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CONCERT ARIA IN THE WORKS OF WOLFGANG AMADEUS MOZART

The article is dedicated to the work of the brilliant Austrian composer Wolfgang Amadeus Mozart. The genre of the concert aria is considered, which during the composer's time was not separated by the composer into a separate direction. The surnames of the most famous scientists and researchers who dedicated their scientific works to the study of various aspects of the composer's work are mentioned. It has been demonstrated that the genius composer drew on existing traditions and notable innovations, particularly in the genre of opera. It has been determined that during the composer's time, the concert aria was an extremely popular form of art. This direction was complex but not new. The emergence of the term «concert aria» is being explored. It is noted that Mozart's inserted numbers were extremely desirable and popular. Arias of this style were employed in popular operas by various composers of the time. The works created by the composer in this style were in demand at mass artistic events of that time. The names of patrons and performers of musical works, who were true «stars» of concert halls and theaters at that time, have been researched and provided. It has been established that this style is an incredibly important element of Mozart's compositional legacy. The most important reasons and interesting circumstances under which the genius composer turned to work in this direction are outlined. The important skills that allowed the composer to become an extremely popular composer in the genre under consideration in the study are discussed. The main milestones of Mozart's education in the technique of Italian vocal art are presented. The importance of Wolfgang Mozart's father understanding practical skills for the composer's further work is emphasized. It has been shown that all the knowledge Wolfgang acquired in his childhood was beneficial for his future work as a composer. It has been proven that all of Mozart's teachers possessed qualities such as being professional artists and educators. This knowledge and practical experience allowed the composer to create popular works on commission in the future. The composer made the most of all the performer's professional and natural abilities. It has been proven that a considerable number of people utilized the services of the composer. Among them were vocal performers, organizers of concert events and opera performances, as well as private individuals. Among the clients were also other composers. They were not averse to adding an additional beautiful piece to their musical works. In their opinion, such a small piece would embellish their musical opera.

Key words: vocal, performer, additional piece, opera, concert, vocal genre, musical score.

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КОНЦЕРТНА АРІЯ У ТВОРЧОСТІ ВОЛЬФГАНГА АМАДЕЯ МОЦАРТА

Стаття присвячена творчості геніального австрійського композитора Вольфганга Амадея Моцарта. Розглядається жанр концертної арії, який за часів композитора не відокремлювалася композитором на окремі напрямки. Названі прізвища найвідоміших вчених та дослідників, які присвятили свої наукові праці розгляду різних напрямків діяльності композитора. Доведено, що талановитий композитор у своїй творчості спирався на існуючі традиції та цікаві здобутки, особливо у жанрі оперної музики. Визначено, що концертна арія, за часів композитора, була надзвичайно популярним видом мистецтва. Цей напрямок був складним але не новим. Досліджується виникнення терміну «концертна арія». Зазначається, що створені Моцартом вставні номери були надзвичайно бажаними у популярних у тогочасних операх різних композиторів. Твори створені композитором у цьому напрямку були бажаними у масових мистецьких заходах того часу. Досліджено та наведено імена замовників та виконавців музичних творів, які були справжніми тогочасними «зірками» концертних залів та театрів. Визначено, що даний напрямок є надзвичайно вагомою складовою композиторської творчості Моцарта. Наведено найважливіші причини та цікаві обставини за яких геніальний композитор звернувся до діяльності у цьому напрямку. Розглянуті важливі вміння, які дозволили композитору стати надзвичайно популярним композитором у жанрі який розглядається у дослідженні. Представлені основні віхи навчання Моцарта техніці італійського вокального мистецтва. Доводиться важливість розуміння батьком Вольфганга Моцарта практичних навичок для подальшої роботи композитором. Доведено, що у подальшій роботі композитором Вольфгангу стали у нагоді всі отримані у дитинстві знання. Доведено, що всі вчителі молодого Моцарта поєднували такі якості як професійний артист та вчитель. Ці знання та практичний досвід дозволили композитору, у майбутньому, створювати популярні твори на замовлення. Композитор максимально використовував всі професійні та природні можливості виконавця. Доведено, що послугами композитора користувалося досить багато людей. Серед них наявні вокальні виконавці, організатори концертних заходів і оперних вистав, приватні особи. Серед замовників були наявні і інші композитори. Музичні митці були не проти додаткового красивого номеру у своєму музичні твори. На їхню думку такий невеличкий номер прикрасить їх музичну оперу.

Ключові слова: вокал, виконавець, додатковий номер, опера, концерт, вокальний жанр, партитура.

Problem statement and research analysis. The enthusiasm for the work of the world-famous Austrian composer and musical virtuoso Wolfgang Amadeus Mozart remains undiminished. On the contrary, thanks to new scientific discoveries, new research methods, important historical events, and archival discoveries, interest in the work of the representative of the musical art of the Holy Roman Empire is steadily increasing. Today, there are many studies dedicated to various aspects of the performance and compositional activities of the musical genius. The creativity of the brilliant composer is so vast and ingenious that researchers and simple admirers of Mozart's work will always find new and interesting facts related to his compositional and concert activities (Ван Ці, 2022: 58–71).

Concert arias are an extremely under-researched topic, especially in Ukrainian and Chinese musicology. This is complicated by the composer's attitude towards this genre in different periods of his life. Unfortunately, there are relatively few scientific studies and analytical publications in the direction of vocal creativity.

The genre of concert aria is a specific phenomenon in vocal music. This direction is related to an important achievement in the field of musical art-opera. It can be argued that the genre of concert aria arose due to the active development of opera. Therefore, despite the gradual separation of this direction from opera, the genre includes such obligatory components

as the use of canonical texts (or separate fragments of the opera text), orchestral accompaniment, complex performance techniques, and much more. That is, it is an extremely significant musical genre closely related to the art of opera, especially in its initial stages of existence. It is important to understand that creating such musical compositions requires a great deal of specific knowledge. This knowledge pertains to various aspects related to theatrical art. It is important to understand that during Mozart's time, opera was at an extremely high level (Brown-Montesano, 2007; Glover, 2006).

During his creative life, Mozart created more than 50 works in the genre of "Aria da concerto" Compared to the number of musical works in other genres by the composer, this is not a large number (The Cambridge, 2006). However, it is important to recognize that this does not diminish its significance. Moreover, it greatly increases. It is important to understand that Mozart did much more for the development of this direction in musical art than his predecessors. There are certain explanations for this.

Purpose of the article – research on concert arias by Wolfgang Amadeus Mozart.

Presentation of the main material and methods. The manuscripts of musical scores are always extremely valuable materials. The most valuable are the manuscripts that contain the composer's markings. These markings serve as important guidance for singers, conductors, music critics, and research-

ers. The most valuable material for researchers of Mozart's work is the scores presented in the "Neue Mozart-Ausgabe" (NMA) project.

This research is based on a comprehensive approach, including historical, stylistic, musical, and analytical methods. Musical analysis of performance techniques that were prevalent in vocal art during Mozart's time plays an important role. It is important to note that for a singer, it is not only important to sing well but also to move well and sense the mood of the audience. This allows for maximum audience satisfaction and the realization of the composer's artistic intent.

Overall, the methodology of this scientific research is based on characteristic features inherent to European musicologists. Among them are the well-known works of writers such as G. Abert, A. Einstein, D. Leeson, M. Solomon, F. Branscombe, and O. Jahn. Scientific works on singing training and vocal performance techniques have become an important component of the research. These include the works of P. Barbieri, E. Heriot, G. Mancini (Mancini, 1912), P. Tosi, and N. Vaccai.

The methods used in this study aim to combine various scientific approaches. This is necessary for the accurate and detailed exploration of the topic and the explanation of terminology that has since become established. Furthermore, this will help draw attention to performance issues in Mozart's concert arias.

In our opinion, the most important methods are: historical modeling method (allows to recreate the specific historical conditions in which the composer worked); linguistic analysis method (helps to study poetry and literary texts); biographical method (determines the contribution of famous performers to the formation of Mozart's compositional style); comparative method (facilitates comparison of methods of working with literary texts in different periods of creative activity); semantic approach (provides understanding for the content analysis of the musical work).

Research results. The genre of the "Concert Aria" began to take shape in the 17th century. For quite a long time (one could say throughout the entire classical era), the term "Concert Aria" did not exist. When creating such musical works, Mozart did not see the need to introduce a new term or classification. Of course, this would have helped their dissemination, but there was no such need. They could exist both as an integral part of an opera and as a separate work. And most importantly, the performer existed before the appearance of such a work. Just as in our time, the patron wanted it to be performed exclusively by him, and this work belonged only to him.

According to many researchers, the first attempt to establish such a concept was made by G. Schilling. The author created the Encyclopedia of All Musical Sciences (1834-1838). In the encyclopedia, the author precisely elaborates on the concept of aria, referring to both music and poetry. Subsequently, Sch. Kuntze refined these formulations. He argued that arias are works for voice with orchestra.

Arias can exist both independently and as parts intended for inclusion in other works, including those by other composers. It should be clarified that during Mozart's time, creating such works was not "unusual". It was not against existing traditions. They were commissioned by various individuals, including composers. But what is particularly important is that they were created for a specific performer.

Such musical works were commissioned for a variety of reasons. Most often, it was a desire to showcase the full potential of natural and acquired technical abilities. It should be noted that revealing the performer's full potential is only part of the work. In other words, it's the technical aspect. The next important desire for the patron is the need to hide or "work around" all the "weak points". This concerns the difficulties and problems that exist for every singer, without exception. This could be anything. It is important to understand that this applies to everything, including acting abilities.

The composer created insert vocal numbers for operas by renowned masters such as P. Anfossi, B. Galuppi, N. Piccinni, D. Cimarosa, and others. Contemporary scholars speak of the existence of approximately 15 such works that complemented the opera's action. However, in our opinion, there are significantly more of them. This is due to the existence of similar numbers for church works, opera pasticcios, and much more.

Opera at that time was one of the most massive phenomena in the world of musical art. Additionally, daily life at that time, like in any era, was filled with a variety of events. And, as in our time, festive concert events were organized to coincide with these events. The range of events where such works were highly necessary was extremely wide. These included concerts of various scales (from benefit performances to significant events related to the political life of an entire country). A large number of spectators required more complex and spectacular performances. Such performances allowed for maximum memorability for the patron and created a positive mood among the audience. They were the subject of criticism and the material for mass discussion in newspapers and magazines. Outstanding performers were invited to celebrate significant events. The most popular per-

formers, as in our time, were the most sought after (Dent, 1913).

To demonstrate all of A. Weber's vocal abilities, Mozart created "Alcandro, lo confesso... Non sò d'onde viene" and "Mia speranza adorata", "Ah non sai qual pena sia". For the outstanding and extremely popular tenor V. Adamberger, "Misero! O sogno" was appointed. The commissioners were various performers with different voices. A. Weber – soprano, A. Raaff – tenor, F. Baumann – bass. It was believed that the highest achievement in singing was reached by castrato singers. Among them was F. Cecharelli (Glover, 2006).

Over time, researchers began to classify arias into two main groups. The first group consists of arias intended for concert performance. The second group comprises inserts for larger works, especially operas. However, it is important to note that the commissioners of such works were not only artists seeking fame as singers with outstanding vocal abilities. Among the commissioners were organizers of concert events, theater directors, conductors, royalty, and even other extremely famous composers (known and recognized).

Quite often, the list of individuals to whom a "musical greeting" should be dedicated during the performance of an opera, especially one dedicated to a festive event, changed according to protocol. Mozart would immediately make the necessary changes to his own scores. If vocal performers suddenly changed, the composer would instantly create a new piece. At that time, this was a common occurrence. Reviving an opera performance in another location, where a new group of performers (including vocalists) was involved, led to the creation of new works. The desire of other performers to present their extraordinary vocal abilities to the audience was always significant.

Undoubtedly, the stars of that time were A. Pulini (for whom Mozart created "Non temer, amato bene"), A. Ferrarese del Bene ("Al desio, di chi t'adora"), and K. Cavalieri ("In cual eccesi, o Numi").

Analyzing the scores of such concert numbers, which were part of another musical work, immediately makes it clear what interested the commissioners and performers. It becomes clear the tastes of the audience (which must be satisfied). The importance of Mozart's relationship with the best traditions of Italian opera becomes accessible.

Understanding this requires taking into account important facts and events. Mozart's education, from early childhood, was based on examples and the prevailing Italian art. Theatrical life was predominantly oriented towards Italian opera. Italian opera, quite often, set the direction for the development of musi-

cal art, shaping the tastes of the public. In his childhood, traveling with concert performances throughout Europe, with his father and sister, Wolfgang had the opportunity to become acquainted with Italian opera art and the most popular opera singers. Undoubtedly, the most important advice for the young composer at that time was from his father.

Understanding the importance of the fundamentals of contemporary vocal art, Leopold Mozart ensured that Wolfgang studied with well-known and experienced singers. By a fortunate coincidence, while in London, a famous Italian castrato, who was serving as a chamber singer to the Duke of Tuscany, became close with the Mozart family. The renowned English music historian and composer Charles Burney (1726 – 1814) described his voice as voluminous and extremely powerful soprano. According to him, it was the best he had heard since the singer Farinelli (Brown-Montesano, 2007).

Another mentor of young Mozart was the composer and castrato singer Giusto Fernando Tenducci (1735–1790). Tenducci worked with Mozart in Paris from 1777 to 1778. Considering that Tenducci actively participated in productions in almost all the most prominent theaters of the time, it can be concluded that his experience and skills were invaluable. Taking into account the specifics of a child's voice, it becomes clear that the choice of teachers by Mozart's father was well thought out rather than spontaneous.

It's important to understand that Wolfgang Amadeus Mozart was taught by his father, Leopold Mozart, who was not only a talented composer but also an exceptional performer. Leopold understood the importance of all aspects of the arts, as evidenced by one of many examples. In 1761, a play called "Sigismundus Hungariae rex" was staged to celebrate the archbishop's birthday. The performance involved 146 participants, including Wolfgang, who participated as a dancer. His participation as a choreographic performer in the theater indicates that young Mozart already had some knowledge of choreography, although we do not know the extent of his skills at that time. It is worth noting that Wolfgang was only five years old at the time of his performance. Nonetheless, he was able to apply his skills in practice. This demonstrates that his father understood the importance of being able to conduct oneself professionally on the theatrical stage. Leopold also understood that working with genres related to choreography and movement on stage required practical skills. Thanks to his mentors, natural talent, and consistent practice, Mozart achieved significant success (Nettl, 1957).

The role of Leopold Mozart's teachings played a significant role in Wolfgang's adult composing life,

especially when he had to work with singers involved in the productions of his own operas. An important factor confirming Mozart's affinity for Italian opera is his correspondence. In his letters, he provided extremely accurate and detailed descriptions of the professional qualities of the performers he heard, giving them comprehensive characterizations. The composer always paid attention to diction, vocal purity, singing manner, sound quality, mastery of embellishments in singing, and contemporary vocal techniques.

Most of the vocal training methods from that time form the basis of vocal education even today. Working in the opera genre, the composer created 14 operas and no fewer than 60 works in the genre of concert aria.

According to the opinion of many famous musicologists, the exceptional virtuosity of such arias, which is most often aimed at promoting the performer, is the main evidence of the influence of contemporary Italian opera traditions on Mozart. And here there are two important points. Firstly, the creation of such arias is an important part of the composer's financial income.

To satisfy the customer, it was necessary to incorporate a significant number of important factors into the musical language. The particular complexity involved satisfying the capabilities of castrato singers. On the one hand, this was a great opportunity. Firstly, it involved the use of a wide vocal range (compared even to the most talented and professionally trained non-castrato singers). Various embellishments were mandatory (sometimes involving melody shifts over extremely wide intervals), long notes in the high range, ascending and descending vocal movements at different tempos. It was important to demonstrate mastery of singing technique at a professional level. Such a level was unattainable for other singers who

were not castrati, especially when it came to the repertoire of the time.

But there is another aspect. The use of a large number of complex techniques can become burdensome, especially when it comes to conveying tender feelings. Here, a memorable melody is important. It should not be overly complex. Mozart's genius successfully addressed these complex issues. Examples include the Concert Aria "Alcandro, lo confesso... Non sò d'onde viene" created for A. Weber, the Concert Aria "Sperai vicino il lido" created for E. Wendling, and similar vocal works (Dorenfeld, 1976).

Conclusions. Due to his profound understanding of the professional aspects of vocal performance and his exceptionally vast and expert knowledge in composition, Mozart was able to create true masterpieces in the genre of concert aria. These works are true gems of world musical art. The musical compositions of this genre stand alongside the composer's highest achievements in other genres, including opera and symphonic music.

Concert arias are considered extremely complex musical works, especially when it comes to practical performance. This is because the performers for whom the musical composition was created were exceptionally talented. These abilities were acquired through mastering the best achievements of the time in the field of singing and theatrical art as a whole.

Mastering this genre is extremely difficult in our time. They are filled with extraordinary technical difficulties, tension, emotionality, and a huge variety of moods. Most importantly, they bear the imprint not only of Mozart's genius but also of the genius of the vocal performer. The voice of this performer comes to life and begins to sound thanks to the genius of Wolfgang Mozart.

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