisting of only strings and no vocal embellishments. As in the previous aria, the momentum of the action is not significantly delayed.

Masino's first-act aria, '*So che una bestia sei*' (#6) reveals his true impressions about Villotto, and thus, the music is more representative of Villotto's character and personality than it is of Masino's. This number is a catalogue aria, since most of the text lists Villotto's ineptitudes, and is a diatribe against his stupid and foolish nature. Haydn's setting reflects the *buffo* style already seen in Villotto's arias: short repetitive phrases separated by rests, disjunct melodic lines, simple repetitive rhythmic patterns, an accompaniment that is constantly moving in sixteenth notes which is sped up to sextuplet sixteenths for the last three lines of text (mm. 93-109), patter song for the list of Villotto's errors (lines 5-9, mm. 16-24 and 63-71), and the orchestration is sparse: mainly using strings with the first violin doubling the vocal line. While this aria is very typical for Villotto's musical personality, there is no suggestion of Masino's personality in this, his

only solo aria.

As the third character from the lower class, Lisetta's aria, '*Io son poverina*' (#12) is neither comic nor serious in style, but is similar to a folksong, in its unadorned, lyrical manner. The text has three stanzas, the first two describe Lisetta's perception of herself as neither rich nor beautiful but full of goodness (*né ricca né bella...son tutta bontà*) and the third stanza is her rebuke of Masino for not reciprocating her affection. The orchestration is very similar to Masino's aria and contains a simple accompaniment. The first two stanzas, which are partially repeated at the end are in G major, contrasted by a middle section in the parallel minor to reflect her grief and misfortune over being rejected by Masino. The conventional comic technique of reiterating the same word many times has been retained (*tutta*: mm.14-17, and *no*: mm. 29-30, 32, 59-60, and 62). However, Haydn's setting for a servant character no longer belongs in the realm of the *opera buffa* but is elegant and lyrical yet modest and straightforward.

vi) ENSEMBLES

The two duets in *La vera costanza* are the first numbers after the opening recitative in the second and third acts: Masino and Villotto's '*Massima filosofica*' (#18), and Rosina and the Count's love duet '*Rosina, vezzosina*' (#34). The

duet by the men is very similar to the music heard in their previous arias, as it contains all the elements of the opera buffa style. The text is similar to Masino's aria (#6) since he indirectly questions the reason and intelligence of Villotto, by posing it as a general question. Villotto responds by saying that Masino, Rosina and he are all fools (*Tu, la mia sposa, ed io siam pazzi tutti, e tre*). The opinions and animosities of the two men in this duet are further delineated without advancing the plot. There are four phrase patterns that recur in various combinations throughout the number, which are sung by both the men. Haydn's music, using the comic syntax, is enhanced by not repeating the same musical phrase in any prescribed order, a subtle reflection of the chaotic and tense relationship between the two men.

As in *Il mondo della luna*, the serious lovers do not have the love duet in the last act. That position is assigned to the couple around which the story revolves: Rosina and the Count. Even though Rosina is a fisherwoman, Haydn has chosen to retain the musical characteristics of the *opera seria* love duet, in the same manner as he allowed Rosina's arias to originate from the *seria* style (i.e. because she has nobility of spirit). Although the Count is of noble blood, his previous actions defied nobility of character but with this duet he is musically granted a dignified spirit, a reflection of his change in personality and

his acceptance of Rosina. The setting is conventional: the Count and Rosina each have three lines of text set to the same music (mm. 12-26 = 26-40) followed by one line each repeating the same phrase (mm. 41-42 = 43-44). This first section of the duet, *Un poco adagio*, concludes with the two mainly singing together in thirds, except for the word painting on *moro* (I die) which is in contrary motion. The concluding *Vivace* continues with parallel thirds and sixths between the voices as well as some solo alternation between the two parts. In contrast to the typical *opera seria* love duet, the amount of text repetition is kept to a minimum and there are no long embellishments or elaborations in the vocal parts, allowing the number to be only 124 measures long. The piece fulfills the dramatic need to confirm the long-awaited reunion of this couple without being a lengthy virtuosic vocal display.

vii) ACCOMPANIED RECITATIVE

Haydn has again in *La vera costanza* followed the convention of employing accompanied recitative for one couple's solo arias; however, he has altered the practice by not having any accompanied recitative for the serious pair of lovers, but uses it before all the arias of the Count and Rosina (except her first-act aria). For the Count this would not have been unconventional since he is of noble

birth but for Rosina, a fisherwoman, accompanied recitative exemplifies the *opera seria* style and nobility.

Both of Rosina's second-act arias are preceded by accompanied recitative while the second aria, '*Care spiagge, selve, addio*' (#30b) also has a succeeding accompanied recitative, thereby forming a short musical *scena*. All three instances of accompanied recitative are similar to *opera seria* style, using only an accompaniment of strings, playing repeated patterns of figuration between the vocal phrases. When the strings play during a vocal phrase they usually have only long held notes. As in *opera seria* the accompaniment is a reflection of the mood of the words but Rosina's text does not contain any specific word painting.

On the other hand, the Count's first-act accompanied recitative, which is in a typical *opera seria* military style, is filled with musical references to specific words. In '*Mira il campo*' (#14a) each of the four tempos (*Allegro, Presto, Andante, Allegro*) contain musical patterns that represent in standard musical imagery the military text of the "call to arms". To achieve this Haydn uses not only the strings but a full orchestra including the timpani. Some of the word painting examples include: *ecco, ecco suona il tamburo* (there! there! the drum is sounded) for which Haydn has a three-bar drum roll (mm. 8-10); and for the text *a passo lento lo squadron s'incammina* (the squadron begins to march slowly) the tempo changes from *Presto* to *Andante* which

then becomes *Allegro* after the words *Presto, presto* (quickly, quickly).⁶⁸

The final example of accompanied recitative uses a technique borrowed from the rondo finale, and has never been used before in a Haydn opera in this context. In the fifth scene of the second act (after Ernesto's aria, '*Per pietà vezzosi rai*') Rosina individually turns to the Baroness, the Count, Lisetta, and Villotto in an attempt to confirm her innocence concerning Ernesto (#22). Each character mocks and derides her, accusing her of infidelity and lying. Haydn sets the same sixteen bar segment for all four characters and alternates his music with varied melodic phrases for Rosina's pleading, thus creating an A B A C A D A rondo form. The accompaniment consists of only strings which generally doubles the vocal line in the A sections while for Rosina's phrases they are silent except for a few dotted chords. The melody of A contrasts Rosina's varied melodies because it is in a mocking *buffo* style as compared to Rosina's serious phrases in *seria* style. Haydn could have written a complete quintet here, but instead chose to use accompanied recitative, which enabled him to keep the action moving quickly without sacrificing the use of a musical formula.

68. The Count's second-act accompanied recitative is borrowed from the Anfossi setting so it will not be discussed.

viii) FINALES

The three finales in *La vera costanza* involve all the characters, combining the upper and lower class characters in each ensemble. This is the first *dramma giocoso* to do so for all three finales, but more significantly the finales of the first two acts are the longest in all of Haydn's operas to date: 633 bars for the first act and 651 for the second. The first-act finale includes approximately one-third of the libretto for the first act since it is almost five scenes in length (from the middle of scene xi to the end of scene xv). One can observe the growing tendency in this opera, as well as *Il mondo della luna* and *La fedeltà premiata*, to set the text, particularly if it involves action, in the style of accompanied recitative within an ensemble number (thus aiding in propelling the action forward). Haydn's setting involves conventional elements, such as the pastoral scene and the love duet in an *opera seria* style, as well as the more *buffo* style found in Masino's and Villotto's music; however, while each of these elements on their own represent part of a tradition, it is the manner in which Haydn employs and merges them together to reflect the content of the text that makes these finales multi-faceted, detailed and sophisticated numbers.

The action of the first-act finale is diverse since it involves all the various relationships between the charac-

ters, recapitulating and then advancing their previous actions and sentiments. The *Allegro con brio* commences with three sentiments simultaneously: Villotto thinking he has conquered Rosina's heart; Masino absolutely furious with Villotto, continuing to insult him; and Rosina in desperation over the Count's latest rejection of her. In this first section of the finale, Haydn has again employed the technique of restating text and music from previous numbers in the first act, namely, Masino's aria '*So che una bestia sei*' (#6), and the Count's accompanied recitative '*Mira il campo*' with its succeeding aria '*A trionfar t'invita*' (#14). Haydn utilises this previous text and/or music at various moments. For example, he writes new music to previous text as follows: when Masino sings the text of his aria, *Che un gran bestia sei, io ti ripeterò* (mm. 22-23, That you are an idiot, I'll tell you again); when Villotto has the text to the Count's accompanied recitative, *Al suono del tamburo s'incominciò a marciare* (mm. 24-26, At the sound of the drum, the march will begin); and when Villotto has the text from the Count's aria, *A trionfar t'invita già la guerriera tromba* (mm. 33-35, Already the warlike trumpet calls you to victory), and later, the entire four lines of the second stanza from the same aria (mm. 37-41). There is one example of Haydn borrowing both text and music: from mm. 38-42 Masino restates four lines of the second stanza of his aria (#6). What is particularly significant in this case, is

that the reiteration of previous music has become part of a three-voice counterpoint. As in the earlier *dramme giocosi* which also contain musical references from one number to another, Haydn has endeavoured to create a musically unified act, by connecting material which strengthens the act both dramatically and musically.

Table 12 is a summary of the analysis for the first-act finale. Even though musical repetition occurs a number of times (to create a musically unified number), generally it is with a different character singing new text, so that the plot moves along relatively quickly and does not suffer from constantly repeating the same words. The only exception occurs in the last section, *Presto* (mm. 513-633), in which everyone repeats the same six-line stanza five times. This is to be expected since Haydn is not only following the traditional repetitive ending for a finale, but also needs to musically resolve and conclude the number.

Musical characterisation is another important feature in this finale. Generally Haydn has maintained the same musical style that each character was given in their solo numbers, although there are a few exceptions, such as the opening when Rosina, Villotto and Masino all have the same music. The characterization occurs both on a small- and large-scale: the former through syntax and individual musical phrases, the latter by using conventional formulas for

Character	Measures	Commentary
<u>Allegro con brio</u> <u>4/4</u> <u>G major</u>		
EXPRESSIVE:		
Rosina, Villotto & Masino	1-16	all 3 sing the same 5-bar phrase to different text, in G major
ACTIVE:		
Rosina, Villotto & Masino	16-37	some music and/or text from #6 & 14, in D major
EXPRESSIVE:		
Rosina, Villotto & Masino	37-58	some music and/or text from #6 & 14, contrapuntal then homophonic, in g minor, all are in disagreement
<u>Andante</u> <u>6/8</u> <u>C major</u>		
(EXPRESSIVE:)		
Baroness & Ernesto	59-84	pastoral love duet, in C major
Rosina, Villotto & Masino	85-112	all three have similar music to the Baroness's, each is in despair, in c minor (Rosina & Masino) and E flat major (Villotto)
<u>Presto</u> <u>2/4</u> <u>C major</u>		
ACTIVE:		
all characters above	113-59	short repetitive phrases, in dialogue
<u>Presto assai</u> <u>3/4</u> <u>G major</u>		
Lisetta, Villotto & Masino	160-275	short repetitive phrases in <i>buffo</i> style, Masino & Villotto generally have the same melodic phrase

Table 12: Act I Finale - La vera costanza cont'd...

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Presto</u> <u>4/4</u> <u>D major</u>		
Count, Rosina	276-307	Count has revenge music in opera seria style, Rosina paraphrases Count's music
<u>Adagio</u> <u>3/4</u> <u>D major</u>		
EXPRESSIVE:		
Count, Rosina	307-51	impetuous change in music to a love duet, vocal lines in parallel 3rds or contrapuntal, with a canon at mm. 333-40
<u>Allegro</u> <u>2/4</u> <u>G major</u>		
ACTIVE:		
Everyone	352-435	accompaniment keeps repeating in alternation two 8-bar phrases under the vocal dialogue; in conjunction with the orchestral repetitions, various characters repeat each other's melodic line with new text
	435-512	changes to parallel minor since Count has rejected Rosina but phrases still use previous musical material; Rosina's melody has descending and ascending chromatic lines to represent her distress (mm. 452-467)
<u>Presto</u> <u>3/4</u> <u>G major</u>		
EXPRESSIVE:		
Everyone	513-633	mainly homophonic with some staggered entries; heartbeat represented by alternating eighth notes and rests; phrases and sections repeated

Table 12 (cont'd): Act I Finale - La vera costanza

entire sections. Small-scale examples include the music for Villotto, Masino and Lisetta, all of whom have music in the *buffo* style, particularly in the *Presto assai* (mm. 160-275) when Villotto and Masino are afraid of each other and attempt to hide. One of the two conventional examples involves the Baroness and Ernesto, who have a pastoral love duet in *opera seria* style with the typical pastoral metre of 6/8 and key of C major. The instrumentation of this *Andante* (mm. 59-84) is also pastoral, using only woodwinds and strings, and contains flutes for the first time in the finale. As in standard duet procedure, the two vocal lines are generally in parallel thirds and when there is a solo passage, it is repeated by the other. In a similar fashion, Rosina and the Count also have a love duet in the *Adagio* section (mm. 307-51) in *opera seria* style which foreshadows their love duet in the third act.

The second-act finale containing 651 measures, is slightly longer than the first-act finale, but its pace is very rapid partially due to the fast tempo markings. In contrast to the first-act finale, this one has more dialogue, allowing for only a few brief moments of reflection (and hence repetition of text). The only example in the entire finale of restating the text a number of times is in the last *Tutti* section in which Haydn sets the text in various combinations alternating a homophonic and contrapuntal texture.

Since the fast paced dialogue is more in the style of recitative and arioso, there is little opportunity for individual musical characterization, and the characters generally repeat each other's vocal melody. The only notable exceptions to this are in the *Adagio* and *Allegro* sections (see Table 13) between the Count and Rosina in which their dialogue and love duet are similar in style to their solo numbers.

One characteristic that is used a number of times in this finale is setting two vocal lines in contrary motion (for most of the passage), rather than the standard parallel thirds. This technique has already been noted in the *Introduzione* between Rosina and Masino, and here Haydn employs it, not in reference to a storm at sea, but to the emotional "storm" of the characters. The first instance is between Masino and Villotto (mm. 18-22 and mm. 27-30) who are constantly at odds with one another. Later in the next section, Lisetta's and Ernesto's lines generally progress in contrary motion against the Baroness's static melodic line to illustrate how confused and terrified they are (mm. 95-104). The final example is between the Baroness and Ernesto who are attempting to find out what has happened between Masino and Villotto by questioning them directly (mm. 137-41); thus, the contrary motion is a reference back to the first instance between the two men.

The finale to the third act is similar to those of the

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Moderato</u>	<u>4/4</u>	<u>D major</u>
ACTIVE: Villotto, Lisetta & Masino	1-32	<i>buffo</i> style, all three characters sing the same music, frequent repetition of musical phrase
EXPRESSIVE: Villotto, Lisetta & Masino	32-42	homophonic, rests alternate with notes in vocal lines to represent fear and trembling
<u>Presto</u>	<u>6/8</u>	<u>G major</u>
ACTIVE: Lisetta, Baroness & Ernesto	43-94	fast moving dialogue among the characters, mainly in patter song
EXPRESSIVE: Lisetta, Baroness & Ernesto	95-111	homophonic, Baroness has monotone phrases, dissonances between the vocal lines to reflect their confusion and anxiety
<u>Presto</u>	<u>4/4</u>	<u>e minor - G major</u>
ACTIVE: Masino, Villotto, Ernesto, Baroness & Lisetta	112-76	fast moving dialogue among characters until m. 161 when it becomes clear that Rosina cannot be found, modulates to f# minor
EXPRESSIVE: all 5 above	177-97	homophonic, melodic lines are mainly repeated notes

Table 13: Act II Finale - La vera costanza cont'd...

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Adagio</u>	<u>3/4</u> <u>D major</u>	
ACTIVE: Count & Rosina	198-290	Count begins with long solo in opera seria style, when Rosina enters her music is similar in style to the Count's and repeats some of his music
<u>Allegro</u>	<u>2/4</u> <u>D major</u>	
Count & Rosina	291-357	strophic love duet, 16-bar phrase with the first two phrases the same as well as the last two (AABB), is repeated 4 times
<u>Poco adagio</u>	<u>4/4</u> <u>B flat major</u>	
EXPRESSIVE: Baroness, Lisetta, Ernesto, Masino, & Villotto	358-66	homophonic, frequent secondary dominants, sotto voce
<u>Vivace assai</u>	<u>2/4</u> <u>D major</u>	
ACTIVE: Everyone	367-495	fast moving dialogue between all characters, frequently various characters sing the same melodic line from another character, when two characters sing together it is in parallel 3rds or 6ths
<u>Vivace</u>	<u>2/2</u> <u>D major</u>	
EXPRESSIVE: Everyone	496-651	imitative until m. 508 then changes to homophony, alternates between these two textures

Table 13 (cont'd): Act II Finale - La vera costanza

previous *dramme giocosi* since it is a homophonic chorus sung by all the characters. Even though it is written on five staves, in reality the harmony is for three parts, since the top two staves (all the women) as well as the bottom two staves (Masino and Villotto) double each other. Suitably for this very brief third act, the chorus itself is only four lines of text set in 48 measures of music. The text is repeated three times in its entirety, the second and third time to the same setting (mm. 14-26 = 28-40). The unadorned musical phrases function to clearly and concisely express the "moral" of the story: that there is always hope for an oppressed soul if it is faithful and virtuous.

3. LA FEDELTA' PREMIATA (1780): A PASTORAL

A) THE LIBRETTO

Shortly after *La vera costanza*, Haydn wrote *L'isola disabitata* (1779), an *azione teatrale* based on a Metastasian libretto. Its first performance on 6 December 1779 was held in the marionette theatre because the opera house had just burnt down on November 18th.⁶⁹ Chronologically this work is a turning point since Haydn had not written in the serious genre since his first work, *Acide* of 1762. *L'isola disabitata* is notably different from his previous operas of the past seventeen years since it consists of only four characters whose recitative is only accompanied (never *secco*). The importance of solely using *recitativo accompagnato* cannot be underestimated, because over two decades later, Haydn submitted the score to Breitkopf and Härtel for publication with the following letter written by Griesinger: "...He [Haydn] would like to have the Opera printed with the original text, i.e. the Italian...Hn. [sic Haydn] believes this Opera to be a good example for would-be composers, on account of the recitatives: it's a little work

69. This is the first time that Haydn wrote an opera using a libretto by Pietro Metastasio, although for the Esterházy court there were some minor changes made to the text: e.g. Enrico's aria, '*Chi nel camin*' (1st part); Silvi-a's '*Come il vapor*' (2nd part); and the final quartet. The libretto was originally written in 1752 for the Spanish royal court where it was set to music by Bonno. Landon, *Haydn - Chronicle and Works 2*: 536.

that, in its present form, can be performed in every private theatre."⁷⁰ Thus, the overall musical texture is more homogenous since the orchestra is always present in both the arias and recitative."⁷¹

This two-part work is relatively short, consisting of seven arias (two for each of the characters, except Enrico who has only one aria) and the concluding quartet. These arias are generally in the style of *opera seria* but with an important modification: they do not contain long, virtuosic passages of vocal display and routine repetition of text, allowing the action not to be suspended for long periods (as in *opera seria*).

These modifications in Haydn's compositional style can be seen as an influence in his next opera, *La fedeltà premiata* written and completed in 1780. This new work, also a *dramma giocoso* with the added description of being a *pastorale* was requested by Prince Nikolaus to celebrate the

70. Letter of Griesinger to Breitkopf and Härtel, dated 20 March 1802, as quoted in *Ibid.*, 535.

71. *L'isola disabitata* takes place on a deserted island where Costanza and her younger sister Silvia, have been living for the past 13 years. Metastasio in his preface to the libretto explains that the two women and Costanza's husband, Gernando had been sailing to the West Indies when a storm had forced them to land on this deserted island. Pirates captured Gernando who has recently freed himself from them. He is finally able to begin his long awaited search for his wife and Silvia, accompanied by his friend Enrico [also called Ernesto in some MSS.]. The plot changes to jubilation when Gernando, having believed that the two women had perished, is eventually reunited with Costanza and, Enrico asks Silvia to be his wife.

inauguration of the newly rebuilt opera house.⁷² Originally the opening was to take place on 15 October 1780 but the building was not ready so the first performance was postponed until 25 February 1781.

Haydn was pleased with this new *dramma giocoso*, mentioning it in the oft-quoted letter to his publisher Artaria in 1781, in which he wished they could hear his latest opera, *La fedeltà premiata*, stressing its originality and uniqueness in comparison to the operas currently being performed in Paris and Vienna.⁷³ The Prince and his entourage must also have been impressed with this composition since it had a number of subsequent performances at Eszterháza: two more times in February, eight times in March, once in April, five in September, and then in the repertoire for the 1782 and 1783 seasons with one final performance in June 1784.⁷⁴ With the exception of *Armida* (1783), *La fedeltà premiata* was the most frequently performed of Haydn's operas at Eszterháza. The work was then translated into German as

72. The title page of the Esterházy libretto published in 1780 referred to *La fedeltà premiata* as a '*Dramma Giocoso per Musica*', but two years later when the libretto was reprinted, it was referred to as a '*Dramma Pastorale Giocoso*'. As a further note of interest, in the Cimarosa setting of 1779 it was called a '*Commedia per musica*'. Günter Thomas, ed., *La fedeltà premiata*, series 25, vol. 10, part 1 of *JHW* (Munich: G. Henle Verlag, 1968), vii-viii.

73. For the exact quotation of this letter, see my Introductory chapter.

74. Robbins Landon, "A new authentic source for *La fedeltà premiata* by Haydn," *Soundings* 2 (1971-72): 7 and 10.

Die belohnte Treue and presented at the Kärnthnertheater in Vienna under Emanuel Schikaneder and Hubert Kunf on 18 December 1784 in the presence of the Emperor Joseph II. The *Wiener Zeitung* stated that "the house was so full at 6 o'clock that despite the great size of the place, more than 600 persons had to be turned away"⁷⁵; while a review of the performance in *Das Wiener Blättchen* read: "...With the excellent music of a Heiden [sic] and the right performance of it, the work could not fail to gain general applause".⁷⁶ The Schikaneder-Kunf troupe continued to perform the work outside of Vienna at the Erdödy Theatre at Pressburg (between 1785-87 given eight times), as well as at Ofen [Buda] and Pest.⁷⁷ As in Vienna, the newspaper report of 15 June 1785 of the *Preßburger Zeitung* was most favourable: "Recently the opera *Die belohnte Treue* was twice performed to the satisfaction and admiration of all who heard it. The music is by Herr Hayden, that Hungarian Orpheus who will remain for all time an object of veneration for all friends of music".⁷⁸

The chosen libretto was written by Giambattista B. Lorenzi and had recently been set to music by Cimarosa under

75. *Ibid.*, 16

76. As quoted in Landon, *Haydn - Chronicle and Works* 2: 499.

77. Landon, "A new authentic source," 16.

78. Translation by Eugene Hartzell. As quoted in Landon, *Haydn - Chronicle and Works* 2: 672.

the title, *L'infedeltà fedele*, with its first performance also at a new theatre, the Teatro del Fondo, in Naples on 20 July 1779. Lorenzi, in the foreword to the libretto wrote that instead of a "*solite buffonerie popolarresche e volgari*" he had sprinkled some "salt" into the text. He continued by stating that the tragic tone of the work should make *L'infedeltà fedele* a "*mezzano spettacolo*", midway between the serious works of the Teatro S. Carlo and those purely comical operas of the Teatri de' Fiorentini and Nuovo.⁷⁹ Haydn, who owned the three-volume Cimarosa score, altered the title of the opera, and with the assistance of an unnamed revisor, changed many details in the libretto - especially shortening the complicated plot, omitting passages of Neapolitan dialect, adding new aria texts, etc.⁸⁰ For example, aria numbers 4, 6, 11, 13, 20, 22 (except the last four lines), 26, 38b and the final chorus of the second-act finale have new text; the third scene of the first act is divided and expanded into three scenes; and the fourth scene (now scene vi) and fourteenth scene (now scene xvi) of act one are replaced with completely new material. Changes were also made to act II, sc. 7 and act III, sc. iv.⁸¹

79. Friedrich, Lippmann, "Haydn's *La fedeltà premiata* und Cimarosas *L'infedeltà fedele*," *Haydn-Studien* 5 (1982-85): 1.

80. Landon, "A new authentic source," 6.

81. Thomas, *La fedeltà premiata*, *JHW* vol. 10, part 1: vii.

The names and types of characters were also altered in the Esterházy version; originally there were three different categories: the *parte serie* (Fileno and Fillide⁸²), the *parti buffe* (including Amaranta and Perrucchetto [the comic pair of lovers], Melibeo, Nerina), and the *parti buffe napoletane* (Viola and Vuzzacchio, who sang in Neapolitan dialect). For the last category, the Haydn setting omits the character of Viola altogether, although some of her lines are given to Nerina (who originally was the daughter of Melibeo, but is not referred to as such in the Esterházy version). The character, Vuzzacchio, has had his status elevated since he now speaks in proper Italian and his name has become Lindoro. Between these two characters alone, they account for many of the new aria texts. Amaranta's dialogue has also changed since she originally had some dialogue and an entire aria in French, '*Hors d'ici tous les degouts*' (act II, sc. iii) which is now omitted.⁸³

Resembling *Le pescatrici*, *La vera costanza*, and *L'isola disabitata* in its use of a rustic, natural setting, *La fedeltà premiata* differs in many important aspects of its libretto. The pastoral element is portrayed by the type of characters: shepherds and nymphs with a chorus of hunters.

82. Throughout my discussion of this opera, I will only use Fillide for this character's name, even though she is referred to at various points throughout the opera by her other name, Celia.

83. Lippmann, "Haydns *La fedeltà premiata*," 1-2.

Reminiscent of both *opera seria* and the renaissance Italian pastoral drama the entire plot focuses on the pair of serious lovers (Fillide and Fileno) whose love, after many obstacles and trials, triumphs in the end, "*fedeltà premiata*" (fidelity rewarded) with the help of the *dea ex machina*, the goddess Diana. Besides Melibeo, who is the corrupt priest in the temple of Diana, there is only one character with a title: Count Perrucchetto, whose actions are eccentric as he tries to pursue every female that he meets.

In comparison to *Il mondo della luna* and *La vera costanza* in which social commentary played an important role in the dialogue, *La fedeltà premiata* does not contain any reference to social class or its mores. Rather, the plot and its characters exist in an imagery world of arcadia, far from the realities of either Italian society or that at Eszterháza; however, the kinds of issues that are brought forward to be scrutinized are those concerning universal failings or vices, e.g. jealousy, unfaithfulness, revenge, etc.

One of the characteristics which separates *La fedeltà premiata* from *opera seria* and at the same time constitutes the *giocoso* component is the reaction of the characters to otherwise serious statements. The momentum of the plot is based upon an ancient oracle which demands that a pair of faithful lovers be sacrificed each year to the monster in the lake. When Melibeo tells Amaranta about the oracle, she

replies sarcastically, *Cospetto! Il far l'amore in questi luoghi è cosa molto seria* (Heavens! To make love in this place is a very serious thing). Later in act one when Nerina tells Fileno about her lover, Lindoro, falling in love with Fillide, she also does not fail to mention that Fillide is not as beautiful as she is (*forse di me men bella*). In the first-act finale Lindoro proposes marriage to Fillide who reacts by slapping him in the face. Lindoro replies by saying that love with its arrow has hit him.⁸⁴

The comedy is also at a more farcical level, which can be observed in the character of Perrucchetto, whose first entrance has him battling imaginary robbers, and then asking for various types of wine to aid in his recovery from this fright: *capo rosso...capo bianco...vin di Cipro...vin del Reno...sia Canario ...o sia almeno un fiaschetto di Bordò* (something red... something white...wine from Cyprus...wine from the Rhine...or the Canary Islands...or a little flask of Bordeaux). When Melibeo offers him a glass of fresh water, he replies, *Che barbare contrade!* (What a barbarous land!). He immediately begins to show interest in Amaranta who will not respond to his advances until she finds out his social status. When he tells her he is a Count, she instantly becomes interested in him, much to the jealous rage

84. In the original Lorenzi libretto there is a series of three slaps on the face: Amaranta to Melibeo, Nerina to Perrucchetto, and Fillide to Vuzzacchio. In the Haydn setting only the last one is retained. *Ibid.*, 3-4.

of Melibeo. Later in act one, Amaranta and Ferrucchetto happen upon Fillide and Fileno quarrelling, and Ferrucchetto reacts by declaring that everyone should stand back since he can knock down an Egyptian pyramid (*Indietro tutti, o qui farò trafitto anco cadere un mausoleo di Egitto*); on the other hand, in the first-act finale when he is asked to fight off the satyrs with his sword, he backs away, using the excuse that it is tarnished with dew (*Me la macchia la rugiada...*). And finally, the most conventional portrayal of the character type of Ferrucchetto (the braggart) is during the boar hunt in act two when he is frightened off by a boar who is pursuing Amaranta. Fileno kills the animal but Ferrucchetto takes credit for it, and begins singing a lengthy aria which tells the tale of his heroic deed. In the midst of his narrative when the boar stirs, he is frightened and runs away.

This plot belongs within the genre of the *dramma giocoso* because it successfully combines comic and serious dialogue, actions, and characters into a unified work. While in earlier works, especially in the intermezzi, comic characters were sometimes a parody or caricature of serious types, that is not the case here. The *dramma giocoso* has been able to develop the ability to subtly, with wit and humour, mock the nobility, its affectations, and the universal failings of people to create a sophisticated drama that continues to subscribe to the eighteenth-century dictum of

"to please and to teach". The notable element for the Esterházy version is the homogeneity of the text, omitting the French and Neapolitan dialect, moving smoothly from one dramatic dialogue or scene to the next.

B) THE MUSIC

i) MANUSCRIPT SOURCES

The autograph manuscript for the premiere of *La fedeltà premiata* consists of only fragments; however, there is a complete authentic manuscript score by Esterházy copyists with corrections in Haydn's hand from the 1782 revival of the work.⁸⁵ This is the only known complete copy of the full score, in addition to a piano-vocal score in German translation, also dating from 1782. The only number missing in the full score (Haydn decided to omit it for the 1782 revival) is Lindoro's second-act aria, '*Non vi sdegnate*' (#26), but it exists in the piano-vocal score. The fact that the copy of the score dates two years after the first performance is significant since four singers from the original cast had left Eszterháza and Haydn had rewritten material and in some cases transposed numbers for the new

85. This score is held at the Biblioteca Nazionale Universitaria di Torino.

singers.⁸⁶

The distribution of arias is evenly divided among the primary and secondary characters: the serious pair of lovers (Fillide and Fileno) and the *primo/a buffo/a*-comic pair of lovers-(Amaranta and Perrucchetto) each have two arias in the first act, while the other three characters (Melibeo, Nerina and Lindoro) have one. In the second act each character has one aria, except for Fileno who has two, and the third act has a love duet between the pair of serious lovers. The only other ensemble, besides the duet, is the *Introduzione*, which includes Amaranta, Melibeo, Nerina and Lindoro. Everyone participates in the finales to the three acts. As in the previous discussion for *La vera costanza*, it can be seen that there are also a number of conventional elements in *La fedeltà premiata*: the distribution of solo arias in the first two acts, and the brief third act consisting of only a love duet before the finale.

The vocal ranges are characteristic: all the women are sopranos, while the serious lover and Lindoro are tenors. Perrucchetto, who is the only character of noble blood but is eccentric (and comic), and the corrupt priest, Melibeo are both given bass parts. It is interesting to note that there is an autograph in full score of Perrucchetto's first

86. The four singers were: Fillide (Anna Maria Jermoli), Fileno (Guglielmo Jermoli), Amaranta (Teresa Taveggia) and Conte Perrucchetto (Benedetto Bianchi). Landon, "A new authentic source," 8.

act aria, 'Salva, salva...aiuto, aiuto' (#7) which is written in C major for a tenor voice.⁸⁷ It is impossible to surmise that this character might have also been a tenor since the date of this version is not known and no other music for Perrucchetto as a tenor exists.

ii) TONAL STRUCTURE OF THE OPERA

La fedeltà premiata is tonally closed, beginning and ending in D major, as well as beginning the second act in that key (if Lindoro's aria is omitted as in the 1782 version). In this opera it is more difficult to discuss tonality within the work, since in the first act there are three arias that exist in transposition (from different performances), hence more than one key, obviously giving more consideration to the singer's range, than to key relationships.

The first-act's arias generally increase the tension except for the opening introduction which is a song of praise to the goddess Diana, and both of Perrucchetto's first-act arias which add comic relief to the plot: in the first aria he is battling imaginary robbers, and in the

87. See *La fedeltà premiata*, *JHW*, vol. 10, part 2: 495-503.

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
Act I			
Sinfonia	D		tonic
Introduzione	G	Nerina, Lindoro, Melibeo & Chorus	lowers
Aria	A	Lindoro	increases
Aria	B	Amaranta	increases
Aria	g minor	Perrucchetto	lowers
Aria	D	Melibeo	tonic
Aria	E flat	Fileno	increases
Aria	C ⁸³	Nerina	increases
Aria	C ⁸⁹	Fillide	increases
Aria	B flat	Fileno	lowers
Aria	b minor	Amaranta	increases
Aria	E flat ⁹⁰	Fillide	increases
Aria	F	Perrucchetto	lowers
Finale	B flat	Everyone	lowers

Table 14: Musical Structure for La fedeltà premiata
cont'd...

88. The first setting is in C major, while the 2nd version is transposed to D major.

89. The second version is in C major and the third version is transposed to E flat major. The first version in B major is not extant. Landon, "A new authentic source," 12.

90. The first version is in E flat major and the second version is transposed up to F major.

<u>Musical Number</u>	<u>Key</u>	<u>Character(s)</u>	<u>Tension</u>
Act II			
[Aria	F	Lindoro : omitted in 1782 Ms.]	
Aria	D	Melibeo	tonic
Aria	G	Fileno	lowers
Aria	F	Nerina	lowers
Chorus	D	Hunters (STB)	tonic
Aria	A	Perrucchetto	increases
Chorus	D	Hunters (STB)	tonic
Aria	d minor	Fileno	tonic minor
Aria	E flat	Fillide	increases
Aria	A	Amaranta	increases
Finale	E flat	Everyone	increases

Act III			
Duet	E	Fillide & Fileno	increases
Chorus	D	Everyone	tonic

Table 14 (cont'd): Musical Structure for La fedeltà premiata

second he flirts with Nerina even though she has just laughed in his face, and he realizes that Amaranta has overheard the entire conversation. What cannot be explained is the lowering of tension in Fileno's aria and the finale, since both concern Fileno's distress over losing Fillide.

The second and third act's numbers increase the tension except for the numbers in the tonic key (first aria of act two, the hunters' choruses, and the third-act finale). The two arias which tonally decrease the tension are Fileno's G major aria and Nerina's F major aria. In both cases, they are either indirectly or directly addressed to Fillide, who has been watching as Fileno courts Nerina in an attempt to make Fillide jealous and exact vengeance on her for her supposed infidelity towards him. The two arias, on the one hand increase the tension in the drama, since a new romantic liaison has been created which further breaks apart the pair of serious lovers, but on the other hand Fileno is only pretending so that within the course of the overall series of events this is a solitary incident. Nerina's aria is very pragmatic and sensible, instructing Fillide to forget Fileno and find a new lover.

iii) OPENING NUMBER

The *Introduzione* to *La fedeltà premiata* is similar to that of *Il mondo della luna* in its use of a recurring chorus

with (in this case, accompanied) recitative interspersed. This homophonic, three-part chorus (soprano, tenor, and bass) of shepherds and shepherdesses gives praise to the goddess Diana and asks her to restore peace to them. It is first heard in measures 25-65 and recurs in measures 107-30 and 190-228 with the same music to the first two lines of text. Nerina, Lindoro and Melibeo continue homophonically with a second verse set to new music (mm. 71-107). Their first two lines of text, only set once, contain a typical device for word painting: *La tua luce viva e pura* (Your brilliant and pure light) is set in G major, followed by an exact repeat of the music in g minor for the text, *mai non veli nube oscura* (never veiled by a dark cloud) (mm. 71-78).

Haydn sets this chorus in the pastoral key G major⁹¹, followed by accompanied recitative for Melibeo in E flat major and then C major for Amaranta. This is the first example in the opera of the use of tonal relationships of falling thirds (both within and between numbers) replacing the fifth (i.e. I-V or I-IV). The insertion of accompanied recitative for Melibeo consists of only orchestral inter-

91. The concept of G major as a pastoral key is documented in theoretical treatises of the eighteenth century. Daniel Schubart stated that G major was appropriate for "Alles Ländliche, Idyllen- und Eklogenmässige..." (everything rural, idyllic and pastoral) in his *Ideen zu einer Aesthetik der Tonkunst* (ca. 1784) and Francesco Galeazzi remarked that the key of G major was "un Tono innocente, semplice..." (an innocent and simple key) in his *Elemento teorico-pratici di musica* (Rome, 1791-6, vol. ii: 294). As quoted in Heartz, "The Creation of the Buffo Finale," 69.

jections between the vocal phrases, while Amaranta's section is more in the style of an arioso, with continuous string accompaniment. The purpose for writing in these two different styles illustrates the difference in function of each person's text: in the case of Melibeo, he is explaining the action taking place and thus furthering the plot, while in Amaranta's passage she is praising the goddess and reflecting on her own temperament. This number illustrates Haydn's adherence to the dramatic needs and functions of the text, through his setting of chorus, accompanied recitative and arioso.

iv) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

The only character in *La fedeltà premiata* who is directly cited as belonging to the nobility is Count Perrucchetto. The music for his solo arias are all in the style of the *basso buffo*, befitting both his personality and actions within the opera: all three arias contain repetitive, short phrases, separated by rests; dotted rhythmic patterns; simple harmonic and melodic patterns; and patter song. His first-act aria, 'Salva, salva...aiuto aiuto' (#7) could be considered a catalogue aria since it lists various regional wines (mm. 78-90 and repeated with variation at mm. 106-24). Haydn's portrayal of Perrucchetto being panic stricken and physically on the verge of collapse is graphic:

for *Non ho voce...non ho fiato...* (I have no voice...I have no breath) Haydn follows the standard formula of interspersing rests in the vocal line but when Perrucchetto begins to repeat this phrase, Haydn cuts it off and puts rests in place of the word "breath" indicating that he has not any (Example 27, *JHW XXV/10*, part 1: 60-61). A few lines later Perrucchetto thinks that he is fainting (*io già manco*) and Haydn again uses rests in-between the words but on their repeat he has only one syllable per bar with Perrucchetto halting and repeating "man-" (i.e. *manco*) which is further emphasised by the instruction *perdendosi* (Example 28, *JHW XXV/10*, part 1: 63).

Presto
Perrucchetto

Non ho vo-ce... non ho fia-to...

non ho vo-ce... no... non ho...

Example 27: "Salva, salva...aiuto, aiuto", #7, *La fedeltà premiata*, mm. 31-38

Perrucchetto's other two arias, '*Coll' amoroso foco*' (#22) and '*Di questo audace ferro*' (#36) both belonging to the comic style, have lengthy texts: 26 and 27 lines respectively. In each case, there is only brief sections of

Presto

Perrucchetto

io gia. gia man-co... io

perdendosi

gia man- man- man- co...

Example 28: "Salva, salva...aiuto, aiuto", #7, *La fedeltà premiata*, mm. 69-77

text repetition, so the arias are relatively short in comparison to the amount of text (125 and 105 measures). 'Di questo audace ferro' is a narration of his strength, courage and ability at killing the boar, in which Haydn musically reflects the text, even creating "boar-like" sounds in the strings (Example 29, *JHW XXV/10*, part 2: 337).

The text of '*Coll'amoroso foco*' can be divided into six different verses, the first three are spoken to Nerina as he professes his love to her, while the rest of the text is to Amaranta, who was eavesdropping; thus, Perrucchetto has to defend his comments made to Nerina. To properly express all these various emotions and phases musically, Haydn changes the tempo and metre a number of times: the first two verses are *Allegro* 4/4, third verse is *Adagio* 3/4, fourth is the same as the first, while the last two verses are *Presto* 3/4. The verses are not repeated, nor is there repetition of a

Allegro con brio

Violino I

Violino II *f*

Viola *f*

Perrucchetto *f*

ver-ro:

Bassi *f*

Example 29: "Di questo audace ferro", #36, *La fedeltà premiata*, mm. 32-33

section, creating a through-composed aria, which is appropriate for this text containing moments of action. The most innovative section in this aria is the first, since Haydn obviously having already subverted the standard *opera seria* style for a Count, foils it again by writing a love aria which is in a more serious musical style. Not only is the text well-served by this contrast, but it is an illustration of a multi-dimensional musical character. To a certain extent this lengthy, reflective and active text forms a *scena* since it encompasses more drama than is usual in a

solo aria. If this was an earlier work, the text would have been set as a combination of aria and (accompanied) recitative. Again, one can recognize in this aria the union of a continuous musical texture in varying degrees of *arioso* and *aria*, which does not halt the pace of the drama.

Melibeo, the priest in the temple of Diana belongs to neither the upper nor lower class of characters but will be discussed in this section because he is usually given a dignified musical style. In *La fedeltà premiata*, this is not the case, as the musical setting reflects Melibeo's character as dishonest and unscrupulous in his devious attempts to make certain that his rival for Amaranta's hand, Perrucchetto, is devoured by the monster. Both of his arias, 'Mi dica, il mio signore' (#9) and 'Sappi, che la bellezza' (#28) are written in the comic style of a *basso buffo*, emphasising both the nature of their text and Melibeo's fraudulent character. In his first-act aria, using the metaphor of two battling bulls, he warns Perrucchetto of the dangers of being in love with Amaranta. In addition to the conventional elements of the *buffo* style, Haydn has intensified the downbeats with a *fortissimo* chord using oboes, horns, trumpet and bassoon. This represents the bulls ramming into each other, a signal which foreshadows the actions of Melibeo.

v) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS

The music for the pair of serious lovers, Fileno and Fillide, generally is representative of *opera seria*, even though they are not of noble birth. As already mentioned, in the original Lorenzi libretto, they were listed as the *parte serie* and Cimarosa wrote the part for two sopranos.⁹² Haydn sets it for a tenor and soprano, which is customary for his operas. From the analysis below it will be seen that even though Haydn adheres to the *opera seria* style he also deviates from it, creating multi-dimensional musical personalities.

Three of Fileno's arias have very similar sentiments, each expressing his grief over losing Fillide. In 'Dove, oh dio' (#11) and 'Miseri affetti miei' (#16) the music is in the style of *opera seria* containing conventional musical elements to represent sorrow: *Adagio* marking (#11 and first 6 lines of #16), descending melodic patterns, a dotted rhythmic figure to represent "sobbing" in #11 while in #16 it is similar to a funeral march, and an orchestra of only strings (*con sordino* in #11). In each aria the text after being sung once is repeated in its entirety, with internal repetition only on significant individual words and a few brief melismas at the end of sections.

Fileno's second-act aria, 'Se da'begli occhi tuoi'

92. Lippmann, "Haydn's *La fedeltà premiata*," 5.

(#30) expresses two contrasting emotions: the first eight lines are addressed to Nerina and express his feigned desire for her using the metaphor of a fire, and contrast with the last six lines, an aside, in which he bitterly proclaims that he has avenged Fillide by making her jealous and angry. The music contrasts these two sentiments by firstly having a flowing melodic line for his passion (mm. 1-37) followed by a fast, repetitive section in a comic style for the aside (mm. 38-46). The aria repeats the first four lines of text and so returns to the original melodic style repeating the music verbatim (mm. 49-57). This recapitulation is interrupted at measure 79 with a new tempo and metre, changing from *Allegro con moto* 4/4 to *Presto* 6/8, and a re-introduction of the comic style with its repetitive, short phrases. A more melodic style is interpolated at mm. 101-10 as Fileno reiterates some of his text that he first sung to Nerina. As in Perrucchetto's musical characterization, Haydn adopts a style that not only parallels the text, but presents a more complex musical personality.

Later in the second act Fileno has a *scena* consisting of an aria preceded and followed by accompanied recitative. This pattern of continuous music is not unusual for this act since Fillide and then Amaranta also have accompanied recitative followed by an aria. In Fileno's accompanied recitative, '*Bastano, bastano i pianti*' (#38a) the string accompaniment mainly plays various patterns of figuration in

alternation with the vocal part. Fileno has decided to end his life and pauses to engrave on a tree trunk his reason for dying: *Per...Fillide...infedel...mori ...Fileno* (For the unfaithful Fillide, Fileno died). The aria continues with his final sentiments of grief and surrender in d minor with the conventional opera seria formulas as mentioned above. His aria is brought to a sudden halt when he realizes that his arrow is broken. Haydn sets up this moment of realization by concluding the aria on a diminished seventh chord in d minor, allowing Fileno to sing a c# alone, followed by an unexpected progression of a diminished seventh chord in a minor which leads into a passage of accompanied recitative (Example 30, *JHW XXV/10*, part 2: 358). This subsequent accompanied recitative continues with his grieving in the key of g minor as Fileno decides that he will die by falling off a cliff. The same two diminished seventh chords heard at the end of the aria are heard again in the recitative just after Fileno says, *Vado a morir* (I am going to die), thus musically unifying the aria and recitative.

Fillide's first-act aria, '*Placidi ruscelletti*' (#14)⁹³ is an example of an archetypal pastoral aria with emphasis on the flute (doubling the vocal line) and the strings playing *con sordino*. She is speaking to the pas-

93. My analysis is based on the second version of this aria (p. 116 in the *Haydn Werke*). The third version is almost identical except that it has been transposed up a third to E flat major and, mm. 9-14 and 40-43 have a slight change in the viola part.

Allegro molto

Oboc I

Oboc II *[f]*

Fagotto *[f]*

2 Corni in D *[f]*

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

Fileno *f* *s' avvede che se gli e spezzato il dardo* *f*

Bassi -di---ta... Ah, *f*

Example 30: "Recida il ferro istesso", #38b, *La fedeltà premiata*, mm. 161-64

toral scenery (brook, meadows, valleys and slopes) and asks them if they have ever seen a heart more tormented and

unfortunate than hers. The aria opens with a six-note figure in the strings representing the rippling brook. Her flowing melodic line is full of descending figures to represent her sorrow, with some moderate embellishment at the end. Fillide's second aria in the same act, '*Deh soccorri un infelice*' (#20)⁹⁴ retains the same musical style as the first aria but has longer embellishments (e.g. mm. 35-40 on *consolar*; and mm. 81-89 and 103-07 on *vacillar*). Haydn sets the text in three different tempos and metres to represent the ongoing action: Fillide asks Nerina to help her save Fileno (*Andante*, 2/4), is interrupted when Fillide hears a voice (*Largo*, 2/2), and is reminded of her sorrow as she begins to falter (*Allegro*, 4/4). The innovative use of the muted horn solo (*corno solo con sordino*⁹⁵) in the second section (mm. 54-70) represents the voice that Fillide hears and describes as a *flebile lamento* (faint lamenting). This aria is another example of how the librettist and Haydn facilitated the quickening of the dramatic pace within a musical number, with its various tempos and lack of text repetition.

94. My analysis is based on the first version (*Haydn Werke*, p. 165). The second version is identical but transposed up a tone to F major with a different embellishment on *vacillar* (mm. 81-88 and 100-108).

95. This horn solo was originally written for the horn player Anton Eckhardt who left Eszterháza in July 1781. Haydn later wrote the part for the bassoon, possibly because the original was too difficult for the other horn players. Landon, "A new authentic source," 7.

Fillide's second-act aria, '*Ombra del caro bene*' (#39c)⁹⁶ is reflective as she has just finished reading Fileno's farewell inscription on the tree. The aria continues in the *opera seria* style of her previous numbers with a flute solo and the other woodwinds entering later. As discussed below the preceding accompanied recitative's orchestral accompaniment is used as the orchestral introduction for the aria. Beginning with the *Adagio* which includes the entire eight lines of text, an *Allegro* follows with textual repetition. This two-tempo aria is a *rondò*, a popular type of aria in the late eighteenth century, usually only sung by the *prima donna* or *prima uomo* and placed near the concluding scene or the final number of the second act.

Lindoro's two arias, '*Già mi sembra di sentire*' (#4) and '*Non vi sdegnate*' (#26) have elements of the comic style but are not as musically or textually repetitive as Perruchetto's. The melodic and harmonic formulas are simple without embellishment and the accompaniment is mainly strings.⁹⁷ In comparison, Nerina's two arias, '*E amore di*

96. This aria was originally written a semitone lower in D major, but that version is lost. Presently, a concert version of the original and the transposed second version are extant, and are the same except that the concert version has a shorter orchestral introduction of only two measures and some of the vocal embellishments have been slightly altered.

97. It is interesting to note here that in the version by Cimarosa, Lindoro's music is from the *opera buffa* tradition. Lippmann, "Haydn's *La fedeltà premiata*," 6.

natura' (#13)⁹⁸ and '*Volgi pure ad altr'oggetto*' (#32) belong to neither the comic nor serious genres but are similar in style to those of the *mezzo carattere*. In her first aria, Nerina describes how cruel and deceptive love can be even to a faithful lover, and concludes on a more positive reflection that the pleasure of love outweighs the pain. These are the standard kinds of sentiments found in *opera seria* arias, in which further elaboration takes place by using metaphors and similes in an elevated, poetical style. In this aria, however, Nerina uses everyday language and is very realistic and pragmatic in her analysis of the situation and her advice to women. The music reflects this practical style, as it sets the entire text only once in a through-composed setting which contains three tempos and metres in an attempt to contemplate the three sentiments: *Un poco Andante* 2/4 (love is harsh and deceptive); *Adagio* 3/4 (without love, everything is languid); and *Presto* 4/4 (the pain of love is compensated with pleasure). The setting is forthright in its attention to stating the text without any musical elaboration. The final section has a repetitive musical phrase that is similar to patter song in its rapid delivery. Nerina's second aria is relatively short even though it presents the entire text twice. The setting is once again, simple and practical with only a string accom-

98. The second version of this aria is exactly the same as the first except that it is transposed a tone higher to D major.

paniment, befitting her didactic text to Fillide: forget about the lover who has rejected you and turn to another, it is useless to hope. The aria begins *Andante* creating a sympathetic and sincere expression of sorrow for Fillide, but it abruptly changes to *Vivace* (m. 39 - end) as Nerina points out that hoping is in vain and a beauty is not always fortunate in love (*Ma che sperì? ...non è sempre fortunata nell'amore una beltà*). By suddenly changing the tempo and setting the text in short scalar repetitive patterns, Nerina's musical personality is again seen to be direct and candid.

The character of Amaranta was originally a comic role, but Haydn has elevated her musical style to be similar to that of the serious couple. She is the third character to have accompanied recitative with an aria in the second act. The emotions that she expresses are traditional: her first aria, '*Per te m'accese amore*' (#6) is a love song; the second aria, '*Vanne...fuggi... traditore!*' (#18) is a revenge aria; and the last aria, '*Dell'amor mio fedele*' (#41b) depicts anguish and torment. Her first aria is very unusual because of its brevity, since it is interrupted after the seventh line of text at measure 23 and leads into a brief accompanied recitative when Amaranta and Melibeo are distracted by a noise (which is Perrucchetto's entrance). Since the aria is so short there is no opportunity for repetition of text and since the accompaniment is strings

only, one could possibly argue that this number is an arioso in the style of *opera seria* and does not significantly slow down the pace of the action like most love arias. This scene is another example of Haydn creating a more interesting musico-dramatic unit by setting the text as an aria, and his innovative setting is all the more appreciated when one compares it to the Cimarosa version which employs only dry recitative.⁹⁹

Amaranta's second aria, still in the first act, is a full length number and again uses the musical characteristics of serious opera. The text alternates between her reprimands to Perrucchetto for his unfaithfulness and her asides as she realizes that even though she has been betrayed she is still in love with him. Haydn sets these two contrasting statements in a different musical style but retains the same tempo and metre throughout. The aria does not have an orchestral introduction but immediately begins with Amaranta's scolding vocal line, which is a more realistic setting since the text is uninterrupted from her statement in the previous recitative. The music for her scolding Perrucchetto is similar to that of a revenge aria, but the accompaniment is only strings. The first eight measures are similar to an accompanied recitative style since each word is punctuated for half a bar with a short orchestral motif.

99. H.C. Robbins Landon and David Wyn Jones, *Haydn: His Life and Music* (London: Thames and Hudson, 1988), 133.

This is followed by a steady pattern of eighth notes as she reproaches Perrucchetto. The aside is set using a slower rhythm and a flowing melody in the vocal line and an Alberti bass pattern in the second violin, with the addition of oboes (solo melodies in the first oboe) and horns in the accompaniment. These two different musical styles alternate freely throughout the aria, illustrating that the character of Amaranta, both musically and dramatically is not one-dimensional but contains a more complex set of emotions, which Haydn subtly reflects.

Amaranta's second-act aria (#41b) is similar both in text and style to the aria just discussed. Once again, Perrucchetto has betrayed her and she is angry and hurt over his unfaithfulness yet she appears willing to forgive him. In this setting, Haydn uses two tempos and metres for contrast, *Largo*, 2/2 for her sentiments of grief and deception; and *Presto*, 4/4 for her soul wanting revenge while her love wants forgiveness. Both sections use the conventional opera seria style to first portray sorrow and then revenge.

vi) ENSEMBLES

With the majority of the numbers in this opera being solo arias, there are only three ensembles, other than the finales: a hunters' chorus heard twice and the third-act love duet. The chorus of hunters, '*Più la belva nel bosco*

non fremere' (#34 and later as #37) introduces and concludes the hunting scene which contains recitative and Perrucchetto's aria '*Di questo audace ferro*' (#36). The hunters declare that just as there is no longer the roar of wild animals or hounds' barking, there is no lamenting heart sighing. The three-part chorus (soprano, tenor, and bass) is homophonic singing a very simple folk-like melody with fundamental harmonies. Generally the strings and winds are divided into two groups, with the strings accompanying the voices and the winds playing the ritornelli between the vocal phrases. When this chorus is used as a conclusion for the scene it is abbreviated to approximately half the original, but still has the same music and text. By using this chorus twice, the scene is musically balanced and unified.

In the original libretto there were two love duets in the third act: one for the serious couple, Fillide and Fileno; and one for the comic pair, Amaranta and Perrucchetto. In the Haydn setting the second duet is omitted with only the duet for the serious couple remaining, '*Ah se tu vuoi, ch'io viva*' (#45).¹⁰⁰ While the music is stylistically that of *opera seria* there are a number of factors that are unusual in this third-act love duet. Firstly, the text

100. There are two versions of this duet. In the *Haydn Werke* both versions are written together under the same accompaniment, therefore the harmony is the same for both. For the most part Fileno's music is the same while Fillide's is partially the same but at times is written in a higher vocal range. Musically and dramatically there is no significant difference in the two versions.

has two contrasting sentiments: Fillide is asking Fileno to love her or let her die, while Fileno calls her a tyrant and is full of anger and spite towards her. As the duet progresses they both conclude with the same response: as lovers they are tormented and full of anguish, but they do not resolve their conflict in the relationship. As noted in previous operas, usually the couple each begins by singing the same music as a solo. Because of the difference in their feelings toward each other Fileno does not have the same music as Fillide, even though they have similar accompaniments. When they begin to sing together at measure 34 Haydn uses imitation at the fifth but continues with the standard parallel thirds/sixths between the vocal parts. For the concluding four lines of text, Haydn increases the tempo to *Allegro* (from *Adagio*) and the couple repeatedly sing the same short phrases which are punctuated with rests. As in previous works Haydn inserts a momentary alternation of contrary motion between the voices in which Fileno has ascending scales alternating with Fillide's descending scales (mm. 80-83). In maintaining the *opera seria* style the embellishments, particularly on the word *mai* (never) are sung by the couple in parallel motion (mm. 85-90, 92-94, 125-27, and 140-42). Haydn has reflected the diversity of their emotions by combining a variety of musical styles.

vii) ACCOMPANIED RECITATIVE

A number of characters have sections of accompanied recitative, as either a soliloquy or in the more unusual manner of a dialogue. For the serious pair of lovers, there is accompanied recitative before their arias in the second act in the style of *opera seria*. As discussed above Fileno has accompanied recitative both before and after his aria,¹⁰¹ while Fillide has it only leading into her aria. This latter example, 'Ah come il core' (#39b) is Fillide's reaction when she reads Fileno's inscription on the bark of the tree. Because she reads the message aloud (mm. 29-34) Haydn sets this text in a similar style to that of Fileno's when he inscribed it ('*Bastano, bastano i pianti*', [#38a] mm. 61-65). This accompanied recitative, which has horns and woodwinds in addition to the standard strings, progresses from the initial *Adagio -Presto* into more of an *arioso* at the next *Adagio* (m. 49). In this last section, the accompaniment at measures 63-73 musically foreshadows that of the ensuing aria (i.e. they are similar in style), which commences with almost the same text: *Ombra dell'idol mio* (shadow of my idol) in the recitative compared to *Ombra del caro bene* (shadow of my beloved) in the aria. By using the same accompaniment in the recitative and aria, Haydn

101. For analysis of Fileno's recitative see section v) Musical Characterization of the Lower Class Characters.

creates a more musically unified scena for Fillide, similar to that for Fileno.

Amaranta has two instances of accompanied recitative in *La fedeltà premiata*: briefly after her first aria, and before her second-act aria, 'Barbaro conte' (#41a). In the latter, she has just been told that Perrucchetto and Fillide have been discovered together in the cave and once again, Amaranta voices her anger at having been betrayed by Perrucchetto. Her accompanied recitative, like that of the serious couple, is in *opera seria* style and uses a string orchestra.

The only other character to have accompanied recitative is the *dea ex machina*, the goddess Diana, who appears suddenly at the end of the opera just as Fileno throws himself to the monster. Her statement concerning the fate of the serious and comic couple and that of Melibeo is sung entirely in accompanied recitative, leading directly into the final chorus. As compared to Haydn's only other previous opera with a *deus/dea ex machina*, *Acide*, which also had a solo aria for the god/dess (two versions), Diana's lengthy statement is presented in a musically succinct manner, adding little to delay the final number in an already very compact act.

viii) FINALES

The finales in *La fedeltà premiata* are similar in style and formula to those of *La vera costanza*, combining all the characters to participate in the first- and second-act action-filled finales. They are also among Haydn's lengthiest finales, containing 822 measures and 505 measures, respectively. In relation to the amount of text that has been set (sc. xvii of act I and sc. xiv of act II) these two finales are relatively compact, since throughout the finales, text repetition is infrequent, allowing the dialogue to move along quickly. As in the previous operas, these finales contain a number of different exchanges between the characters, and have only a few brief sections of reflection. While the conventional elements are still present, such as a short love duet, and pastoral scene, they are presented in a more individualistic and unusual manner, again illustrating Haydn's innovative ability.

In his brief discussion of the first- and second-act finales, Robbins Landon points out the modulatory pattern between sections, namely that of descending thirds.¹⁰² From Table 15 it can be seen that in the first-act finale the tonalities of the sections progress by descending thirds from B flat major to G major and minor, E flat major, C

102. Landon, *Haydn - Chronicle and Works 2*: 543. For a more extensive discussion than *Haydn - Chronicle and Works* see Landon and Jones, *Haydn: His Life and Music*, 134-35.

major, A flat major, followed by a descending second to g minor which as the relative key leads back to the tonic B flat major. The second-act finale (Table 16) begins in E flat major and proceeds up a third to G major followed by down a third (from the tonic) to c minor (and then C major) before it concludes back in E flat major. It is important to note this preference for third relationships as compared to fifths, since by the turn of the century third relationships became quite common for the Classical style.

The first-act finale opens with Amaranta angry at Perrucchetto for being unfaithful to her; however, the main focus of the drama is trying to convince Fillide to marry Lindoro, which becomes further complicated when Fileno enters and accuses her of being disloyal to him. Most of the finale is devoted to dialogue so even though the text is very long, it progresses quickly because of the fast tempos and recitative/arioso style of the Active sections. There are only a few brief opportunities for reflection.

The first section of this finale is musically balanced since Amaranta's opening melodic line (mm. 11-18 and 19-26) is heard again at the end of the section (mm. 90-99). Even though her text is different, the sentiment is similar. Other repetitions of melodies occur in the typical manner within a dialogue as one character sings their text to the

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Vivace assai 4/4 B flat major</u>		
ACTIVE:		
Amaranta, Melibeo, Lindoro	1-101	Amaranta's vocal line similar to "anger" arioso in opera seria; men have repetitive comic style
<u>Adagio 3/4 G major</u>		
Fillide, Lindoro	102-33	string figuration to represent Fillide's heart trembling, similar to love duet
<u>Presto 2/4 g minor</u>		
Fillide, Lindoro	134-69	change to parallel minor and faster tempo for Fillide's rejection of Lindoro, "mocking" figure in orchestra
<u>Presto 6/8 E flat major</u>		
Amaranta, Melibeo, Lindoro, Nerina, Perrucchetto	170-277	rapid dialogue uses repetitive musical phrases
EXPRESSIVE:		
Nerina, Lindoro, Perrucchetto, Melibeo	276-304	contrapuntal then homophonic
<u>Vivace assai 4/4 C major</u>		
ACTIVE:		
Fillide, Amaranta Perrucchetto, Melibeo	305-358	rapid dialogue
EXPRESSIVE:		
above 4 plus Lindoro	358-85	4 different texts, generally homophonic but Fillide's part is independent of the others

Table 15: Act I Finale - La fedeltà premiata cont'd...

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Adagio</u> <u>2/2</u> <u>A flat major</u>		
ACTIVE:		
Fileno, Fillide Perrucchetto Amaranta, Melibeo	386-433	flowing melodic line until Perrucchetto in a dotted rhythm reveals (m.426) that Fillide must marry Lindoro
<u>Presto</u> <u>2/4</u> <u>g minor</u>		
(ACTIVE)		
Fileno, Fillide, Amaranta, Lindoro Perrucchetto, Melibeo	434-76	Fileno and Fillide have same music, which is repeated at the end of this section, others have short repetitive melodic fragment
EXPRESSIVE:		
above 6	477-512	homophonic, each syllable separated by a rest to reflect their anxiety
<u>Presto</u> <u>4/4</u> <u>B flat major</u>		
ACTIVE:		
all 7 characters	513-74	Nerina in arioso style narrates the attack of the satyrs (mm. 513-44) followed by rapid dia- logue among the others
EXPRESSIVE:		
all 7 characters	575-84	homophonic but at begin- ning and end in unison

Table 15 (cont'd): Act I Finale - La fedeltà premiata
cont'd...

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Vivace</u>	<u>3/4</u>	<u><i>a</i> minor- <i>B</i> flat major</u>
ACTIVE: all 7 characters	584-653	mm.584-605 orchestra only as shepherds fight the satyrs; dialogue with brief melodic fragments repeated among the characters; mm. 622-653 is Expressive text but set like recitative (i.e. Active)
<u>Presto</u>	<u>2/2</u>	<u><i>B</i> flat major</u>
EXPRESSIVE: all 7 characters	654-822	alternates between homophonic and contrapuntal sections

Table 15 (cont'd): Act I Finale - La fedeltà premiata

previous music of another character (e.g. Fileno mm. 436-44 is repeated by Fillide mm. 446-53; or when all the characters repeat the same two-bar phrase, mm. 634-45).

In the second section, an *Adagio*, the music of Fillide and Lindoro is similar to the love duet that has been described within a finale; however, this is not a typical love duet since Fillide is singing about Fileno while Lindoro is trying (unsuccessfully) to court her. Rather than both of them having the same melody, they have different ones reflecting the fact that they are also speaking about two different loves. After Lindoro proposes marriage to her, the music quickens to *Presto* in the parallel minor key to illustrate Fillide's anxiety and anger. After she sings her reply of rejection to Lindoro the accompaniment responds with a mocking figure (mm. 153-57 and 165-69) while she slaps him in the face. Lindoro's musical reaction is ironical, since he, for the first time, repeats Fillide's music (compare mm. 157-65 with 145-53) surmising that it was love's arrow that hit him in the face.

There is minimal opportunity in this finale for musical characterization since the Expressive sections are usually where this can occur and this finale has few Expressive sections. Generally it can be said that all the characters maintain the same musical style as that found in their solo arias. Fileno, Fillide and Amaranta in their solo, reflective sections have an *opera seria* style, while the others

either have no solo sections of reflection or else, if they do, it is written in a comic style.

The drama in the second-act finale centres around the reaction of the characters to Fillide and Perrucchetto being brought forth as the pair of lovers to be fed to the monster for Diana's appeasement. In addition to pleading for their lives, the two unjustly condemned lovers try to convince their true loves, Fileno and Amaranta, that they are innocent. The two are unsuccessful in their entreaties and the finale concludes with everyone in a frenetic and horrified state.

The second-act finale is unusual since it begins with an Expressive section allowing Nerina, Fileno and Lindoro to reflect upon their recitative leading into the finale. Since all three characters express different sentiments Haydn has separate melodies with their own distinctive accompaniments for each, although Lindoro's melody has some similarities to Nerina's. The sections of dialogue move rapidly being set in fast tempos with no repetition of text; however, there is repetition of melodic phrases which are set to new words. Only the brief Expressive sections restate the text a number of times. In these sections, Haydn has utilized various techniques to make the part writing interesting. He contrasts homophony with short

<u>Character</u>	<u>Measures</u>	<u>Commentary</u>
<u>Adagio</u> <u>4/4</u> <u>E flat major</u>		
EXPRESSIVE:		
Nerina, Fileno, Lindoro	1-40	each character has their own melody with a different accompaniment
<u>Presto</u> <u>4/4</u> <u>G major</u>		
ACTIVE:		
Amaranta, Nerina Fileno, Lindoro	41-107	repetitive musical phrases, patter song, Lindoro repeats some of Amaranta's music, rapid dialogue
EXPRESSIVE:		
Amaranta, Nerina Fileno, Lindoro	107-34	homophonic then contrapuntal
<u>Adagio</u> <u>3/4</u> <u>c minor</u>		
ACTIVE:		
Melibeo	135-70	hymn to Diana, orchestral introduction presents Melibeo's entire melody before he sings it
<u>Presto</u> <u>[3/4 c minor]</u>		
EXPRESSIVE:		
Amaranta, Nerina, Fileno, Lindoro	170-214	4 voices are mainly in unison throughout, gradual crescendo

Table 16: Act II Finale - La fedeltà premiata cont'd...

Character	Measures	Commentary
<u>Allegro</u> <u>2/2</u> <u>C major</u>		
ACTIVE:		
all 7 characters	215-320	from mm. 215-77 2-bar motive repeated by various characters, rapid dialogue, mm. 261-77 is Expressive text but uses same music as the beginning of this section, mm. 280-320 same accompaniment supports short vocal phrases from various characters, m. 295 changes to chromatic vocal line and rhythmically slower
EXPRESSIVE:		
Amaranta, Nerina, Fileno, Lindoro, Melibeo	320-47	begins in unison but changes to 3- and 4-part harmony
<u>Presto</u> <u>2/4</u> <u>E flat major</u>		
ACTIVE:		
all 7 characters	348-92	rapid dialogue, each character sings same melodic phrase
<u>Allegro Assai</u> <u>3/4</u> <u>E flat major</u>		
EXPRESSIVE:		
everyone except Melibeo	393-505	begins in unison but changes at m. 400 to 3- and later 4-part harmony, mainly homophonic with some imitative entries

Table 16: (cont'd): Act II Finale - La fedeltà premiata

sections of counterpoint, as well as varying the texture with different combinations of voices. The harmonic texture is also diverse, with some sections beginning in unison and then changing to two- three- or four-part harmony. As in *La vera costanza's* second-act finale there is little opportunity for musical characterization since the rapid dialogue sections with musical repetition produces equality and homogeneity, while the reflective sections are homophonic.

The third-act finale is similar in style and form to those in the previous *drammi giocosi*. All the characters participate in this finale, except Melibeo who has just been banished by the goddess Diana, and Nerina, who has no involvement in the third act since the singer doubles in the role of Diana (who appears only in this act). The finale is a four-part homophonic chorus set in a short (58 mm.) and unadorned manner. As in the other operas it presents the "moral" of the story: the shepherds and nymphs praise the goddess and state that pleasure and joy are more delightful when preceded by distress and trouble. The four- and two-line stanzas each with their own musical phrase alternate creating an overall A B A B A structure with the last A section having a tempo change to *Più Presto* from the original *Allegro*. This short number remains in the tonic key of D major throughout, firmly resolving the tonality of the opera.

Chapter 5

Conclusion

1. THE LIBRETTI

One of the most striking features in a summary of the attributes of Haydn's libretti is how unique and individualistic each one is. While there are some universal characteristics that apply to eighteenth-century libretti in general, each of the Eszterháza libretti has particular features and details that distinguish it from the others. The variety of their settings represented contemporary trends: the Turkish (or exotic), the fishing village or pastoral (the natural), and the moon (the fantastic).

Although no documentation exists concerning who chose the libretti and how much Haydn's opinion would have influenced the Prince (or vice versa) it must be noted that for each opera, the original libretto has been either slightly, or in some cases significantly altered to correspond to the requirements at Eszterháza. Some of the more practical aspects included eliminating characters so that their number would not exceed that in the opera troupe, or revising dialogue from dialect into proper Italian for the sake of the Austro-Hungarian audience. The more aesthetic aspects

in the alterations included shortening lengthy scenes, especially in the third act and altering the character type, although the latter could be partly based upon the influence of the singer in the role.

There is no doubt that the wide diversity of libretti reflects a gradual change over the years from the exacting *opera seria* of *Acide* and the totally slapstick comic style of the early works discussed in Chapter 1 through to the sophisticated wit and drama, and social criticism found especially in the last three *drammi giocosi*. One of the most important factors in this gradual shift was the kind of characters employed. The works up to and including *L'incontro improvviso* consist of stock character types such as the rich merchant wanting to marry his ward or the young woman plotting to marry the man she loves even though outside influences are against it. While the last three works still categorize the characters according to their age, rank, sex, profession, and predisposition,¹ they have additional traits in their personalities, which create more life-like characters than in the earlier works. This gradual shift is not only representative of the operatic repertoire at Eszterháza but of contemporary Italian opera in general. The Prince would have been well aware of these trends since he acquired the most current Italian scores and

1. This is characteristic of neoclassical drama. Brockett, *History of the Theatre*, 159.

libretti.

Not only do the individual characters illustrate more multi-dimensional personalities but the treatment and differentiation between the noble and lower classes has been radically altered. In the earlier works, up to *Le pescatrici* and to a certain extent in *L'incontro improvviso*, the nobility were treated with reverence and sincerity; however, in the later works the nobility have become buffoons and braggarts, lacking a nobility of spirit (which is now reserved for the lower classes). As Brockett has pointed out in reference to the spoken theatre, this change reflects "the substitution of social rank for moral qualities in the description of characters."²

This emphasis on the moral qualities of the characters becomes apparent in the later works, but so does social commentary, especially in the three Goldoni operas and *La vera costanza*. In this regard, there would have been a certain personal appeal for Haydn since he would have had access to contemporary writings which criticized the *ancien régime* in its corrupt state.³ While Haydn rarely revealed his innermost convictions and attitudes concerning mankind

2. Ibid.

3. For a detailed discussion of Haydn's knowledge and reception of contemporary literature see Herbert Zeman, "Joseph Haydn's Begegnungen mit der Literatur seiner Zeit - zur Einleitung," in *Joseph Haydn und die Literatur seiner Zeit*, ed. Herbert Zeman (Eisenstadt: Institut für Österreichische Kulturgeschichte, 1976).

and society, there are a few brief reflections in his correspondence and London diaries. In a letter dated 6 July 1776, one is witness to Haydn's honesty and sincerity. After enclosing the requested autobiographical sketch for publication, Haydn concludes by writing that "...my highest ambition is only that all the world regard me as the honest man I am....my sole wish is to offend neither my neighbour, nor my gracious Prince, nor above all our merciful God"⁴.

Haydn's philosophy of life can also be seen by his involvement with Freemasonry. One of the few extant documents in this regard is a letter of application to the secretary of a Masonic lodge in Vienna. From the opening sentence one sees Haydn's respect for the movement and its doctrine: "The highly advantageous impression which Freemasonry has made on me has long awakened in my breast the sincerest wish to become a member of the Order, with its humanitarian and wise principles" ⁵.

The outcome of the intrigue for the five *drammi giocosi* is linked to morality: the good and faithful are rewarded (i.e. by being united with their beloved), while the evil are reprimanded and do not obtain their desires. This illustrates the eighteenth-century dictum that the theatre's function was to please and to teach. The *dramma giocoso* was

4. As quoted in Landon, *Haydn - Chronicle and Works* 2: 399.

5. *Ibid.*, 2: 504.

especially suited for this function since it united comedy and serious opera; the former was able "to teach by ridiculing behaviour that should be avoided", while the latter showed "the horrifying results of mistakes and misdeeds".⁶

2. THE MUSIC

i) TONAL STRUCTURES OF THE OPERAS

In chapters three and four the overall tonal structure and its direction have been discussed as a musical metaphor for dramatic development within each opera, both at the level of individual acts as well as the entire work. The basis of these analyses has been similar to that used for multi-movement instrumental works which are tonally integrated and employ tonality to create tension and resolution within the structure of the music. *Le pescatrici* and *La fedeltà premiata* are the only two *drammi giocosi* which are tonally closed for the entire opera, while *Il mondo della luna* has tonal closure for the first two acts. All the *drammi giocosi*, with the exception of *L'incontro improvviso* have been shown to use tonality as one of the elements which reflect the conflict and resolution within the plot. The significance of this is that the numbers appear to have been

6. Brockett, *History of the Theatre*, 160.

written with some level of conscious tonal relationships between them (in other words, choice of tonality was not random) and Haydn, as an opera composer, was attentive to the overall tonal structure of his operas and not just individual numbers.

ii) OPENING NUMBER

As compared to the operas before *Le pescatrici*, which open with recitative and an aria, the five *drammi giocosi* contain a number of different approaches for their opening number. For the most part this number is based upon the structure of the libretto and reflects more of a change in the practice of librettists rather than that of composers. Choruses which alternate with recitative can be found in *Le pescatrici*, *Il mondo della luna*, and *La fedeltà premiata*, forming an introductory *scena* unified by the recurring chorus. Usually Haydn's choruses are homophonic in three- or four-part harmony but in the case of *Il mondo della luna* he chose to have the astronomers sing in unison for their lunar prayer.

L'incontro improvviso and *La vera costanza* have an *Introduzione*, which begins to reflect the developments taking place in the multi-sectional finales, with their alternation of Expressive and Active sections. Their importance as opening ensembles cannot be underestimated because

they now have the ability of forwarding the action like recitative and they are no longer just a reflective number like the aria. The employment of an *Introduzione* creates a musically unified *scena* enabling a number of characters to participate in both action and reflection. What is interesting to note is that *L'incontro improvviso's* *Introduzione* consists of a homogeneous group, the Calandro and his Dervishes, while *La vera costanza*, written four years later has a combination of upper and lower class characters taking part in this action-filled introduction. And finally, because the *Introduzione* uses the full orchestra, Haydn is able to create the atmosphere for the locale of the opera as well as begin to delineate the characters' musical personalities.

iii) MUSICAL CHARACTERIZATION OF THE UPPER CLASS CHARACTERS

The music of the upper class characters in the *dramma giocoso* is similar to that of *opera seria* with its orchestral introduction (on average eight measures), long flowing virtuosic melodic line, full orchestration, text in the style of Italian poetry (e.g. Metastasian) with varied textual repetitions and *da capo* or sonata form structure. By setting a character's aria in this style the audience would immediately recognize that character as being of noble blood and having an elevated status. Haydn in his five

drammi giocosi both followed and subverted this convention in his musical characterization of the upper and lower classes.

There are many instances in the *drammi giocosi* which dramatically necessitate the use of the *opera seria* style for a character of noble blood. For example, Prince Lindoro in *Le pescatrici*, the serious lovers, Ernesto and Flaminia in *Il mondo della luna*, or the Baroness and Ernesto in *La vera costanza*, all have music that belongs to the style of serious opera. On the other hand, the long-lost princess Eurilda (*Le pescatrici*) does not have music in *opera seria* style, but uses the *mezzo carattere* style. In this instance it would not be dramatically appropriate for her text to be set in the manner of serious opera because she is first portrayed as a fisherwoman until the end of the second act when her noble birth is revealed.

In the last two *drammi giocosi* the upper class characters have music that belongs to the *opera buffa* style, rather than that of *opera seria*. Characters such as Don Villotto in *La vera costanza* or Count Perrucchetto in *La fedeltà premiata* have music that utilises the comic syntax, a style that was employed in the earlier operas (i.e. the *intermezzi* and *opere buffe*) to represent foolish and pompous simpletons as well as to accompany the farcical humour. Employing the comic style for these upper class characters might at first appear paradoxical but as stated above in the

section on the libretti, moral qualities have become more important than social rank, so the characters who are foolish, arrogant, corrupt, etc. or as Rosina declared "not having nobility of spirit" (*La vera costanza*) have music that symbolically represents their foolish nature and lack of integrity. Haydn's intentions would not have been lost on an eighteenth-century audience since they would have been aware of each style and its underlying meaning.

The third type of setting for upper class characters is a mixture of both the serious and comic style. Characters such as Count Errico (*La vera costanza*) or Prince Ali and Princess Rezia (*L'incontro improvviso*) have music that at times is similar to *opera seria* yet in other instances is more *buffo* in style. This, of course, depends on the dramatic context and the text of the aria.

Ultimately the significance of either combining the styles or using one style or the other as a metaphor for the character's personality is that the *dramma giocoso* has started to musically portray in a more realistic manner the characters and their multi-faceted dispositions. As a musical dramatist Haydn has recognized the movement away from stock character types in the libretti and has set the text accordingly.

iv) MUSICAL CHARACTERIZATION OF THE LOWER CLASS CHARACTERS

The music for the lower class characters in the earlier works, such as *Le pescatrici* and *L'incontro improvviso* is either written in an *opera buffa* style (e.g. the Calandro and Osmin in *L'incontro improvviso*) or if their sentiments needed a more serious tone, the setting would be similar to a folksong, with an unadorned melody, fundamental harmonies and modest orchestration (e.g. Frisellino and Nerina). There are also some examples of characters satirizing the *opera seria* style, such as some moments in Lesbina's and Burlotto's arias (*Le pescatrici*).

The final type of music for the lower class characters is that belonging to the *mezzo carattere*, a style that is neither serious nor comic. Rezia's two confidantes, Dardane and Balkis, employ this flowing, but not overly elaborate style. In *Il mondo della luna* the two servants, Cecco and Lisetta, also have a *mezzo carattere* style in their arias (except Cecco's first-act aria) although in this case since they become the emperor and empress of the moon this could partially account for the use of a more serious manner.

In the last two *drammi giocosi* the lower class characters are no longer restricted to the *opera buffa* style but have music that symbolically reflects the emotions of the text and their personality. Rosina, a fisherwoman in *La vera costanza* has music that is either serious or *mezzo*

carattere, representing her nobility of spirit, while much the same can be said for the pastoral serious lovers Fileno and Fillide in *La fedeltà premiata* who are also virtuous in spirit. The other lower class characters in these two operas have music that combines various elements from both traditions, illustrating that Haydn, like the librettist, now had the freedom to choose what best suited the text and did not have to follow the dictates of certain stock musical characteristics. Ultimately, this tendency towards a more realistic musical setting aided in eliminating the distinction of social class.

v) ENSEMBLES

As compared to the large number of solo arias in each act, the number of ensembles is relatively few: on average only one per act. In the majority of cases the ensemble is either a duet or a chorus, with infrequent instances of trios, quartets, etc. In contrast to the arias, the ensembles are not always reflective, but further the plot with their sections of dialogue.

One of the standard ensemble numbers in the *drammi giocosi* is the love duet, usually occurring in the third act, but sometimes in the second as in *L'incontro improvviso*. These *drammi giocosi* no longer follow the general pattern of the duet being sung by the pair of serious

lovers: in *Il mondo della luna* Clarice and Ecclitico have the love duet instead of Flaminia and Ernesto, while Rosina and the Count have it in *La vera costanza*. The overall design of the duet usually begins with one character singing a verse followed by the other character singing the same music to a second verse leading into a third verse in which the two sing together in either parallel thirds or sixths. There are some brief sections of imitative counterpoint and usually a short section for embellishment near the end of the piece. Customarily the love duet represents the joyous union of the couple as part of the dénouement. But in the last *dramma giocoso* Fileno's and Fillide's third-act love duet has still not resolved the tension and misunderstanding prevalent throughout the opera. On the one hand this is more representative of reality, but on the other, the instantaneous happy ending is still present.

The chorus does not occur very often other than as an *Introduzione* or finale. *Le pescatrici* is the only exception with four internal choruses that include the fishermen and women in the village, while *Il mondo della luna* and *La fedeltà premiata* have only one chorus each. All these choruses are reflective, except for the one in *La fedeltà premiata* which is a hunting scene. They are mainly homophonic with a few contrasting sections which are contrapuntal. Generally, they are simpler than the duets in style and design and could possibly be considered superfluous to

both the plot and the music.

vi) ACCOMPANIED RECITATIVE

The use of accompanied recitative reflects many changes in the style of the *dramma giocoso*. Even though Haydn retained the concept of accompanied recitative for dramatically intense and consequential moments, he allowed characters other than those of the upper class to employ this technique.

In the earlier *dramma giocoso* accompanied recitative is sung only by the nobility, e.g. Rezia, Ali and the Sultan in *L'incontro improvviso*; or Lindoro and Lesbina (who thinks she is the long-lost princess) in *Le pescatrici*. Beginning with *Il mondo della luna* accompanied recitative is used not as an introduction for a serious character's aria but functions in two innovative ways: 1) as an introductory musical extension to the first-act finale sung by Buonafede and Ecclitico, creating a longer section of music for the end of the act; and 2) in a symbolic yet satiric style for the servants Cecco and Lisetta who have become nobility on the moon.

The last two operas extend the first technique listed above, employing the accompanied recitative to create *scena* which contain continuous music by combining accompanied

recitative and aria followed by another section of accompanied recitative, e.g. Rosina in *La vera costanza*, and Fileno in *La fedeltà premiata*. In both of these operas accompanied recitative is used more frequently than in the earlier works, adding a stronger musical texture to the work.

In almost all the *drammi giocosi* accompanied recitative is used as a moment of action within a reflective number. This interruption adds a more realistic tone to the plot since the characters must suspend their thoughts to address the concerns of the persons speaking in accompanied recitative. In most cases the music returns to the reflective number so that the musical form is continuous and balanced. By employing this procedure Haydn, once again, undermines the strict boundaries between recitative and aria, allowing the two to be combined to produce a more realistic drama.

vii) FINALES

Out of all the numbers in eighteenth-century Italian opera, the finales evolved the most clearly, beginning as short reflective ensemble numbers in one tempo and metre and developing into multi-sectional extensive numbers that contain alternate passages of action and reflection. The third-act finale is the only one that maintained its uncomplicated original structure, being in most cases a

homophonic tutti chorus in one tempo and metre which briefly states the moral of the story.

The five *drammi giocosi* are representative of the changes to the first- and second-act finales in the latter half of the eighteenth century. All of them are multi-sectional with tempo and metric changes, use Active and Expressive sections in alternation, and usually have tonal closure. Because the upper class characters were not allowed to intermingle with the lower class characters in the action of a finale, *Le pescatrici's* first two finales do not contain the characters of noble blood. Even in its third-act finale the upper class characters do not interact with the others until the final tutti chorus. Beginning with *L'incontro improvviso* the social status of a character was no longer important in the finale so characters of different rank were allowed to participate in the action.

The first- and second-act finales musically differentiate between the Active and Expressive sections, which is important to the overall structure of an act since more and more of the text in an act becomes part of the finale. If the finales had not achieved such flexibility in terms of including all the characters, as well as the ability to musically alternate between action and reflection it would have been impossible to incorporate multiple scenes. The Active sections are similar to the various types of recitative, since they contain the dialogue and need to move

quickly through the text. The Expressive sections are more in the style of an aria, allowing Haydn to further musically characterize the person via the type of melody, harmony, accompaniment, etc. Generally, it is in these sections that the characters sing in a manner similar to that heard in their arias.

By comparing the finales of Haydn's earlier works with his *drammi giocosi* and then further distinguishing characteristics within the latter, it is evident that the finale's structure has become more flexible and thus, more realistic.

viii) CONCLUSION

Attempting to define the *dramma giocoso* is in many respects similar to attempting to define sonata form in the eighteenth century. In both cases, contemporary writers expressed their view of the main components of the genre and their writings in general outlined the standard practice; however, when one analyses the great works in these genres it is not the adherence to the formula that is significant but the manner in which variation and deviation takes place.

In the preceding chapters Haydn has been viewed as both belonging to the tradition of Italian opera in the eighteenth century as well as deviating from it. His earliest operas illustrate his ability to compose in both the *opera seria* as well as the *buffa*, and it is this background and

experience that he further develops and utilizes in his *drammi giocosi*. By being at Eszterháza and conducting the latest Italian operas he is able to assimilate the current trends in both the libretti and the music. The extreme diversity of his five *drammi giocosi* demonstrates his capabilities in all types of musical characterizations and dramatic situations. Haydn's abilities as an operatic composer are best viewed in light of the *dramma giocoso* tradition yet the most interesting and innovative elements in his works occur when he subverts the formulas for dramatic effect.

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APPENDIX

Personaggi and plot summaries

Acide : festa teatrale 1762 (rev. version 1773-74)

Libretto: written by Giovanni Ambrogio Migliavacca

Acide.....Galatea's lovertenor
 Galatea.....sea nymph.....soprano
 Polifemo.....cyclops.....bass
 Glauce.....friend of the lovers.....soprano
 Tetide (original version)goddess of the sea.....alto
 Nettuno (rev.version)....god of the sea.....bass

The plot of *Acide* is based upon the ancient fable of the crazed love of the cyclops Polifemo for the beautiful sea-nymph Galatea.

Glauce pleads with Acide to flee in order to save himself from the jealous rage of the horrible cyclops Polifemo. Acide refuses to leave his beloved Galatea. Glauce also counsels Galatea with the same warning, but receives a similar response. In an attempt to distract Polifemo, Glauce tells him that she loves him. Polifemo questions Glauce's attraction to him but decides to accept her love. Meanwhile, Acide and Galatea state their love for one

another and decide to escape together. Glauce arrives and tells them to wait since Polifemo might be overcome. Acide decides to leave Galatea and flee. Polifemo comes to court both Glauce and Galatea, but both women vehemently reject him. Vowing revenge, Polifemo finds Acide and rolls a rock on top of him. Galatea faints when Glauce tells her that Acide is dead. The goddess Tetide (Nettuno in the later version) arrives and Glauce implores her to help them. Tetide complies and brings Acide back to life. The final quartet proclaims a love that will be faithful and kind.

La canterina : intermezzo 1766

Libretto: source unknown

Gasparina.....opera singer.....soprano
 Apollonia.....her supposed mother.....soprano
 Don Ettore.....son of a merchant.....soprano
 Don Pelagio.....singing teacher.....tenor

Gasparina and her mother enjoy the favours of Don Pelagio by living in his house and being supported by him. He functions as Gasparina's singing teacher and impresario, but has romantic intentions. Gasparina, however, does not return his affection since she is interested in Don Ettore, who is not as generous as she would like.

Act 1

Apollonia, in the first aria of the intermezzo, exclaims how her face has been made beautiful by the power of make-up and praises its inventor. Don Ettore enters with a diamond necklace of his mother's. His visit is interrupted when Don Pelagio arrives to give Gasparina her singing lesson. He demonstrates the new recitativo accompagnato and aria that he has composed specifically for her. The text, in *opera seria* style, is the lament of a bride for her dying husband and the prospect of having to marry the heathen tyrant. The singing lesson ends and as Don Pelagio

leaves, he overhears the two women mocking him. The act concludes with a quartet in which Don Pelagio has just realized that the two women and Don Ettore have deceived him. As the women implore him for pity and forgiveness he swears revenge.

Act II

Don Pelagio arrives with the police, intent on throwing the women out of his house. Gasparina sings an aria in which she pleads for his help and claims she is so afflicted and sad that she no longer has a voice. Don Pelagio is moved and forgives her. She faints and the other three characters in vain attempt to revive her. When Don Pelagio produces a money purse and Don Ettore presents a box of diamonds, Gasparina promptly resuscitates herself.

Lo speziale :dramma giocoso 1768

Libretto: original by Carlo Goldoni, adapted for Eszterháza

Sempronio.....apothecary.....tenor
 Mengone.....his apprentice.....tenor
 Grilletta.....Sempronio's ward.....soprano
 Volpino.....Grilletta's suitor.....soprano

Act 1

Sempronio, an apothecary, spends his days reading newspapers and fantasizing about faraway places. He is the guardian of a young girl, Grilletta, whom he secretly plans to marry. Grilletta, however, is already being sought by two other suitors, Mengone and Volpino. Mengone, in order to be near Grilletta, is Sempronio's apprentice who complains and appears to be very incompetent at his job. Volpino arrives with a sham prescription in order to speak with Grilletta about his romantic intentions. She mockingly rejects him. Later in the dispensary, Grilletta and Mengone speak of love, but are interrupted by Sempronio who angrily breaks up their rendezvous.

Act II

Volpino asks Sempronio for Grilletta's hand in marriage. Sempronio not only refuses the request but states that he plans on marrying Grilletta. By the end of act II, Grilletta, who has had a quarrel with Mengone, has decided

to marry the first man who asks her, which turns out to be Sempronio. Their marriage contract is drawn up by two supposed notaries--none other than Mengone and Volpino in disguise! The finale concludes with each notary revealing the duplicity of the other, and Grilletta and Sempronio being angry with both of them.

Act III

Act III commences with Volpino convincing Sempronio that to open a dispensary in Turkey will make him rich. Grilletta and Mengone pardon each other and are happily in love again. The disguised Volpino, dressed as a Turk, persuades Sempronio to give him Grilletta's hand in marriage. Meanwhile, Mengone, also dressed as a Turk, and Grilletta outwit Volpino and fraudulently obtain Sempronio's blessing for their marriage.

Le pescatrici :dramma giocoso 1769

Libretto: original by Carlo Goldoni, adapted for Eszterháza

Parti serie:

Eurilda.....supposed daughter of Masticco.....alto

Lindoro.....Prince of Sorrento.....bass

Parti buffe:

Lesbina.....fisherwoman, Burlotto's sister,

loves Frisellino.....soprano

Burlotto.....fisherman, loves Nerinatenor

Nerina.....fisherwoman, Frisellino's sister,

loves Burlotto.....soprano

Frisellino.....fisherman, loves Lesbina.....tenor

Masticco.....aged fisherman.....bass

Act 1

The two fisherwomen, Nerina and Lesbina, are in competition with one another, constantly comparing every aspect of their lives including their lovers, Burlotto and Frisellino (who also happen to be the brother to the other one's girlfriend, i.e. there are two pairs of brothers-sisters). Eurilda, the supposed daughter of Masticco, tells her father how she cherishes her freedom from romantic love. Masticco tries to persuade her to marry but she says it is better to be alone than poorly matched. Lindoro, the prince of Sorrento, arrives by boat and requests that the villagers

be brought together. He tells the people of his mission: to find the lost heiress of Benevento who is the daughter of King Casimiro, marry her and take her back to her throne. Nerina and Lesbina quickly conclude that they are of royal blood and begin to extoll their "noble" virtues while their lovers, feeling rejected, mock them.

Act II

Act II opens with Burlotto and Frisellino avenging their girlfriends by separately trying to convince Lindoro that their sisters are of royal blood. Lindoro then questions Masticco who tells him that the woman he is looking for is neither Lesbina nor Nerina but Eurilda. At this point Lindoro becomes angry, calls everyone a liar and decides to have another meeting so he can judge for himself. With all the villagers gathered Lindoro lets each person choose one of the gifts that he has laid out before them. The fishermen and women each take the expensive jewels and gold. Eurilda is attracted to the blood-stained knife but upon receiving it, faints. Immediately Lindoro realizes that she is the long-lost daughter of King Casimiro. The act concludes with Burlotto and Frisellino vengefully ignoring their girlfriends while the women desperately ask to be pardoned. Finally the men forgive them.

Act III

In the third act Masticco, Lindoro and Eurilda go to the temple of Neptune to confirm that Eurilda is the prin-

cess, after which she agrees to marry Lindoro. Meanwhile Burlotto and Frisellino dress in disguise as 'gentlemen' testing their girlfriends' loyalty, by asking them to marry them, and sail away with them on Lindoro's ship. The women decide to accept the proposals of the two unknown 'gentlemen'. Burlotto and Frisellino immediately take off their disguises, but before their mutual anger can completely destroy their relationships, Masticco interjects and forces the two couples to resolve their differences. A final chorus proclaims that the fisherwomen have "satisfied their heart in their happy love".

L'incontro improvviso :dramma giocoso 1775

Libretto: original by L.-H. Dancourt, translated and adapted
by Karl Friberth

Ali.....Prince of Balsòra, Rezia's lover....tenor
 Rezia..... Princess of Persia, favoured
 by the Sultan of Egypt in his harem...soprano
 Balkis.....Servant, Confidante of Rezia.....soprano
 Dardane.....Servant, Confidante of Rezia.....soprano
 Osmin.....Ali's Servant.....tenor
 A Calandro.....Inspector of the caravan's
 storehouse, a whirling dervish.....bass
 Sultan of Egypt.....bass

The action of the plot retains the common eighteenth-century pattern of two separated lovers, whose faithful love helps them to overcome various problems and trials. Finally, with the benevolence of the Sultan they are happily reunited.

Act I

Act one begins by illustrating the double life of the dervishes¹: they are out begging in the streets feigning poverty but their storehouse is well stocked with food and

¹ The word "dervish" comes from a Persian word meaning "the sill of the door" or those who beg from door to door. The Turkish dervishes belong to a religious order that represents Sufism, which is the mystical and spiritual side of Islam. Generally they observe the rules of poverty, abstinence from alcohol and celibacy.

wine, and contains eighteenth-century luxuries such as tobacco. Osmin meets the Calandro begging in the street and eventually Osmin explains how impoverished and hungry he is. The Calandro convinces him to join the dervishes after he tells him of their luxurious lifestyle. Meanwhile Rezia has by chance (*l'incontro improvviso*) seen her beloved Ali in the streets of Cairo and is overjoyed. They had been separated by pirates for two years. Ali is busy looking for Osmin and eventually finds him begging with the Calandro. The Calandro recognizes Ali since he is also a native of Balsòra.² Osmin unsuccessfully tries to convince Ali to become a dervish. Balkis, Rezia's confidant, approaches Ali and tells him that a woman who is being held captive in the seraglio, has fallen in love with him and wants to meet him. Ali refuses, saying that he would rather die than be faithless to his beloved. After Balkis and Osmin plead with him, Ali reluctantly agrees to go. The act closes with the three of them eating and drinking at the seraglio.

Act II

Osmin and Ali are alone, waiting for the arrival of the mysterious woman in the seraglio. Dardane enters and pretends to be in love with Ali. He rejects her, saying that his irreparable grief prevents him from loving another

² Balsòra, is the capital of Bassora (now Iraq) [*A Gazetteer of the World*, 1850 ed., s.v. "Balsòra". *The Columbia Lippincott Gazetteer of the World*, 1962 ed., s.v. "Bassorah".].

Persia is present-day Iran.

woman. Dardane, convinced of Ali's loyalty, reveals that she is not in love with him but she is part of a plot devised by Rezia to test Ali's faithfulness. Rezia enters and the couple happily reunite. Rezia explains how they were captured by pirates, and two years later they were sold to the Sultan as slaves. Ali asks whether she has been faithful to him and she explains that she has rejected the Sultan's advances. They begin to plan their escape. Meanwhile Osmin has gone to the Calandro and explained the whole situation. The two men drink a toast to one another and the Calandro sings a Canzonetta praising wine. The lovers discuss their escape in more detail and conclude the scene with a love duet. Balkis enters and announces that the feast is prepared and the band is ready to begin playing for the dancers. Later, Balkis and Dardane burst into the room exclaiming that the Sultan has returned from the hunt and speaks of revenge on the lovers. Everyone is paralysed with fear and turns to Osmin for advice. Osmin says that they can all escape through a secret staircase used by the dervishes.

Act III

Everyone is hiding in the Calandro's storehouse. Osmin returns with a handbill stating that the Sultan is offering a large reward for the return of the escaped girl from the seraglio. After reading the handbill the Calandro leaves. Just as Ali is telling Rezia that he has confirmed the

escape plans with the captain of a caravan, Dardane enters and says the the Sultan's guards have arrived. Osmin suggests that they disguise themselves: Ali will wear a French painter's smock, the women will put on dervish outfits, and Osmin will be a camel-driver. Ali unsuccessfully attempts to fool the guards, who are accompanied by the Calandro. The guard reads the warrant stating that all those who have escaped from the seraglio, as well as their accomplices will die. Then the guard gives Ali another paper which states that the Sultan was testing their loyalty, but that he knows who they are and pardons them; they are invited to the Sultan's apartment; concerning the Calandro, he is to receive the reward money, but because he betrayed the brother of his king he is to be tortured and put to death. The lovers leave, promising to ask for mercy on behalf of the Calandro. The act concludes with the Sultan giving his blessing on the lovers and pardoning the Calandro, whose sentence has been changed to being banished to live outside of Cairo. The final chorus prays for happiness in love and life.

Il mondo della luna :dramma giocoso 1777

Libretto: original by Carlo Goldoni, adapted for Eszterháza

Ecclitico.....pretend astronomer.....tenor(alto)

Ernesto.....knight.....alto(tenor)

Buonafede.....merchant.....bass

Clarice.....daughter of Buonafede....soprano

Flaminia.....daughter of Buonafede....soprano

Lisetta.....Buonafede's maid.....alto(soprano)

Cecco.....Ernesto's servant.....tenor

The plot unfolds around Buonafede, who hopes to advantageously marry off his two daughters. He himself plans on marrying the servant girl, Lisetta. But Ecclitico loves Clarice and wants to marry her; while Ernesto, loves Flaminia; and Cecco, loves Lisetta. Ecclitico devises a plan to trick Buonafede into giving his consent to these three marriages.

Act 1

The act opens at the observatory where Ecclitico and his students are preparing to look at the planets and moon through their telescope. Ecclitico introduces himself as an imposter, ready to fool the gullible with his "knowledge" as an astronomer. When Buonafede enters, Ecclitico tells him about his telescope which is capable of showing the world on

the moon. Buonafede looks through the telescope and exclaims what a wonderful world this is while observing three different scenes: a young girl caressing an old man, a husband beating his unfaithful wife, and a lover leading his lady by the nose.

Later, Ecclitico tells Buonafede that he, Ecclitico, has been invited to live on the moon by its emperor and immediately Buonafede asks if he can go there too. Ecclitico agrees to share his elixir and Buonafede begins his "flight" to the moon. Clarice and Lisetta enter and mistakenly think that Buonafede is dying. Their mourning quickly changes to consolation when Ecclitico reads Buonafede's will stating that the two girls have been left dowries.

Act 2

Buonafede awakens and believes he is in a lunar garden. Ecclitico, in disguise, shows Buonafede what a marvellous world the moon is: the sweet music of the birds, the harmonies from the wind in the trees, and the dancing nymphs and shepherds. Buonafede asks if his daughters and maid can join him. Ecclitico answers that women have a particular right to come here since their thinking is truly "lunatic". When Cecco appears dressed as the emperor he grants Buonafede's wish on the condition that Lisetta be his. Buonafede reluctantly agrees.

Against her will, Lisetta arrives on the moon, refusing to believe Ecclitico's explanation that she was carried to

the moon on a cloud. Buonafede flirts unsuccessfully with her until the arrival of the emperor, whom Lisetta immediately recognizes as Cecco. The emperor asks for the throne to crown his new queen, Lisetta, much to the chagrin of Buonafede. Flaminia and Clarice arrive with Ernesto and Ecclitico. After a brief dialogue in which they praise Buonafede's wisdom, Flaminia leaves accompanied by Ernesto, and Clarice by Ecclitico. Cecco summons Ecclitico and the attendants to begin the royal ceremony of crowning Lisetta. After much "nonsense" language, Cecco announces that Buonafede will give the hands of his two daughters in marriage and include a dowry for each. Buonafede agrees and once the couples have been united, the men exclaim that the comedy has ended. The finale concludes with the duped Buonafede cursing and threatening everyone, while they attempt to appease his anger through their apologies.

Act 3

Buonafede is held captive by the three men until he agrees to forgive them. They then give him back the key to his money box and take him to his daughters and maid. In front of the three couples Buonafede admits that he was a fool. The finale concludes with the couples rejoicing at their good fortune.

La vera costanza: dramma giocoso, 1778/79 and rewritten in
1785

Librettist: Francesco Puttini

Count Errico.....a fickle and eccentric young man,
secretly married to Rosina.....tenor
Rosina..... ..a virtuous fishergirl..... soprano
Baroness Irene....aunt of the Count, Ernesto's
lover.....soprano
Marquis Ernesto...friend of the Count.....tenor
Villotto Villano..rich but crazy, destined spouse
of Rosina.....bass
Lisetta.....servant to the Baroness, her
affection for Masino not
reciprocated.....soprano
Masino.....head of the fishermen,
Rosina's brother.....tenor

Act I

The opera opens with a storm at sea. Count Errico, Baroness Irene, Marquis Ernesto, Villotto Villano and Lisetta have decided to leave the ship via a dinghy and go ashore. Rosina and Masino come out of their cottage and help to rescue these five characters as the dinghy tries to land. After the introductions, the Baroness tells Villotto that Rosina is his bride (without her knowledge or consent).

Rosina becomes visibly upset because she is secretly married to the Count, but the Baroness mistakes her reaction as a sign of enthusiasm for Villotto. Masino immediately begins to insult Villotto by calling him a fool and an idiot. Rosina, in anguish, relates the entire story of her secret courtship, marriage and son to Lisetta. Meanwhile, Villotto is torn between the Baroness encouraging him to marry Rosina and the Count threatening him with death if he does. Another romantic liaison is created when Lisetta approaches and flirts with Masino, who does not respond to her advances. The Count encounters Rosina and instantly rejects her as she pleads for him to return to her. Unexpectedly, Villotto arrives and the Count decrees that Villotto and Rosina will be lovers, which Villotto now rejects.

The action-filled first-act finale commences with an argument amongst Villotto, Masino and Rosina concerning Villotto's designs on Rosina. Rosina accidentally encounters the fickle Count who wants to return to her, but he quickly changes his mind when the Baroness shows him a picture of his future bride. All watch each other in suspense and expectation.

Act II

Ernesto has become increasingly frustrated by this predicament since the Baroness will only marry him if Rosina marries Villotto. He decides to take the matter into his own hands and arranges to speak to Rosina on behalf of

Villotto; however, her reaction is one of indignation and she tells Ernesto that his nobility is mere fate, since if one does not have virtue, honesty and illustriousness, then one is a plebian. Masino reiterates his assertion that Villotto is a fool, but the latter seems intent on winning his favour. Ernesto then explains to Rosina the reason why he is so determined that she marry Villotto. While he pleads for Rosina's help the Baroness enters and mistakenly thinks that Ernesto has been flirting with Rosina. All the characters emerge, accusing Rosina of deceit and faithlessness, with the Baroness ultimately ordering the murder of Rosina and her brother. The Count approaches Villotto and also demands their death, and when Villotto appears unwilling, the Count makes a gesture towards killing him. Afterwards, Lisetta confronts the Count explaining Rosina's true and loyal feelings towards him. The Count's passion for Rosina re-emerges and he becomes delirious, thinking that he is Orfeo looking for his Euridice. In the meantime Rosina has fled with her young son.

The second-act finale opens with Villotto about to kill Masino but Lisetta thwarts it and is then surrounded by the others questioning Rosina's whereabouts. The Count reappears, still looking for Rosina, and finds a small boy who directs him to his fainting mother. Rosina and the Count reunite as she tells him that this is their son. The others enter, perplexed at the sight of the Count with Rosina and a

child. The Baroness, Ernesto and Villotto are enraged when they find out that Rosina and the Count are already married and are not placated by Lisetta and Masino's entreaties. The act concludes without resolution as the Baroness and Ernesto swear revenge.

Act III

The Count and Rosina, each clutching letters which prove the infidelity of the other, hurl insults at one another until they realize that both letters are forgeries by the Baroness. After they sing the traditional love duet, Rosina asks the Baroness for clemency towards herself and her son. The Baroness admits her wrongdoing against Rosina, reconciles with all concerned and agrees to marry Ernesto. The final chorus proclaims that fortitude is aided by constancy and virtue.

Act I

In front of the temple of Diana, shepherds and shepherdesses are trying to appease the goddess who has the power to release them from the annual sacrifice of a pair of faithful lovers being devoured by the monster. Amaranta questions Melibeo about this curse and he explains that today is the day that the monster will emerge from the lake for his two victims; however, Melibeo is quick to add that as a priest in the temple he, and in turn Amaranta as his lover, are exempt from this edict. Nerina interrupts, accusing Lindoro of unfaithfulness by being in love with Fillide. Amaranta reacts to Nerina's accusations by pronouncing that Lindoro should marry Fillide to avenge Nerina's impertinence (to which Lindoro is in agreement). Melibeo questions Amaranta about her fidelity, and she deceptively replies that she is trustworthy. Perrucchetto enters, thinking he is being attacked by (imaginary) robbers, interrupts their dialogue and immediately begins to flirt with Amaranta who willingly accepts his advances. Melibeo is consumed by jealousy.

Fileno is in absolute grief over the loss of his beloved Fillide and does not know what to do. Nerina, being attracted to him, approaches him and asks him why he is so despondent. He explains that just before their wedding, Fillide was bitten by a poisonous snake and died. Nerina then tells him of how her beloved, Lindoro has rejected her

and asks Fileno to convince Fillide that Nerina has been wronged.

Fillide, not having died from the snake bit, is tormented by her loss of Fileno. Nerina escorts Fileno to Fillide so that he can talk to her on behalf of Nerina, which is fortuitous since this serious pair of lovers are joyfully reunited. Fillide realizes that Melibeo and Lindoro are eavesdropping and that they could become the victims of the monster if their faithful love is exposed, so she tries to warn Fileno of their fate, but he interprets her actions as a betrayal. As Fileno tries to commit suicide, Melibeo is convinced that this couple is in love, but Fillide pretends that she does not know Fileno, who is beside himself with anguish. As he leaves, Fillide goes after him and Perrucchetto, being attracted to her, follows after them. This infuriates Amaranta, who swears vengeance on Perrucchetto.

Melibeo orders Fillide to marry Lindoro, or else she and her beloved will be fed to the monster. She asks Nerina to help her find Fileno so that he can be saved, but Nerina is more concerned about Fillide being in love with Lindoro. Perrucchetto enters and offers his love to Nerina, who mockingly rejects it.

The finale begins with Amaranta again swearing vengeance on Perrucchetto for having betrayed her repeatedly. Fillide arrives and Lindoro tells her that they will be

married today. She spurns him, calls him names, slaps him and then flees. Amaranta brings her back and Fileno also bound, enters. The serious lovers' torment continues as Perrucchetto tells Fileno that Fillide must marry Lindoro. Nerina enters, being chased by satyrs, who fight with the shepherds and manage to capture Fillide. Everyone bemoans their misfortune and grief.

Act II

Melibeo, jealous of Amaranta's love for Perrucchetto is intent on destroying him, while Nerina pines after Fileno. Her hope becomes a reality when Fileno, in an attempt to avenge Fillide, tells Nerina that she has conquered his heart. Fillide confronts Nerina, asking why she has betrayed her so.

The scene changes to a boar hunt and Perrucchetto, being pursued by a bear, is so afraid that he climbs up a tree. Meanwhile, Amaranta faints, after fleeing from a boar which is killed by Fileno. Later, Perrucchetto tries to take credit for having killed the boar, but Lindoro doubts his statement, and Perrucchetto fiercely defends his lie... until the boar moves and frightens him, at which point he runs away.

Fileno is alone in a cave contemplating his suicide because of his unrequited love of Fillide. With his arrow he inscribes on a tree, *Per Fillide infedel mori Fileno* (For the faithless Fillide, Fileno died) but when he tries to use

the same arrow to kill himself he discovers that it is broken. He decides to jump off a cliff. In the meantime Fillide happens upon the broken arrow left behind by Fileno and reads the inscription on the tree. She immediately condemns her actions as the cause of his death and decides to join Fileno under the myrtles of Elysium.

Melibeo continues to plot the demise of his rival, Perrucchetto, by having him and Fillide be found together in a cave and thus becoming the victims for the monster. Fileno enters and inquires about the whereabouts of Fillide to no avail.

In the finale, Fillide and Perrucchetto are proclaiming their innocence as they are brought forth by Melibeo to be sacrificed to Diana. Both Lindoro and Nerina try to plead with Melibeo on behalf of the two victims but he refuses to listen, while Amaranta and Fileno believe that their black infidelity (*nera infedeltà*) should be punished.

Act III

Fillide asks Fileno to return to her but he rejects her on the basis of her supposed infidelity. Amaranta intercedes on behalf of Perrucchetto, accusing Melibeo of lying: it was not Diana who wanted to sacrifice Perrucchetto, but Melibeo because of his jealousy over Amaranta and Perrucchetto.

The last scene opens at the lake of the monster with the victims about to be devoured by the monster. Fileno

rushes in and offers to voluntarily give himself to the monster, which would allow the victims to go free (as stated in the oracle). He throws himself at the monster, who is instantly transformed into a little grotto where Diana sits with a golden heart in her hand. This goddess, as the *dea ex machina*, declares that: the oracle has been fulfilled because of Fileno's willingness of self-sacrifice, Melibeo has been punished, Amaranta will be Perrucchetto's bride, and Fillide's and Fileno's love will be renewed as a reward for her rare fidelity (*rara fedeltà premiata*). The opera ends with a chorus praising the goddess and reflecting how joy and peace become more welcome when preceded by trouble and grief.