

The Librettos of Mozart's Operas

General Editor

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BRITISH BROADCASTING CORPORATION

A GARLAND SERIES

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LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

(revised for vol. 2)

Mozart, Wolfgang Amadeus, 1756-1791.

[Operas. Librettos]

The librettos of Mozart's operas.

Texts in Italian and German with an introd. in English.

Includes bibliographical references.

Contents: v. 1. The works for Salzburg and Milan—v. 2. The works
for Munich and Vienna.

ISBN 0-8153-0109-X

1. Operas—Librettos. I. Warburton, Ernest. II. Title.

M149.M83W4

1992

782.1'0268

92-33289

Design by Lisa Broderick

Printed on acid-free, 250-year-life paper
Manufactured in the United States of America

INTRODUCTION TO THE SERIES

The forty librettos reproduced in these seven volumes are all, in one way or another, relevant to Mozart's career as a composer for the stage. The first four volumes contain all the surviving librettos for the productions of his works with which Mozart is known to have been associated. The fifth volume has the texts of seven pasticcios to which Mozart is known to have contributed. And the final two volumes reprint first editions of works that were revised or adapted for Mozart to set, or earlier editions of texts set by Mozart for which no printed edition was either published or survives. As far as possible, to allow for ease of comparison, the facsimiles have been placed in chronological order of Mozart's involvement in each category. This practical consideration has resulted in the 1787 Viennese libretto of *Don Giovanni* being reproduced out of order in vol. 2. All the items reproduced here are from printed sources, except the sketches for the two unfinished operas of the early 1780s, which are taken from the manuscripts. In the cases of *La Betulia liberata* and *Il sogno di Scipione*, where no printed or manuscript libretto associated with their performance has survived and where the words Mozart set conform almost totally to the text Metastasio wrote (see Metastasio, vol. 2, pp. 628–653 and 236–248 respectively), no source has been reprinted.

This series, then, is a collection of documents rather than a documentary study. It does not seek to usurp the function of the critical reports of the *NMA*, but to supplement them, either by providing facsimiles of documents to which they refer or making available material that is highly relevant but beyond their scope. I have, however, provided each facsimile with a short introduction setting out a little of the background to the composition and performance of the work in question and drawing attention to the chief points of textual interest.

I have also attempted to compile an inventory of the extant copies of the librettos reproduced here. In this task the published and unpublished work of Claudio Sartori has been of enormous help and I am very grateful to him for sharing his knowledge with me. The inventory remains inevitably incomplete and shows the state of my knowledge at the end of August 1992.

I have added a short, highly selective bibliography at the end of each introduction, with page references to major publications dealing with several or all of the operas and a list of more specialist books and articles. Those in search of further bibliographical information will have no difficulty in finding it. I have also assumed that readers will refer to the introductions and critical reports in the relevant volumes of the *NMA* and the Mozart family letters.

Translations of the early Mozart texts are easily available in the booklets that accompany the Philips Complete Mozart Edition on CD. The Orfeo recording of *La finta semplice*, however, has a translation of the complete text. For translations of the later works I would refer the reader to the CD sets of performances on period instruments issued by L'Oiseau-Lyre, DG, and EMI.

To assemble a collection of Mozart librettos for reproduction in facsimile would appear to be a fairly straightforward and highly pleasurable task. However, in practice the process has been protracted and, at times, extremely frustrating. Without the help of Dr. Mariangela Donà of the Ufficio Ricerca Fondi Musicali, Milan, Dr. Gertraut Haberkamp of RISM, Munich, and Dr. Monika Holl of the Bayerische Staatsbibliothek, Munich, the project would never have been completed. I have also received exceptional cooperation from Mr. Charles Sens of the Music Division of the Library of Congress, Washington D.C., Dr. Joachim Jaenecke of the Staatsbibliothek Preussische Kulturbesitz, Berlin, Frau Liselotte Homering of the Theatersammlung, Reiss Museum, Mannheim, and Ms. Luba Hussel of the Thomas Fisher Rare Book Library, University of Toronto, Canada. Many other librarians have supplied me with information about the librettos in their collections. Their names appear in brackets after the name of their library in the index of library sigla. Dr. Alan Tyson, whose work on the Mozart librettos convinced me of the need for this publication, Dr. Stanley Sadie, and Dr. David Wyn Jones have made helpful suggestions. Leo Balk, Vice-President of Garland Publishing, Inc., who responded with enthusiasm to the idea of this project, and his colleagues Anita Vanca, Heidi Christein, and Jonathan Oestreich have shared in the vicissitudes of the project and seen it through to publication. Barbara Barker willingly came to my aid when an injury prevented my typing the manuscript myself. My wife, family, friends, and colleagues have provided more support than they realized at the time. To them all I extend my heartfelt thanks.

INTRODUCTION TO THIS VOLUME

With *Idomeneo* and *Die Entführung aus dem Serail* Mozart reached a further stage in his maturation as a composer for the stage. No longer was he content to set either a new or an old text without considerable personal involvement in its shaping. He now regarded a proper dramatic structure and apt words as essential to the success of an opera. This increased fastidiousness and the lack of a definite commission led him to examine “over a hundred” librettos for a suitable subject and to start work on two of them, *L’oca del Cairo* and *Lo sposo deluso*, only to abandon both when he realized his task was hopeless. In *Der Schauspieldirektor* he renewed his collaboration, begun with *Die Entführung*, with Stephanie junior (Gottlieb Stephanie der Jüngere) in a work commissioned as part of the entertainment during a state visit.

Idomeneo (Munich, 1781—first version)

Sartori lists four Italian operas before 1780 on the subject of Idomeneo (Sartori, 12675–8). However, the starting point for Mozart’s opera was a libretto older than any of them, the text Antoine Danchet wrote in 1712 for André Campra (1660–1744). This is reproduced in vol. 7 of this series. Mozart’s librettist, Abbate Giovanni Battista Varesco (1735–1805), a chaplain to the Archbishop’s court in Salzburg, was evidently chosen to turn Danchet’s five-act French libretto into a three-act Italian opera for the Munich court because no suitable poet could be found in the Bavarian capital.

The fact that much of Varesco’s work was done in Salzburg in close personal collaboration with Mozart before the latter’s departure for Munich on 5 November 1780 has deprived us of the documentation for the earlier stages of the creation of the work. However, almost fifty letters between Wolfgang and Leopold survive to chronicle its final shaping. These letters show Wolfgang clearly and imperiously in charge and displaying a keenly developed theatrical instinct.

We learn from Wolfgang’s letter of 13 November 1780 (Anderson, p. 663) that a German translation of Varesco’s text was required. This was made in Salzburg by Johann Andreas Schachtner (1731–95) and sent to Munich with the latest version of Varesco’s much revised text on 23 December. Four days later Mozart reported that “everything is to be

printed as it is" (Anderson, p. 698), so the parallel texts reproduced here may very well show the precise stage of their development a few days before Christmas. The later, Italian only, version is printed in vol. 4 of this series.

The copy reproduced here: D Mbs Slg. Her. 811 15.5 x 9.5 cm

Other copies:

US NYp Drexel 5705.3

15 x 9 cm

Wc ML48 S6818

15.5 x 9.5 cm

Further reading:

Angermüller, pp. 78–95

Heartz, pp. 1–13, 15–35, 37–63

Kunze, pp. 112–174

Mann, pp. 251–288

Osborne, pp. 141–166

Münster, Robert, "Neues zum Münchner 'Idomeneo' 1781." *Acta Mozartiana* XXIX/I February 1982, pp. 10–20

Rushton, Julian. *W.A. Mozart Idomeneo*. Cambridge: Cambridge University Press, 1993.

Die Entführung aus dem Serail (Vienna, 1782)

On 1 August 1781 Mozart wrote to his father from Vienna: "Well, the day before yesterday Stephanie junior gave me a libretto to compose . . . The libretto is quite good. The subject is Turkish and the title is: Belmont und Konstanze, or Die Verführung aus dem Serail. . . The time is short, it is true, for it is to be performed in the middle of September; . . . The Grand Duke of Russia is coming here, and that is why Stephanie entreated me, if possible, to compose the opera in this short space of time (Anderson, pp. 754–55)." In fact, it was almost a year before the new work, now entitled *Die Entführung aus dem Serail*, reached the stage of the Burgtheater (16 July 1782).

The original *Belmont und Constanze* libretto was the work of Christoph Frederick Bretzner (1748–1807) and had already been set to music by Johann André (1741–99) and first performed by the Döbbelin company at the Theater in der Behrenstrasse, Berlin, on 25 May 1781. It is probable that the copy which Gottlieb Stephanie (1741–1800) gave to

Mozart was in the edition published in Leipzig by Carl Friedrich Schneider shortly afterwards. This is reproduced in vol. 7 of this series. Whether Stephanie had made any changes before he gave the libretto to Mozart at the end of July 1781 it is impossible to say. The three numbers Mozart claimed to have set already on 1 August (Nos. 4, 6, and 7) have identical texts in both librettos.

As usual when he was living away from his father or librettist, Mozart's letters give us a good idea of his progress during the creation of the opera. Uniquely these can be supplemented by a manuscript fragment of the first two scenes of act one in Mozart's handwriting. This was sold as lot 15 at Sotheby's, London, on 6 December 1991 and is now in A-Sm.

The copy reproduced here: A Wn 641.433-AM VI/1 17.5 x 10.5 cm

Other copies:

D	B Mus. Tm. 1128/9	17 x 9.5 cm
	KNu A1-D8	15.5x9.5 cm
GB	Lbl Hirsch IV 1382	15 x 9.5 cm
US	Wc ML48.S6811	16 x 10 cm

Further reading:

Angermüller, pp. 96-117

Heartz, pp. 65-87

Kunze, pp. 175-221

Mann, pp. 289-320

Osborne, pp. 167-196

Bauman, Thomas. *North German Opera in the Age of Goethe*.

Cambridge: Cambridge University Press, 1985

Bauman, Thomas. *W. A. Mozart Die Entführung aus dem Serail*.

Cambridge: Cambridge University Press, 1987

L'oca del Cairo (composed 1783)

In December 1782, following the success of *Die Entführung aus dem Serail*, the director of the Imperial Court Theatre, Count Franz Xaver Orsini-Rosenberg, invited Mozart to compose an Italian opera. Mozart had already sent to Italy for the latest opera buffa librettos. On 7 May 1783 he reported to his father that he had looked at over a hundred of them and

“hardly found a single one with which I am satisfied” (Anderson, p. 847). In the same letter he mentions that Lorenzo da Ponte (1749–838) had promised him a libretto when he had finished the one he was writing for Salieri. Mozart clearly considered the chances of Da Ponte keeping his word to be slight as he then suggests Varesco as a possible collaborator—unless he “is still very much annoyed with me about the Munich opera (i.e., *Idomeneo*) (Anderson, p. 848).” Varesco’s plan (reproduced here) seems to have arrived in June and, while Mozart liked it “quite well,” Varesco himself does not appear to have been convinced by it. By December, Mozart had completed most of the first act but himself had become very critical of the opera’s dramaturgy. On 10 February he clearly states that he has more pressing concerns and that the opera can wait. And that was as far as the project went.

The source reproduced here: D B Mus.ms. autogr. W.A. Mozart
422

ff. 1–14 v	29.5 x 20 cm	Act I (somewhat disordered)
ff. 15–23v	30.5 x 20 cm	Scenario
(ff. 24–30v	30.5 x 20 cm	are blank and therefore not reproduced here)

Further reading:

Angermüller, pp. 118–121

Mann, pp. 321–330

Osborne, pp. 197–208

Lo sposo deluso (composed 1783?)

On 5 July 1783 Mozart reported to his father: “An Italian poet here had now brought me a libretto which I shall perhaps adapt, if he agrees to trim and adjust it in accordance with my wishes” (Anderson, p. 855). The traditional view used to be that the poet was Lorenzo da Ponte and the libretto *Lo sposo deluso*. There is no firm evidence for either assertion. What we now know without a shadow of doubt, thanks to the researches of Alessandra Campana and Pierluigi Petrobelli, is that the origins of *Lo sposo deluso* lie in the text of *Le donne rivali*, an intermezzo in musica, with music by Domenico Cimarosa, presented at the Teatro Valle in Rome during the 1780 carnival season. The author of the text was probably the Abbate Giuseppe Petrosellini (1727–after 1797), a regular collaborator of

Cimarosa's, who was active as a theater poet at the Teatro Valle at the time. The text of *Le donne rivali* is produced in vol. 7 of this series.

The handwriting of the manuscript reproduced here has yet to be identified. Andrew Porter suspects that the manuscript itself was "concocted for [Mozart] only after he had drafted the surviving numbers (*The New Yorker*, 3 June 1991)." A transcription of the whole document appears in *NMA* II 5/14, pp. 113–132.

The source reproduced here: D BMus.ms. autogr. W.A. Mozart
430

ff. 1–14 36.5 x 23.5 cm

ff. 15–22 35.5 x 22.5 cm

Further reading:

Angermüller, pp. 122–127

Mann, pp. 331–342

Osborne, pp. 208–211

Campana, Alessandra, "Il libretto de 'Lo sposo deluso,'" *Mozart Jahrbuch* (1989/90), pp. 73–87

Der Schauspieldirektor (Vienna, 1786)

In January 1786 Emperor Joseph II commissioned Mozart and Salieri to compose two short stage works, in German and Italian respectively, for the entertainment of his sister the Archduchess Christine Marie and her husband, the joint governors-general of the Austrian Netherlands, at Schönbrunn on 7 February. Salieri's little opera was *Prima la musica e poi le parole*, with libretto by Giovanni Battista Casti. Mozart provided the musical numbers for the hastily written Singspiel *Der Schauspieldirektor* by Stephanie junior.

Stephanie's slice of theatrical life has always been a source of embarrassment to Mozartians. The presence of double commas (the traditional way of indicating cuts) on more than half of the pages of the printed text suggests that someone in authority at the time had similar reservations about Stephanie's work.

It will be noted that the lines 9–12 of Silberklang's aria (p. 46) were set as the first episode of her Rondo and lines 5–8 as the second.

The copy reproduced here: A Wn 793.220-A/2 · 16.5 x 10 cm

Other copies: GB Private collection

Further reading:

Angermüller, pp. 128–131

Mann, pp. 343–355

Osborne, pp. 213–220

Il dissoluto punito, o sia Il D. Giovanni (Vienna, 1787)

The theory put forward by Otto Erich Deutsch (Deutsch, p. 303) that this fragmentary libretto was printed for the Viennese censor and not sold is generally accepted. However, this presupposes that the censor was either rather unobservant or lax in the execution of his duties. A look at the general shape of the libretto would surely have aroused his curiosity, if not his suspicions. Act 1 has twenty-one pages of text and act 2 thirty-three (assuming that the printed version of pages 55 and 56 has been lost). This is a most unusual—possibly unique—proportional relationship between the two. Furthermore, a censor only half awake would have noticed that something was missing between pages 23 and 24. However, whatever this libretto's original function was, it is now a fascinating piece of evidence documenting an early stage in the evolution of the text.

The manuscript annotations show some of the differences between this and the Prague text. These are examined further in vol. 3 of this series.

The copy reproduced here: A Wgm 6240/Tb/2

Other copies: None known

The copy at A Wn listed in Sartori (8032) does not exist

Further reading:

Angermüller, pp. 162–195

Heartz, pp. 157–177, 179–193, 195–205, 207–215

Kunze, pp. 319–431

Mann, pp. 445–517

Osborne, pp. 255–275

John, Nicholas, ed. *Don Giovanni*. London/New York: John Calder/Riverrun Press, 1983

Rushton, Julian. *W.A. Mozart Don Giovanni*. Cambridge: Cambridge University Press, 1981

Stephoe, Andrew. *The Mozart-Da Ponte Operas*. Oxford: Clarendon Press, 1988

ACKNOWLEDGMENTS

I am grateful to the authorities at the Bayerische Staatsbibliothek, Munich, the Staatsbibliothek Preussischer Kulturbesitz, Berlin, the Österreichische Nationalbibliothek, Vienna, and the Gesellschaft der Musikfreunde, Vienna, for permission to print these facsimiles of material in their possession.

Ernest Warburton
London, August 1992

ABBREVIATIONS

Anderson	Anderson, Emily. <i>The Letters of Mozart and His Family</i> . Third Edition. London: Macmillan, 1988
Angermüller	Angermüller, Rudolph. <i>Mozart's Operas</i> . New York: Rizzoli, 1988
Deutsch	Deutsch, Otto Erich. <i>Mozart, a Documentary Biography</i> . Third edition. London: Simon and Schuster, 1990
Eisen	Eisen, Cliff. <i>New Mozart Documents</i> . London and Basingstoke: Macmillan, 1991
fol., fols.	folio, folios
Gianturco	Gianturco, Carolyn. <i>Mozart's Early Operas</i> . London: B.T. Batsford, 1981
Heartz	Heartz, Daniel. <i>Mozart's Operas</i> , ed. Thomas Bauman. Berkeley, etc.: University of California Press, 1990
Kunze	Kunze, Stefan. <i>Mozarts Opern</i> . Stuttgart: Reclam, 1984
m., mm.,	measure, measures
Mann	Mann, William. <i>The Operas of Mozart</i> . London: Cassel, 1977
Metastasio	Metastasio, Pietro. <i>Tutte le opere di Pietro Metastasio</i> , ed. Bruno Brunelli. Milan: Arnoldo Mondadori, 1945-54
NMA	Wolfgang Amadeus Mozart. <i>Neue Ausgabe sämtlicher Werke</i> . Kassel, etc.: Bärenreiter-Verlag, 1955-
Osborne	Osborne, Charles. <i>The Complete Operas of Mozart: a Critical Guide</i> . London: Gollancz, 1978
p., pp.	page, pages
r	recto
Sartori	Sartori, Claudio. <i>I libretti italiani dalle origini al 1800</i> . Cuneo, Italy: Bertola & Locatelli, 1990-

Tyson	Tyson, Alan. <i>Mozart, Studies of the Autograph Scores</i> . Cambridge, Massachusetts, and London, England: Harvard University Press, 1987
v	verso
vol., vols.,	volume, volumes
Wiel	Wiel, Taddeo. <i>I teatri musicali veneziani del settecento</i> . Venice: Fratelli Visentini, 1897
I.1, etc.	Act one, scene one, etc.

LIBRARY SIGLA

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|----|----------------|--|
| A | Austria | <p>KR—Kremsmünster, Benediktinerstift
(Dr. Pater Alfons Mandorfer)</p> <p>Sca—Salzburg, Museum Carolino Augusteum,
Bibliothek (Mag. Rosemarie Gruber)</p> <p>Sm—Salzburg, Internationale Stiftung
Mozarteum (Frau Geneviève Geffray)</p> <p>Su—Salzburg, Universitätsbibliothek
(Mag. Lotte Riedsperger)</p> <p>Wgm—Vienna, Gesellschaft der Musikfreunde
(Dr. Otto Biba)</p> <p>Wmi—Vienna, Musikwissenschaftliches Institut
der Universität</p> <p>Wn—Vienna, Österreichische
Nationalbibliothek, Musiksammlung</p> <p>Wst—Vienna, Stadtbibliothek</p> |
| B | Belgium | <p>Bc—Brussels, Conservatoire Royal de Musique
(Johan Eckeloo)</p> |
| C | Canada | <p>Tu—Toronto, University of Toronto, Thomas
Fisher Rare Book Library</p> |
| CS | Czechoslovakia | <p>Pu—Prague, Universitní Knihovna
(Dr. Julius Hulek)</p> |
| D | Germany | <p>B—Berlin, Staatsbibliothek Preussischer
Kulturbesitz, Musikabteilung
(Dr. Helmut Hell)</p> <p>Bds—Berlin, Deutsche Staatsbibliothek,
Musikabteilung (Herr Peter Thüringer)</p> <p>Dlb—Dresden, Sächsische Landesbibliothek
(Herr Karl Wilhelm Geck)</p> <p>DO—Donaueschingen, Fürstlich
Fürstenbergische Hofbibliothek
(Frau Gisela Holzhüter)</p> |

- ERu—Erlangen, Universitätsbibliothek
(Frau Gerlinde Frank)
- KNU—Köln, Universitäts- und Stadtbibliothek
(Der Direktor)
- LEm—Leipzig, Musikbibliothek (P. Krause)
- Mbs—Munich, Bayerische Staatsbibliothek
- Mth—Munich, Deutsches Theatermuseum
(Frau A. Blankenberg)
- MHrm—Mannheim, Reiss-Museum,
Theatersammlung
- WRtl—Weimar, Thüringische
Landesbibliothek, Musiksammlung
(Dr. Konrad Kratsch)
- F France** Pc—Paris, Bibliothèque du Conservatoire (at
Pn)
- Pn—Paris, Bibliothèque Nationale
- Po—Paris, Bibliothèque-Musée de l'Opéra
- GB Great Britain** Lbl—London, British Library
- I Italy** Bc—Bologna, Civico Museo Bibliografico
Musicale (Prof. Giorgio Piombini)
- CR—Cremona, Biblioteca Statale (Signor
Goffredo Dotti)
- Fc—Florence, Biblioteca del Conservatorio
Statale di Musica "Luigi Cherubini" (Il
bibliotecario)
- Lg—Lucca, Biblioteca Statale (Dr. Roberto
Signorini)
- Lurago, Sormani-Lurago, Biblioteca Sormani
Verri di Lurago, private collection
- Ma—Milan, Biblioteca Ambrosiana
(Monsignor Gianfranco Ravasi)
- Mb—Milan, Biblioteca Nazionale Braidense
(Dottoressa A. Batori)
- Mc—Milan, Biblioteca del Conservatorio di
Musica "Giuseppe Verdi" (Prof. Agostina
Zecca Laterza)

- Mdell'Oro**—Milan, Biblioteca dell'Oro, private collection
- Ms**—Milan, Museo Teatrale alla Scala "Livia Simoni"
- MAC**—Macerata, Biblioteca Comunale (Signora Alessandra Sfrappini)
- Nc**—Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Majella"
- NOVc**—Novara, Biblioteca Comunale "Carlo Negroni" (Il direttore)
- Pci**—Padua, Biblioteca del Museo Civico (Arch. G.F. Martinoni and Dottoressa M. Blason)
- PAc**—Parma, Biblioteca del Conservatorio di Musica "Arrigo Boito" (Dottoressa Daniele Moschini and Dottoressa Raffaella Nardella)
- Rb**—Rome, Biblioteca del Burcardo (Signor Cesare Branchini)
- Rn**—Rome, Biblioteca Nazionale (Il direttore)
- Rsc**—Rome, Biblioteca del Conservatorio di Musica "S. Cecilia"
- Rvat**—Rome, Biblioteca Apostolica Vaticana
- T arch. storico**—Turin, Biblioteca dell'Archivio Storico Civico (Dottoressa Rossana Roccia)
- Tci**—Turin, Biblioteca Civica Musicale "Andrea della Corte"
- Tn**—Turin, Biblioteca Nazionale Universitaria (Dottore L. Selvaggi)
- Tprovinciale**—Turin, Amministrazione della Provincia, Biblioteca di Storia e Cultura piemontese (Dottoressa Monica Cuffia)
- TStrona**—Turin, Biblioteca Strona, private collection (Rag. Giorgio Fanon)
- TSmt**—Trieste, Civico Museo Teatrale di Fondazione Carlo Schmidl (Dottoressa Grazia Bravari)

- Vc—Venice, Biblioteca del Conservatorio di
Musica “Benedetto Marcello”
- Vcg—Venice, Casa Goldoni (il direttore)
- Vgc—Venice, Biblioteca della Fondazione
Giorgio Cini (il direttore)
- Vnm—Venice, Biblioteca Nazionale Marciana
(Dottore Marino Zorzi)
- P Portugal** P-La—Portugal, Lisbon, Biblioteca da Ajuoda
- US United States** BE—Berkeley, University of California, Music
Library
- Cn—Chicago, Newberry Library (Mr. Bart
Smith)
- LAu—Los Angeles, University of California,
Library
- NYfuld—New York, James J. Fuld, private
collection
- NYp—New York, Public Library
- Wc—Washington D.C., Library of Congress