

ARRANGEMENTS OF MOZART OPERAS
FOR WOODWIND ENSEMBLES IN OUR COUNTRY
IN THE 18th AND 19th CENTURIES

Božena Felgrová

Almost all Mozart works were throughout the 18th and 19th centuries distributed in various arrangements. This trend also applied to Mozart operas. This situation was provoked both by Mozart's music itself, and by the general practice of musicians who managed to process any stimulation. One of the most frequently arranged composers in our country was Mozart. As soon as after the performance in Prague of *Figarova svatba* (The marriage of Figaro), its author's work became the most demanded article of copying workshops. The arrangers of Mozart included, for example, Jan Křtitel Kuchař, Vincenc Mašek and Jan Wenzel. The editor Marco Berra also offered an extensive space to Mozart materials.

Arrangements and stylization at any possible level were distributed among the public. Popular musical pieces were often performed with a brand new text directly depending on the environment to which they were to adapt. Mozart's music played in churches was no exception. This practice, however, resulted in chaos. Complex mapping of all arrangements thus faces the problem of what is, and what is not, Mozart.

With regard to woodwind ensembles, research faces the problem of the immense popularity of these groups in the 18th and 19th centuries. There are numerous arrangements designed for woodwind instruments. Woodwind *harmonies* were presented both by professionals and by amateurs, both in aristocratic houses and in dwelling places of teachers. A path to listeners was also found by arrangements, the authors of which mercilessly adapted the original form to their talents and possibilities of interpretation. In spite of all these, an arrangement appeared from time to time, which was good in and of itself. The best arrangers for woodwind ensembles in our country include Jan Vent, Jiří Družecký and Josef Triebensee.

The situation in the field of creation for woodwind ensembles is mapped based on the sources which are fixed and available in the form of sheet music. These are scores archived in the castles of Český Krumlov, Frýdlant (Liberec), Kačina (Kutná Hora), Roudnice nad Labem.

The highest representation is in the castle of Český Krumlov. We can find there *Die Entführung aus dem Serail*¹, *Le nozze di Figaro* (twice)², *Don Giovanni*³, *Così fan tutte*⁴, and *Die Zauberflöte*⁵. In the towns of Frýdlant and Roudnice nad Labem we can find only an arrangement of *Don Giovanni*.⁶ Kačina can also boast of having with as many as two arrangements of the same opera⁷ and the score for *La Clemenza di Tito*⁸.

The author of all arrangements at Český Krumlov probably is Jan Vent. In the town of Roudnice nad Labem the author is Triebensee. The authorship of other works is less clear. The name of Vogel appears at Frýdlant, Kačina has the names of J. Khayll, Merklein, Josef Keřill, Pražák. We cannot exclude that any of the above mentioned was just a copier.

The arrangements at Český Krumlov, Frýdlant and Kačina were made between 1788 and approximately 1810. The oldest one probably is the arrangement of *Don Giovanni* made by Vent, which is dated "post 7. 5. 1788", i.e. it was made directly after the first run in Vienna.

With regard to the layout of instruments, the authors of Kačina and Frýdlant use a sextet of two clarinets, two bassoons and two French horns, while Vent works with an octet of two oboes, two English horns, two bassoons and two French horns. Here, however, we can compare it with the arrangement of *Die Entführung aus dem Serail* by Vent, which is archived in Gesellschaft für Musikfreunde in Vienna. This opera arranged for two oboes, two clarinets, two bassoons and two French horns was offered in *Wiener Zeitung* as early as on June 10th, 1784. The same Vent's arrangement was also published in 1975 by Musica Rara in London. Other interesting information was published on June 6th, 1787 in *Wiener Zeitung*. Subscription for various types of arrangements of *Le nozze di Figaro* prepared by Czechs was advertised. The offer in case of woodwind ensembles included both sextet and octet, particular instruments, however, were not specified.

The examined arrangements differ from each other in their range and quality. The briefest arrangement was made by an unknown author from Kačina in the case of Mozart's *La Clemenza di Tito*. On twelve folios we can find the arrangement of two parts, namely the overture and the Sesto's air of the first act. All other arrangements are more extensive. The structure of Jan Vent's arrangements was as follows (the order of arrangements is chronological by their probable origin):

Don Giovanni – overture, eight scenes of the first act and four scenes of the second act.

Die Entführung aus dem Serail – overture, one scene of the first act, five scenes of the second act, and one scene of the third act.

Le nozze di Figaro – overture, three scenes of the first act, three scenes of the second act, five scenes of the third act, and two scenes of the fourth act.

Così fan tutte – overture, nine scenes of the first act and eight scenes of the second act.

Die Zauberflöte – overture, six scenes of the first act and eight scenes of the second act.

The last scene of arrangements always is the final scene of the respective opera.

The similar structure also applies to arrangements made by other authors. The arrangement of *Don Giovanni* at Frýdlant has seven scenes of the first act and ten scenes of the second act (including the final scene) in addition to the overture. Two arrangements of *Don Giovanni* at Kačina both have 18 scenes (including ten scenes of the first act) in addition to the overture and finale. The arrangement of *Don Giovanni* at Roudnice nad Labem has not yet been examined (I am awaiting a permit from the Lobkowitz family).

In general we can say the overall form of arrangements often ignores the logic of the plot. Certain musical forms as, for example, recitatives, naturally did not find their place among selected parts. Airs and all ensemble songs which included two and more instruments, were preferred. That is why overtures and final scenes were the most popular.

In the end the question should be answered which opera invoked the most interest. The above mentioned facts indicate it clearly was *Don Giovanni*, which confirms the crucial position of this opera also at present.

ENDNOTES

1. No 38 KI
2. No 39 a KI, No 39 b KI
3. No 37 KI
4. No 41 KI
5. No 40 KI
6. XL II e 365, XGF 69
7. XLI B150, XLI B154
8. XLI B157
9. VIII 66 468

BIBLIOGRAPHY

- Feller, Karl Gustav: *Mozarts Bearbeitungen eigener Werke*. Mozart Jahrbuch = MJ 1952 VII 6.
 Feller, Karl Gustav: *A. W. Zuccalmaglios Bearbeitungen Mozartscher Opern*. MJ 1976/77 VII 6.
 Flothuis, Marius: *Mozarts Bearbeitungen eigener und fremder Werke*. Stiftung Mozarteum, Salzburg 1969.
 Hess, Ernst: *Mozart bearbeitet eigene Werke*. Separatdruck aus Generalprogramm 1966/67, Musikcollegium Winterthur.
 Baumgarten, Bernhard: *G. Mahler Bearbeitung von Mozarts: Così fan tutte: für seine Aufführungen an der Wiener Hofoper*. Kassel 1968.
 Volek, Tomislav: *Mozart a Praha*. Praha 1973.

BEARBEITUNGEN DER MOZART-OPERN FÜR BLASINSTRUMENTE IN DEN BÖHMISCHEN LÄNDERN IM 18. UND 19. JAHRHUNDERT

Zusammenfassung

Fast alle Werke Mozarts, insbesondere aber seine Opern, wurden für verschiedene Musikgruppierungen bearbeitet. In unserem Gebiet hängt diese Erscheinung vor allem mit der starken Mozart-Tradition zusammen. Die Abwesenheit von festen Regeln ermöglichte die Verbreitung von Bearbeitungen sowohl hoher als auch niedriger Qualität. Im Bereich der Bearbeitungen für Blasharmonien wurden Mozarts Opern zu einem willkommenen Material. Einer der fruchtbarsten bei uns tätigen Autoren ist Jan Vent. Die Forschung selbst erfolgte durch die Komparation von Bearbeitungen, die in Notenform in den Schlössern Český Krumlov, Frýdlant, Kačina und Roudnice nad Labem fixiert wurden. Über die reichste Sammlung verfügt Český Krumlov. Einzelne Arbeiten weichen voneinander in der Instrumentation, im Umfang und in der Qualität ab. Die gesamte Form der Bearbeitungen wurde vor allem durch das Talent und durch die Instrumentationsmöglichkeiten des Autoren beeinflusst. Die Logik der Handlung wurde in den Hintergrund gedrängt. Die am häufigsten bearbeitete Oper Mozarts ist *Don Giovanni*.

ÚPRAVY MOZARTOVÝCH OPER PRO DECHOVÉ SOUBORY
V NAŠICH ZEMÍCH V 18. A 19. STOLETÍ

Résumé

Téměř všechny Mozartovy skladby, zejména však jeho opery, byly upravovány pro nejrůznější hudební seskupení. Na našem území souvisí tento jev především se silnou mozartovskou tradicí. Absence pevných pravidel umožnila šíření kvalitních, stejně jako nekvalitních zpracování. V oblasti úprav pro dechové harmonie byly Mozartovy opery vítaným materiálem, jedním z nejpłodnějších autorů u nás zastoupených je Jan Vent. Vlastní výzkum proběhl komparací úprav, které jsou zafixovány v notové podobě a pocházejí ze zámků Český Krumlov, Frýdlant, Kačina a Roudnice nad Labem. Nejbohatší sbírkou disponuje Český Krumlov. Jednotlivé práce se od sebe liší instrumentací, rozsahem i kvalitou. Na celkový tvar úprav měly vliv především talent autora a instrumentační možnosti. Logika děje byla zatlačena do pozadí. Nejčastěji zpracovávanou Mozartovou operou je *Don Giovanni*.

© Božena Felgrová, 1997

AUPO, Fac. Phil., Musicologica Olomucensia IV, 203–206 (1998)

ACTA UNIVERSITATIS PALACKIANAE OLOMUCENSIS
FACULTAS PHILOSOPHICA
PHILOSOPHICA – AESTHETICA 17 – 1998

FRIEDRICH CHRYSANDER'S RECEPTION
OF SLAVONIC FOLKSONG: THE MINOR MODE,
NATURE AND 19th-CENTURY TONAL THEORY

Geoffrey Chew

Some 25 years ago I was fortunate enough to acquire a set of manuscript notes by Friedrich Chrysander, dating from 1853–4, when he was 27 years old. They had been inserted into an 1853 edition of Sušil's Moravian folksong collection, *Moravské národní písně*,¹ which probably also belonged to Chrysander. Chrysander is best known as a Händel scholar, and he had already planned out his Händel research in detail at that time, as a draft of a letter within the notes shows. But his doctoral dissertation (published in 1853, and successfully defended at Rostock in 1855²) contains a short section on the minor key in folksong. And the manuscript also includes his notes on new literature on Slavonic and other European folksong, by authors such as Sušil, Kollár and Štúr, and drafts of sections of prose on the subject. This manuscript reveals, more clearly than the dissertation, how central the folksong repertory was to Chrysander's thought.

In this paper, besides introducing the new manuscript, I shall summarize Chrysander's argument within the context of mid-19th-century theory, especially contrasting it with the systematic ideas of Moritz Hauptmann on the one hand and the aesthetic ideas of Hanslick on the other. I shall argue that all writers of the time were seeking to ground scholarly discussion of music in a scientific appeal to nature-though the "nature" in question was defined differently in each case, since Hauptmann's models were drawn from physics and acoustics, and Chrysander's from ethnology, anthropology and history, for example. I shall then discuss Chrysander's reception of Czech and Slovak authors and its implications.

For 19th-century theory, the minor mode presented substantial difficulties, particularly since the minor scale (unlike the major) cannot be derived from the lowest notes of the overtone series. One of the most ambitious attempts ever made to confront this problem is contained in the well-known monograph on harmonic and rhythmic theory by Moritz Hauptmann, first published in 1853.³ Hauptmann's theory of the major-minor tonal system was grounded in the dialectical, dualist philosophy of Hegel, and it is systematic, not historical. He sees the minor *triad* as the mirror reflection of the major: an "inverted major triad"⁴ – generated downwards, with the fifth of the chord "determining" the third and root; Hugo Riemann, half a century later, developed this dualism in terms of a fictitious series of "undertones", constructed below the fundamental tone as the overtones are genuinely constructed above it. For Hauptmann, the minor *key* is not symmetrical with the major key, however, since the dominant triad in a minor key is major, and the tonic and subdominant are minor. "The series of chords belonging to the notion of the major key continues ...