The University of Texas at Arlington

# “Shame! Fury! Grief!”: Mozart’s “Hysterical” Arias

A Thesis Submitted to

the Faculty of the Department of Music

in Completion of the Requirements for the Degree of

Master of Music

by

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Arlington, Texas

May 2019

# Abstract

Many music scholars have used the term "hysterical" to describe opera characters and arias.  However, there are significant inconsistencies among the ways in which researchers deploy the term.  In this thesis, the term "hysterical" refers to a female character's untempered expression of negative emotions caused by some aspect of the patriarchal society in which she lives. The definition of "hysterical" used here is framed by both colloquial uses and feminist perspectives.  Although scholars often label three of the four arias in this analysis as "rage arias," this thesis applies the label "hysterical" because it effectively communicates the complexity of the misogynist social constructions through which these fictional women lived, as well as the significant textual, music-structural, and stylistic differences between these arias and "rage arias" sung by male characters.  This thesis provides a brief history and definition of hysteria, a taxonomy of Musical Signifiers of Hysteria, and a textual, formal, and hermeneutic analysis of four hysterical arias from Mozart's operas.  This research found that there are striking stylistic and non-normative formal features shared among the hysterical arias of Elettra in *Idomeneo*, Dorabella in *Così fan tutte*, and Die Königin der Nacht in *Die Zauberflöte*.

# Acknowledgements

I would like to express my gratitude to my thesis advisor, Dr. Graham Hunt, for his patience, guidance, and understanding. Special thanks to my husband Brian Horner as well for sitting next to me in silence for many, many hours of writing and editing and being very calm throughout this process. Finally, I would like to thank Professor Jordan Moore, Hannah Waterman, and Travis Lowery for their encouragement and support throughout the thesis-writing process and for helping me see the light at the end of the tunnel.

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# Introduction

Many music scholars have explored female expressions of emotion during the eighteenth century. The lives of the aristocratic women of the Enlightenment were ruled by "an idea of feminine virtue," in which the patriarchal societies of Europe upheld the general expectation that women were to be soft-spoken and kind-hearted based on "natural gender differences." They were largely expected to focus on "family matters" over the thriving political, scientific, and cultural developments of the time period.[1] From "sentimental arias" to "rage arias," the gender politics of the Age of Enlightenment are reflected in the lives of the female characters in Mozart's operas.[2]

Categorizing opera arias sung by female characters by the primary emotion of the text or the prevalent style in which it was composed ("rage," "sentimental," etc.) falls short of communicating the complexity of the misogynist social constructions through which these fictional women lived. Admittedly there may be no real harm in this short-sightedness; indeed, few would argue that the purpose of music-theoretical scholarship or the job of the music theorist is to carefully break down the modern social and political implications of every word we use to describe a piece of music. However, analyzing music within the context of its social

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1. John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (Oxford: Oxford University Press, 1988), 62.

2. Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas,* (New York: Norton, 1992); Kristi Brown-Montesano, "Overture," *Understanding the Women of Mozart's Operas* (Berkeley: University of California Press, 2007), xvii. Mozart's operas have been subject to recent scrutiny by feminist music scholars. While some take issue with the idea of viewing music of past centuries through the lens of the modern social standards of "political correctness," Kristi Montesano-Brown responds to that argument by emphasizing that pieces of music are a part of a "continuing history," and that "we most deal, though, with disjunctions between the past and present if we want to have honest, culturally relevant appreciation for the whole work, including the not-so-pretty elements." This thesis seeks to offer an "honest, culturally relevant" analysis of Mozart opera arias.

and political implications can help forge new analytical discoveries that scholars might have overlooked in the past. This thesis will address a new category for opera arias sung by female characters that does communicate aspects of the gender dynamics at the time. This category, "hysterical arias," includes works from Mozart's repertory of *opera seria, opera buffa,* and *singspiels,* and draws direct musical and textual links between significantly different characters from Mozart's works for stage.[3] In this thesis I will provide a definition of hysterical arias, a taxonomy of Musical Signifiers of Hysteria, and a textual, formal, and hermeneutic analysis of four hysterical arias from Mozart's operas.

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[3] These arias I have analyzed in Chapter 3 are "Tutte nel cor vi sento" and "d'Oreste, d'Aiace" from *Idomeneo, rè di Creta*, "Smanie implacabili" from *Così fan tutte,* and "Der Hölle Rache kocht in meinem Herzen" from *Die Zauberflöte.*

# Chapter 1

## Review of Literature

Mozart's opera repertory is among the most-discussed and most-analyzed bodies of work in modern music scholarship. Because the primary aim of this paper is to provide an analysis of hysterical arias, this review of literature focuses on the analytical methodologies and musicological foundations of hysteria that pertain directly to my own categorization and analysis of arias. While there are countless volumes devoted to Mozart's operas alone, a large-scale review of this massive body of scholarship would be inappropriately long and unhelpful for this thesis.[4]

### Analytical Methodologies

The analysis in chapter 3 will draw primarily from two broad music-theoretical approaches to analysis: the study of form (*Formenlehre)* and the study of semiotics (in particular, topics or *topoi*) in music. Within these approaches, there are several different music-theoretical approaches that will inform my analysis.

My formal analysis of the arias in Chapter 3 is based primarily on William Caplin's theories of formal function as outlined in his books *Classical Form: A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven*, and *Analyzing Classical Form: An Approach for the Classroom*.[5] Caplin's Theory of Formal Functions will provide the overall framework for my formal analysis, despite the fact that it only addresses the absolute music of the eighteenth century and does not include vocal music. Indeed, there is an analytical precedent for applying Formal Function Theory to vocal music. Researchers have expanded Caplin's theories to include vocal music throughout history in several subsequent publications. Two papers are particularly noteworthy in this capacity and are included in the recent collection of essays entitled *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*. First, Harold Krebs' article "Sentences in the Lieder of Robert Schumann: The Relation to the Text," provides insight into how texts or forms are adapted to fit the other within the context of Schumann's lieder. In particular, Krebs' work builds on Stephen Rodgers' analyses of Schubert and addresses the ways in which Schumann handles poetic structure within the continuation phrase of a sentence. Because the continuation phrase involves fragmentation and harmonic acceleration instead of the repetition of a two-measure basic idea (b.i.), it does not intuitively lend itself to basic rhyme schemes in poetry. Krebs, like Rodgers, also addresses the ways in which Schumann's formal settings enhance the meaning of the text. This hermeneutic approach to formal function theory is particularly useful when considering the texts in the hysterical opera arias and characters that will be addressed here.[6]

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[4] Additionally, my categorization of arias as "hysterical" will draw on historical, feminist, and colloquial definitions of the term presented in Chapter 2 instead of as a subsection of this review of literature.

[5] William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); William Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013).

One article from *Formal Functions in Perspective* that directly addresses one of the major analytical issues to be addressed in this paper is Nathan Martin's article "Mozart's Sonata-Form Arias." In this article, Martin applies Caplin's method for analyzing sonata movements to the arias in *Idomeneo* and several other Mozart operas.[7] While neither Martin's nor Krebs' articles are cited specifically in my analysis of hysterical arias, they both established important models for examining form in texted music that influenced my approach to analysis.

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[6] Harold Krebs, "Sentences in the Lieder of Robert Schumann: The Relation to the Text" in *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*, ed. Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin (Rochester, NY: University of Rochester Press, 2015), 225-252.

Perhaps the most useful and relevant recent publications for my analysis are Graham Hunt's Review of *Formal Functions in Perspective* and two of his subsequent conference papers on the same topics. Hunt has expanded significantly on research in form in Mozart opera arias by adapting Hepokoski and Darcy's sonata types for what he terms "Aria-Type sonatas."[8] Although there have been several dissenting voices in the scholarly literature regarding the sonata-like qualities of Mozart's opera arias (and eighteenth-century opera arias in general), the analysis presented in this thesis will utilize Hunt's Aria-Type sonatas.[9] Any analysis of Mozart opera arias would be tacitly incomplete if it ignored or outright rejected the sonata-like features of the aria forms due to their remarkable consistency as shown by Martin and Hunt. Additional sources on the formal analysis of Mozart's opera arias will include James

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7. Nathan John Martin, "Mozart's Sonata-Form Arias" in Vande Moortele, Pedneault-Deslauriers, and Martin, 37-77.

8. Graham Hunt, "Review of *Formal Functions in Perspective*, edited by Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin," *Intégral* 31 (2017); Graham Hunt, "A Queen's Rage and Operatic Sonata Form," (paper presented as Guest Lecturer, University of Texas at Austin Ernest and Sarah Butler School of Music's Music Theory Forum in Austin, Texas, April 2017); Graham Hunt, "Don Juan's Ladies: Sonata Forms of the Female-Character Arias in Mozart's Don Giovanni" (paper presented at the meeting of the Texas Society for Music Theory, Dallas, Texas, February 23-24, 2018); James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in Late Eighteenth-Century Sonata* (Oxford, UK: Oxford University Press 2006).

9. Dissenting perspectives on the sonata-like features of opera arias can be found in the following publications: Tim Carter, "Two into Three Won't Go? Poetic Structure and Musical Forms in Mozart's 'Idomeneo,'" *Cambridge Opera Journal* 24, no. 3 (November 2012), 229-248; James Webster, "The Analysis of Mozart's Arias," in Mozart Studies, ed. Cliff Eisen (Oxford: Oxford University Press, 1991).

Hepokoski's 2016 conference paper "Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory," which provides an in-depth Sonata-Theory-informed analysis of the Queen of the Night's Act 2 aria that makes direct connections between the musical structures of the aria and the untempered negative emotional expressions of the character.[10]

The semiotic literature that will inform the analyses of Mozart's hysterical arias in Chapter 3 offers a completely different toolbox of analytical approaches. This analysis focuses primarily on musical topics, as coined by Leonard Ratner in his groundbreaking book *Classic Music: Expression, Form, and Style*.[11] *The Oxford Handbook of Topic Theory* will serve as an important source for my semiotic analysis. This text which offers introductory essays on the most-discussed topics found in the instrumental music of the eighteenth century. Just as modern form theories exclusively address non-texted absolute music of the eighteenth century, Ratner's original theory focuses on the same repertory. In her essay in *The Oxford Handbook of Topic Theory* entitled "Topics and Opera Buffa," Mary Hunter argues that the presence of text in the opera buffa genre does not disqualify the presence of topics. Instead, she echoes arguments that the text in vocal music actually serves as substantiating evidence for the presence of a topic by verifying or confirming the subject or affect a topic evokes. Hunter's case (based on the work of Allanbrook and Agawu) for the presence of topics in opera buffa serves as justification for the application of aspects topic theory to the analyses presented in Chapter 3.[12]

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[10] James Hepokoski, "Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory" (paper presented at the meeting of the American Musicological Society and the Society for Music Theory in Vancouver, Canada, November 3-6, 2016).

[11] Leonard G. Ratner, "2. Topics," in *Classic Music: Expression, Form, and Style,* (New York: Schirmer 1980), 9-29.

The final music-analytical approach that will inform my analysis is Robert Gjerdingen's work on *galant* schemata outlined in *Music in the Galant Style*. Gjerdingen's seminal text has informed a large number of subsequent publications. In it, he outlines a series of compositional norms from the "*galant* style" of the early eighteenth century.[13] Composers still consistently used these schemata during the end of the eighteenth century and they are subsequently vital to my analysis of formal structures in Mozart's hysterical arias.

### Musicological Foundations for Hysteria

Several musicologists have taken on the task of studying hysteria in opera. These studies typically revolve around the concept of misogyny and the sexualization of female opera characters. One well-known example of this is Susan McClary's landmark text *Feminine Endings*, in which McClary touches briefly on the concept of diagnostic hysteria in her chapter on "mad scenes." McClary focuses on the portrayal of women as insane or hysterical in the Freudian, psychoanalytical sense of the word.[14]

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[12] Mary Hunter, "Topics and Opera Buffa," in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press), 84; Kofi Agawu, "Topic Theory: Achievement, Critique, Prospects," in *Passagen, IMS Kongress Zurich 2007: Fünf Hauptvorträge, Five Key Note Speeches,* ed Laurenz Lüttken and Hans-Joachim Hinrichsen, (Kassel: Bärenreiter 2008), 38-69; Wye J. Allanbrook *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music*, ed Mary An Smart and Richard Taruskin (Berkeley: University of California Press 2014), 111.

[13] Robert Gjerdingen, "Introduction," *Music in the Galant Style* (New York: Oxford University Press, 2007), 16.

[14] Susan McClary, "Excess and Frame: The Musical Representation of Madwomen," *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press 1991), 80-112. This perspective on hysteria is incongruent with the definition of hysterical arias

There are two additional musicological studies of hysteria in opera worth noting: the 1996 article entitled "Dejanira and the Physicians: Aspects of Hysteria in Handel's 'Hercules'" by David Ross Hurley and Nicholas Attfield's 2010 article "A Study on Hysteria: Reinterpreting the Heroine of Debussy's *Pelléas et Mélisande*."[15] Both articles define "hysteria" using the medical/diagnostic literature published during the time and place in which the opera was written. This approach, while interesting, is not included in my analysis because of the problematic nature of "psychoanalyzing" fictional characters from the perspective of a music theorist.

Of course, there are many musicological resources pertaining to each of the characters I addressed in my analysis in Chapter 3. In addition to her contributions to topic theory, I utilized Mary Hunter's prolific work on *opera buffa* and Mozart opera in general throughout my analysis.[16] Likewise, Kristi Brown-Montesano's book *Understanding the Women of Mozart's Operas* provides a musicological and feminist analysis of all of the opera characters whose arias I analyzed in this thesis.

## Conclusion

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in this paper. However, ignoring the applications of the term in music scholarship would certainly be short-sighted.

[15] David Ross Hurley, "Dejanira and the Physicians: Aspects of Hysteria in Handel's 'Hercules,'" *The Musical Quarterly* 80, no. 3 (Autumn 1996), 548-561; Nicholas Attfield, "A Study on Hysteria: Reinterpreting the Heroine of Debussy's *Pelléas et Mélisande*," *The Opera Quarterly* 26, no. 4 (Autumn 2010), 449-525.

[16] Particularly the following: Mary Hunter, "Topics and Opera Buffa" in *Oxford Topic Theory*; Hunter, *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008); Hunter, *The Culture of Opera Buffa in Mozart's Vienna* (Princeton, NJ: Princeton University Press, 1999).

Each of the articles mentioned in this review of literature either directly or indirectly influenced my analysis of hysterical opera arias presented in Chapter 3. They represent both similar and dissenting views on formal analysis, “hysteria” in music, and the application of musical topics. As mentioned in at the beginning of this chapter, because the primary aim of this paper is to provide an analysis of hysterical arias, the review of literature presented here focuses on the analytical methodologies and musicological foundations of hysteria that pertain directly to my own definition for categorization and analysis of arias. Chapter 2 sets a historical, diagnostic, feminist, and colloquial foundation of “hysteria,” and articulates my own definition of what constitutes “hysterical arias” in Mozart.

## Chapter 2

## Hysteria

Music scholars have used the term "hysterical," in reference to characters in Mozart operas on several occasions over the last several decades. Wye Allanbrook deploys it multiple times throughout her book *Rhythmic Gesture in Mozart*. Allanbrook's first usage of "hysteria" describes Count Almaviva's emotions that rapidly alternate between guilt and "threats of ultimate punishment" at the beginning of the Act IV finale in *Le Nozze di Figaro*. Here, "hysterical" seems to describe a manic combination and/or alternation of conflicting emotional expressions.[17] She uses "hysterical" again to identify Bartolo's aria in Act I of *Le Nozze di Figaro,* "La Vendetta," as a means of undercutting the seriousness of aristocratic rage, therefore reducing the dramatic impact of Count Almaviva's legitimate anger in his Act II aria.[18] She employs the word to classify Bartolo's aria as a parody that expresses anger in an absurd and comedic way that makes him appear manic. Finally, in her discussion of *Don Giovanni,* Allanbrook describes the text of Donna Elvira's Act I aria "Ah chi mi dice mai" as "a hysterical mixture of shame, chagrin, and bitter jealousy," yet again articulating a combination of conflicting emotions that communicate a sense of frenzied mania.[19]

In *Cosi? Sexual Politics in Mozart's Operas* Charles Ford labels Elvira the character as hysterical, instead of her emotional expression or behavior during one particular piece. He emphasizes the hysterical expressions by contextualizing them within her Act II aria, "Mi tradi quell'alma ingrata." He states the following: "Elvira is hysterical in the rationalist Enlightenment's strictly etymological sense of the word: her vulnerable sensibility is overcome by hot animal vapours, rising spontaneously from the womb."[20] Finally, James Webster refers to the Queen of the Night's aria "Der Hölle Rache kocht in meinem Herzen" as a "hysterical harangue" in his chapter on analyzing Mozart arias in the volume *Mozart Studies*.[21] His usage articulates the unbridled nature of the Queen of the Night's Act II aria.[22]

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[17] Wye J. Allanbrook, *Rhythmic Gesture in Mozart* (Chicago: University of Chicago Press, 2016), 122.

[18] Ibid., 145.

[19] Ibid., 234.

These three strikingly different applications of the term "hysterical" illustrate three of the many-possible definitions of "Hysteria": a synonym for mania, a historically-informed diagnostic term for a disruption in female sentimentality, and a modern colloquial adjective for "excessively emotional." In this chapter I will provide a brief history of the term "hysteria," in order to explain these incongruent uses and clarify modern perspectives on hysteria. I will also articulate my own definition of the term as a descriptor of a category of arias in Mozart's operas.

## A Brief History of Hysteria

> "The history of hysteria is nothing if not dramatic"
> - Mark S. Micale in *Approaching Hysteria*

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[20] Charles Ford, "Operatic femininity I," in *Cosi? Sexual Politics in Mozart Operas* (New York: Manchester University Press, 1991), 153.

[21] James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies,* ed. Cliff Eisen (Oxford: Oxford University Press, 1991), 144.

[22] One additional usage of the term "hysterical" to describe an aria analyzed here is "*Tutti accman Ie donne*: Schools of Reason and Folly in *Cosi fan Tutte*." In it, Gregory Salmon briefly touches on the fact that Dorabella's melodramatic first aria is "hysterical," that seems to communicate the way in which Dorabella's pain becomes semi-humorous to the audience. However, Salmon's paper is about much broader misogynist constructions in *Cosi,* and therefore did not necessitate a meticulous, clear, and contextualized definition of the term "hysteria." See Gregory Salmon, "*Tutti accman Ie donne*: Schools of Reason and Folly in *Cosi fan Tutte,*" *Repercussions* 1, no. 1 (Spring 1992): 81-102.

The term “hysteria” comes from the Greek term for uterus (*hystera*). In his writings, Hippocrates described several uterus-related maladies (not specifically termed “hysteria”), the symptoms of which were so vague and ill-defined that many doctors diagnosed womb-related afflictions for a vast array of unrelated symptoms over many centuries.[23] While there are clear genealogy of pathologies related to the womb that led well into the Renaissance and Enlightenment periods in Europe, Sabine Arnaud points out that the term “hysteric” did not appear in English until the fifteenth century, and French until the early eighteenth century. “Hysteria” as the medical pathology with which we typically associate it today evolved during the Enlightenment when significant scientific advances in human anatomy altered the ways in which doctors conceived of many diseases that were previously explained by the mystical and spiritual.[24]

Symptoms of hysteria as recorded by late-seventeenth- and eighteenth-century English physicians such as Thomas Syndenham, George Cheyne, and James Boswell vary significantly. This unclear pathology is further confounded by the fact that there were multiple expressions deployed to describe the same (or extremely similar) symptoms in women exclusively, such as Spleen, the vapors, suffocation of the womb, and melancholy. Additionally, physicians developed the term “hypochondria” as a diagnosis for men exhibiting the symptoms of hysteria.[25] Despite the aforementioned inconsistency of symptoms associated with hysteria, large trends tended to focus on hysterical "fits" that included catalepsy (seizures that lead to "rigidity" or paralysis), inappropriate laughing or crying, foaming at the mouth, and "random outbursts."[26] It is important to note that "mania" and "insanity" had their own distinctive pathologies, although some symptoms did overlap.

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[23] Ilza Veith, *Hysteria: The History of a Disease* (Chicago: University of Chicago Press, 1965), 1-39; Sabine Arnaud, *On Hysteria: The Invention of a Medical Category between 1670 and 1820* (Chicago: University of Chicago Press, 2015), 13.

[24] Arnaud, *On Hysteria*, 12.

[25] John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (Oxford: Oxford University Press, 1988), 207-217.

There are relatively limited records of psychological symptoms of hysteria during the eighteenth century. In her 2016 article, Heather Meeks analyzes the writings of British and French women who were diagnosed with hysteria during the eighteenth century. Her work highlights the fact that the women who were "afflicted" with hysteria recorded their psychological symptoms as more significant than the aforementioned physiological symptoms, suggesting that modern scholars place too much emphasis on the "fits" associated with hysteria in a way that is incongruent with the details of medical records and scientific observations of eighteenth-century physicians.[27] These psychological symptoms align with what we would now call depression, anxiety, bipolar disorder, or personality disorders.[28]

Perhaps the most well-known diagnostic use of the term "hysteria" is Freud's psychoanalytical approach. In Mark Micale's *Approaching Hysteria*, he summarizes Freud's impact on the study of psychology and hysteria's role in Freud's work with the following statement:

> During the final fifteen years of the nineteenth century Freud discarded the traditional hereditarian model of mental illness, elaborated a concept of

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[26] Arnaud, *On Hysteria*, 20.

[27] Heather Meeks, "Medical Men, Women of Letters, and Treatments for Eighteenth-Century Hysteria" *Journal of Medical Humanities* 34 (November 2012): 3; Mark Micale, "Psychoanalytic Hysteria" in *Approaching Hysteria* (Princeton, NJ: Princeton University Press, 1995), 53-55.

[28] Meeks, "Medical Men"

> conversion symptoms, formulated a theory of the psychosexual origins of neurosis, discovered the processes of repression and defense, probed the realm of unconscious motivation, adopted and abandoned the seduction theory, stumbled toward the conception of the Oedipus complex, and grappled with the phenomenon of the therapeutic transference…. No medical condition was more important for his thinking on these matters than hysteria.[29]

Freud's study of hysteria consisted of case studies in which he diagnosed "conversion hysteria," meaning his patients were showing the following symptoms: dual personalities and episodes of amnesia, paralysis, aphonia, deafness, diplopia, visual hallucinations of snakes, memory disturbances, and loss of ability to speak her native language. Conversion hysteria was part of Freud's larger theory that "ideas or memories too unpleasant for conscious awareness are repressed into the unconscious and 'converted' into physical symptoms to solve unbearable psychological conflicts."[30] Despite the complex origins of the disease by Freud's definition, its manifestation in symptoms is similar to eighteenth-century diagnostic hysteria.

In modern non-medical terms, "hysteria" has taken on new figurative meanings and associations in language. "Hysterical" is used to describe excessive and/or uncontrollable displays of emotion, symptoms of mania and other mood disorders, or even something that is so humorous that it causes an uncontrollable physical reaction. Additionally, modern feminist perspectives on both diagnostic and figurative hysteria have reclaimed the term as a female rebellion against impossible social expectations set forth by a patriarchal society in which the body articulates what a woman cannot verbalize.[31]

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29. Micale, *Approaching Hysteria,* 56.

30. Carol S. North, "The Classification of Hysteria and Related Disorders: Historical and Phenomenological Considerations," *Behavioral Sciences (Basel, Switzerland)* 5, no. 4 (November 2015): 496-517.

31. Elaine Showalter, "Hysteria, Feminism, and Gender," in *Hysteria Beyond Freud* (Berkeley: University of California Press, 1993), 286.

## Defining Hysteria

While it would be certainly be thought-provoking to analyze opera characters from the diagnostic perspectives of hysteria from the time in which the opera was written as Ford, Hurley, and Attfield do in their research, the practice of diagnosing and/or psychoanalyzing opera characters is a problematic endeavor for several reasons. First, although there was a wide variety of symptoms of hysteria during the eighteenth century, within the repertory analyzed in this thesis (and in Ford's book) there are no women who exhibit behaviors consistent enough with either the eighteenth- or nineteenth-century symptoms of hysteria to constitute their "diagnosis."[32] There is no foaming at the mouth, convulsing, or hallucinations of snakes (although Elettra does mention serpents). Second, coming to any firm or meaningful conclusions about opera characters when accounting for the variation in portrayals, alterations to the libretto, changes in language and the meaning of certain words, and long-term shifts in operatic performance practice would be nearly impossible, because all of these factors are variable and largely dependent upon the "psychoanalyst" in question. Third, and perhaps most importantly, characters are not living human beings who can be interviewed, whose behaviors can be systematically observed or recorded over a long period of time, and who exist outside of a three-hour musical production. Likewise, most music analysts are not licensed clinical psychologists or psychiatrists who are qualified to make antiquated and misogynist psychological diagnoses.

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[32] Stephen A. Willier, s.v. "Mad scene," *Grove Music Online*, 2002, accessed January 5, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000007756. One possible exception to this idea is Mozart's early opera *La finta giardiniera* (or the adapted *singspiel Die Gärtnerin aus Liebe*), in which Belfiore and Violante (Sandrina) share a "double mad scene" during the Act 2 finale. They both have hallucinations that they are Greek gods. Since both of the individuals are hallucinating, though, a more likely diagnosis might have been "insanity" or "mania."

It is for the aforementioned reasons that my approach in this thesis is strictly non-diagnostic. The use of the term "hysteria" or "hysterical" modifies a category of arias that are connected by a group of common musical signifiers, and does not make any determinations, diagnostic or otherwise, about the mental health of the character in question. In my analysis, "hysterical" arias are those in which the character expresses untempered negative emotions toward her circumstances and/or a male individual who has wronged her. Here, "untempered" means that the character's negative feelings are not offset by positive emotions or measured, rational expressions of her emotion; rather, something about the textual or musical context of the aria indicates that the emotions being expressed are irrational or unbridled. This aligns with a more modern, colloquial definition of the term, while still acknowledging the gender-related dynamics of hysteria's past as a medical diagnosis inextricably linked to the female body. Textual and musical features shared by hysterical arias are called "Musical Signifiers of Hysteria" (hereafter MSHs). It is important to emphasize again that I am labeling the arias as hysterical and not the characters singing them.

### *On "Rage Arias"*

Like the "mad scene," the descriptor "rage aria" (associated with *aria agitata*, which appears as the style marking at the beginning of some works) is ubiquitous throughout music scholarship. Researchers have deployed the label in describing three of the four arias analyzed in this paper: "Tutte nel cor vi sento," and "D'Oreste, d'Aiace" from *Idomeneo*, and "Der Hölle

Rache kocht in meinem Herzen" from *Die Zauberflöte*.[33] The "outlier" is "Smanie implacabili," which has been called a parody of a rage aria and is therefore connected to the concept.[34] While I certainly do not disagree with the accuracy of the term, I have chosen to analyze these arias within the context of hysteria instead of rage for two primary reasons: rage arias are conceived primarily as an *opera seria* category, while hysterical ones are found throughout the eighteenth-century opera repertory; second, the term "rage" does not communicate the complex and dynamic combination of emotions and gender politics taking place in these arias.

During the eighteenth century "rage arias" were generally reserved for *opera seria* characters throughout the musical drama repertory (not just in Mozart operas). I have chosen to categorize two standard rage arias from Mozart's *opera seria*, one *opera buffa* rage aria "parody," and one rage aria from a *singspiel* as hysterical because they contain textual, melodic, accompanimental, and formal consistencies that transcend operatic style. For example, although she is far from an *opera seria* character, Dorabella expresses what reads as genuine anger and anguish in her aria "Smanie implacabili" in *Così fan tutte.* We have no indication in the text that points to the notion that she is not, in fact, angry and devastated by her circumstances. Although her anger is mocked by Despina and set in a way that is not entirely typical of *opera seria* rage arias (i.e. it's in the major mode), this does not mean that she is not legitimately experiencing negative emotions in an untempered way—it just means that those emotions aren't taken seriously.

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[33] Mary Hunter, *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008), 130; Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas*, (New York: Norton, 1992), 304; Mary Hunter, *The Culture of Opera Buffa in Mozart's Vienna* (Princeton, NJ: Princeton University Press, 1999), 140-146. In the final reference, Mary Hunter devotes a small section of her book to "rage arias" in eighteenth-century *opera buffa*.

[34] Kristi Brown-Montesano, "Sisterhood and Seduction: Intimacy and Influence," *Understanding the Women of Mozart's Operas* (Berkeley: University of California Press, 2007), 224-228; Daniel Heartz, *Mozart's Operas* (Berkeley: University of California Press, 1990), 247-248.

The other reason I have chosen to categorize these rage arias as hysterical is because the word "rage" does not communicate the complex and dynamic emotions each character expresses in her aria. Each character is responding with negative emotions to the actions of a man. In all cases the man in question was able to impact the female characters in this way because of the gender climate of the Enlightenment (even in the fictional world of *Die Zauberflöte*). I will explore this concept further in the analysis portion of the paper, but the main idea is that "hysteria" communicates the gender dynamics that led to these arias because it is a term that has been associated with womanhood throughout history. Moreover, while anger is certainly a prominent emotion expressed in these arias, there is also a great deal of despair, uncertainty, fear, pain, and a myriad of other complex emotions. It is therefore my preference to utilize a term that does not point to a single emotion. "Hysteria," as applied in this analysis, encompasses a dynamic combination of negative emotions instead of highlighting any one individual feeling.

### *Hysterical Arias and Gender*

Both Allanbrook and Ford use the term "hysteria" to describe characters in a different way than it is utilized here. As mentioned before, Allanbrook's usage communicates a manic combination and/or alternation of conflicting emotions. In *Rhythmic Gesture in Mozart* she describes both male and female characters as "hysterical," meaning it is highly unlikely that she wishes to communicate any of the misogynist weight the term carries when contextualized by its etymology and long history as a mechanism for female oppression. In articulating my definition of “hysterical” as a category of arias described here, I am intentionally acknowledging the fact that “hysteria” was a term used to oppress women through medicine for a large part of modern human history, instead of virtually ignoring, or at least failing to directly acknowledge the term’s origins as a female affliction. [35] Perhaps most importantly, arias sung by male characters are not included in this category because while there are a few examples in Mozart’s operas of male “rage arias,” they do not contain enough of the Musical Signifiers of Hysteria to constitute labeling them as such.[36]

## Conclusion

In this chapter I have provided a brief history of hysteria as well as my own definition of “hysterical arias.” Additionally, I have addressed why my analysis of “hysterical arias” includes some “rage arias,” but does not utilize that label as a unifying factor for analysis. Finally, I have explained why arias sung by male characters are not included in this category of Mozart’s opera arias. “Hysteria” is a complex term with a large number of terminological associations. Likewise, hysterical arias and the situations surrounding them communicate a complex combination of untempered negative emotions.

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35. Showalter, “Hysteria, Feminism, and Gender.”

36. In Beethoven, Pizarro’s aria “Ha! welch' ein Augenblick!” in *Fidelio* contains a large number of MSHs and could potentially be considered a hysterical aria if the aforementioned gender-specific implications were not an important part of my analysis of the arias. However, the MSHs that Pizarro’s aria does contain are musical structures and are largely unrelated to the text and plot themes (besides “vengeance”), which is an important category of MSHs and therefore in the determination of whether or not an aria is hysterical.

## Chapter 3

## Musical Signifiers of Hysteria in Mozart Opera Arias

As discussed in Chapter 2, this analysis of Mozart opera arias categorizes arias as hysterical. The appropriateness of this label is based on the text of the libretto and the musical structures that indicate and enhance an untempered expression of negative emotion. This analysis will focus on the following pieces: “Tutte nel cor vi sento” and “d’Oreste, d'Aiace” from *Idomeneo, rè di Creta*, “Smanie implacabili” from *Così fan tutte,* and “Der Hölle Rache kocht in meinem Herzen” from *Die Zauberflöte*. I will also briefly address “Vorrei punirti indegno” and “Crudeli, fermate” from *La finta giardiniera,* as precursors to hysterical arias. Finally, I will indicate why “Or sai chi l’onore” from *Don Giovanni* is an example of a tempered expression of negative emotion.

It is worth emphasizing again that this analysis does not seek to psychoanalyze the characters in question or diagnose them has “hysterical” by any historical definition of the pathology. Instead, it seeks to identify arias in which a character expresses untempered negative emotion that, in today’s colloquial terms, we might call “hysterical,” acknowledging and analyzing in that process the misogynist undertones that the term carries from its early definitions into modernity. This approach to hysteria aligns well with James Webster’s description of the Queen of the Night’s “Der Hölle Rache,” cited earlier in this paper: he says the *aria* is her “hysterical harangue,” not that the Queen of the Night is herself hysterical.[37]

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[37] James Webster, “The Analysis of Mozart’s Arias,” in *Mozart Studies,* ed. Cliff Eisen (Oxford: Oxford University Press, 1991), 144.

The scenes analyzed here do not qualify as “mad scenes” in the way we typically refer to them in the Western Classical Repertory.[38] The characters singing the arias analyzed here do not exhibit behaviors associated with being “manic,” “insane,” or mad,” such as in Paisiello’s contemporaneous opera *Nina*. While none of them show all of the most commonly-cited symptoms of hysteria in the eighteenth century (which, as examined, are varying, inconsistent, and severe), these characters are as close as we get in the Mozart’s repertory of operas to “madness” in female characters.[39] Still, these women do not exhibit behavior that would likely be perceived as “insanity,” by either the modern or eighteenth-century conceptions of the term. While Mozart did not write these women to be perceived as “mad” as Monteverdi’s nymph or Paisiello’s Nina, they are certainly representative of some of Mozart’s most significant deviations from the Enlightenment-age concept of female sensibility.

## A Taxonomy of Musical Signifiers of Hysteria in Mozart

Expanding on the work of Leonard Ratner, Raymond Monelle, and Robert Hatten, many semiotics scholars in music have created “taxonomies” for common musical topics and characteristic styles. In this section, I will outline my own taxonomy of musical signifiers of hysteria (hereafter MSHs) in Mozart operas and provide an explanation of each component based on previous music-theoretical and musicological research. This taxonomy emerged from an exploration of the initial observation that the characters in the arias in question expressed similarly untempered negative emotion. While these signifiers will not lead to the discovery and identification of a "hysterical" musical topic, it may help scholars trace the hermeneutic roots of later opera characters who also exhibit traits associated with negative and untempered emotional behaviors in female characters.[40] There are four categories of MSHs in Mozart opera arias: (1) Textual and Plot Themes in the Libretto, (2) Melodic Features, (3) Accompanimental Features, and (4) Formal Features. Within each of these categories there are between three and six common features of hysterical arias, some of which merit a lengthy discussion, others of which are relatively self-explanatory.

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[38] Famous examples of “mad scenes” include “Il dolce suono.. Ardon gl’incensi… Spargi d’amoro pianto” in Donizetti’s *Lucia di Lammermoor*, “Una macchia” in Verdi’s *Macbeth*, and “Grimes! Grimes” in Britten’s *Peter Grimes*.

[39] Stephen A. Willier, s.v. “Mad scene,” *Grove Music Online,* 2002, accessed January 5, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000007756. I again mention the exception of the Act II finale of Mozart’s *La Finta Giardiniera*; see footnote 16 in Chapter 2.

### *1. Textual and Plot Themes in the Libretto*

The first group of MSHs in opera arias that has emerged from the analyses that will follow is Textual and Plot Themes. Despite the three entirely different genres in which the arias were written (*opera seria*, *opera buffa*, *singspiel*), the librettos for the arias of Elettra, Dorabella, and the Queen of the Night have common themes. First, arias that are considered hysterical have themes of vengeance or references to the furies and/or their eminent death. Second, they contain themes of grief or despair. Third, there is either plot-contextual or historical evidence that indicates that the aria in question is an expression of untempered negative emotion. This evidence comes from immediate interactions with other characters or omissions from the original play or story that may imply that in Mozart or the Librettists' interpretations of the plot the character singing is unreasonably emotional.

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[40] A "hysterical" topic could not exist in large part because of the overwhelming amount of the *Tempesta* characteristics present in three of the four arias analyzed here, as well as in the additional examples. Instead, "hysterical" serves as a label through which one can communicate a specific interaction between the character, text, and musical structures that has strong gender-related implications.

The Queen of the Night's Act II aria from *Die Zauberflöte* is perhaps the first Mozart aria (also likely the first aria *in general*) to come to mind when discussing the topic of revenge. She is far from alone in her cries for vengeance; indeed, elements of Elettra's two hysterical arias also incorporate themes of seeking revenge. There are, however, other examples of arias with themes of revenge in the Mozart repertory that do not at all constitute the label of "hysterical" based on a combination of musical signifiers. For example, although Allanbrook classifies it as "hysterical," Bartolo's Act 1 aria from *Le Nozze di Figaro*, entitled "La Vendetta," (meaning literally "Revenge!") lacks the vast majority of musical signifiers of hysteria discussed in this thesis. This leads to a perhaps obvious, but still very important clarification: one or two musical signifiers of hysteria does not a hysterical aria make. That is, in order to be identified as a hysterical aria from the Mozart repertory, as well as the Classical repertory at a large, there is a necessary threshold and combination of signifiers in order to determine whether or not an aria is hysterical.[41]

References to the "furies" are consistent throughout the ancient texts that influenced librettists and composers during the Classical Era. The furies, or the Eumenides, are the Greek goddesses of vengeance. When characters call upon them in arias, the text has a related

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41. Identifying a specific number of signifiers necessary for an aria to qualify as hysterical is far too rigid and limiting for this sort of hermeneutic analysis. For instance, although topic theorist Clive McClelland provides a taxonomy of musical characteristics that are common in *tempesta* movements and topics, and clearly states that many of those features need to be present in order to evoke the *tempesta* style, he does not provide a specific number of characteristics necessary in order to classify a passage as *tempesta*. That certainly does not mean that *tempesta* is impossible to identify or define. I speculate that this is perhaps because there is an unspoken hierarchy of more or less "tempestuous" features, in which some features in combination are more evocative of a storm than others. Likewise, I think there is an inherent hierarchy to musical signifiers of hysteria, in which the text and plot characteristics in combination with an overall sense of distress (created by a combination of the musical signifiers outlined here) are necessary in order for an aria to be considered hysterical.

meaning to the exclamations for revenge mentioned before. Literal choruses of furies were included in ancient Greek tragedies and the Enlightenment-era plays and operas who share their plots. The music to which these choruses were set often shared several of the musical signifiers of hysteria outlined in this thesis. One excellent example of this phenomenon is the chorus of furies at the end of Haydn's *L'Anima del Filosofo*, which contains *tempesta* topics, textual themes of vengeance, and even includes one of the common formal features that are consistent in Mozart's hysterical opera arias (formal fusion). These choruses help contextualize Mozart's hysterical arias, especially when considering the misogynist undertones of the furies as feminine deities who represent anger, vengeance, and jealousy.[42]

There are many opera arias in Mozart's repertory in which, based on the text, it would be relatively simple to say, "this person is angry" or "this person is distraught." However, one defining consistency throughout the hysterical arias is evidence that points to the character's expression of negative emotion being untempered. Besides the musical indicators of instability that will be discussed later, such as abnormal key schemes, formal ambiguity, or stormy affect, there are textual components of the work that also indicate an unstable and unchecked expression of emotion. In addition to the fact that none of these arias express any sort of positive emotions in the text, two of the characters analyzed here have arias to which other characters respond in a way that indicates that the emotion expressed in the aria was untempered. In the case of Elettra, whose arias are essentially soliloquies in which no character is listening to react to the hysterical aria, there is record of clear omissions made from the French libretto on which the opera was based that make the character's emotions seem much less tempered and reasonable than they might have in the original version. At best, the willingness on the part of the composer or librettist to dispose of redeeming contextual information indicates a value judgment about the character's relative importance within the story; at worst, these omissions could indicate a desire to delegitimize and unravel the character's emotional expressions.

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[42] *Encyclopedia Britannica*, s.v. "Furies," accessed February 4, 2019, https://www.britannica.com/topic/Furies.

### *2. Melodic Features*

The group "Melodic Features" encompasses a wide variety of MSHs that lie on the surface of the arias. Only some of these warrant a detailed explanation. In general, hysterical arias include the following features: fast notes in moderate or fast tempos, stratified dynamic contrast, multisyllabic words with rests separating syllables, and large and disjunct leaps. All of these fall under the umbrella of *tempesta* topics, which is the final melodic "feature" included in this taxonomy. Because all of the melodic features are addressed in Clive McClelland's taxonomy of *tempesta* characteristics, exploring *tempesta* will serve as an ideal launching point for this section of the analysis.

As mentioned in Chapter 1, the origins of topic theory are often attributed to the work of Leonard Ratner. Scholarship on musical topics focuses primarily on the importation of Baroque and Early-Classical Era musical signs into non-texted, non-programmatic eighteenth-century instrumental works.[43] Topic theory has expanded in scope and application since Ratner's seminal text, *Classic Music: Expression, Form, and Style,* with scholars devoting entire volumes to one or two individual topics. In defining topics, Leonard Ratner states the following:

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[43] Leonard G. Ratner, "2. Topics," in *Classic Music: Expression, Form, and Style,* (New York: Schirmer 1980), 9-29.

> From its contacts with worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, music in the early 18th century developed a thesaurus of *characteristic figures*, which formed a rich legacy for classic composers. Some of these figures were associated with various feelings and affections; others had a picturesque flavor. They are designated here as *topics* (emphasis in original text)— subjects for musical discourse. Topics appear as fully worked-out pieces, i.e., *types*, or as figures and progressions within a piece, i.e., *styles*. The distinction between types and styles is flexible; minuets and marches present complete types of composition, but they also furnish styles for other pieces.[44]

In the years since Ratner developed this definition, the scholarship has expanded to include more necessary characteristics to constitute a topic. One such characteristic that is pertinent to this thesis is the concept of "importation." This means that a particular characteristic type or style must be imported into a genre or form in which it would not typically be found.[45]

Clive McClelland's work *Tempesta: Stormy Music in the Eighteenth Century* provides a valuable taxonomy of "stormy" musical figures (formerly referred to as "Sturm und drang"), as well as case studies that include some of the arias analyzed in this paper.[46] In Appendix A of his book, McClelland provides the following "Taxonomy of *Tempesta* Characteristics":

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[44] Ratner, "Topics," 9.

[45] W. Dean Sutcliffe, "Topics in Chamber Music," *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 118.

[46] Clive McClelland, "*Tempesta* in Context," *Tempesta: Stormy Music in the Eighteenth Century* (Lanham, MD: Lexington Books, 2017), 1-13. McClelland and modern topic theorists no longer use the term *Sturm und drang* to describe the stormy topic in classical music, because stormy music in the Classical Era far preceded the *Sturm und drang* movement in eighteenth century German literature. McClelland feels that aligning stormy music with a relatively short literary movement in Germany (in its height around 1768 - 1785) incorrectly communicates some sort of relationship between the German literary movement and Eighteenth-century composers' musical portrayals of storms and the importation of storm topics.

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|---|---|
| General features | agitated, declamatory, stormy |
| Tempo | fast, or very fast notes in moderate tempi |
| Tonality | mainly flat minor keys, especially D minor and C minor, shifting, unusual modulations |
| Harmony | “surprise” progressions, bold, chromatic, frequently on the dominant |
| Melody | disjunct motion, often fragmented, with very wide leaps, sometimes augmented or diminished leaps |
| Bass | occasionally chromatic, sometimes augmented or diminished leaps, repeated notes (*Trommelbass*), pedals, ostinato |
| Figuration | rapid scale passages, tremolo effects, repeated notes, *tirades* |
| Rhythm | restless motion, driving forwards, syncopation, irregular rhythms, sometimes pauses |
| Texture | full textures, but often lines doubled in octaves, sometimes imitative or sequential |
| Dynamics | mostly loud, strong accents, crescendo effects, double hairpins |
| Instrumentation | prominent string writing, full scoring often involving brass and timpani |

Many of the characteristics listed above are signifiers of Mozart’s hysterical arias. However, it is important to note that although an overall stormy affect is a necessary part of the *tempesta* style, the presence of the *tempesta* topic is not a necessary condition of hysterical arias. That is to say hysterical arias do not have to include *tempesta* in order to include characteristics of tempestuous music. Therefore, hysterical arias often include an overall stormy affect that constitutes a *tempesta* topic, but they also consistently include several of the component parts of the *tempesta* style regardless of whether or not scholars would typically label them as such. It is important to note that *tempesta* is indeed a "topic" and not just a broad compositional format used in the hysterical arias analyzed in this thesis, because none of the arias in question feature literal storms. Although in the case of *Idomeneo* there are *tempesta* movements in which a storm actually takes place, the hysterical arias analyzed in this thesis do not take place those stormy scenes.

Most of the common melodic features of hysterical arias are self-evident. Melodic fragmentation, however, deserves some exploration. Fragmented or disjunct melodies that may communicate a sense of stress or chaos to the listener are quite common in instrumental works. However, they are not a particularly common feature of Classical-Era opera arias, which are much more likely to include simple, lyrical melodies, or the brilliant, acrobatic style. The inclusion of fragmented melodies in texted music mean the composer broke up lines of the text that would normally remain intact, or they even broke up the syllables of a single word with rests, creating a sense of breathlessness. In Mozart's hysterical arias, this technique often aligns with melodic "sigh" gestures and/or moments when the character is particularly energized or distressed.

### *3. Accompanimental Features*

Throughout Mozart's hysterical arias, there are relatively consistent accompanimental figures and textures. These include accompanied orchestral recitatives, full orchestral textures, woodwind interjections, undulating string accompaniments, heavy tremolo and *Trommelbass* (repeated notes in the bass line that drive the musical activity forward), and unique rhythmic activity. All of the accompanimental features discussed here deal with issues of texture, and while there is some overlap with *tempesta*, these features are common in hysterical arias regardless of whether or not the piece includes an overall stormy affect. Finally, *montes* and *fontes* from Gjerdingen's Galant Schemata are a common surface feature that, while not confined to the accompaniment, are an important part of the harmonic underpinning provided by the accompanying voices. It is worth clarifying here that although "unusual key schemes" are a musical signifier of hysterical arias in Mozart that are an important part of the function of the accompaniment (like *montes* and *fontes*), they are discussed in the "Formal Features" instead of the "Accompanimental Features" section, because these key-scheme changes are quite unusual when considered within the context of their Aria-Type Sonata form.

Three of the four arias I have analyzed in this thesis include a preceding recitative in which the character expresses her deeply negative feelings in a less formally-structured, more declamatory musical setting. These recitatives, though unspecified as such in the score, contain the texture *recitativo obbligato* (also known as "orchestral recitative"). The *recitativo obbligato* style heightens the meaning of the text through dramatic and expressive accompanimental features and interjections. While some of the recitatives feature a full orchestral texture of strings, woodwinds, and brass, others, like the recitative before Elettra's "Tutte nel cor vi sento" in *Idomeneo*, consist only of strings. The strings-only accompaniment still constitutes a *recitativo obbligato* because it has a fuller texture than a keyboard/continuo recitative (*recitativo semplice* or *recitativo secco*), and because it functions in the same interjecting and text-expressive way as the recitative accompaniments with a fuller texture.

The overall texture of Mozart's hysterical arias tends to include the opera's full orchestration, with a combination of woodwinds, brass, and timpani in addition to strings. Often the woodwinds "echo" or alternate melodic material with the singer, while the strings provide a dense and persistent texture that drives the harmony throughout the aria. The string accompaniments often move in undulating patterns in which one or more of the individual string lines has a rising and falling motion, similar to a wave. However, just as in *tempesta*, most of the note values in these pieces are quick at a moderate tempo, so the "undulation" is less wavelike and sounds more like a frantic or obsessive accompanimental motive (a la Schubert's "Gretchen am Spinnrade"). The heavy use of tremolo in the higher string instruments and/or *Trommelbass* in the low strings overlap with *tempesta* topics and typically occur at the same time as other prototypical "storm" figures.

"Unique rhythmic activity" for eighteenth-century works could mean anything outside of combinations of whole, half, quarter, eighth, and sixteenth notes (and their dotted counterparts) in simple or compound meter. Indeed, late-eighteenth-century composers did not stray heavily from the common rhythmic paradigms that preceded them. So, while the rhythmic features listed here may not seem so "unique" to the modern reader who has likely dealt with highly complex late-Romantic, twentieth-century, and modern rhythmic patterns, in Mozart's repertory they were relatively uncommon. The most striking atypical rhythmic feature in hysterical arias is an implied change in meter, in which strategically-placed accents and repeated motives alter the perceived meter of a small section of music. This effect contributes to an overall sense of rhythmic instability.

The final signifiers of hysteria in Mozart arias that fall under the "accompanimental features" category (admittedly, somewhat by default) are part of an entirely different analytical framework for eighteenth century music. In 2007, Robert Gjerdingen published his text *Music in the Galant Style* in which he outlines "Galant Schemata," which are generally common "musical patterns taught to and used by *galant* composers," during the eighteenth century.[47]

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[47] Robert Gjerdingen, "Introduction," *Music in the Galant Style* (New York: Oxford University Press, 2007), 16.

The two schemata used frequently throughout Mozart's hysterical arias are *fontes* and *montes*. Both were identified (along with *pontes*) by German music writer Joseph Riepel, and Gjerdingen outlines their common structures and patterns in his text. In their simplest terms, *fontes* (Italian for "wells") are small musical fragments which are transposed immediately down a step. Usually *fontes* begin with a two-measure minor-mode passage that is transposed down a step to a major-mode (commonly a ii harmony to a I harmony in a major key), and they involve 4-3 motion in of the local tonic the soprano line with 7-1 motion in the bass.[48] *Montes* (Italian for "mountains") are musical fragments which are immediately transposed up a step. *Montes* typically involve 5-4-3 motion in the soprano voice with 7-1 motion in the bass voice, and often take place in IV-V-vi progressions in a major key and III-iv-V in minor keys.[49] While both *montes* and *fontes* are very common throughout Mozart's hysterical arias, Gjerdingen states clearly that on their own, neither is commonly associated with any one musical genre, style, or topic.[50] Annotated scores of both *montes* and *fontes* are included as Diagrams 1 and 2 in Appendix A. In hysterical arias, *montes* and *fontes* are used either during or immediately preceding the recapitulation of the Aria-Type sonata.

### *4. Formal Features*

The study of form in music from the Classical Era has increased dramatically over the last two decades in response to the publication of William Caplin's *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (and its companion *Analyzing Classical Form: An Approach for the Classroom*) and James Hepokoski and Warren Darcy's *Elements of Sonata Theory*. Both theories are ubiquitous throughout recent music-theoretical scholarship, and many researchers have expanded and adapted these two approaches to form within their own bodies of scholarship. Form-related MSHs include the following: Type 1 or Type 2 Aria-Sonatas, sentence, hybrid, and unconventional theme types, main theme/transition fusion, and other non-normative formal features.

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[48] Gjerdingen, "The Monte," 89-106.

[49] Gjerdingen, "The Fonte," 61-71.

[50] Ibid., 68.

One way in which these theories have been adapted and expanded is in Graham Hunt's work on form in late-eighteenth-century opera arias, focusing particularly on the work of Haydn and Mozart. Hunt provides a framework for analyzing Mozart's operas based on Hepokoski and Darcy's five sonata types.[51] He clarifies in his book review that the perspective that led to his identification of Aria-Type sonatas did not come from an attempt to force sung music into an instrumental framework. Indeed, he clarifies the following:

> This is by no means an attempt to pigeonhole operatic forms into instrumental forms, nor to view them as deformations thereof. Rather, I seek to reshape the "norms" within Hepokoski and Darcy's 5 sonata types based on a survey of Mozart, Haydn, and Beethoven's operas. Once we establish general formal syntactic characteristics, we can then examine how operatic numbers are in dialogue with them.[52]

Hunt also outlines the two primary differences between instrumental types of sonatas and aria-type sonatas:

> First, transitions are not "standard" in expositions: often, transitions move almost instantaneously to the subordinate key, become fused with the subordinate theme, or are omitted altogether. Second, the section between the exposition and

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[51] James Hepokoski and Warren Darcy, "Sonata Types and the Type 1 Sonata," in *Elements of Sonata Theory: Norms, Types, and Deformations in Late Eighteenth-Century Sonata* (Oxford, UK: Oxford University Press 2006), 344.

[52] Graham Hunt, "Review of *Formal Functions in Perspective,* edited by Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin," *Intégral* 31 (2017): 111.

> recapitulation (if present) can range from what Caplin would call a contrasting middle to more active pseudo-core sections, and finally to full-fledged 'development'-like sections.[53]

Hunt outlines three of his five Aria-Type sonatas, including Aria-Type 1 and Aria-type 2 sonatas, which are the two formal constructions of Mozart's hysterical arias in his 2017 review of *Formal Functions in Perspective* in the journal *Intégral*. Each Aria-Type sonata corresponds to Hepokoski and Darcy's sonata types, meaning that Aria-Type 2 sonatas, like Hepokoski and Darcy's Type 2 sonata, lack the return of the primary theme.[54] Likewise, Aria-Type 1 sonatas correspond with Hepokoski and Darcy's type 1 sonatas, in which the development section of the sonata is omitted. Both Aria-Type 1 and Aria-Type 2 sonatas are common throughout the Mozart's repertory of opera arias and they are frequently analyzed as adapted binary forms by analysts who do not employ Hunt's Aria-Types.

In his conference paper to the Texas Society for Music Theory in 2018, Hunt provides an analysis of Donna Elvira's "Mi tradi quell'alma ingrata" in *Don Giovanni* in which he claims that the aria, an Aria-Type 4 sonata, is much more complex than Elvira's first aria, "Ah, chi mi dice mai," which he analyzes as an Aria-Type 1 sonata. Hunt connects this increase in complexity between the two arias to the increasing complexity Elvira's emotions as the opera progresses. This hermeneutic association begs the following question: does formal complexity correlate to emotional complexity, and if it does, is the potential implication that the characters singing Aria-Type 1 or Aria-Type 2 sonatas are experiencing less-complex emotions than, say,

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[53] Ibid.

[54] Although here I use the term "primary theme" for the first theme of the exposition of a sonata in order to match Hepokoski and Darcy's sonata types, the analysis in this paper will generally utilize Caplin's terminology and framework for identifying the sections of the sonata. This matches Hunt's approach in his 2017 book review.

Aria-Type 4 sonatas (corresponding, with adjustments, to the Sonata Rondo)? Such an association raises additional questions about Mozart's interpretation of the characters in the libretto, their social class (with higher class characters singing in the *opera seria* style and lower class characters singing in the *mezze carattere* or *opera buffa* style), and the possible conclusions about the complexity of forms in general (i.e. is a "deformational" or "highly-loosened" Aria-Type 1 sonata more complex than a normative Aria-Type 4 sonata?).[55] These are part of larger, more complicated philosophical questions, the answers to which I will not attempt to provide. However, in my analysis of hysterical arias, following the precedent set forth by not only Hunt, but also Hepokoski and Darcy and Caplin, I will freely make similar hermeneutic associations between formal characteristics (and anomalies) and MSHs, particularly in dialogue with the Textual and Plot-related Features section.[56]

Drawing heavily from the work of Arnold Schoenberg, Caplin's theory of Formal Functions outlines the component parts of "theme types." The most common theme types used by composers during the eighteenth century are sentences and periods.[57] Caplin also identifies hybrid theme types that combine component parts of sentences and periods in four different configurations. Aria-Type sonatas in general feature relatively few periods as theme type in the

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[55] Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas*, (New York: Norton, 1992), 46.

[56] Because *Formenlehre* is not a mode of composition, but a method of analyzing and organizing pre-existing compositions with common features, it is in my view perfectly acceptable as analysts to point out the ways in which we feel that certain formal features enhance affective characteristics of a piece without historical evidence that those features were written with the intention of doing so.

[57] For a diagram of and definitions associated with Caplin's method for analyzing sentence themes, see Diagram 3 in Appendix A.

Main and Secondary Themes of the Exposition. Mozart does not use any period theme types in his hysterical arias; moreover, the sentence, hybrid, and non-conventional theme types he does deploy are often "loosened." These loosenings open the door for possible hermeneutic associations.

One of the significant differences between Hunt's Aria-Type sonatas and Hepokoski and Darcy's instrumental sonata types is the alteration of transition function. Hunt also discusses the fusion of transition function (T) and subordinate-theme function (ST) as a relatively common transitional device in Aria-Type sonatas.[58] Fusion, by Caplin's definition, is the combining together, or merging, of two formal functions within a single unit, notated with Janet Schmalfeldt's "becoming" arrow ( ⇒ ).[59] One type of alteration to T that Hunt has only briefly discussed in his current work is the fusion of main theme (MT) function with T. He provides an example from Beethoven's *Fidelio*, but emphasizes that MT/T fusion typically takes place as a shortening mechanism during the recapitulation.[60] The fusion of MT and T does occur occasionally in the exposition and is a viable, if not preferable, analysis of three of the four hysterical arias in this paper.

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[58] Hunt, "Review of Formal Functions in Perspective,"103. Note, here we are switching over to Caplin's sonata-related terminology.

[59] William Caplin, "Glossary of Terms," s.v. "fusion," in *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford, 2013), 707; Janet Schmalfeldt, *In the Process of Becoming: Philosophical and Analytical Perspectives on Form in Early Nineteenth-Century Music* (New York: Oxford University Press, 2011).

[60] Hunt, "Review of Formal Functions in Perspective," 120. Primary Theme/Transition fusion (using Hepokoski and Darcy's terms) is also briefly discussed in Lauri Suurpää, "Endings Without Resolution: The Slow Movement and Finale of Schumann's Second Symphony," in *Explorations in Schenkerian Analysis*, ed. by David Beach and Su Yin Mak (Rochester: University of Rochester Press, 2016).

Mozart's Piano Sonata in C, No. 16 K. 545 is a well-known example of MT/T fusion. The sonata opens with its familiar sentential main theme, the continuation of which is expanded with a descending sequence of brilliant sixteenth notes. The main theme concludes with a half cadence ("HC") in the home key on the downbeat measure 11 followed by a two-measure "standing on the dominant."[61] After what Hepokoski and Darcy would call the "medial caesura" in measure 12, the subordinate theme immediately begins in measure 13. On first glance, it may seem as though T is simply omitted. However, the continuation has transitional function in that it loosens formal organizations through the expansion of the continuation phrase and gradually "liquidates" the running sixteenth-note motive beginning in measure 9.[62] Therefore, we have transition function without a clear initiation of transition. Moreover, because we have identified that the sentence ends with transition function, it is impossible to pinpoint an exact moment where the main theme concluded, because we do not have a characteristic cadence until the end of the transition function in measure 11.[63]

The final formal characteristic of Mozart's hysterical arias is non-normative formal features, meaning any notable loosenings or anomalies in contrast with Aria-Type sonata norms.[64] One example of a non-normative formal feature is Aria-Type sonatas with unconventional key schemes.[65] The typical key scheme for a sonata of any kind contains an exposition in which a main theme with a perfect authentic cadence ("PAC") in the home key is succeeded by a transition ends in an HC in the home key or subordinate key. Following the end of the transition, there is a subordinate theme (or group of themes) that contains a PAC that confirms the subordinate key. Then, in the recapitulation (regardless of the presence of a development section or reiteration of the main theme in the home key in the recapitulation, the omission of which would result in Aria-Type 1 or Aria-Type 2 sonatas respectively) the secondary theme returns in the home key. In some cases, Mozart's hysterical arias do not fit these normative key schemes. One common example of this is when MT returns in the recapitulation in the "wrong" (atypical) key area, also called an "off-tonic recapitulation." Other non-normative formal features include extremely loosely-knit theme types and the insertion of temporally-inappropriate material. Formal loosenings subvert the listener's expectations and contribute to an overall effect of instability and excitement.

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[61] Caplin, "Glossary of Terms," s.v. "standing on the dominant," *Analyzing Classical Form,* 713. Caplin defines "standing on the dominant" as follows: a postcadential phrase function following a half cadence. It may also follow a perfect authentic cadence at the end of a small ternary exposition to initiate a contrasting middle. It consists of one or more ideas supported exclusively by a dominant prolongation."

[62] On primary functions of transitions, see Caplin, "Exposition (II): Transition," *Analyzing Classical Form*, 308-343.

[63] For an annotated score of this sonata, see Appendix B.

[64] Caplin's theory uses the term "loosely-knit" to describe atypical formal structures. Hepokoski and Darcy's theories use the term "deformational" for the same general concept.

To summarize, I have provided a concise taxonomy of musical signifiers of Mozart's hysterical arias below. This taxonomy is formatted based on Clive McClelland's "Taxonomy of *Tempesta* Characteristics," and will serve as a checklist of sorts for organizing the four hysterical aria analyses.

| | |
|---|---|
| Textual and Plot Themes | Vengeance and the furies, despair, contextual clues indicate an expression of untempered negative emotion |

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[65] Normative Aria-Type 1 and 2 sonatas and their key schemes are presented in Diagram 4 in Appendix A.

| | |
|---|---|
| Melodic Features | *Tempesta* topics, fast notes at a moderate or fast tempo, stratified dynamic contrast, large, acrobatic leaps, multisyllabic words in fragmented melody |
| Accompanimental Features | *Recitativo obbligato*, full orchestral texture, woodwind interjections, undulating string accompaniments, heavy tremolo and *Trommelbass*, unconventional rhythmic activity, *montes* and *fontes* |
| Formal Features | Type 1 or Type 2 Aria-Sonatas, sentence, hybrid, and unconventional theme types, main theme/transition fusion, and non-normative formal features |

## Case Study Analyses of Hysterical Arias in Mozart

### *1. Elettra in* Idomeneo

### "Tutte nel cor vi sento"

Mozart composed *Idomeneo, rè di Creta* (hereafter *Idomeneo*) in 1781 in fulfillment of his commission from the Munich Intendent, Count Seeau. Varesco's three-act libretto for Mozart's opera is based on Danchet's five-act libretto for the French composer Campra's *Idomenée* in 1712.[66] The story of Idomeneo and his son, Idomante, takes place well after the story of *Electra* which was documented by both Euripides and Sophocles, and which later became the plot of Richard Strauss' *Elektra*.[67] The earliest-known record of the story of Idomeneo ("Idomeneus" in the original Greek story) was documented in the 4th century by Servius in his commentary on Virgil's *Aeneid*.[68] The plot is centered around the Cretan prince

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[66] Julian Rushton, "*Idomeneo, re di Creta*," *Grove Music Online*, 2002, accessed February 4, 2019, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000902313.

[67] The spelling of Electra's name varies depending on the language of the libretto.

[68] Ibid.

Idamante whose father has just defeated Troy in war, and who Elettra, the princess of Argos, hopes to marry in order to become the Queen of Crete. Instead, Idamante falls in love with the Trojan prisoner Ilia who was captured and enslaved by the Cretans during the war. Elettra's three arias throughout the opera are focused on Idamante's motivations and his affection toward Ilia. Written in Vienna ten years before Mozart's death, *Idomeneo* is a lengthy *opera seria* with clear influences from eighteenth-century French opera.[69]

Elettra's first and third arias are strikingly different from the rest of the score, and they both individually contain nearly all of the musical signifiers of Mozart's hysterical arias. One feature that sets both of Elettra's arias apart from Dorabella's "Smanie" and the Queen of the Night's "Der Hölle Rache" is that they are the operatic equivalent of a soliloquy; that is, when Elettra sings both "Tutte nel cor vi sento" and "D'Oreste, d'Aiace," she is either alone on the stage, or no one can hear her and she addresses no other characters directly. Although no characters respond to Elettra's arias, thus providing evidence that her emotions were untempered, in both cases there is either historical or contextual evidence in the plot that support labeling Elettra's first and last arias "hysterical."

### *"Tutte nel cor vi sento"*

Elettra's first aria, "Tutte nel cor vi sento" (hereafter "Tutte nel cor") takes place immediately after Elettra, Idamante, and Ilia are informed that Idamante's father, Idomeneo, has died and that Idamante shall therefore ascend to his father's position as King of Crete. Before the scene, Elettra was already suspicious of Idamante's motives after he freed Trojan prisoners of war in order to persuade Ilia that his romantic intentions were pure. After Idomeneo's untimely death, the certainty Elettra once felt that she would become the queen is robbed from her as she watches the man she loves seduce a woman who was very recently one of his enemies. Justifiably upset, she sings the following texts:[70]

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[69] Ibid.

| **Recitativo (Italian)** | **Recitative (English)** |
|---|---|
| Estinto è Idomeneo? | Is Idomeneo dead? |
| Tutto a' miei danni, | Heaven conspires to |
| Tutto congiura il ciel. | Betray me in everything! |
| Può a suo talento Idamante | Idamante can, at his will |
| disporre d'un impero, e dei cor, | dispose of an empire and his heart, |
| e a me non resta | but no shadow of hope |
| Ombra di speme? | Remains for me? |
| A mio dispetto, | I am unfortunate and unhappy. |
| ahi lassa! | What Shame! |
| Vedrò, vedrà la Grecia a suo gran scorno | I, together with Greece, |
| una schiava Troiana di quel soglio, | shall see a Trojan slave |
| e del talamo a parte. | share the throne and the bridal bed. |
| In vano, Elettra, ami l'ingrato | In vain, Elettra, you love this ingrate. |
| E soffre una figlia d'un re, | Shall the daughter of a king, |
| ch'ha re vassili, | who has kings as vassals, |
| che una vil schiava aspiri | suffer a lowly slave aspiring |
| al grande acquisto? | to these great honors? |
| Oh sdegno! Oh smanie! Oh duol! | Shame! Fury! Grief! |
| Più non resisto! | I can bear it no more! |

| **Aria** | **Aria** |
|---|---|
| Tutte nel cor vi sento | In my heart I feel all of you, |
| Furie del crudo Averno. | Furies of bitter Hades. |
| Lunge a si gran tormento | Far from such fierce torment |
| Amor, mercé, pietà | of love, pity, or mercy. |
| Chi mi rubò quel core, | Let her who stole that heart |
| quel, che tradito ha il mio, | which betrayed mine |
| provin dal mio furore | feel my fury |
| Vendetta, e crudeltà. | and feel the cruelty of my revenge. |

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[70] Burton D. Fisher, ed., *Idomeneo, rè di Creta: Opera Study Guide with Libretto* (Opera Journeys Publishing, 2018), 32-33.

The D minor aria concludes with an *attacca* into the next chorus number in C minor, which features sailors shouting for mercy from a storm at sea. Though she is on stage alone and no characters react to Elettra's aria, the fact that the aria leads immediately into a *tempesta* scene (indeed, scene, not "topic" because the music accompanies and actual storm on stage) reflects the chaotic, uncertain, and tormented tone of Elettra's text. The other Textual and Plot Themes that serve as musical signifiers of hysteria in Mozart opera arias are clearly present: Elettra states in her aria that she feels the all of the "Furies of bitter Hades" in her heart, and the last word of the English translation of the aria (third-to-last word in the original Italian) is "revenge."

In terms of Melodic Features as musical signifiers, "Tutte nel cor" contains examples of each, and will therefore serve as an excellent analytical launching point. Because "Tutte nel cor" has an overall stormy affect, the *tempesta* characteristics overlap with other features throughout the Taxonomy of Musical Signifiers of Hysteria.[71] Mozart marked the tempo of "Tutte nel cor" as *Allegro assai*, meaning "very quick." This actually differs slightly from the *tempesta* feature which indicates that the tempos are moderate with fast notes are the norm. Here we have a quick tempo with relatively fast note values, giving "Tutte nel cor" a particular sense of urgency and/or chaos. Measures 20-30, shown in Example 1, illustrate stratified dynamic contrasts and large, acrobatic leaps in Elettra's line (full orchestral texture not shown):

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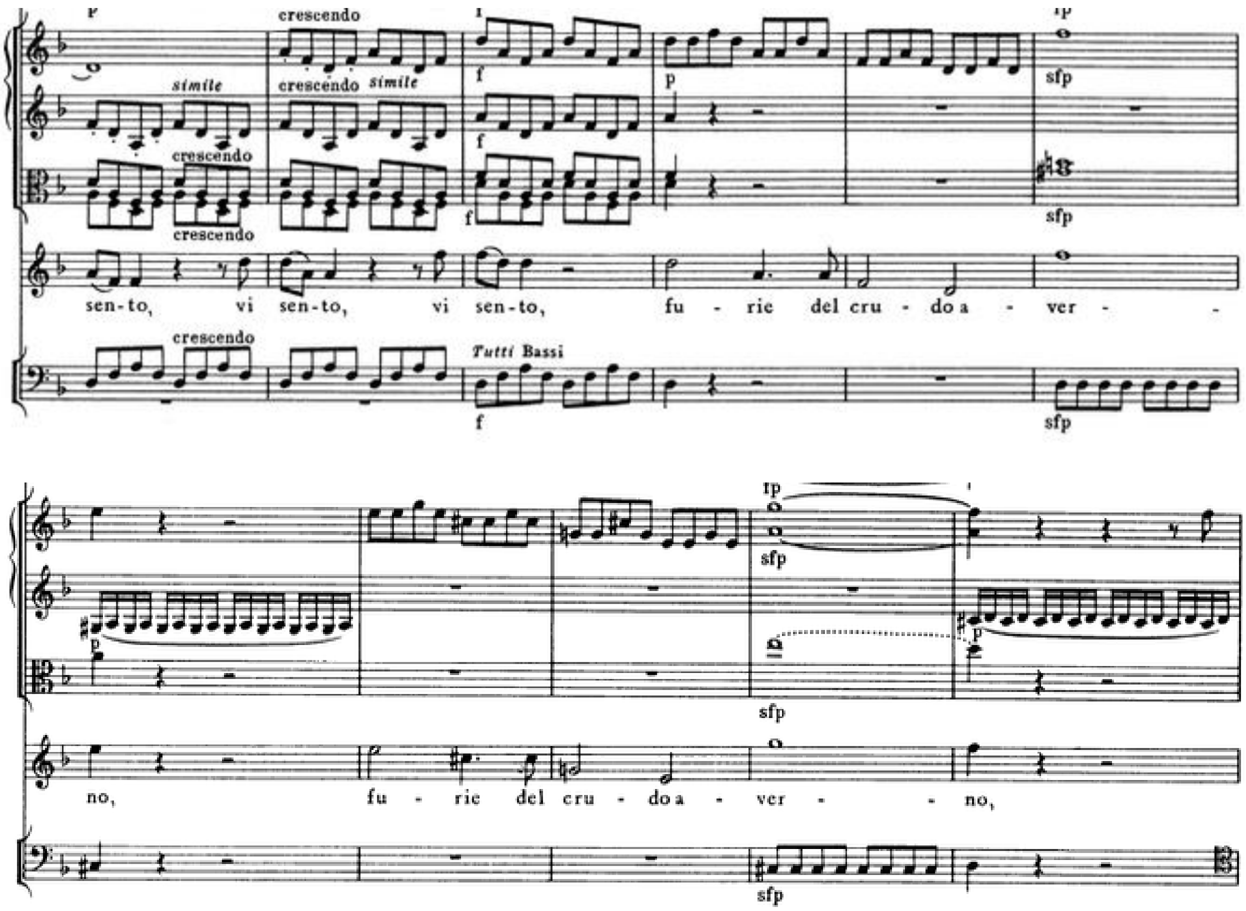
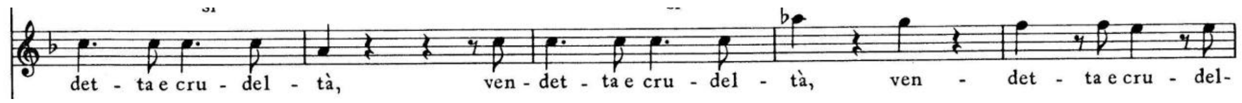
[71] One *tempesta* feature "Tutte nel cor" has that is not included in any of the other parts of the Taxonomy MSHs is that it's in a flat minor key (D minor). The other two minor mode hysterical arias analyzed in this thesis are also in flat minor keys.


p
crescendo
simile
crescendo simile
crescendo
crescendo
crescendo
f
p
sfp
Tutti Bassi
sen-to, vi sen-to, vi sen-to, fu - rie del cru - do a - ver - -
no, fu - rie del cru - do a - ver - - no,

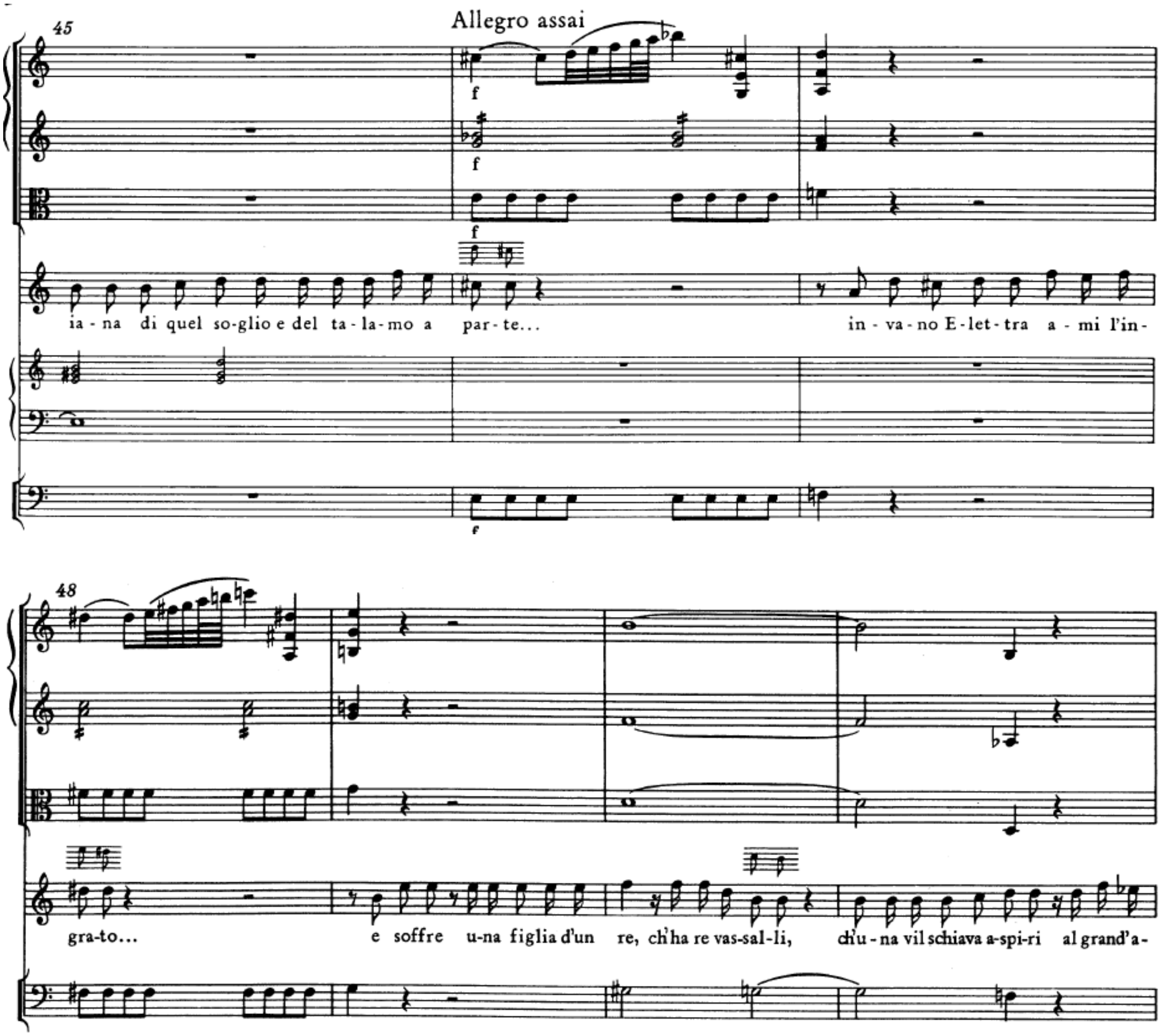
Example 1. Wolfgang A. Mozart, “Tutte nel cor vi sento,” in *Idomeneo, rè di Creta,* libretto by Giambattista Varesco, Neue Mozart-Ausgabe: Digitized Version (Salzburg: Bärenreiter-Verlag Kassel, 2006), measure 20-30 https://dme.mozarteum.at/DME/nma/start.php?l=2.

Measures 64-68 (Example 2) show a fragmented melodic line in which the syllables of single words are split with rests, giving a sense of breathlessness:


det - ta e cru - del - tà, ven - det - ta e cru - del - tà, ven - det - ta e cru - del-

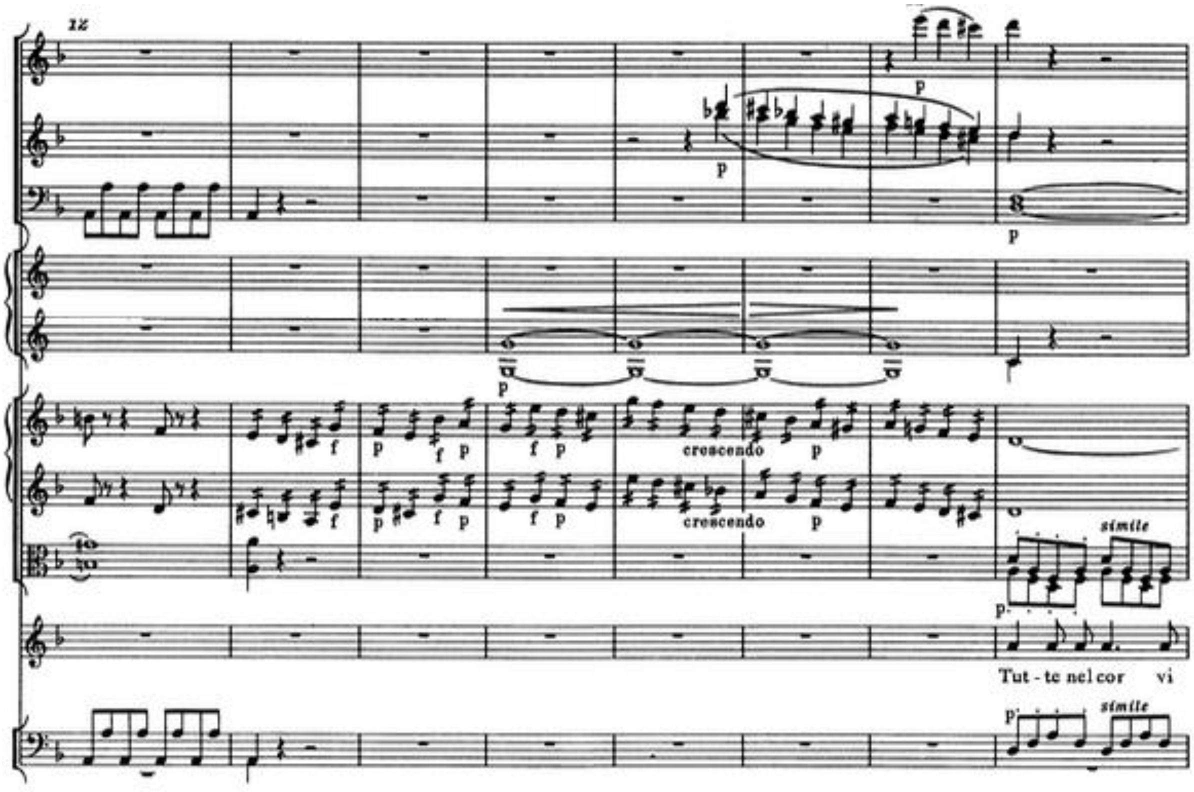
Example 2. Wolfgang A. Mozart, “Tutte nel cor vi sento,” measures 64-68.

The accompanimental features in “Tutte nel cor” are also representative of the features included in the Taxonomy of Musical Signifiers of Hysteria. “Tutte nel cor” is preceded by a *recitativo obbligato* in which the accompanying string section interjects with quick scalar passages between Elettra’s declarations of despair and fear, shown in Example 3:


45
Allegro assai
f
ia - na di quel so-glio e del ta - la - mo a par - te...
in - va - no E - let - tra a - mi l'in-
48
gra-to...
e soffre u-na figlia d'un re, ch'ha re vas-sal-li,
ch'u - na vil schiava a-spi-ri al grand'a-

Example 3. Wolfgang A. Mozart, "Or sì dal cielo..." in *Idomeneo, rè di Creta,* libretto by Giambattista Varesco, Neue Mozart-Ausgabe: Digitized Version (Salzburg: Bärenreiter-Verlag Kassel, 2006), measure 45-51 https://dme.mozarteum.at/DME/nma/start.php?l=2.

The instrumental forces accompanying Elettra include two flutes, two oboes, two bassoons, two horns in F, two horns in D, violin 1 and 2, viola 1 and 2, cello, and bass. This is a relatively full texture for an eighteenth century opera aria despite the lack of the *tempesta*-typical inclusion of the timpani. At the beginning of the piece, the violins have a melodic dialogue with the flutes, while the violas, cellos, and basses are purely accompanimental in the instrumental introduction. From measures 13-18, the violins have a tremolo passage that also includes an implied meter change created by dynamic and agogic accents. Although the piece is in 4/4 meter, the accents make the short passage sound like it is in 3/4 meter. As noted earlier, this technique is a relatively rare rhythmic figure for Mozart. All of the strings take on an arpeggiated undulating pattern when Elettra enters in measure 19. In measure 23, Elettra's melody contains a *monte*-like presentation phrase of a non-normative sentence theme type in which the melody of the basic idea (b.i.) is transposed up by step, but the underlying harmony does not match the *monte* schema. [72] All of these Accompanimental Features are illustrated in Example 4:



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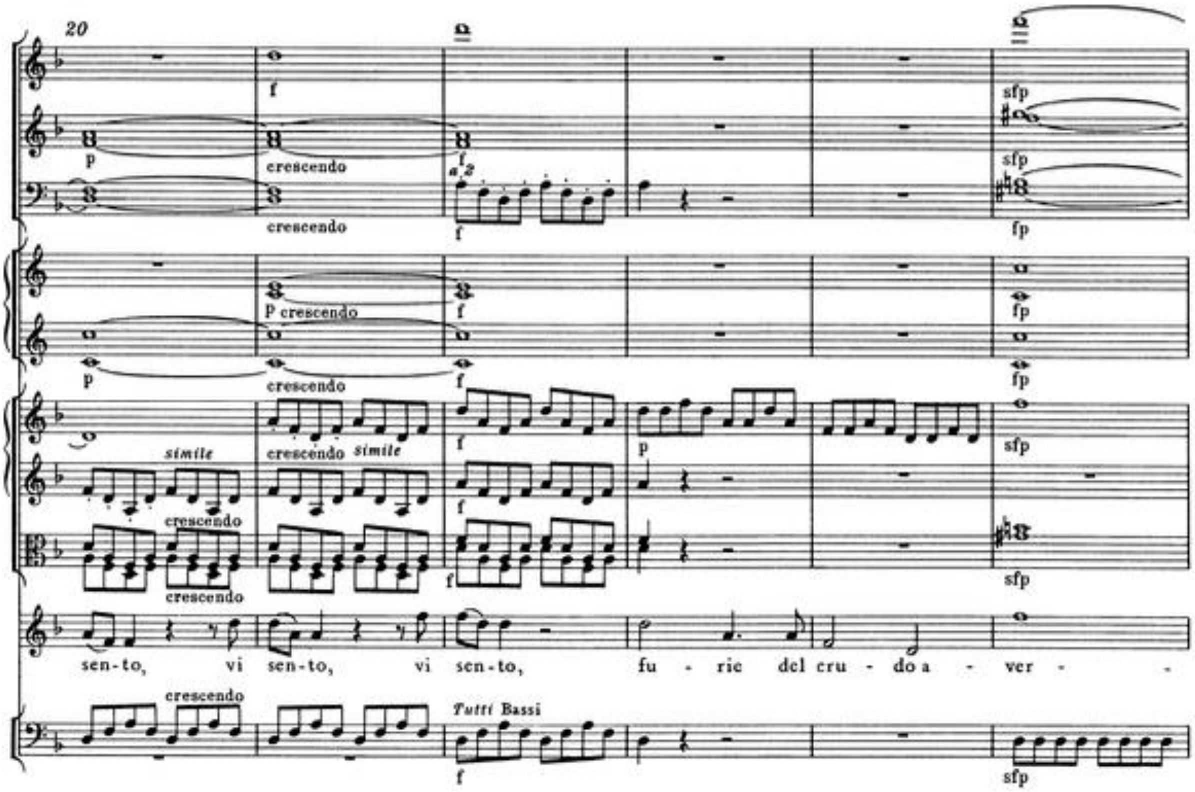
[72] This idea will be further elaborated later in the analysis.


20
p
f
crescendo
a 2
sfp
fp
P crescendo
simile
crescendo simile
Tutti Bassi
sen-to, vi sen-to, vi sen-to, fu - rie del cru - do a - ver -

Example 4. Mozart, “Tutte nel cor vi sento,” measures 12-25.

“Tutte nel cor” is an Aria-Type 1 sonata, meaning it lacks any sort of contrasting middle, pseudo-core, or “full-fledged ‘development’-like” section.[73] Aria-Type sonatas typically feature instrumental introductions, meaning that the Exposition usually begins when the singing begins. In the case of “Tutte nel cor,” the instrumental introduction includes a non-normative formal feature in that it begins on the dominant harmony in the home key of D minor, and stays on the dominant (what Caplin would call “standing on the dominant,” and Hepokoski and Darcy would call “dominant lock”) until the Elettra enters in measure 18.[74] In contrast, most arias begin with a prolongation of tonic harmony and/or a statement of the main theme in the instrumental forces.

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[73] Hunt, “Review of Formal Functions in Perspective,” 120.

[74] Hannah Waterman has termed these “Introductory Dominants.” For more on pieces with initiating “standing on the dominant,” see Hannah Waterman, “The Introductory Dominant: Addressing the Meta-structural Significance of ‘Before the Beginning’ Dominant Prolongation,” Paper Presented at Annual Meeting of South Central Society for Music Theory, March 2019.

This “introductory dominant” is one of several non-normative formal features in Elettra’s first hysterical aria. The main theme beginning in measure 19 is a non-normative sentence theme type. As illustrated in Figure 1, it begins with a straightforward basic idea that prolongs tonic, a “full” presentation phrase, or a “cadential loop.” Then, the material that follows, even if it has continuation features, consists of another set of basic ideas that make up a *new* presentation phrase that is a complete sentence with a continuation/cadential phrase. This new presentation phrase that occurs when a continuation phrase is expected from the initial material results in a reinterpretation that the “real” sentence or theme actually began with the “second” presentation phrase. The initiating basic idea (“b.i.”) is therefore a preliminary prolongation of the tonic harmony that is still a part of the phrase, but does not actively serve as part of the “real” presentation of the sentence. This interpretation aligns with Janet Schmalfeldt’s concept of “becoming” and the idea of retrospectively reinterpreting the function of the initiating basic idea.[75] In measure 19 of “Tutte nel cor,” we have four measures of tonic prolongation. The melody does not clearly indicate two basic ideas, because the first motivic idea is two-measures long, followed by two repetitions of a one-measure long arpeggiated fragment of the original idea on “vi sento.” This could therefore be interpreted as a compound basic idea (or, “c.b.i.”). Instead of the expected exact repetition of this c.b.i., or a “response” in which the c.b.i. is transposed to the dominant harmony, Mozart presents a new idea in measure

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[75] Janet Schmalfeldt, *In the Process of Becoming: Philosophical and Analytical Perspectives on Form in Early Nineteenth-Century Music* (New York: Oxford University Press, 2011).

23. This c.b.i. is supported by a i-V motion in the harmony, and it is followed by the appropriate V-i response c.b.i. in measures 27-30. Retrospectively, therefore, the new idea beginning in measure 23 is reinterpreted as the presentation phrase of a compound (or, 16-measure) sentence. A truncated continuation phrase with harmonic acceleration, fragmentation, and a two-measure cadential progression (instead of the expected four-measure cadential function) takes place from measures 31-37, confirming the interpretation that the “real” sentence theme actually began in measure 23 instead of measure 19. This means that measures 19-22 are instead retrospectively reinterpreted as a preliminary c.b.i that is not a part of the “real” sentence. This kind of sentence is relatively rare in the opera aria repertory.

| Presentation ⇒ Preperatory | Continuation ⇒ Presentation | Continuation/Cadential |
|---|---|---|
| 2- or 4-m.<br>b.i., b.i.+ 𝄎, c.b.i. | 4-m.<br>b.i. + 𝄎 | 4-m.<br>Fragmentation + Cadential |

Figure 1. This table illustrates the basic structure of the kind of non-normative sentence theme found in main theme of the exposition in “Tutte nel cor.”

The aforementioned sentence ends with a half-cadence in d minor in measure 37. In measures 37-39, the strings pass along a single-line melody that rises by half-step each measure from A to C. While it is common for main themes to end in half cadences in the home key, this three-measure melodic “link” between the dominant in the home key and the dominant in the new key (F major) hardly constitutes a transition, particularly because that passage itself does not include any sort of half cadence, which is required in Caplin’s definition of transition function. Moreover, with the initiation of what seems like a new sentence theme in the new key in measure 40 (this time, an 8-measure sentence with basic ideas instead of compound basic ideas) it certainly becomes difficult to interpret the formal barriers within the first half of the exposition. Was the home-key half cadence in measure 37 the end of the main theme or was it the half cadence that proceeds the secondary theme at the end of the transition (locating what

Hepokoski and Darcy would call the "medial caesura" in the string pass-off from measures 37-39)? Because it is difficult to determine the ending of main theme function and the initiation of transition function, this section is a MT/T fusion. MT/T fusion means that it is impossible to locate an exact moment where main-theme function ended and transition function began, so their functions are "fused" together. Because the sentence that is the "main theme" ends in a half cadence instead of a perfect authentic cadence, and a three-measure chromatic link hardly constitutes a "transition," main theme/transition fusion is an eloquent explanation in this case.

While the passage that begins in measure 40 seems like a relatively tightly-knit sentence, the bass line does not necessarily support that hearing. Paralleling the instrumental introduction that prolonged the dominant harmony, the cellos and basses maintain a dominant pedal while the other accompanying instruments change harmonies. The phrase beginning in measure 40 is a sentential phrase that initiates the subordinate-theme group with eight measures of "standing on the dominant."[76] Then, in measure 48, the "real theme," or first non-introductory subordinate theme begins. This theme is expanded with various compositional techniques that fulfill the normative expectation of a relatively loosely-knit subordinate theme group, and therefore have no implications in determining whether or not this aria is hysterical.

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[76] Caplin, "Exposition (III): Subordinate Theme," 382, 393. Caplin's theory states that some subordinate-theme groups occasionally begin with "standing on the dominant." This is essentially an "introductory dominant" within the subordinate-theme group. It is worth noting that Waterman's work on introductory dominants focuses primarily on dominant harmonies beginning entire movements of music instead of theme groups within a piece. One possible problem with this analysis would be that Caplin states that the subordinate theme that follows typically begins with continuation or cadential function, because one would otherwise interpret the preceding standing on the dominant as still a part of the transition. While the standing on the dominant is succeeded by a presentation phrase of a new sentence, the "standing on the dominant" sentence does not have any transition function. The only half cadence in the phrase is the elided cadence from the previous three-measure linking passage, meaning that the sentential theme itself does not include any cadences, does not modulate, does not liquidate motivic material, and does not loosen any formal organizations, as it is a tightly-knit sentence. One may also argue that this section is a two-part transition, the first part of which is fused with the MT, the second part of which takes place in measures 37-39, concludes with a half cadence on the downbeat of measure 40, and then stands on the dominant for the entire duration a tightly-knit eight-measure sentence. However, the direct parallel to the introduction of the aria, as well as the thematic qualities of the standing on the dominant passage beginning in measure 40 make the "introductory dominant" interpretation the most viable option.

The retransition begins in measure 73. The passage from 73-76 mirrors the end of the instrumental introduction with the accent-supported implied meter changes, stratified dynamics, and string tremolos.[77] In measure 76, however, the momentum created from the meter-shift is suddenly halted by a forte arrival on a fully-diminished seventh chord built on B-natural. This is a dominant arrival in the completely new and unexpected key of C minor begins the recapitulation in this Aria-Type 1 sonata.[78] This is yet another and unexpected non-normative formal feature of “Tutte nel cor”: the restatement of the main theme (the non-normative sentence) is in the key of vii, c minor, in relation to the home key, d minor. C minor lasts through the first c.b.i. of the recapitulation of the main theme. As mentioned before in the “accompanimental features” analysis of this aria, this sentence featured a *monte*-like presentation, in which the melody was transposed up a step, but the harmony reflected the statement-response (mirror) pattern of a normal sentence. During this off-tonic recapitulation, Mozart uses this *monte* relationship to his advantage. Instead of “responding” to the original c.b.i. with a V-i harmony, Mozart actually writes a *monte*, in Caplin’s terms illustrating a transposition relationship between the two c.b.i.s instead of the original statement-response relationship. That is, the first c.b.i. is in C minor with the characteristic 1-7 motion in the bass, and the second c.b.i. is transposed up to D minor with the corresponding 1-7 motion in the bass as well. In measure 88, Mozart then confirms that we are back in the home key of D-minor with a "one more time" compressed iteration of the c.b.i. with V-I motion in the bass. The recapitulation proceeds as normal with the main theme's compound sentence ending in a D minor half cadence and the secondary theme returning in the home key. Off-tonic recapitulations are striking in their subversion of formal expectations and effectively enhance an already-established frenzied or tense affect of a sonata form.

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[77] This passage is not a short development, pseudo-core, or contrasting middle because it is too short to successfully constitute any one of those options, and it contains no obvious function besides that of a “retransition.”

[78] Caplin defines “dominant arrival” as “a noncadential articulation of formal closure marked by the appearance of a dominant harmony near the end of a thematic unit (especially a contrasting middle, transition retransition, or development).” Caplin, “Glossary of Terms,” s.v. “dominant arrival,” in *Analyzing Classical Form* 706.

In Figure 2 below I have provided a table that summarizes all of the MSHs found in "Tutte nel cor."

| **Aria Title** | **Textual & Plot Features** | Vengeance &/or Furies | Despair | Untempered Negative Emotion | **Melodic Features** | *Tempesta* | Fast Notes, Moderate/Fast Tempo | Stratified Dynamics | Large, Acrobatic Leaps | Fragmented Melodies & Words | **Accompanimental Features** | Initiating *Recitativo Obbligato* | Full Orchestral Texture | Woodwind Interjections | Undulating String Accompaniment | Tremolo & *Trommelbass* | Unconventional Rhythmic Activity | Recap *Montes & Fontes* | **Formal Features** | Aria-Type 1 or 2 Sonatas | Sentence/Hybrid/"Other"Theme Types | MT/T Fusion | Non-normative Formal Features |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| "Tutte nel cor" | ▨ | ✓ | ✓ | ✓ | ▨ | ✓ | ✓ | ✓ | ✓ | ✓ | ▨ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ▨ | 1 | ✓ | ✓ | ✓ |

Figure 2.

In her well-known book *Mozart Operas: A Companion*, Mary Hunter refers to "Tutte nel cor" an "incandescent rage aria."[79] I would like to reiterate that the term "rage aria" does not communicate the complex and dynamic nature of the emotions of the character and the ways in which those emotions are associated with and affected by gender. In this aria, Elettra's words certainly communicate anger or “rage.” They also communicate shock at Idamante’s infidelity, jealousy of his love for Ilia, uncertainty about Elettra’s own future, and fear that she may not become the Queen of Crete. Elettra’s words communicate instability, just as an eighteen-measure dominant prolongation at the beginning of the aria communicates instability. Elettra’s future is ambiguous, just as the initiating function of the main theme is ambiguous. Elettra is about to face an intense emotional storm at the hands of the man she planned to marry, represented by the off-tonic recapitulation in C minor (the same key as the storm scene that immediately follows her aria). These experiences are unique to her as a woman; indeed, her fate within the story, like the fates of most women not only in Ancient Greece, but during the Enlightenment as well, is determined by the actions of a man. These disruptions of formal expectations, or “deformations,” help the analyst make sense of the dynamic relationship between character, text, gender, and composition. To sum up that relationship simply with the term “rage” fails to communicate the gender-related aspects of Elettra’s expression of untempered negative emotion.

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[79] Mary Hunter, *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008), 130.

### “D’Oreste, d’Aiace”

Elettra’s final aria requires a brief description of the plot in order to contextualize her circumstances and emotions. Immediately following Elettra’s first aria and its succeeding chorus, Act I ends with Idamante finding Idomeneo on the beach. Initially Idomeneo pretends not to know Idamante but he eventually reveals his identity. Act II begins an admittedly confusing plot in which the audience discovers through Idomeneo’s conversation with the character Arbace that he vowed to the gods Neptune, Aeolus, and Jove that he would sacrifice the first human he saw on the beach in order to brave the storm home, meaning that Idomeneo will have to sacrifice his own son in order to keep his vow to save Crete. Idomeneo attempts to help Idamante escape with Elettra to her native land of Argos, which makes her think that there is hope for her future with Idamante after all. Act II closes with the gods preventing Idamante's and Elettra's escape by wreaking havoc on Crete with a fierce storm and sea monster attack. Act III begins with Idamante confessing his love for Ilia and leaving to fight the vicious sea monster. Elettra and Idomeneo overhear the conversation between Idamante and Ilia, and Elettra becomes upset at the news of the planned marriage. Idomeneo and a high priest prepare to sacrifice Idamante in front of a large crowd of Cretans. To their surprise, Idamante has slain the sea monster and returns in sacrificial clothing. Just as Idomeneo is about to sacrifice Idamante, Ilia attempts to offer herself as a sacrifice in place of Idamante. The voice of Neptune announces that Ilia's sacrifice means that love has finally reigned supreme.[80]

Elettra's second hysterical recitative and aria (her third aria) take place immediately following her realization that Idamante and Ilia will become king and queen. It is important to note that Mozart replaced the following aria and recitative with a different recitative in a later version of the opera.[81] In the original recitative and aria, Elettra sings the following text:

| **Recitativo (Italian)** | **Recitative (English)** |
|---|---|
| Oh smania! Oh furi! | Oh madness! Oh Furies! |
| Oh disperata Elettra! | Despairing Elettra! |
| Vedrò Idamante | Shall I see Idamante |
| alla rivale in braccio? | on my rival's arm? |
| Ah no; | Ah no, |
| il germano Oreste ne' cupi | let me follow my brother Orestes |
| abissi io vuo' seguir. | into the bottomless abyss. |
| Or compangna m'avrai | You will have me for a companion |
| Là nell'inferno | in Hades, |
| a sempiterni guai, al pianot eterno. | In eternal woe, in endless lamenting. |

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[80] Fisher, ed., *Idomeneo Libretto*, 53.

[81] Hunter, *Mozart's Operas,* 63.

| **Aria** | **Aria** |
|---|---|
| D’Oreste, d’Aiace | Of Orestes and Ajax, |
| ho in seno i tormenti | within my breasts I feel the torments; |
| d’Aletto la face già morte mi dà | Alecto’s torch brings me death. |
| Squarciatemi il cuore ceraste, serpenti | Tear out my heart, you serpents, |
| O un ferro il dolore in me finirà. | or a sword shall end my pain. |

One of the three MSHs that fall under “Textual and Plot Features” are clearly present in this text. First, during the recitative Elettra cries out to the furies. Although she does not explicitly say “revenge” or “vengeance” in this aria, references to the Furies still imply revenge.

Temporally framed by Ilia and Idamante’s declarations of love and fidelity, Elettra’s dramatic exit reads as excessive and irrational in its emotionality. In similar fashion to “Tutte nel cor,” no characters respond to Elettra verbally, although they are present on stage as the aria unfolds. Interestingly, this moment at the end of the opera contains one of several significant changes to the original French libretto that Mozart’s librettist Varesco made while adapting it sixty-eight years later. In the French libretto, instead of calling on the furies, Elettra summons Venus to earth to enact her vengeance on Idamante and Ilia by creating a love triangle between Idamante, Ilia, and another character. In the Varesco/Mozart adaptation, however, “Elettra retains her jealous longings and her fearsome desire for vengeance, expressed in an aria of awesome fury; but it becomes evident that her behavior is due to mental derangement, the Enlightenment’s preferred rationalization of such excessively anti-social (sic) behavior.”[82] Here, the librettist made the conscious decision to cast Elettra’s woes aside and focus on the romance between Idamante and Ilia. This omission transforms Elettra from an upset and wronged princess seeking righteous revenge into an unreasonable and untempered “hysterical” woman whose own selfishness results in her social demise.

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[82] Till, “VI. Idomeneo” in *Mozart and the Enlightenment*, 73.

“D’Oreste, d’Aiace” includes several characteristic features of *tempesta,* both overlapping with and independent of MSHs. This aria includes the timpani and is in a flat minor key, both of which are normal in a *tempesta* movement. As the voice enters in measure five, the strings have a repeated figure with an eighth-note anacrusis to two thirty-second notes followed by dotted eighths on the first and third beats of the measure. Considering that Mozart indicated another extremely quick “Allegro assai” tempo marking here, as well as the repetitive eight notes in the second violin and viola, this certainly constitutes what Clive McClelland would call “restless motion” in the rhythm. Though Mozart wrote a more stepwise and less disjunct melody than in “Tutte nel cor,” “D’Oreste, d’Aiace,” still contains a few significant leaps, mostly during the “one more time” expansions of phrases.[83] There are also large and quick dynamic shifts and occasional short melodic fragments between words, creating a similar sense of restlessness to what takes place in “Tutte nel cor.” Example 5 shows these ascending melodic fragments in Elettra’s melody, as well as the fast thirty-second note figure in the first violin part:

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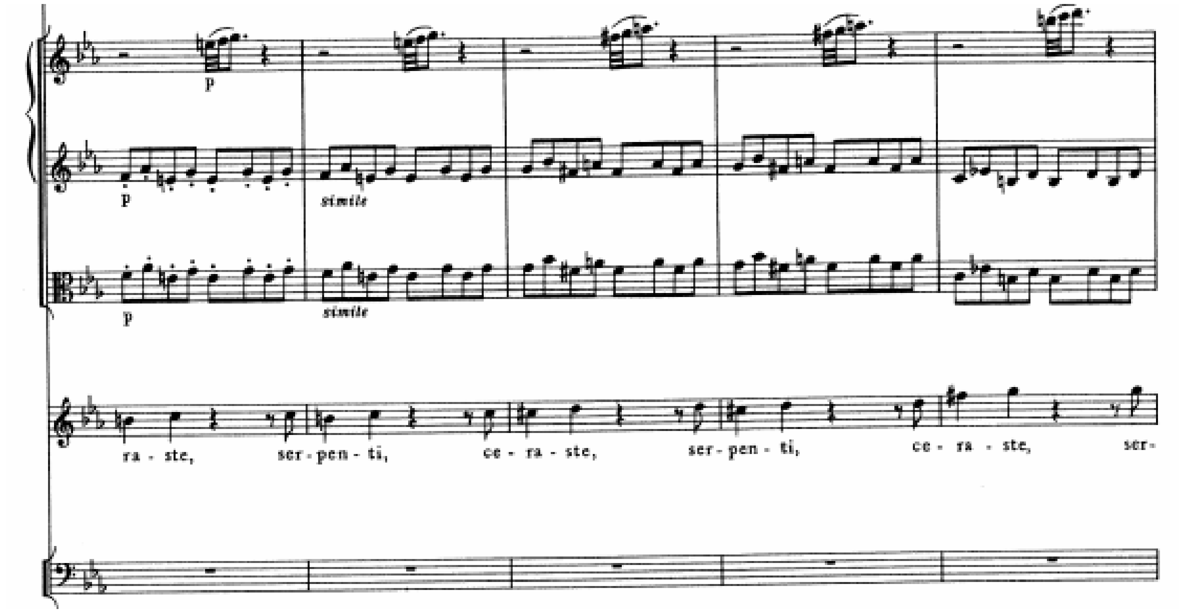
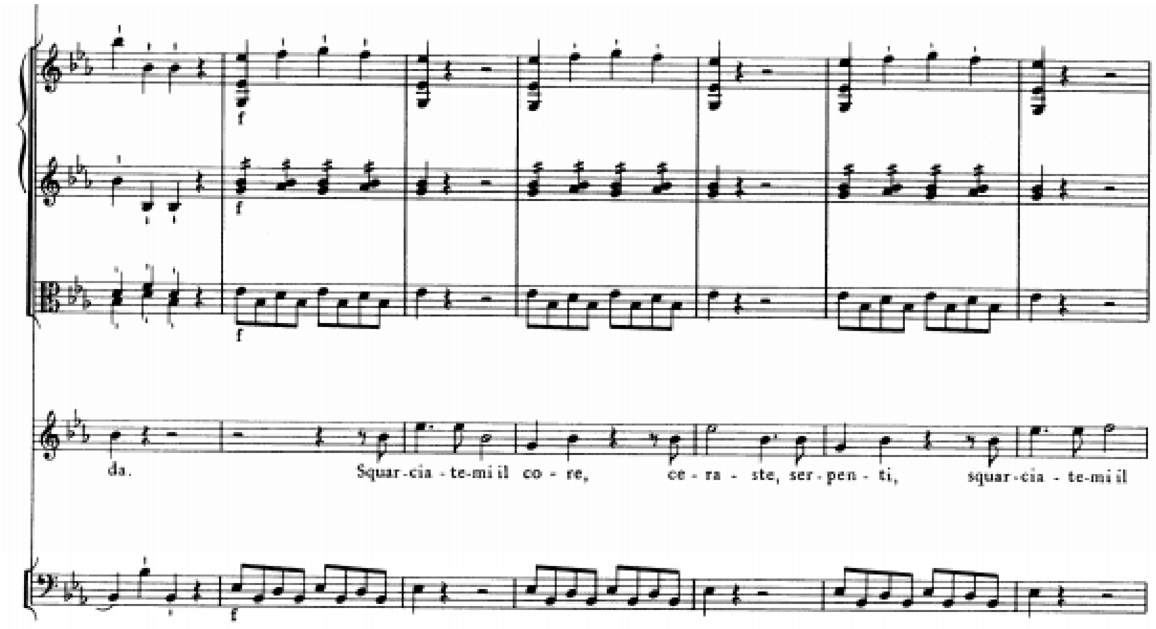
[83] Schmalfeldt, “Cadential Processes: The Evaded Cadence and the ‘One More Time’ Technique,” *Journal of Musicological Research* 12(1992): 1-51.


p
p
simile
p
simile
ra - ste, ser - pen - ti, ce - ra - ste, ser - pen - ti, ce - ra - ste, ser-

Example 5. Wolfgang A. Mozart, “D’Oreste, d’Aiace” in *Idomeneo, rè di Creta*, libretto by Giambattista Varesco, Neue Mozart-Ausgabe: Digitized Version (Salzburg: Bärenreiter-Verlag Kassel, 2006), measure 87-91, https://dme.mozarteum.at/DME/nma/start.php?l=2.

The *recitativo obbligato* before “D’Oreste, d’Aiace” has a fuller orchestral texture than “Tutte nel cor,” with expressive interjections from the strings, woodwinds, brass, and timpani. This texture carries over into the aria proper as well. In measures 5-35, while the violins carry the restless thirty-second note motive, the violas carry an undulating string pattern accompanying the opening aria melody. Then, during the second theme beginning in measure 26, the voice alternates with the winds on the arpeggiated melody while the violas play *tempesta*-characteristic tremolos:



Example 6. Mozart, “D’Oreste, d’Aiace” in *Idomeneo* measure 25-31.

Interestingly, Mozart deploys a similar compositional technique to the *monte*-like presentation phrase of the main theme that he composed in “Tutte nel cor.” In “D’Oreste, d’Aiace,” he brought the main theme back in the recapitulation utilizing an actual *monte* (instead of the *monte*-like melody from the exposition) to modulate the passage up from the off-tonic Eb major up by step to the dominant harmony (G major) by the time the music reaches the continuation phrase. I will discuss this further in the discussion of the aria’s form. Throughout the piece there is a pattern of motivic transposition up by step, creating a sense of increasing tension and emotion as well as evoking the imagery of summoning the furies up from the underworld.[84] One such melody is illustrated in the vocal line in Example 5.

Similar in form to “Tutte nel cor,” “d’Oreste, d’Aiace” is an Aria-Type 1 sonata, meaning it has no contrasting middle, pseudo-core, development, or any other development substitute.  The preceding recitative completes a perfect authentic cadence in F minor on the downbeat of the aria itself.  This F minor chord is prolonged for two measures and treated as a subdominant chord that leads through two measures of the dominant harmony (G major) into the home key of the aria, C minor.  The main theme is a sentence with an extended continuation phrase.  The continuation phrase is extended through the use of evaded cadences and a series of what Janet Schmalfeldt calls the “one-more-time”-technique passages, in which a section of material is repeated after an incomplete cadence in order to “correct” the evasion.[85]

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[84] These passages do not necessarily contain Gjerdingen’s voice-leading patterns that would constitute *montes*.

Unlike “Tutte nel cor” and the other two arias addressed in this thesis, the main theme and transition are not fused in “D’Oreste, d’Aiace.”  The main theme ends with the standard perfect authentic cadence in measure 14.  The transition section that follows is a relatively standard sentence with a half cadence in measure 23, followed by “standing on the dominant” in the normative subordinate key, E-flat minor, until the end of measure 25.  The subordinate theme is yet another relatively normative sentence with an expansion in the continuation phrase. The expansion begins in measure 35 with a rising melodic fragment on the text “serpenti, ceraste,” which mirrors the continuation phrase of the main theme.

The off-tonic recapitulation begins in measure 67 in the subordinate key of E-flat major. Mozart again uses a *monte* to modulate up to G major through F minor, and G major serves as the dominant of the home key, C.  In measure 71, we reach a dominant arrival and subsequent “standing-on-the-dominant” passage in the home key.  At this point, the main theme would typically begin its continuation phrase and lead toward a PAC in C minor that directly mirrors the main theme of the exposition.  What happens instead is that Mozart replaces the continuation phrase from the main theme in the exposition with a different continuation phrase that uses the rhythmic motive of the continuation phrase from the sentential transition in the exposition. It is as though he truncated the main theme and removed the presentation phrase of the transition in the exposition, then fused the remaining sections together through an adaptation of the harmony of the presentation phrase.[86] This "standing on the dominant" leads directly into the expected recapitulation of the subordinate theme in the home key. This time, the subordinate theme is expanded and elaborated even more significantly than the first time. These expansions help balance the fact that the main theme and transition in the recapitulation are significantly shorter than they were in the exposition. The subordinate theme expansions also include a host of MSHs that contribute to Elettra's dramatic and expressive final rant. The off-tonic key scheme and MT/T fusion in the recapitulation make this Aria-Type sonata particularly loosely-knit. Again, off-tonic recapitulations subvert formal expectations and create a sense of relative instability within the formal structure of the aria, which mirrors Elettra's emotional instability and anguish during this aria.

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[85] Janet Schmalfeldt, “Cadential Processes: The Evaded Cadence and the ‘One More Time’ Technique,” *Journal of Musicological Research* (1992): 1-51.

The figure below summarizes the MSHs in "D'Oreste, d'Aiace:"

| **Aria Title** | **Textual & Plot Features** | Vengeance &/or Furies | Despair | Untempered Negative Emotion | **Melodic Features** | *Tempesta* | Fast Notes, Moderate/Fast Tempo | Stratified Dynamics | Large, Acrobatic Leaps | Fragmented Melodies & Words | **Accompanimental Features** | Initiating *Recitativo Obbligato* | Full Orchestral Texture | Woodwind Interjections | Undulating String Accompaniment | Tremolo & *Trommelbass* | Unconventional Rhythmic Activity | Recap *Montes & Fontes* | **Formal Features** | Aria-Type 1 or 2 Sonatas | Sentence/Hybrid/"Other"Theme Types | MT/T Fusion | Non-normative Formal Features |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| "Tutte nel cor" |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 1 | ✓ | ✓ | ✓ |
| "D'Oreste, d'Aiace" |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 1 | ✓ | ✓ | ✓ |

Figure 3. "R" under MT/T Fusion means that the fusion takes place in the recapitulation instead of the exposition.

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[86] This is an example of what Hunt would describe as a more common form of MT/T fusion, in that it takes place during the recapitulation instead of the exposition. His work is based on Caplin, "Recapitulation" in *Analyzing Classical Form,* 475-510.

Several scholars have labeled “D’Oreste, d’Aiace,” a “rage aria.” Again here, “rage,” is a limiting label for Elettra’s emotional expression in “D’Oreste, d’Aiace.” Elettra is heartbroken at “seeing Idamante on her rival’s arm.” Indeed, she uses the words “despair,” “torments,” “endless woe,” and “lamenting.” All of these words express sadness, and nowhere in the aria does she use words like “rage” or “anger.” The sense of anger, storminess, and panic come from the subtext of the libretto and the way Mozart set text, instead of coming from the literal meaning of the words themselves. Cries for revenge are not necessarily predicated on the presence of explicit anger as the predominant motivating emotion.

### *2. Dorabella in* Così fan tutte

With a libretto by the famous Lorenzo Da Ponte, *Così fan tutte* is one of Mozart’s late *opera buffa*. It centers around two military officers (Ferrando and Guglielmo) who make a bet with a philosopher named Don Alfonso that their fiancées will remain faithful to them even when they are away. In order to execute the bet, Ferrando and Guglielmo tell Dorabella and Fiordiligi respectively that they are leaving for war, only to return in costume in order to attempt to seduce the other’s fiancée. After the scene in which the men “leave for war,” Dorabella laments in her own chambers in the aria “Smanie implacabili che m’agitate” (hereafter “Smanie implacabili):”[87]

| **Recitativo (Italian)** | **Recitative (English)** |
|---|---|
| Ah, scostati! | Leave me! |
| Paventa il tristo affetto | Respect the madness |
| d’un disperato affetto. | Of a desperate love. |
| Chiudi quelle fenestre— | Close the windows— |
| odio la luce— | I hate the light— |

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[87] Robert Pack and Marjorie Lelash, trans., “Così fan tutte,” in *Mozart’s Librettos* (Cleveland: The World Publishing Company, 1967), 332-333.

| | |
|---|---|
| odio l’aria che spiro— | I hate the air I breathe |
| odio me stessa! | I hate myself! |
| Chi schernisce il mio duol? | Who will comfort my grieving? |
| Chi mi consola? | Who will console me? |
| Deh fuggi, per pietà! | Then leave me I beg you! |
| fuggi, lasciami sola! | Leave me to my sorrow! |

| **Aria** | **Aria** |
|---|---|
| Smanie implacabili, | Relentless pains |
| Che m’agitate, | that agitate |
| Entro quest’ anima | in my soul, |
| Più non cessate, | do not cease |
| Finché l’angoscia | until I am dead |
| Mi fa morir! | from anguish! |

| | |
|---|---|
| Esempio misero | I will give to the Furies, |
| D’amor funesto | if I am still alive, |
| Darò all’Eumenidi, | a miserable example |
| Se viva resto, | of fatal love |
| Col suono orribile | with the horrible sound |
| De’ miei sospir! | of my sighs! |

Both Kristi Brown-Montesano and Daniel Heartz have made direct parallels between “Smanie implacabili” and “D’Oreste, d’Aiace,” labeling Dorabella’s aria as a “parody” of Elettra’s “Tutte nel cor” and the *opera seria* style in general.[88] In her book *Understanding the Women of Mozart’s Operas*, Brown-Montesano’s focus on common features between the two arias and emphasizes characteristics that are a part of the Taxonomy of MHSs and were discussed in the previous section.[89] My analysis of “Smanie implacabili” will therefore focus on Textual and Plot Themes in the Libretto, the unique lack of *tempesta* topics, and Formal

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[88] Kristi Brown-Montesano, “Sisterhood and Seduction: Intimacy and Influence,” *Understanding the Women of Mozart’s Operas* (Berkeley: University of California Press, 2007), 224-228; Daniel Heartz, *Mozart’s Operas* (Berkeley: University of California Press, 1990), 247-248.

[89] Brown-Montesano, *Understanding*, 224.

Features, instead of belaboring the melodic and accompanimental features already-discussed in-depth in the previous analyses. All of the MSHs used in “Smanie implacabili” are summarized in the figure below:

| **Aria Title** | **Textual & Plot Features** | Vengeance &/or Furies | Despair | Untempered Negative Emotion | **Melodic Features** | *Tempesta* | Fast Notes, Moderate/Fast Tempo | Stratified Dynamics | Large, Acrobatic Leaps | Fragmented Melodies & Words | **Accompanimental Features** | Initiating *Recitativo Obbligato* | Full Orchestral Texture | Woodwind Interjections | Undulating String Accompaniment | Tremolo & *Trommelbass* | Unconventional Rhythmic Activity | Recap *Montes & Fontes* | **Formal Features** | Aria-Type 1 or 2 Sonatas | Sentence/Hybrid/"Other"Theme Types | MT/T Fusion | Non-normative Formal Features |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| "Tutte nel cor" | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |
| "D'Oreste, d'Aiace" | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |
| "Smanie implacabili" | | ✓ | ✓ | ✓ | | ▨ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |

Figure 4.

In the text of “Smanie implacabili” and its preceding recitative, Dorabella references the Eumenides, which is another name for the Furies. Although Dorabella does not explicitly say “*vendetta,*” her reference to the Eumenides still implies that she is seeking revenge in some capacity (just as in “D’Oreste, d’Aiace”). We know that “Smanie implacabili” is an untempered expression of negative emotion not only because it contains many stylistic MSHs that we have already seen create a sense of breathlessness and drama, but also because of the recitative that immediately follows. Directly after Dorabella sings her aria, Despina enters:[90]

| **Recitativo** | **Recitative** |
|---|---|
| Despina | Despina |
| Signora Dorabella,<br>Signora Fiordiligi,<br>Ditemi: che cos'è stato? | My lady Dorabella,<br>My lady Fiordiligi,<br>Tell me: what has happened? |
| Dorabella | Dorabella |
| Oh, terribil disgrazia! | O dreadful disaster! |

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[90] 90. Pack and Lelash, *Mozart’s Librettos*, 332-333.

| | |
|---|---|
| Despina<br>Sbrigatevi in buon'ora. | Despina<br>Get on with it. |
| Fiordiligi<br>Da Napoli partiti<br>Sono gli amanti nostri. | Fiordiligi<br>Our lovers<br>have left for Naples. |
| Despina<br>*Ridendo*<br>Non c'è altro?<br>Ritorneran. | Despina<br>*laughing*<br>Is that all?<br>They will return. |

Based on the libretto's indication that Despina is laughing at Dorabella and Fiordiligi's despair over their lost lovers, it's clear that Despina thinks they are being irrational about the situation. Indeed, she goes on to elaborate that the men will likely return as war heroes and that they should focus on having fun and seeking the attention of other men while they have a break from their fiancés. If they had not already interpreted it as such based on the actress's portrayal of Dorabella, this interaction most certainly leads the audience and/or reader to retroactively interpret Dorabella's aria a melodramatic and irrational. This melodrama and irrationality make her expression of despair and anguish feel untempered, thus fulfilling the final MSH under the category of Textual and Plot Themes in the Libretto. Moreover, the modern characterization of "Smanie implacabili" as a parody of "D'Oreste, d'Aiace" (or at least its style) insinuates that the emotions Dorabella expresses in "Smanie" are absurd and less serious than Elettra's emotions.

One characteristic that makes "Smanie implacabili" markedly different from the other hysterical arias is the fact that the home key is in the major mode of E-flat major. This makes classifying it as containing *tempesta* rather difficult, because the minor mode is a key characteristic of stormy scenes in opera.[91] Additionally, "Smanie implacabili" doesn't include timpani or full brass in the texture, and there are no tremolos. Still, Dorabella's aria does contain stratified dynamic contrast, undulating strings, and a fragmented melody with rests in the middle of words.

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[91] Clive McClelland, *Tempesta*, 26. Gluck, Haydn, and Mozart established the tradition of minor-mode storms as the norm during the late eighteenth century.

Like "Tutte nel cor" and "D'Oreste d'Aiace," "Smanie implacabili" is a Aria-Type 1 sonata, or a sonata without a development. The main theme in "Smanie implacabili" is a compound sentence with a truncated continuation phrase that ends on a half cadence in the home key in measure 15. This half cadence is the only half cadence that precedes the subordinate theme beginning in the anacrusis to measure 16. Here we have another example of main theme/transition fusion, in which our main theme did not have a normative PAC and we did not have a clear initiation of a transition section, but both functions are present throughout the phrase. Yet again in "Smanie implacabili," Mozart uses the technique in which the presentation phrase of the sentential main theme in the exposition is reharmonized by way of one of Gjerdingen's *Galant* Schemata in order to facilitate a smooth transition into the recapitulation. In this aria, however, Mozart uses the *fonte* instead of the *monte*. An annotated score is included in Appendix B.

Because of its major mode, lack of *tempesta* material, and comparatively thin accompanimental texture, "Smanie" is somewhat of an outlier among the other hysterical arias presented in this paper. While we have no reason to believe Dorabella's feelings are disingenuous, it is as if the librettist, Mozart, and Despina all know that Dorabella is overreacting and is not to be taken seriously. Unlike Elettra, who Mozart and Varesco also portrayed as emotionally untempered in multiple ways, Dorabella is not viewed as an antagonist in *Così*. Furthermore, Dorabella's circumstances are far-less grim than Elettra's. While Dorabella bemoans what is clearly (to the audience) a temporary circumstance, Elettra's circumstances are incredibly bleak and permanent. Finally, perhaps the most obvious explanation for the lack of tempestuous affect is that *Così fan tutte* is one of Mozart's late *opera buffa*, while *Idomeneo* was an *opera seria* written ten years earlier. Composing an aria identical in affect and style to "Tutte nel cor" or "D'Oreste, d'Aice" in *Così fan tutte* would seem as strange as inserting an aria that's similar to Bartolo's "La Vendetta" from *Le nozze di Figaro* into *Idomeneo*. The texts may fit in the opposite operatic genre at face-value, but the ways in which Mozart sets those texts is drastically different in accordance with the type of opera and the characters singing the arias. Therefore, "Smanie implacabili" is an excellent model for how hysterical arias can function outside of the *opera seria* context and still express untempered negative emotion through MSHs.

### *3. Die Königin der Nacht in* Die Zauberflöte

A staple of eighteenth-century repertory, Mozart's late *singspiel Die Zauberflöte* has been the subject of a great deal of scholarly scrutiny. In particular, many researchers have explored the dynamics of gender and power in the *singspiel,* paying specific attention to the Queen of the Night and her relationships.[92] This scholarly interest could perhaps be attributed to the popular melody of the Queen of the Night's Act II aria, "Der Hölle Rache kocht in meinem Herzen" (hereafter "Der Hölle Rache"). A potentially more likely explanation for this analytical fascination with the Queen of the Night and "Der Hölle Rache" is its popularity in combination with the relatively ambiguous symbolism within the libretto and its musical setting. While this analysis of "Der Hölle Rache" will not address the larger themes in *Die Zauberflöte* that other analysts have pored over (i.e. freemasonry, light vs. dark, fairy tale interpretations, Frye's narrative archetypes), it will address the fascinating backstory of a disenfranchised female monarch and the gender dynamic between the Queen of the Night and Sarastro. The Queen narrates this backstory in the often-omitted preceding dialogue to "Der Hölle Rache." This analysis will focus on the aria's surrounding dialogue, the many MSHs in the melody and accompaniment, and two modern formal analyses contextualized with small alterations that highlight the unconventional and hysterical attributes of the aria.

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[92] See Till, *Mozart and the Enlightenment*; Carolyn Abbate, *In Search of Opera*, Princeton Studies in Opera (Princeton, NJ: Princeton University Press, 2001); Mary Hunter, *Mozart's Operas*. There are of course many more sources that discuss this topic that are not listed here.

My analysis of the MSHs in "Der Hölle Rache," as in my analysis of "Smanie implacabili" will focus primarily on the Text & Plot Themes in the Libretto, as well as the Formal Features. Below is a Table of all of the MSHs present in this aria:

| **Aria Title** | **Textual & Plot Features** | Vengeance &/or Furies | Despair | Untempered Negative Emotion | **Melodic Features** | *Tempesta* | Fast Notes, Moderate/Fast Tempo | Stratified Dynamics | Large, Acrobatic Leaps | Fragmented Melodies & Words | **Accompanimental Features** | Initiating *Recitativo Obbligato* | Full Orchestral Texture | Woodwind Interjections | Undulating String Accompaniment | Tremolo & *Trommelbass* | Unconventional Rhythmic Activity | Recap *Montes & Fontes* | **Formal Features** | Aria-Type 1 or 2 Sonatas | Sentence/Hybrid/"Other"Theme Types | MT/T Fusion | Non-normative Formal Features |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| "Tutte nel cor" |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 1 | ✓ | ✓ | ✓ |
| "D'Oreste, d'Aiace" |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 1 | ✓ | ✓ | ✓ |
| "Smanie implacabili" |  | ✓ | ✓ | ✓ |  | ▨ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 1 | ✓ | ✓ | ✓ |
| "Der Hölle Rache" |  | ✓ | ✓ | ✓ |  | ✓ | ✓ | ✓ | ✓ | ✓ |  | ▨ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | 2 | ✓ | ✓ | ✓ |

Figure 5.

Contextualizing the text and plot of the scene in which the Queen sings "Der Hölle Rache" can be a confusing task for modern listeners. In most modern performances of *Die Zauberflöte,* the action immediately before the aria occurs as follows: Monostatos, a servant of Sarastro, attacks Pamina. Her mother, the Queen of the Night, appears and chases Monostatos away (though he watches the rest of the scene unfold from the side of the stage). Pamina cries to her mother who immediately insists that Pamina take a sharpened dagger and murder Sarastro. This is the first time the audience (and presumably Pamina, based on the fact that she refers to her mother as "sweet" in Act I) sees the side of the Queen about which Sarastro warned Pamina earlier in the story.[93] It is in "Der Hölle Rache" that the audience and Pamina discover the Queen's murderous plot to regain power over her kingdom from Sarastro. This outburst seems unreasonable at best and flatout "manic" at worst.[94] True, we know that Sarastro kidnapped Pamina, which is certainly a reasonable explanation for the Queen's quest for revenge; however, based on Pamina's reverence for her captor it seems as though the Queen of the Night may have stretched the truth when relaying the story of her daughter's kidnapping to Tamino in her docile Act I aria. In many productions of the *singspiel* the audience subsequently infers that the Queen of the Night is a liar who manipulates her daughter in order to gain control over the magical kingdom in which this story takes place.

In her book *Understanding the Women of Mozart's Operas*, Kristy Brown-Montesano laments the fact that the lengthy dialogue between the Queen of the Night and Pamina that immediately precedes the Queen of the Night's grand Act II aria is often omitted which completely alters the character's motivation to convince her daughter to murder Sarastro. The dialogue is translated into English as follows:[95]

| | |
|---|---|
| Queen: | You may think that the power by which you were wrenched from me that I may still call myself your mother. —Where is the youth whom I sent you? |

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93. Sarastro refers to the Queen of the Night as a "proud woman" who needs the guidance of a man at the end of Scene III in Act I. See Pack and Lelash, *Mozart's Librettos*, 435.

94 James Hepokoski, "Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory" (paper presented at the meeting of the American Musicological Society and the Society for Music Theory in Vancouver, Canada, November 3-6, 2016). Hepokoski refers to the aria as "manic" in this presentation paper.

95. Brown-Montesano, *Understanding*, 94-95.

Pamina: Ah Mother, he has withdrawn forever from the world and humans. —He has dedicated himself to the Initiated Ones.

Queen: The Initiated Ones? —Unfortunate daughter, now you are torn from me forever.—

Pamina: Torn? —O let us flee, dear Mother! Under your protection I will brave every danger.

Queen: Protection? Dear child, your mother can no longer protect you. —My power went with your father to the grave.

Pamina: My father—

Queen: Handed over his own free will the sevenfold Sun-Circle to the Initiated Ones; Sarastro wears this mighty Sun-Circle on his breast. —When I discussed this with [your father], he spoke with a wrinkled brow: “Wife! My last hour is here—all of the treasures which I alone possessed are yours and your daughter’s.”—“The all-consuming Sun-Circle”—I quickly interrupted him in mid-speech—“Is appointed to the Initiates,” he answered. “Sarastro will manage it in a manly way, as I have hitherto. And now not a word more; inquire not into affairs which are incomprehensible to the womanly mind. —Your duty is, you and your daughter, to relinquish leadership to wise men.”

Pamina: Dear mother, to conclude from all this, the youth is also likely lost to me forever.

Queen: Lost, if before the sun colors the earth, you do not persuade him to flee through these subterranean vaults… —The first gleam of day will decide whether he will be given wholly to you or the Initiated Ones.

Pamina: Dear Mother, am I not allowed then to love the youth as an Initiated One as tenderly as I now do love him?—My father himself was connected to these wise men; he often spoke of them with delight, praised their goodness—their understanding—their virtue.—Sarastro is no less virtuous.—

Queen: What do I hear! —You, my daughter, could defend the infamous cause of these barbarians?—To thus love a man, who, allied with my mortal enemy, would with every moment prepare my fall?—So you see this dagger?—It is honed for Sarastro.—You will kill him and pass on to me the mighty Sun-Circle.

Pamina: But dearest Mother! —

Queen: Not a Word!

This dialogue makes it clear that, from the Queen of the Night's perspective, her request that Pamina stab Sarastro is motivated by much more than mere anger ("rage") and cravings for vengeance over her daughter's alleged kidnapping. The Queen of the Night feels that Sarastro has inherited something that rightfully belonged to her and her daughter: that her husband, on his deathbed, disinherited her from the kingdom she felt was hers by giving away his "Sun-Circle" to Sarastro for highly misogynist reasons. These "reasons," though clearly anti-women in sentiment, were common beliefs toward during the Enlightenment. In my interpretation of this text, by killing Sarastro Pamina would not only avenge what her mother thought was a wrongful kidnapping, but also restore her mother's power that was taken from her by her husband at the time of his death.

The aria proceeds with the following text:

| Aria (German) | Aria (English) |
|---|---|
| Der Hölle Rache kocht in meinem Herzen, | Hell's vengeance boils in my heart, |
| Tod und Versweiflung flammet um mich her! | death and despair blare around me! |
| Fühlt nicht durch dich Sarastro Todesschmerzen | If by your hand Sarastro feels not death's pain |
| So bist du meine Tochter nimmermehr: | then you are no longer my daughter: |
| | |
| Vererstoßen sei auf ewig, verlassen sei auf ewig, | Let all-natural bonds be forever cast off, |
| Zertrümmert sei'n auf ewig alle Bande die Natur | forever abandoned, forever destroyed |
| Wenn nicht durch dich Sarastro Wird erblassen | if through you Sarastro does not die! |
| Hört, Roachegötter, hört!—der Mutter Schwur! | Hear, gods of vengeance, a mother's oath! |

The image of "despair blar[ing] around me! [the Queen]" indicates that the Queen of the Night is not only angry, but hurt and filled with anguish at the realization that her daughter believes her enemy, Sarastro, to be a "good," "understanding," and "virtuous" man. The Queen's outburst is a direct response to the control of multiple men and their explicit opinions that she is, by nature, foolhardy and unfit to rule, as well as the fact that those men managed to turn her own daughter and only ally against her. The distress Pamina expresses in response to the proceeding dialogue indicates that the Queen's expression of negative emotions is significant enough to incite fear, leading to the conclusion that the Queen's emotions are untempered. Moreover, the very act of asking her daughter to stab someone is not a calculated, rational request that expresses an appropriate amount of negative emotions.

Just as many musicologists have analyzed the text and its gender implications in "Der Hölle Rache," so too have music theorists analyzed the form of the aria as well as the ways in which their interpretation of the form interacts with the text and plot. Most recently, James Hepokoski and Graham Hunt have both presented conference papers on the form of this aria.[96] Hepokoski's interpretation is grounded firmly in Sonata Theory, while Hunt's approach takes a combination of Sonata-Theory and Form-Functional approaches. Because Hunt coined the terminology used for his Aria-Type Sonatas, my analysis tends to align with his with only a few alterations. The score and three diagrams of the Exposition illustrate Hepokoski's, Hunt's, and my own interpretation of the exposition in Appendix B.[97]

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[96] Hepokoski, "Shattering the Bonds;" Graham Hunt, "A Queen's Rage and Operatic Sonata Form," (paper presented as Guest Lecturer, University of Texas at Austin Ernest and Sarah Butler School of Music's Music Theory Forum in Austin, Texas, April 2017).

[97] Because this paper outlines three different approaches to the form of this aria, I feel that attempting to indicate each interpretation on a score in the appendix would confuse the

The D-minor aria opens with slightly less than two measures of instrumental introduction featuring tremolos in the high strings. This is a relatively short introduction compared to Elettra's arias; however, "Smanie implacabili" has an even shorter one-measure string introduction. The form of the main theme beginning in measure 3 is highly unconventional and ends in a half cadence in the home key in measure 10. Hunt posits in his presentation paper that it is possible that the three-quarter-note passage in measure 10 could be considered the transition leading into the subordinate theme in measure 11, but that instead he would likely consider the transition function to be omitted altogether.[98] Another possible interpretation is that the half cadence in measure 10 marks the end of a main theme/transition fusion, as there is no clear concluding function of the highly irregular main theme, and no clear initiation of transition function. While it could easily be argued that transition function is markedly absent from the first ten measures, the phrase that begins in measure 7 briefly tonicizes G minor, fulfilling the common transition feature of exploring different keys in the process of modulating to the subordinate key. Subsequently MT/T fusion is a viable analysis of the beginning of this aria.

The subordinate theme group begins in measure 11 in F major with a non-normative sentence similar to the one found in "Tutte nel cor." The initial basic idea beginning on the text "Fühlt nicht durch dich" is an arpeggiated preparatory basic idea that precedes the "real"

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matter. Additionally, my formal illustrations only address the Exposition because Hunt and Hepokoski largely agree on the "development" and recapitulation of the Aria-Type 2 Sonata.

[98] The omission of a transition is one of the common adaptations between instrumental sonata forms and Aria-Type sonatas, as outlined in Hunt, "Review of Formal Functions in Perspective," 120.

sentence's presentation phrase (which begins in measure 13).[99] This sentence, which Hunt refers to as Subordinate Theme 1, ends in measure 20 on a half cadence in the subordinate key. Subordinate Theme 2 is another sentence from measures 20-35, followed by a repetition of the continuation of Subordinate Theme 2 ending in a PAC in measure 47 and succeeded by a closing section that ends in measure 51.

My analysis, with the exception of MT/T fusion, aligns with Hunt's analysis of the exposition. Hepokoski's reading instead interprets measures 11-20 as transition material with a half-cadence in the secondary key then medial caesura in measure 20. I disagree with this interpretation because measures 11-20 are clearly in F major, the "secondary key" in Hepokoski's terms, preceded an apparent medial caesura in measure 10. Hepokoski argues that transitions can and do begin in mediant-relationship keys; however, transitions often modulate, while the passage in measures 11-20 stays firmly in F major. Hepokoski does concede that it if one interprets the half cadence in measure 10 as a half cadence with a medial caesura, it would be followed by a $TM^1$ of a trimodular block, because the $TM^2$ of the trimodular block would be the medial caesura in measure 20.[100] Because Caplin's Theory of Formal Functions does not necessitate the presence of a "medial caesura" and allows for multiple subordinate themes within a subordinate-theme group, it provides what I feel is a more nuanced framework for interpretation and analysis of this Aria-Type Sonata.

One major difference between conventional instrumental sonata forms and Aria-Type Sonatas is that the "development" section is often not a development at all: it could also be a pseudo-core or a contrasting middle.[101] In "Der Hölle Rache," Hunt identifies the "development" section as what Caplin would call a "contrasting middle" from measures 52-68, because, unlike typical developments, it does not explore numerous keys. On the down beat of measure 68 there is a half cadence on an A major chord, the home key dominant, followed by a "standing on the dominant" in the home key through measure 72. What follows is the second half of the second subordinate theme in the home key of D minor. While some would argue this does not constitute a recapitulation, Hunt's theory of Aria-Type Sonatas allows for the adaptation of motivic material in the recapitulation. Arias, after all, are typically shorter than instrumental sonata movements. The composer must account for issues of text, plot, and vocal stamina when writing an aria, all of which could potentially result in deviations from typical formal frameworks. Hunt therefore considers the return of the second half of the second subordinate theme in measures 73-82 as a qualifying sonata recapitulation because it articulates subordinate-theme function after the contrasting middle. This sonata is therefore, in accordance with Hunt's analysis, an Aria-Type 2 Sonata, or an Aria-Type Sonata in which the composer does not articulate a return of the main theme in the recapitulation.

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[99] "Sentence-Becoming in Classical Primary Themes," unpublished manuscript, 2018.

[100] See Appendix A for an explanation of "trimodular block."

In measure 82 Mozart slows the aria to a grinding halt with a half cadence in the home key, the harmony of which is prolonged through alternating melodic fragments between the voice and the orchestra. In measures 88 to the end, Mozart composed what is essentially a recitative. Hepokoski mentions that this is the one of two recitatives in the entire *singspiel*, and it is particularly unique because it is composed at the end of the aria. Moreover, the vocal line ends on a surprising scale degree 5 in measure 95 on the words "a mother's vow!" leaving the orchestra to resolve her half cadence with a PAC in D minor in a rushed four-measure closing.

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[101] Hunt, "Review of Formal Functions in Perspective," 103.

Hepokoski's hermeneutic analysis of the closing section of the aria focuses on the concept of the Queen "shattering the bonds of nature" by "shattering" the expectations of a normative sonata form.[102] While this is certainly a romantic and attractive interpretation with which I cautiously agree, the fact that the loosenings (or deformations) that take place in this aria are consistent with the loosenings Mozart composed in its hysterical predecessors might render them slightly-less earth-shattering. The consistency of the presence of formal loosenings (though the ways in which they are loosened does vary) as well as the other MSHs make all of these novel musical structures more formulaic when contextualized with other arias in which female characters express untempered negative emotions. While the Queen of the Night's anger and disruption of social gender norms and expectations are mirrored in the disruption of formal norms of Aria-Type Sonatas, the preceding analyses presented in this paper show that this aria is not exceptional in this disruption. "Der Hölle Rache" contains all of the hysterical musical signifiers identified in the taxonomy presented in this thesis. The Queen of the Night is one of several female characters for whom Mozart composed a passionate, non-normative, hysterical arias(s), all of which feature characters whose circumstances have been negatively impacted or disenfranchised by the actions of men, and each of whom feels hopeless in securing their own fate and safety.

There are clear stylistic and formal trends that tie together these three characters from very different plot settings and types of musical drama. It is indeed quite remarkable that the Mozart's hysterical arias seem to transcend operatic genre with significant consistencies across *opera seria, opera buffa,* and *singspiel.* Through these stylistic and formal consistencies, as well as the underlying trend of unfortunate circumstances that are largely controlled by the men in their lives, these characters express untempered negative emotions through the various MSHs discussed in this analysis.

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[102] Hepokoski, "Shattering the Bonds."

## Examples of Tempered Expressions of Negative Emotion

There are at three other Mozart opera arias that contain a large number of MSHs: two from *La finta giardiniera* and one from *Don Giovanni*. I have significant reservations, however, about classifying these arias as "hysterical." In this section I will briefly discuss why "Vorrei punirti, indegno" and "Crudeli fermate" from *La finta giardiniera* and "Don Ottavio...Or sai chi l'onore" from *Don Giovanni* should not be labeled "hysterical." While each of these arias contain a number of MSHs, there are not enough of the most significant MSHs present to classify them as "hysterical."

### *La finta giardiniera*

Typical of his *opera buffa*, the libretto of Mozart's *La finta giardiniera* is confusing and riddled with captures, escapes, and disguises. In "Vorrei punirti, indegno," Arminda has just overheard her fiancé Belfiore say that he cannot get his mind off of another woman (Sandrina, who is his former lover, Violante, in disguise). In "Crudeli, fermate," the situation is significantly more complicated. Violante is a noblewoman disguised as a servant named Sandrina. She flees and gets lost in the wilderness after being forced to reveal her identity (and then immediately conceal it again) in order to save Belfiore from a wrongful conviction. During the aria Sandrina is stranded and crying out for help.

In her chapter on *La finta giardiniera,* Mary Hunter states the following:

> Arminda's aria 'Vorrei punirti, indegno' ('I want to punish you, wretch'), sung to the Contino once she has discovered him with Sandrina, is an obvious precursor to Elettra's incandescent rage arias in *Idomeneo,* with its use of the

> minor mode, its sudden stabs of loudness, its short vocal phrases with largely syllabic declamation, and its occasional striking harmonies."[103]

While there are undeniable connections between both "Vorrei punirti, indegno," (hereafter "Vorrei") as well as "Crudeli, fermate," (hereafter "Crudeli") and Elettra's arias, there are a few key factors missing from these arias that would make them fully-viable hysterical arias. First, both arias are formally quite normative. They have distinct MTs, Ts, and STs in their expositions and they both have relatively standard sentence theme types in their main and subordinate themes. "Vorrei" is particularly conventional in that it is a "standard" Aria-Type 3 sonata, meaning it corresponds to the most familiar type of instrumental sonata, the Type 3 sonata (or "sonata allegro"). While "Crudeli" is an Aria-Type 2 sonata like "Der Hölle Rache," there are clear formal barriers throughout the piece with no real formal loosenings to note. This lack of formal variety could easily attribute to the fact that *La finta giardiniera* was composed 1774 which was relatively early in Mozart's career. However, Mozart composed *Idomeneo* only six years later and included several significant formal loosenings though he was still relatively early in his career. The subversion of expectations through non-normative formal features, regardless of composition date, is an important aspect of Musical Signifiers of Hysteria.

The second important factor my reluctance to classify these two arias from *La finta giardiniera* as "hysterical" involves the arias' texts. The text of "Vorrei" certainly mentions vengeance ("I would like to punish you unworthy, I would like to tear your heart out"), but it also grapples with complex feelings of mercy and love ("do you love me? Ah I get confused, oh god, between anger and pity"). In Elettra's arias she expresses no such mercy for her

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[103] Mary Hunter, *Mozart's Operas, 130.*

"tormentor." The Queen of the Night expresses no amorous feelings toward Sarastro, nor does she indicate at any point that she has positive feelings toward Pamina's father, her late husband. Dorabella does not curse any one person— yes, she is upset that her fiancé is leaving, but she does not blame him for his departure. Instead she blames the gods and threatens to inflict her revenge in the form of shrieking for the gods to hear her on her metaphorical descent into Hades with the Eumenides. Conversely, Sandrina's anger is tempered by feelings of love toward the man who has wronged her. This confusing combination of love, mercy, and anger may articulate the potential "damsel in distress," archetype with which diagnostic hysteria in the eighteenth century was associated;[104] however, by the definition I have chosen for my analysis, the presence of an expression of love taking place simultaneously with an expression of anger create a combination of emotions that are, in my view, tempered. Emotional conflict between punishing someone and having mercy on them is not wholly negative, and acknowledging conflicting feelings shows a self-awareness that is reasonable and markedly uncharacteristic of Elettra, Dorabella, and the Queen of the Night.

The text to "Crudeli" contains relatively few Text & Plot MSHs: the libretto contains no references to vengeance/the furies and there is no clear context that indicates that Sandrina's expression of negative emotion is untempered based on interactions with her fellow characters (she is alone on stage). "Crudeli"'s primary message is one of pity ("Ah gods, I am lost, move pity"). While "Smanie implacabili" certainly does contain cries for pity, the act of begging the gods to have mercy is not the main idea of the text. Indeed, in "Smanie implacabili," Dorabella expresses more than a single vague cry for pity; she is angry and resents the gods for her circumstances while threatening to "go down screaming." While Sandrina calls for those who love her to help her as she is literally abandoned in the wilderness ("Who helps me? Who gives me aid?"), Dorabella sends her loved ones away during her recitative in order to grieve in private ("Leave me I beg you! Leave me to my sorrow!"). While it is difficult to say to which character any one audience member would empathize with, expressing negative emotions in the form of crying out for help when one is stranded in a desert is likely a far-more relatable sentiment than claiming one will punish the furies with their loud sighs as they die simply because their loved one has been temporarily called to serve in the military.

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[104] John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (Oxford: Oxford University Press, 1988), 207.

There are, however, some significant MSHs in both arias in *La finta giardiniera* that look and sound very similar to the other hysterical arias. The *recitativo obbligato* immediately following "Crudeli," is extremely similar in text to the recitative before "Smanie implacabili." "Der Hölle Rache" is a hysterical aria that essentially ends with a recitative. Perhaps the *attacca* into the emotional and expressive recitative at the end of "Crudeli," is a more tightly-knit predecessor to the compositional technique Mozart deployed during *Die Zauberflöte*. Moreover, in Mozart's *singspiel* adaptation of *La finta giardiniera,* Mozart kept the recitative instead of converting it to spoken lines like many of the recitatives from the original Italian version. Both "Vorrei" and "Crudeli" contain a large portion of the Melodic and Accompanimental Features of hysteria, as illustrated in Figure 6:

| Aria Title | **Textual & Plot Features** | Vengeance &/or Furies | Despair | Untempered Negative Emotion | **Melodic Features** | *Tempesta* | Fast Notes, Moderate/Fast Tempo | Stratified Dynamics | Large, Acrobatic Leaps | Fragmented Melodies & Words | **Accompanimental Features** | Initiating *Recitativo Obbligato* | Full Orchestral Texture | Woodwind Interjections | Undulating String Accompaniment | Tremolo & *Trommelbass* | Unconventional Rhythmic Activity | Recap *Montes* & *Fontes* | **Formal Features** | Aria-Type 1 or 2 Sonatas | Sentence/Hybrid/"Other"Theme Types | MT/T Fusion | Non-normative Formal Features |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| "Tutte nel cor" | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |
| "D'Oreste, d'Aiace" | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |
| "Smanie implacabili" | | ✓ | ✓ | ✓ | | ▨ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 1 | ✓ | ✓ | ✓ |
| "Der Hölle Rache" | | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ▨ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | 2 | ✓ | ✓ | ✓ |
| "Vorrei" | | ✓ | ✓ | ▨ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ▨ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ▨ | ✓ | ▨ | ▨ |
| "Crudeli, fermate" | | ▨ | ✓ | ▨ | | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | ▨ | ▨ |

Figure 6.

Given the relatively large number of MSHs in both arias from *La finta giardiniera,* I agree with Mary Hunter's assessment that "Vorrei" and "Crudeli" are likely *precursors* to Elettra's hysterical aria, and to Mozart's hysterical arias in general. I subsequently feel that it is most appropriate to simply call them "hysterical precursors." While they are not necessarily hysterical arias in that they do not have enough of the Plot and Formal Features to constitute the label, there are undeniable musical similarities to Mozart's later hysterical arias paired with negative emotions, though not necessarily untempered ones. Furthermore, the label "Hysterical precursors" implies some sort of potential shift between Mozart's early and late styles, in which formal loosenings gradually began to reflect the untempered negative emotional states of female opera characters. The possibility of this shift is worth further scholarly exploration.

## *Don Giovanni*

Upon first listen to Donna Anna's Act I aria, "Or sai chi l'onore," classifying it as hysterical would likely seem out of the question. This changes, however, when the listener considers the texts of the recitative and aria, as well as Donna Anna's uniquely unfortunate circumstance at the hands of one of literature's most notorious womanizers. Mozart easily could have composed a hysterical aria here.[105] For instance, in the recitative before "Or sai chi l'onore," Donna Anna realizes Don Giovanni was the man who assaulted her and killed her father. She becomes very upset and breaks down in a lengthy three-part recitative that shifts dramatically between recitative styles in an emotional retelling of her misfortune. Her aria clearly articulates her desire for Don Ottavio to inflict revenge on Don Giovanni for his crimes against her and her family, paralleling the Queen of the Night's request that her daughter inflict revenge on Sarastro.[106]

"Or sai chi l'onore," however, is conventional in form, major in mode, and moderate in tempo. While it does have dramatic vocal leaps, their expression is more clearly aligned with the sentimental style (*Empfindsamkeit*) than with *tempesta*. Mary Hunter posits that "the sentimental mode in the throats of many of *opera buffa*'s women draws on the 'noble' capacities of the audience to respond with sympathy and generosity."[107] This setting of a revenge text in the "sentimental mode" creates a clear delineation between a noblewoman seeking righteous revenge through the expression of reasonable negative emotions, and *opera seria* antagonists like Elettra whose *tempesta*-style arias seek revenge in a way that communicates untempered “rage.”[108] The sentimental nature of the “Or sai chi l’onore” therefore disqualifies it as a “hysterical” aria because the setting communicates that the audience is supposed to sympathize with Donna Anna’s plea for justice instead of feel unsettled by her untempered cries for revenge.

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[105] One would also have to disregard Donna Anna's social class, as "rage" and other overly emotional arias were generally "off limits" for noblewomen in *opera buffa*. See Mary Hunter, *The Culture of Opera Buffa in Mozart's Vienna* (Princeton, NJ: Princeton University Press, 1999), 144-146.

[106] Admittedly the Queen of the Night goes about this request for revenge in a much more intimidating way than Donna Anna.

[107] Mary Hunter, *The Culture of Opera Buffa*, 154-155.

In addition to identifying and analyzing arias that fall under the category of hysterical, I have introduced arias that might have several consistent features with hysterical arias but still do not wholly fit into the category. Through my brief analysis there is an emergent hierarchy of MSHs, in which both the Formal and Text and Plot Features are important in both proving that the aria is indeed an untempered expression of negative emotion, and in illustrating the instability of the emotions of the characters through “unstable” or loosened formal structures.

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108. Interestingly, Ratner places *Tempesta* (*Sturm und drang* in his original text) and *Empfindsamkeit* next to each other in *Classic Music* and categorizes them both as “expressive” styles; Ratner, *Classic Music*, 21-22.

# Conclusion

In this thesis I have provided a new categorization of eighteenth-century opera arias through my analysis of four Mozart arias. While Mozart's arias were well-suited to illustrate the dynamic interaction of plot, emotion, and musical structures, there are certainly more hysterical opera arias written by other eighteenth-century composers that are yet to be explored. By committing to a clear definition of hysteria from both a colloquial and feminist perspective, as well as in outlining a Taxonomy of Musical Signifiers of Hysteria, this thesis has developed an initial framework for identifying and analyzing hysterical opera arias in the Classical Era. In addition to expanding Caplin's Formal Function Theory to include vocal music, scholars have been extended it into music of the nineteenth and twentieth centuries. Likewise, researchers have applied Topic Theory and other aspects of semiotics previously restricted to the eighteenth century to later musical works. Similarly, it seems likely that my Taxonomy of Musical Signifiers of Hysteria could be easily adapted in order to identify hysterical arias from the nineteenth and twentieth centuries that express untempered negative emotions but do not necessarily constitute "mad scenes." This category could help highlight subtle differences in emotional expression of women in opera which are often ignored when scholars apply catch-all terms like "rage aria," and "mad scene."

This thesis has also demonstrated an approach for developing new categories of opera arias that communicate formal and contextual connections that are not immediately apparent from the libretto or score through the incorporation of modern social perspectives. Further research on arias by other composers written in other time periods could help make additional connections between seemingly-disparate arias and opera characters. In developing and applying this music-theoretically-informed approach to categorizing opera arias, scholars may continue to learn from well-researched and thoroughly-analyzed works in new and meaningful ways.

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# Appendix A

## Definitions and Diagrams of Concepts

### Gjerdingen: *Montes* and *Fontes*

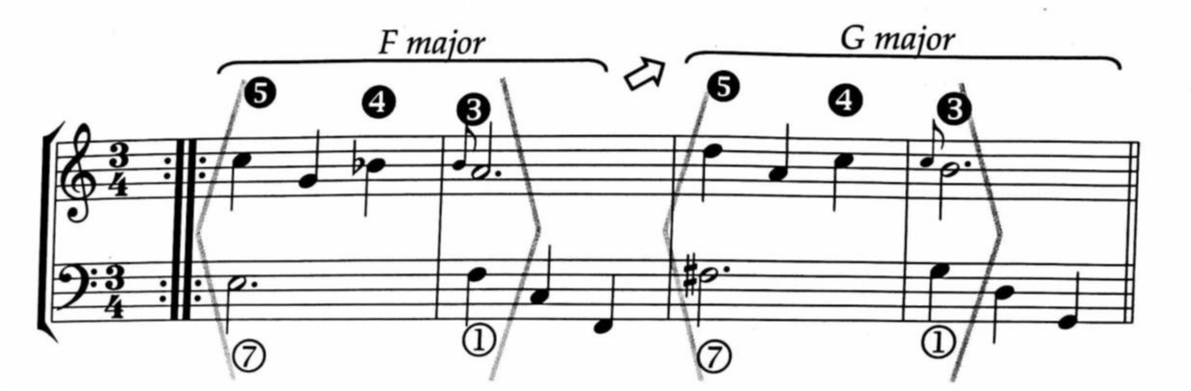


Diagram 1. Robert Gjerdingen, “The Monte,” ex. 7.3, *Music in the Galant Style* (New York: Oxford University Press, 2007), 91; Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst: Sämtliche Shriften zur Musiktheorie,* ed. Thomas Emmerig, 2 vols. (Vienne, Böhlau, 1996).

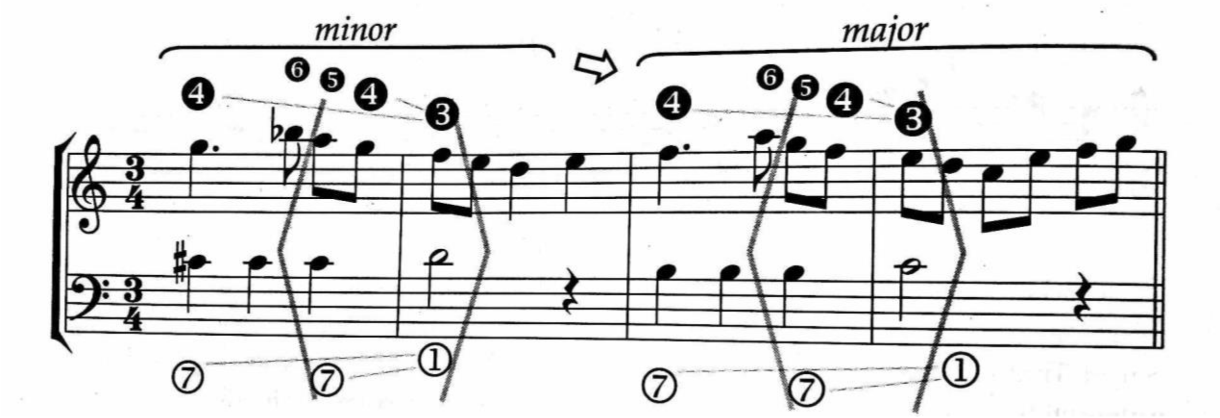


Diagram 2. Robert Gjerdingen, “The Monte,” ex. 4.3, *Music in the Galant Style* (New York: Oxford University Press, 2007), 62; Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst: Sämtliche Shriften zur Musiktheorie,* ed. Thomas Emmerig, 2 vols. (Vienne, Böhlau, 1996).

Caplin: Sentence

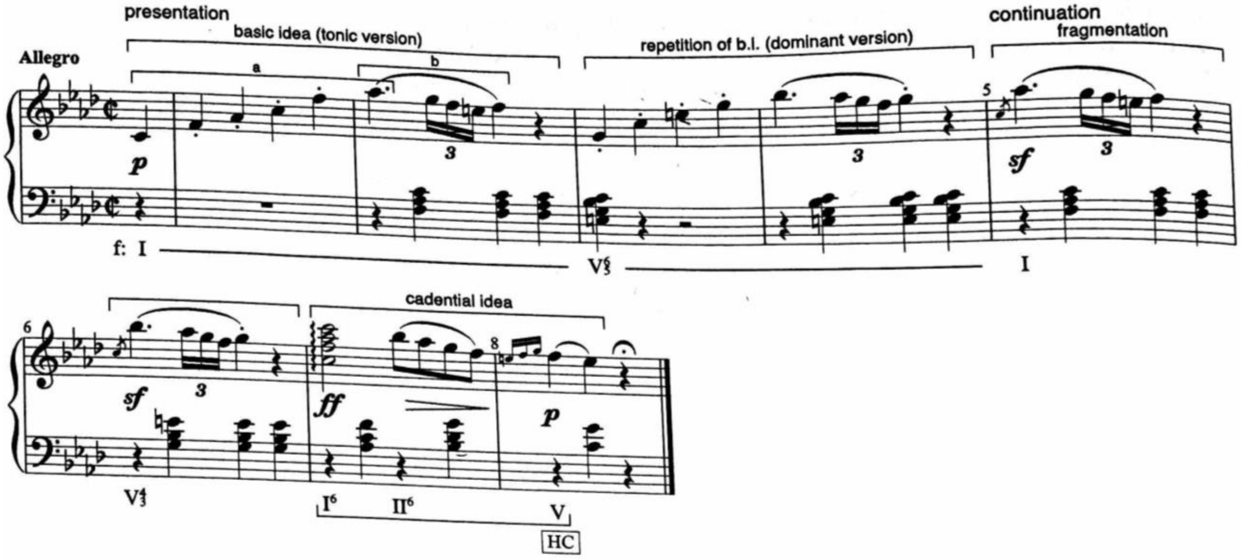

presentation
basic idea (tonic version)
a
b
repetition of b.i. (dominant version)
continuation
fragmentation
Allegro
p
3
3
5
sf
3
f: I
V6/5
I
6
sf
3
cadential idea
8
ff
p
V6/5
I6
II6
V
HC

Diagram 3. William Caplin, “The Sentence,” ex. 2.1 in *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford, 2013), 34; score from Beethoven, Piano Sonata in F minor, Op. 2, No. 1, i, 1-8.

*Associated Definitions*

See Caplin, “Glossary of Terms,” in *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford, 2013), 703-715.

Basic idea: an initiating function consisting of a 2-m. idea that usually contains several melodic or rhythmic motives constituting the primary material of a theme.

Cadential idea: a concluding idea function consisting of a 2-m (or shorter) unit, supported exclusively by a cadential progression, that effects (or implies) a cadence.

Continuation: A medial phrase function that destabilizes the prevailing formal context by means of fragmentation, harmonic acceleration, faster surface rhythm, and harmonic sequence.

Continuation phrase: the second phrase of the sentence theme type. It fuses continuation and cadential functions.

Presentation: an initiating phrase function consisting of a basic idea and its repetition, supported by a prolongation of tonic harmony.

Presentation phrase: the first phrase of a sentence theme type.

Sentence: a simple theme type consisting of a 4-m. presentation phrase and a 4-m. continuation (or continuation ⇒ cadential) phrase.

# Diagrams of Aria-Type 1 and 2 Sonatas

Key of Abbreviations:
MT = Main Theme
T = Transition
ST = Subordinate Theme
PAC = Perfect Authentic Cadence
HC = Half Cadence

Chart Organization:

| |
|---|
| Formal Sections |
| Themes |
| Key Schemes |

Normative Major-Mode Aria-Type 1 Sonata:

| Exposition | | | Recapitulation | | |
|---|---|---|---|---|---|
| MT | T | ST | MT | T | ST |
| I: PAC | I or V: HC | V: PAC | I: PAC | I: HC | I: PAC |

Normative Minor-Mode Aria-Type 1 Sonata:

| Exposition | | | Recapitulation | | |
|---|---|---|---|---|---|
| MT | T | ST | MT | T | ST |
| i: PAC | i or III: HC | III: PAC | i: PAC | i: HC | i: PAC |

Normative Major-Mode Aria-Type 2 Sonata:

| Exposition | | | Contrasting Middle/Dev. | Recapitulation |
|---|---|---|---|---|
| MT | T | ST | (Material Varies) | ST |
| I: PAC | I or V: HC | V: PAC | I: HC | I: PAC |

Normative Minor-Mode Aria-Type 2 Sonata:

| Exposition | | | Contrasting Middle/Dev. | Recapitulation |
|---|---|---|---|---|
| MT | T | ST | (Material Varies) | ST |
| i: PAC | i or III: HC | III: PAC | i: HC | i: PAC |

Diagram 4. The tables above demonstrate the normative structures and key schemes of Aria-Type 1 and Aria-Type 2 Sonatas. It is important to remember that often Aria-Type Sonatas do not include full transition sections, and/or have shortened variations on a “development” section (i.e. “contrasting middle,” “core,” “pseudo-core”).

## Relevant *Elements of Sonata Theory* terminology

See Hepokoski and Darcy, "Terms and Abbreviations," in *Elements of Sonata Theory: Norms, Types, and Deformations in Late Eighteenth-Century Sonata* (Oxford, UK: Oxford University Press, 2006) xxv- xxviii.

### *Associated Definitions*

Essential Expositional Closure (EEC): within an exposition, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material. An immediate repetition of the melody or cadence—or certain other procedures, outlined in chapter 8—can defer this point to the next PAC.)

Medial Caesura (MC): medial caesura (within an exposition, I:HC MC represents a medial caesura built around the dominant of the original tonic; V:HC MC represents an MC built around V/V; etc. The presence of an MC identifies the exposition-type as two-part—the most common type—and leads directly to an S theme. In nearly all cases, if there is no MC, there is no S. Cf.
the alternative, TR⇒FS.

Trimodular block: an especially emphatic type of multimodular structure in an exposition or recapitulation, always associated with the phenomenon of apparent double medial caesuras. Individual modules may be designated as TM1, TM2, and TM3. Of these, TM1 and TM3 are usually "thematic." TM1 follows the first apparent MC, TM2 often reinvigorates the TR-style [often TM1 merges into TM2, TM1⇒TM2] and helps to set up the second apparent MC, and TM3 follows that second MC-effect. A TMB leads, at its end, to the EEC. Either TM1 or TM3 may give the impression of being the "real" S depending on the individual circumstances.

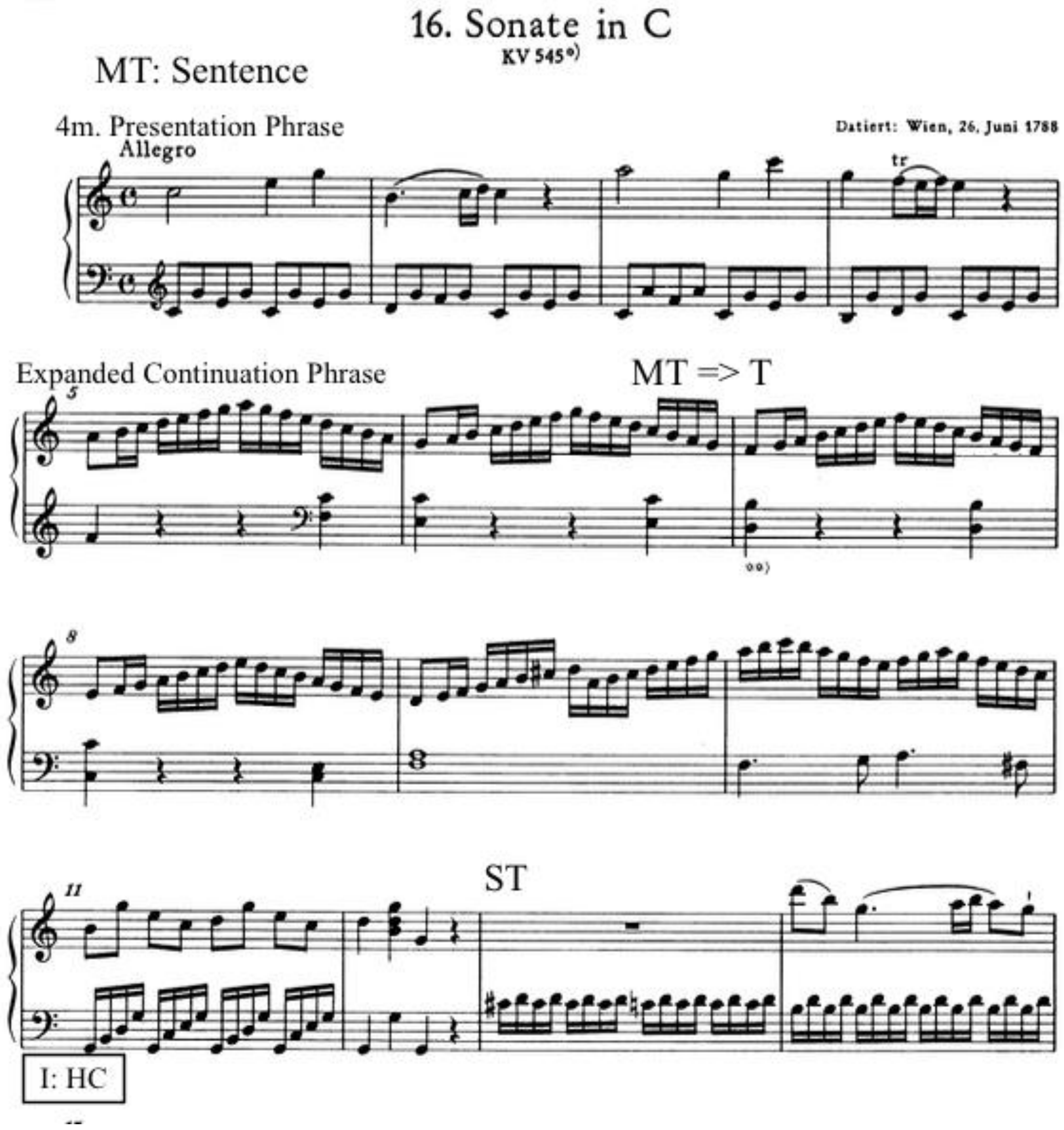
## Appendix B

## Annotated Scores from Analysis

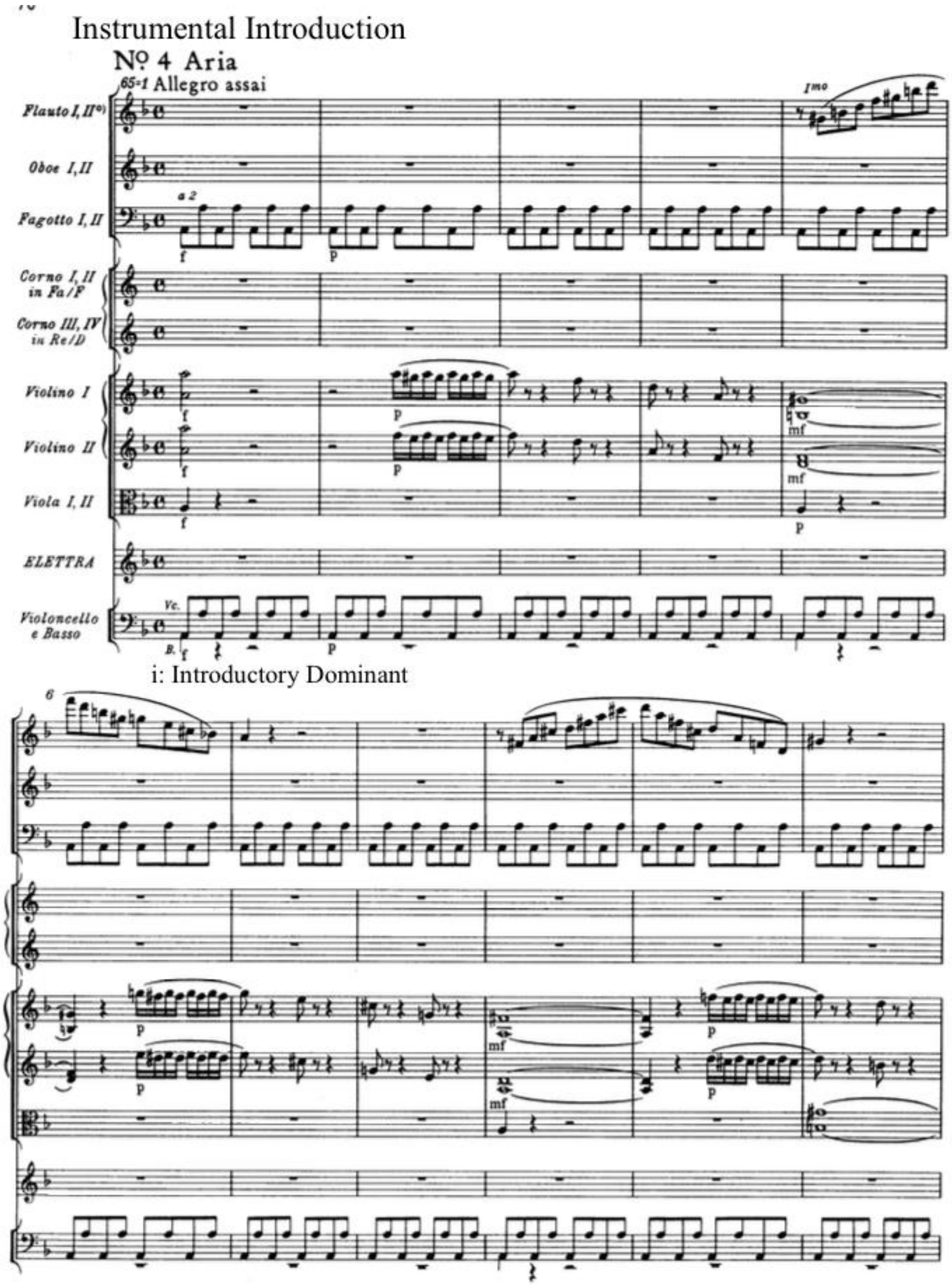
All scores below are annotated with large formal sections above the staff in large font, and key schemes and cadennces below the staff in small font.  For the purpose of keeping the scores legible and sussinct I have omitted phrase-level analysis and focused on the large formal sections, as well as sections of the piece not discussed in my analysis, most of which are the final returns of the ST in the tonic key.

Citations for All Scores:
Wolfgang A. Mozart, Neue Mozart-Ausgabe: Digitized Version, Salzburg: Bärenreiter-Verlag Kassel, 2006.  https://dme.mozarteum.at/DME/nma/start.php?l=2;  Annotations by the author.

Mozart Piano Sonata, K. 545, m 1-14.

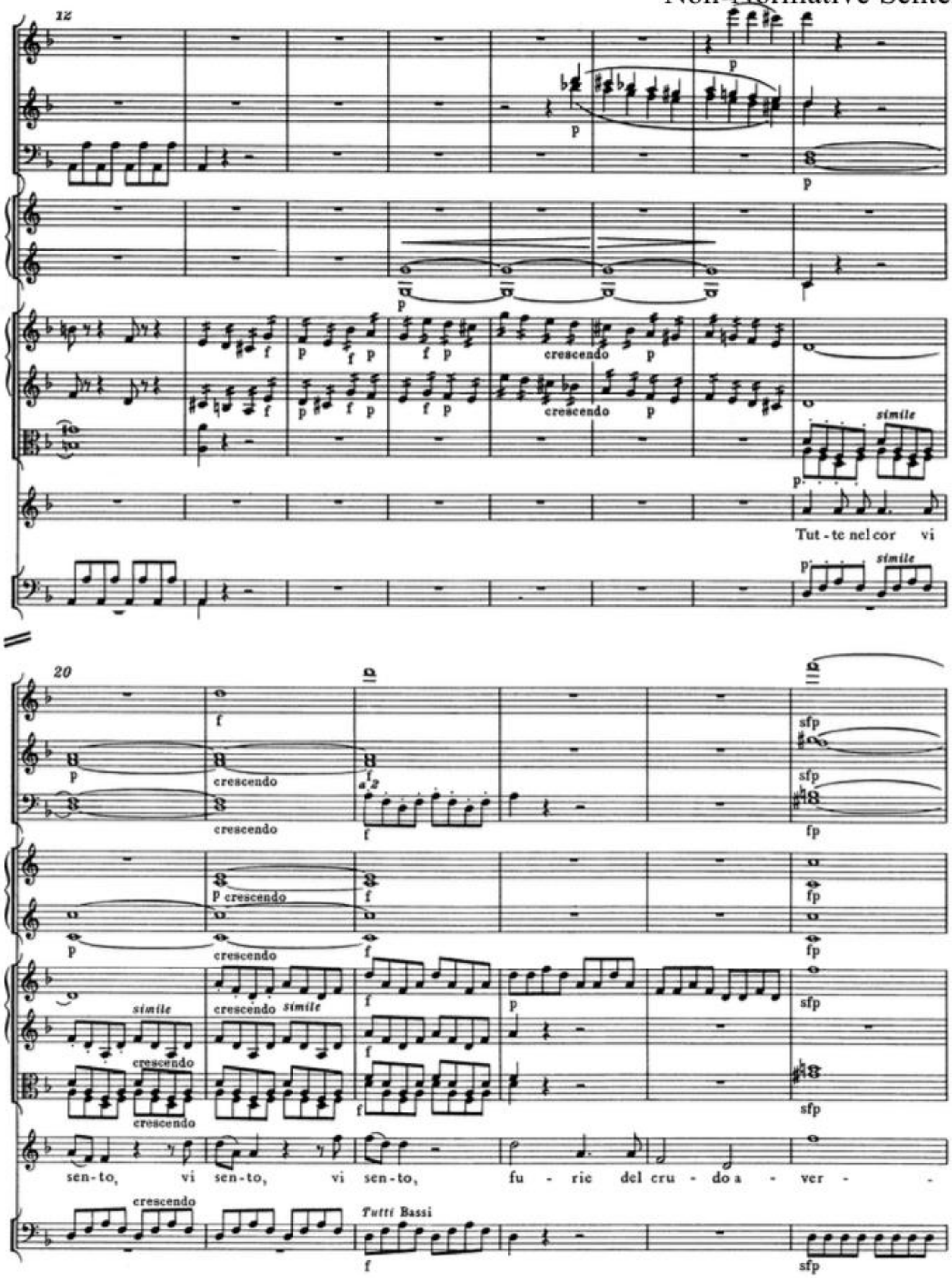

16. Sonate in C
KV 545*)
MT: Sentence
4m. Presentation Phrase
Allegro
Datiert: Wien, 26. Juni 1788
tr
Expanded Continuation Phrase
5
MT => T
**)
8
11
ST
I: HC

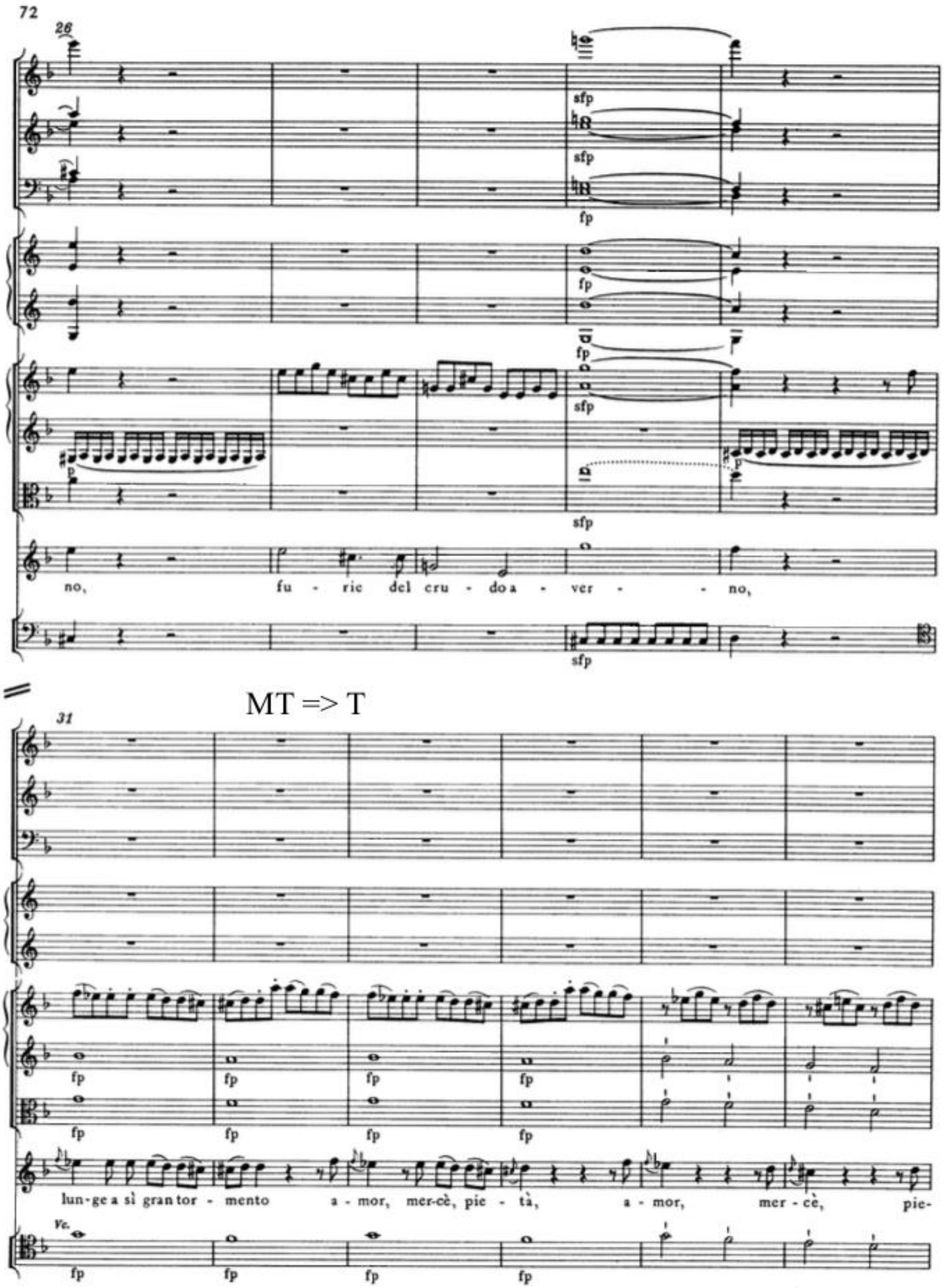
No. 4 Aria: “Tutte nel cor vi sento” from *Idomeneo,* m. 1-104


Instrumental Introduction
Nº 4 Aria
65=1 Allegro assai
Flauto I, II
Oboe I, II
Fagotto I, II
Corno I, II in Fa/F
Corno III, IV in Re/D
Violino I
Violino II
Viola I, II
ELETTRA
Violoncello e Basso
a 2
Imo
Vc.
B.
f
p
mf
i: Introductory Dominant
6

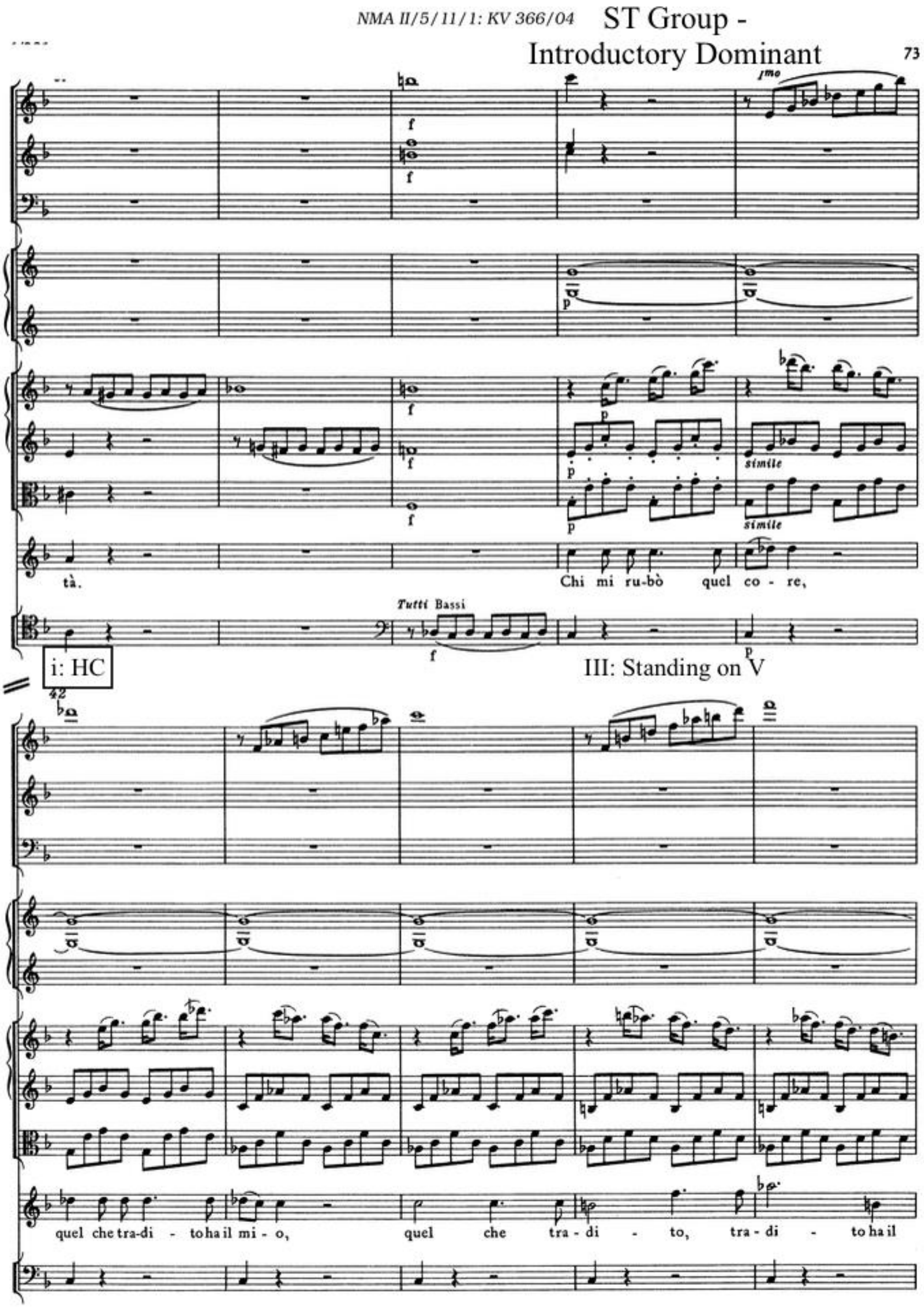
Exposition

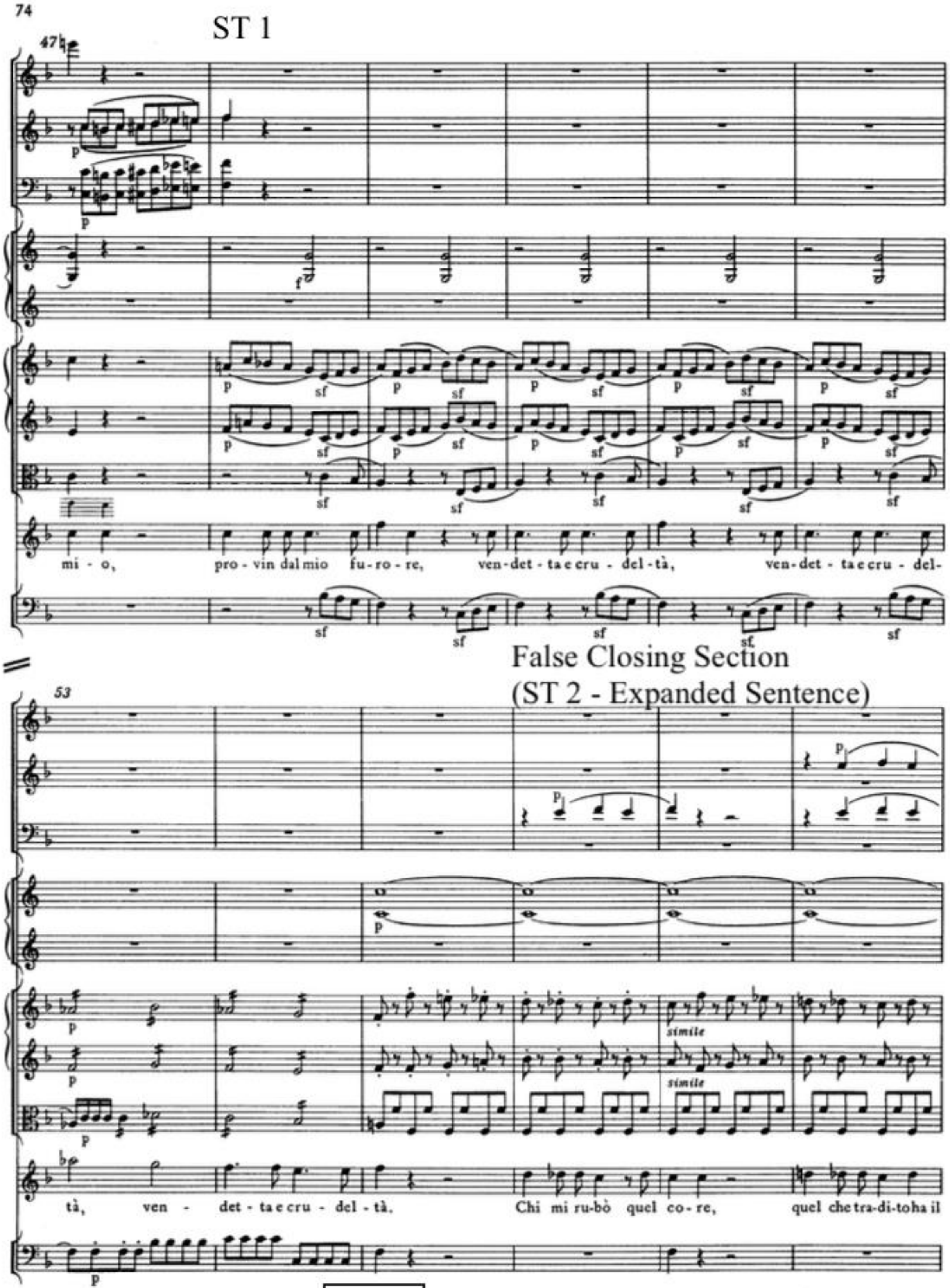
MT - Non-Normative Sentence[71]


NMA II/5/11/1: KV 366/04
12
p
p
p
f
p
f
p
f
p
crescendo
p
simile
Tut - te nel cor vi
simile
20
f
sfp
p
crescendo
a 2
f
crescendo
f
fp
p crescendo
f
fp
crescendo
f
fp
simile
crescendo
simile
f
p
sfp
crescendo
crescendo
f
sfp
sen - to, vi sen - to, vi sen - to, fu - rie del cru - do a - ver -
crescendo
Tutti Bassi
f
sfp


72
26
sfp
sfp
fp
fp
fp
sfp
p
sfp
p
no,
fu - rie del cru - do a - ver - - no,
sfp
31
lun-ge a sì gran tor - mento a - mor, mer-cè, pie - tà, a - mor, mer - cè, pie-
Vc.
fp
fp
fp
fp

MT => T

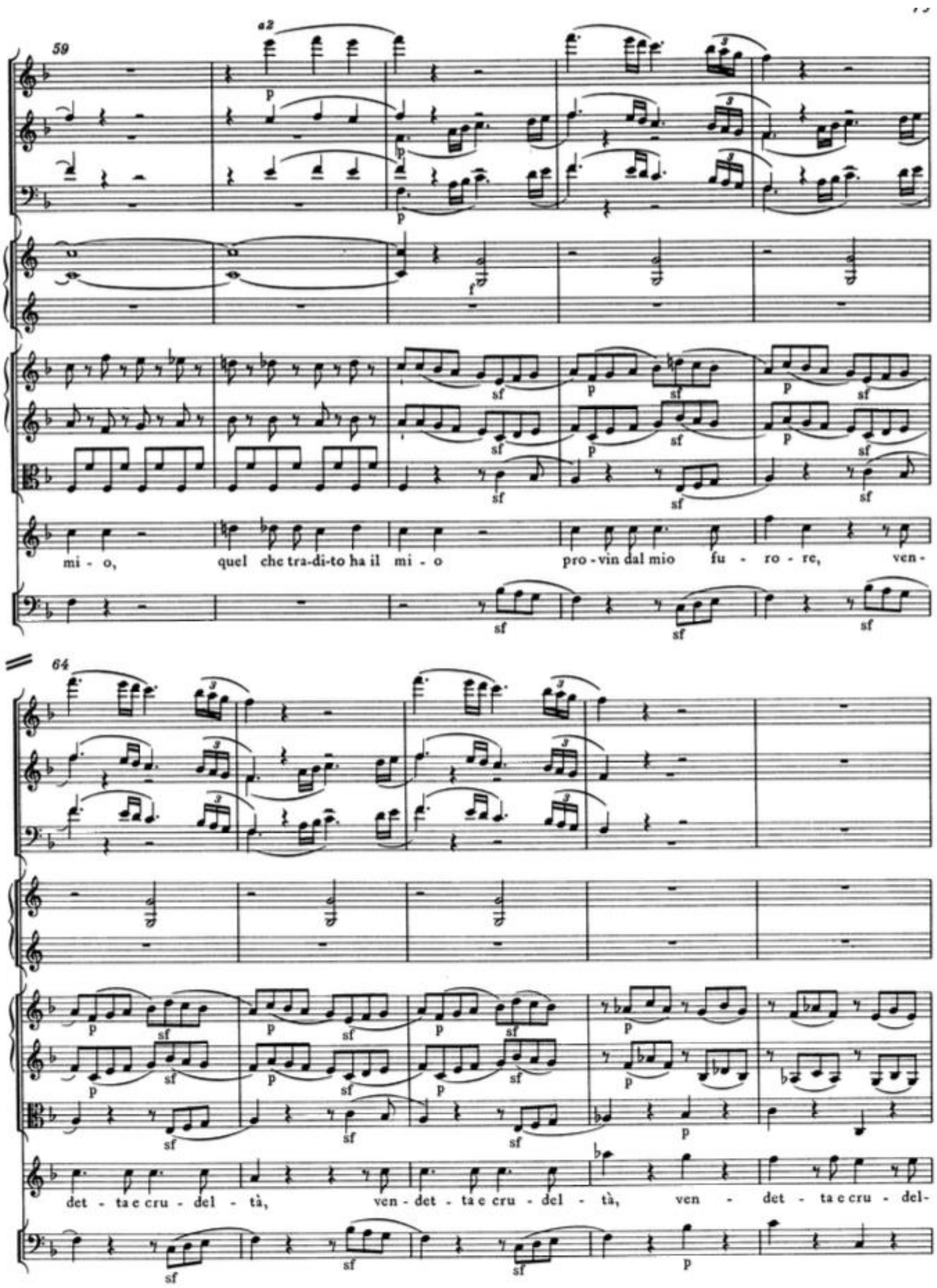

NMA II/5/11/1: KV 366/04
ST Group - Introductory Dominant
73
i: HC
III: Standing on V
42
Tutti Bassi
simile
tà.
Chi mi ru-bò quel co - re,
quel che tra-di - to ha il mi - o,
quel che tra - di - to, tra - di - to ha il

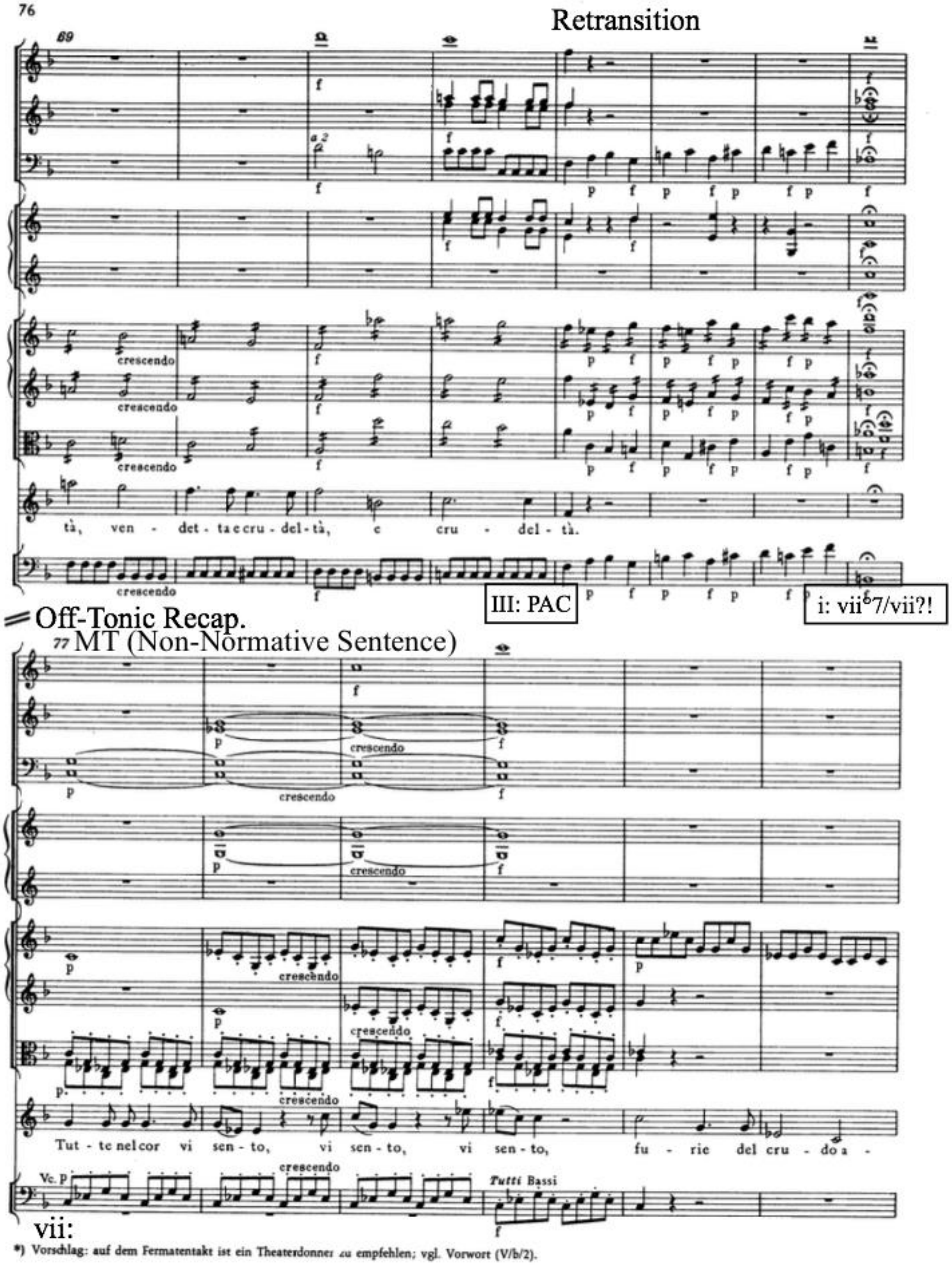

74
47
53
mi - o, pro - vin dal mio fu - ro - re, ven - det - ta e cru - del - tà, ven - det - ta e cru - del-
tà, ven - det - ta e cru - del - tà. Chi mi ru - bò quel co - re, quel che tra - di - to ha il
p
f
sf
simile

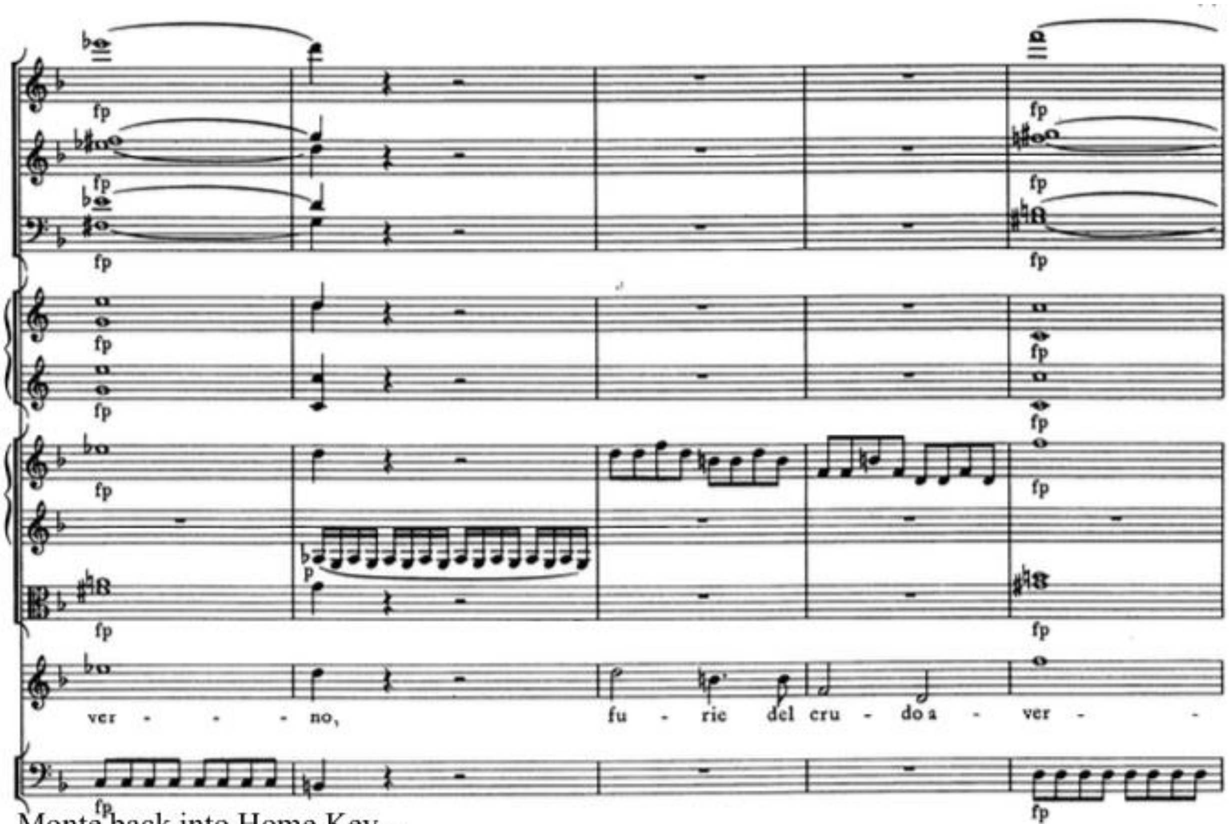
ST 1

False Closing Section
(ST 2 - Expanded Sentence)

III: PAC

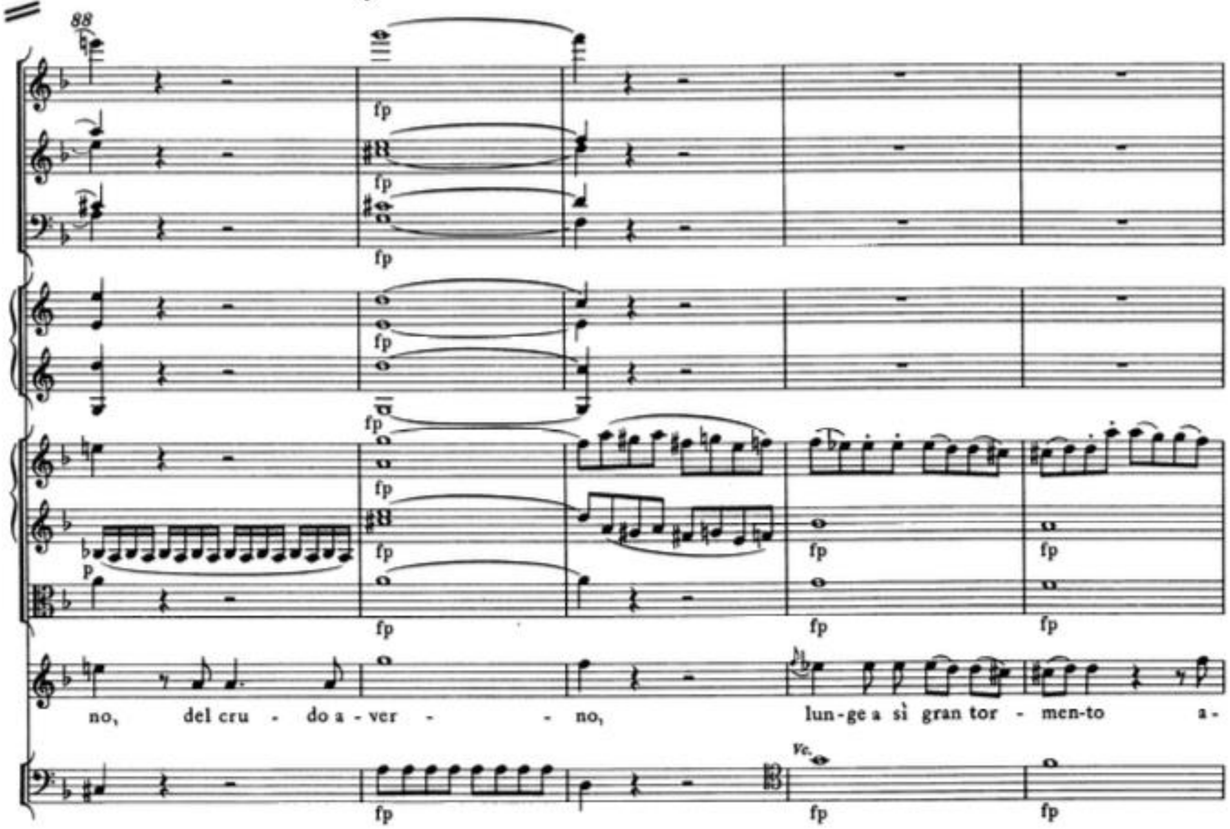

59
a2
mi - o, quel che tra-di-to ha il mi - o pro - vin dal mio fu - ro - re, ven -
64
det - ta e cru - del - tà, ven - det - ta e cru - del - tà, ven - det - ta e cru - del-


76
Retransition
89
tà, ven - det - ta e cru - del - tà, e cru - del - tà.
III: PAC
i: vii°7/vii?!
Off-Tonic Recap.
77 MT (Non-Normative Sentence)
Tut - te nel cor vi sen - to, vi sen - to, vi sen - to, fu - rie del cru - do a -
Vc.
Tutti Bassi
vii:
*) Vorschlag: auf dem Fermatentakt ist ein Theaterdonner zu empfehlen; vgl. Vorwort (V/b/2).

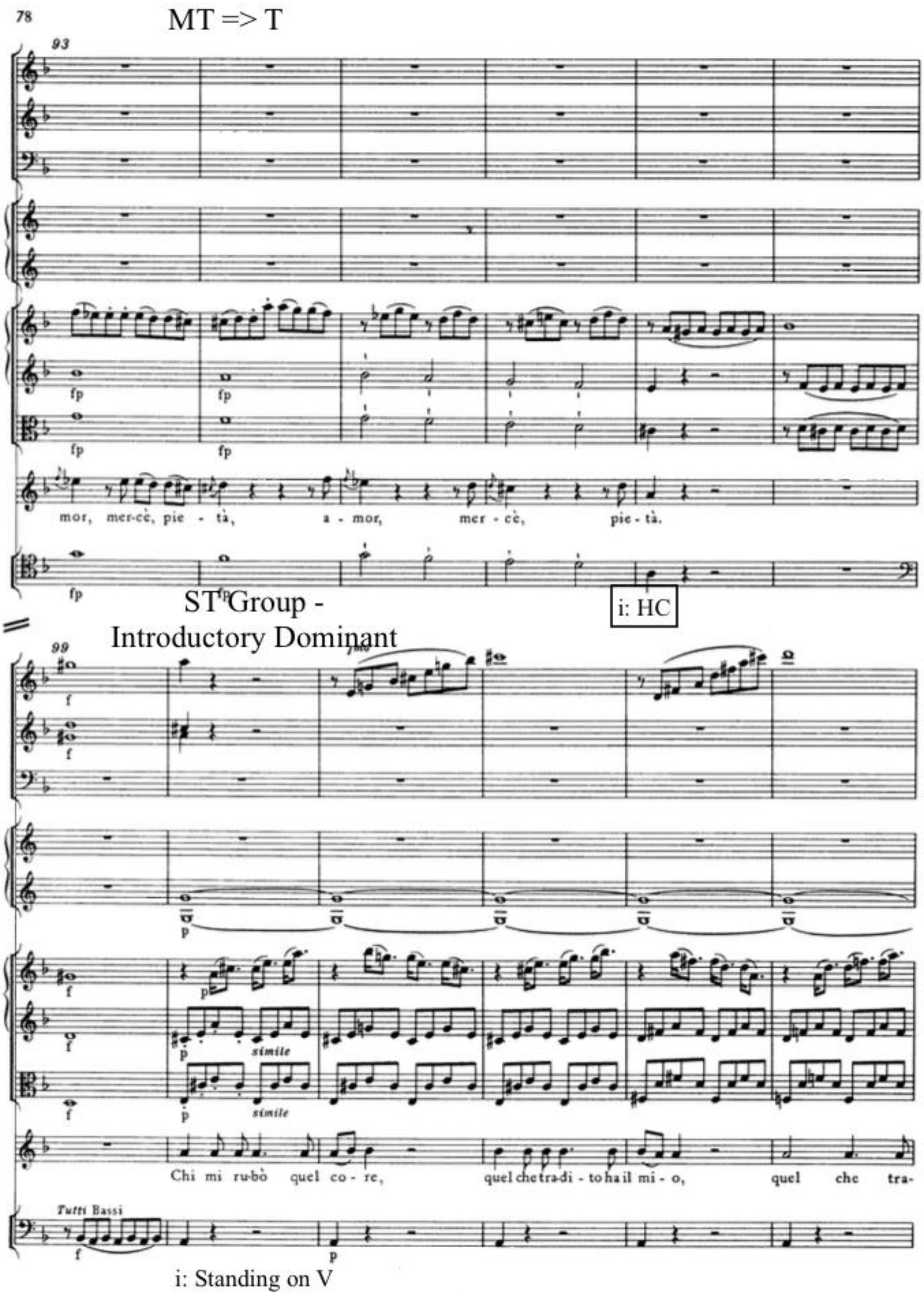


fp
p
ver - - - no,
fu - rie del cru - do a - ver -

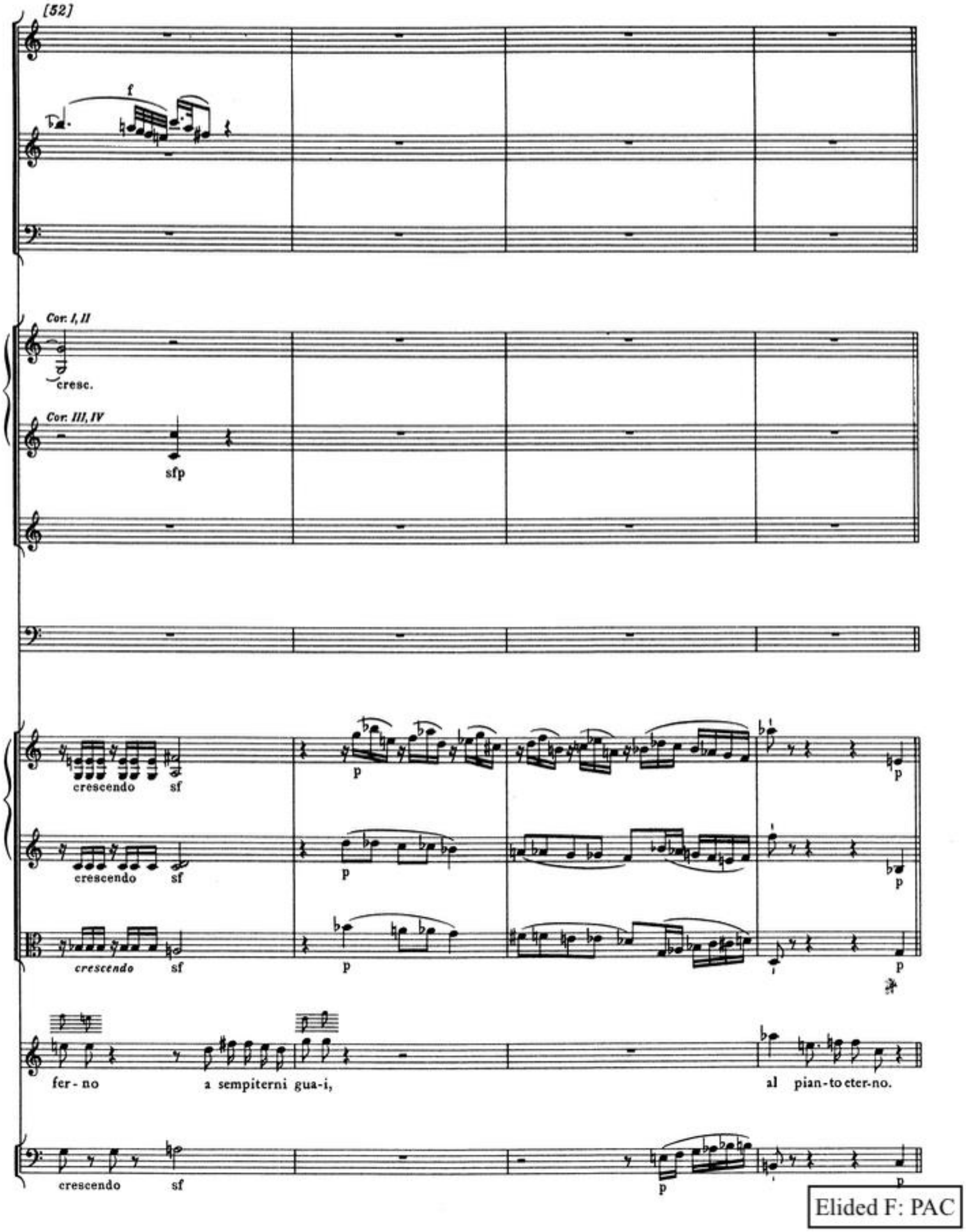
Monte back into Home Key…



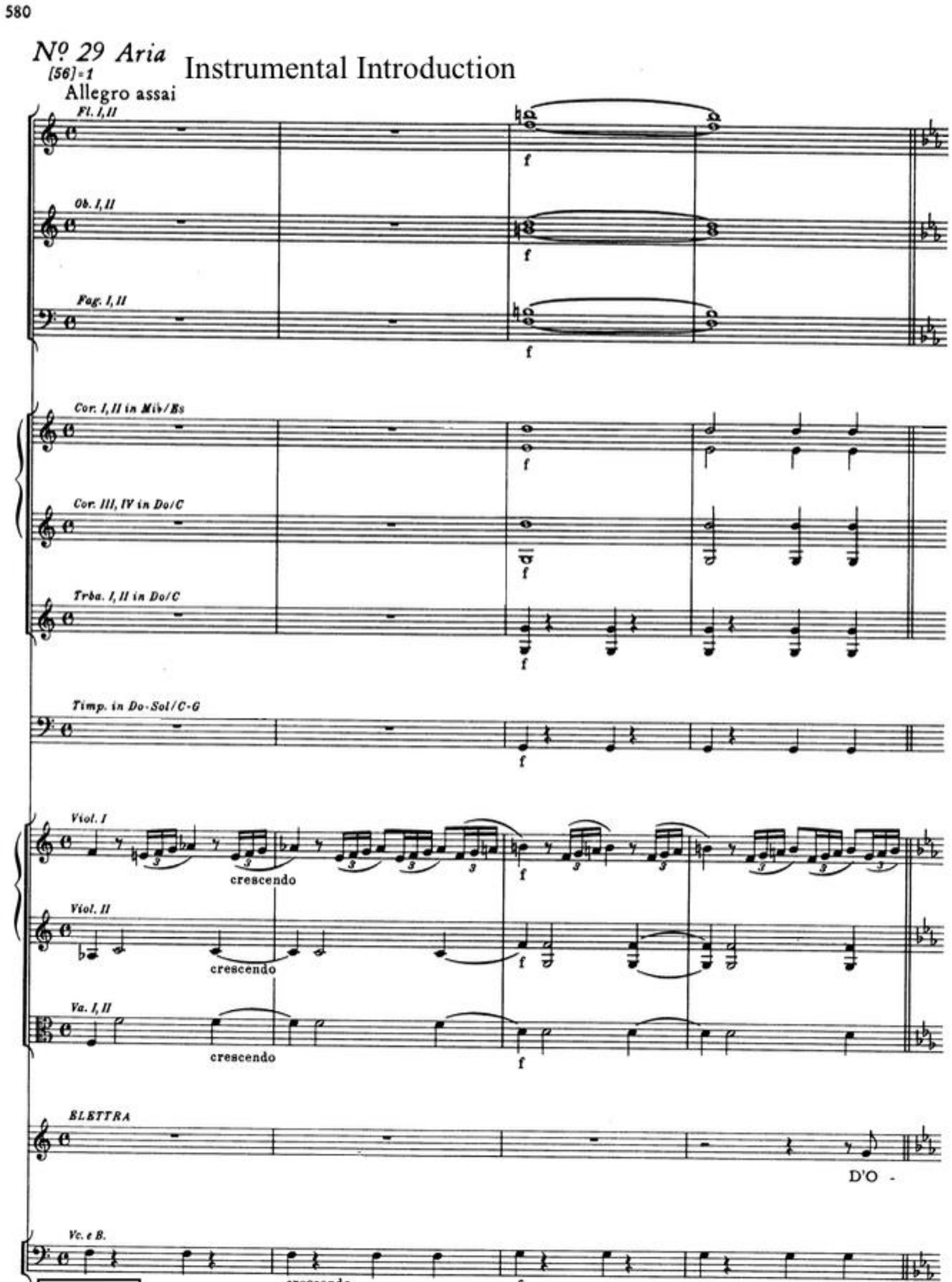
88
fp
p
no, del cru - do a - ver - - no,
lun - ge a sì gran tor - men-to a-
Vc.


78
MT => T
93
fp
mor, mer-cè, pie - tà, a - mor, mer - cè, pie - tà.
ST Group -
Introductory Dominant
i: HC
99
f
p
simile
Chi mi ru-bò quel co - re, quel che tra-di - to ha il mi - o, quel che tra-
Tutti Bassi
i: Standing on V

No. 29 Recitative and Aria: “D’Oreste, d’Aiace” from *Idomeneo*, m. 52-55 Recit; m. 1-81 Aria


[52]
f
Cor. I, II
cresc.
Cor. III, IV
sfp
crescendo
sf
p
crescendo
sf
p
crescendo
sf
p
fer - no
a sempiterni gua-i,
al pian-to eter-no.
crescendo
sf
p
p
Elided F: PAC

Instrumental Introduction


580
Nº 29 Aria
[56]=1
Allegro assai
Fl. I, II
Ob. I, II
Fag. I, II
Cor. I, II in Mib/Es
Cor. III, IV in Do/C
Trba. I, II in Do/C
Timp. in Do-Sol/C-G
Viol. I
Viol. II
Va. I, II
ELETTRA
Vc. e B.
f
crescendo
D'O -

Recit.: F: I PAC

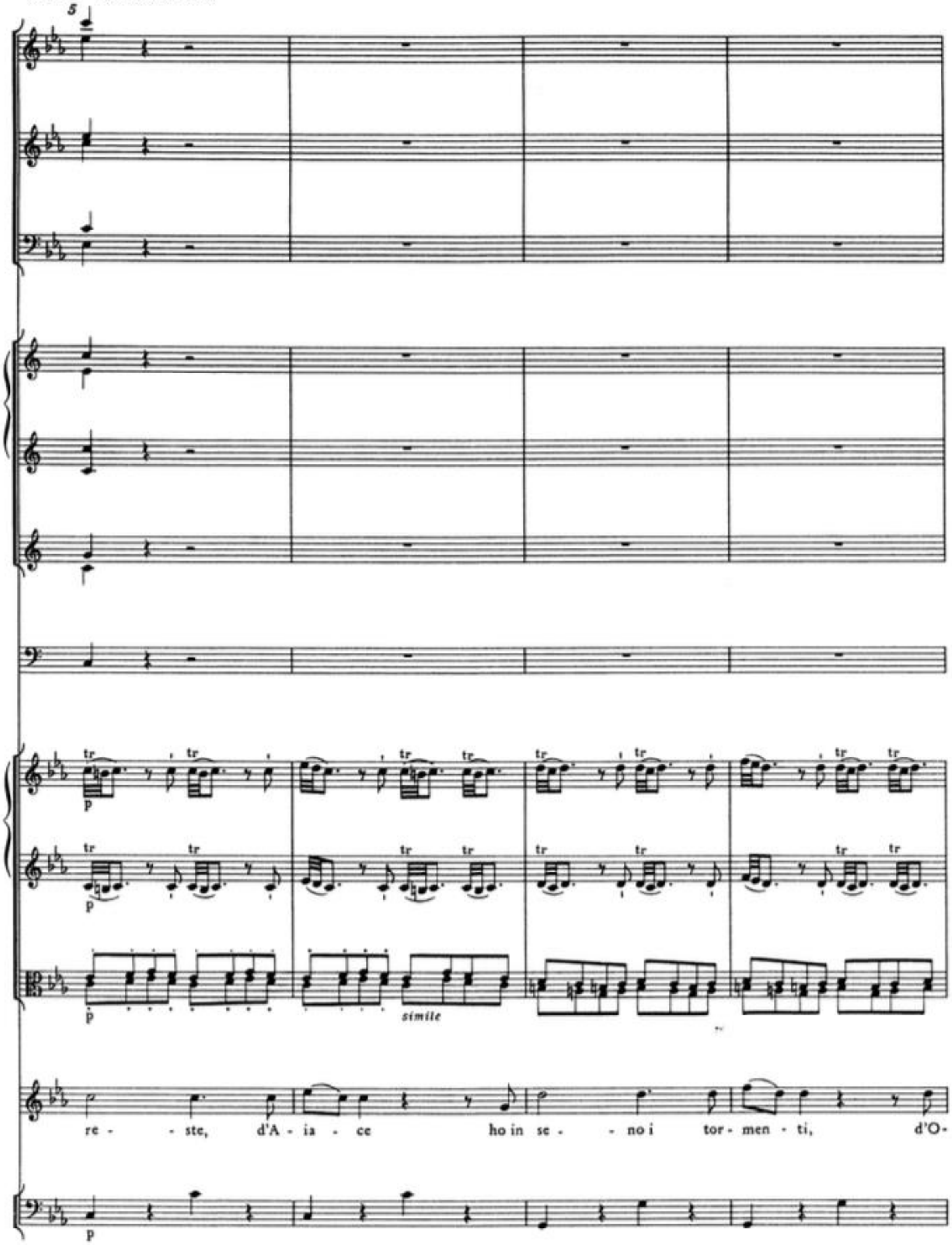
i: V

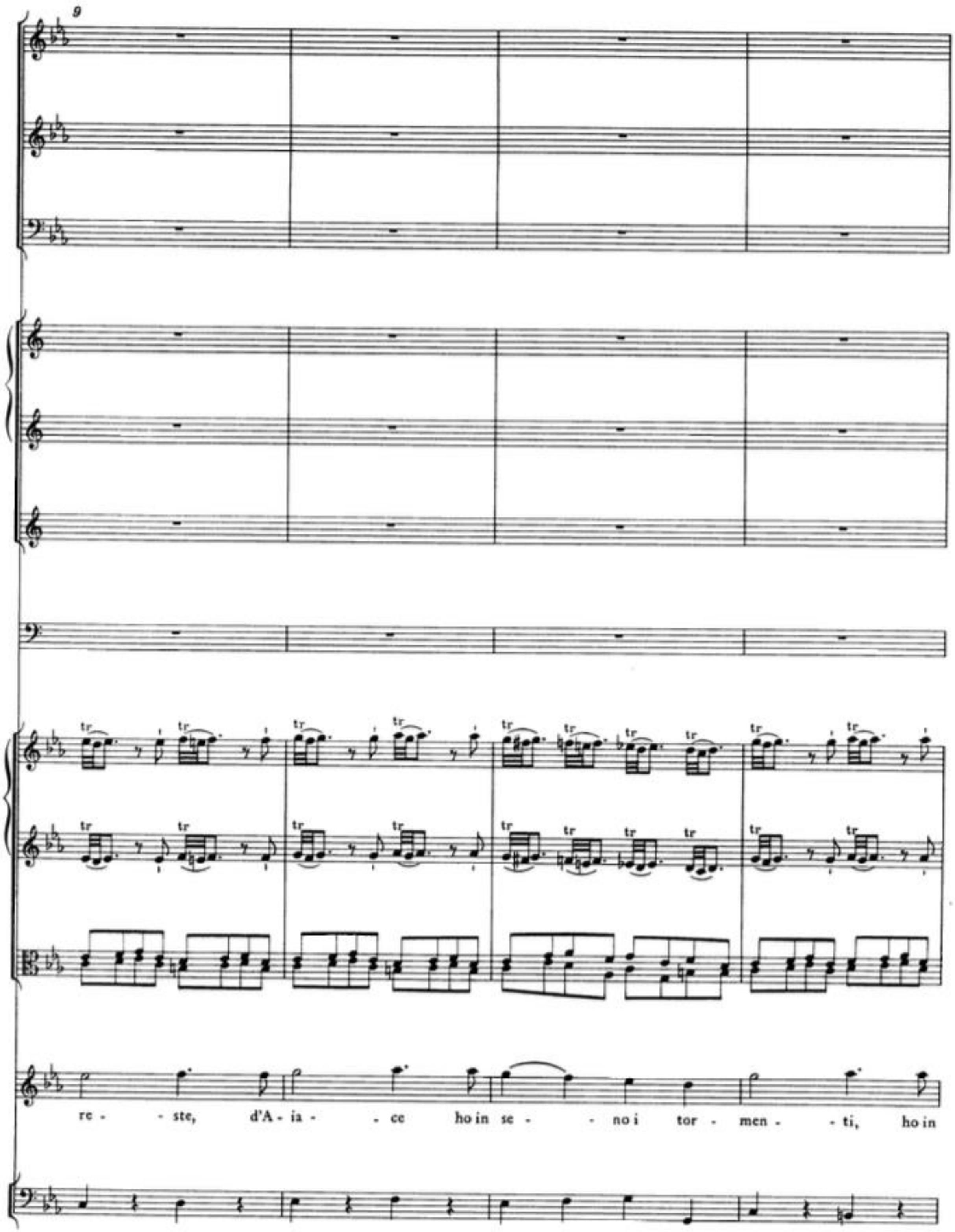
i: Elided PAC

Aria: i: iv

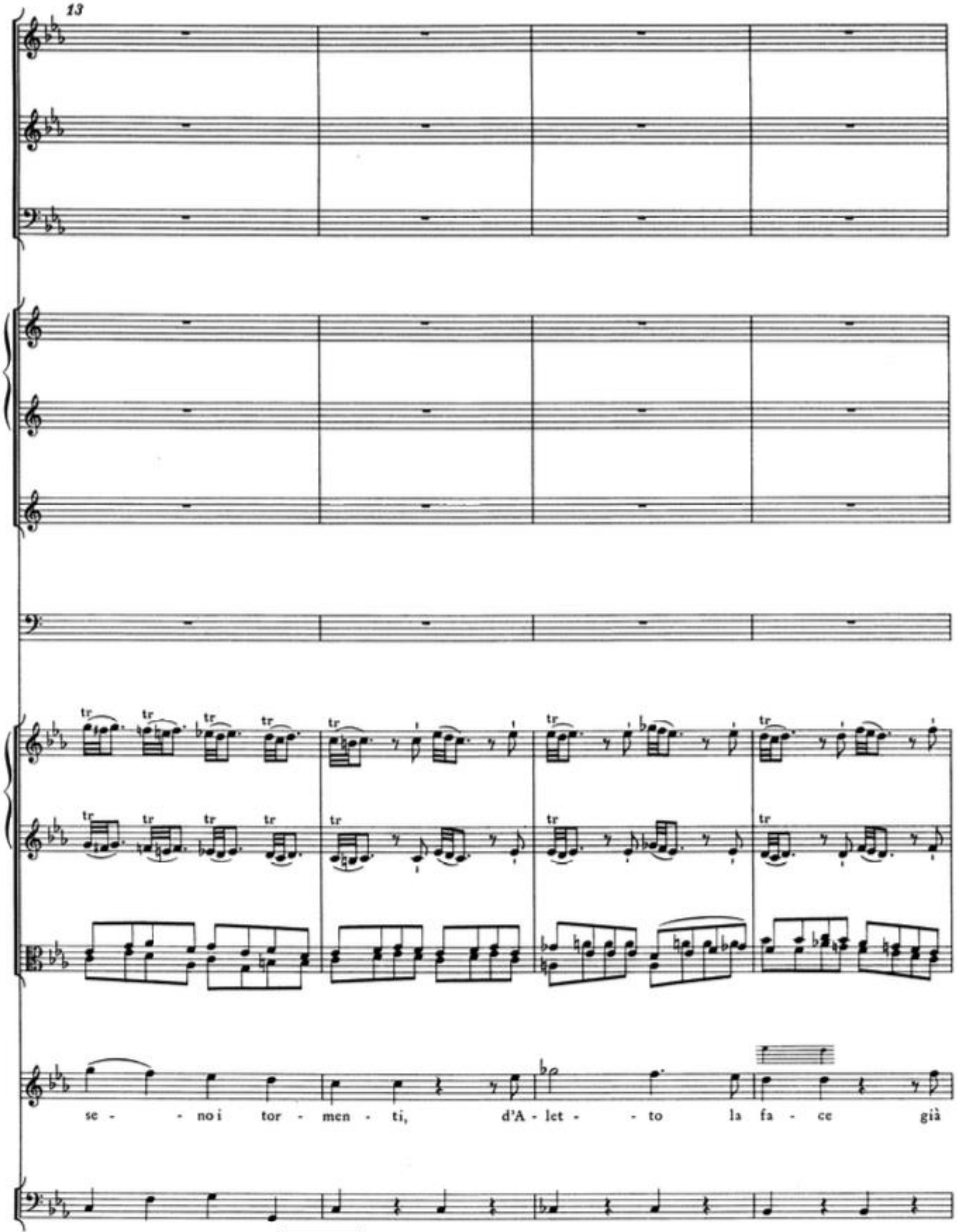
Exposition

MT - Sentence

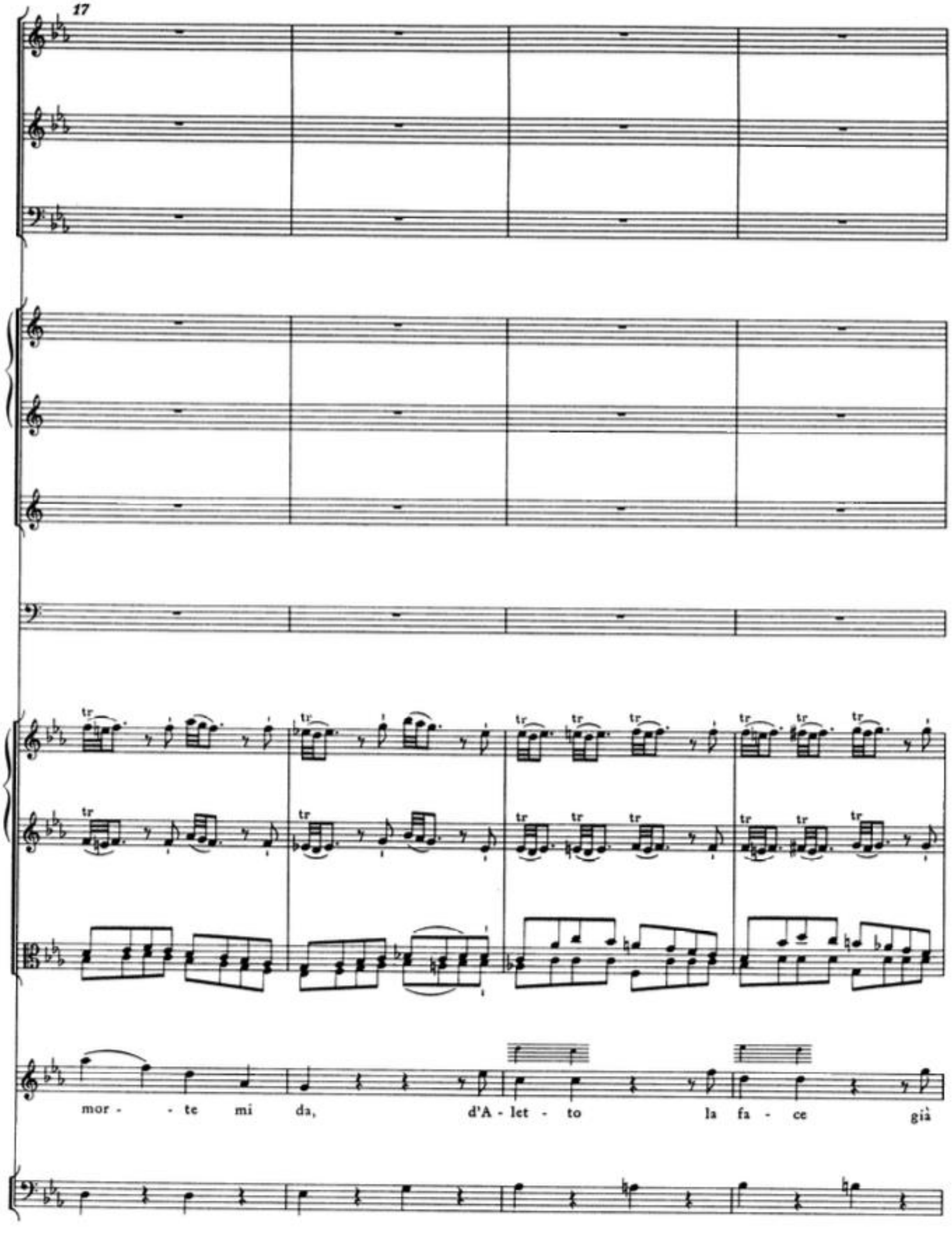

5
p
simile
re - - ste, d'A - ia - ce ho in se - - no i tor - men - ti, d'O-
p

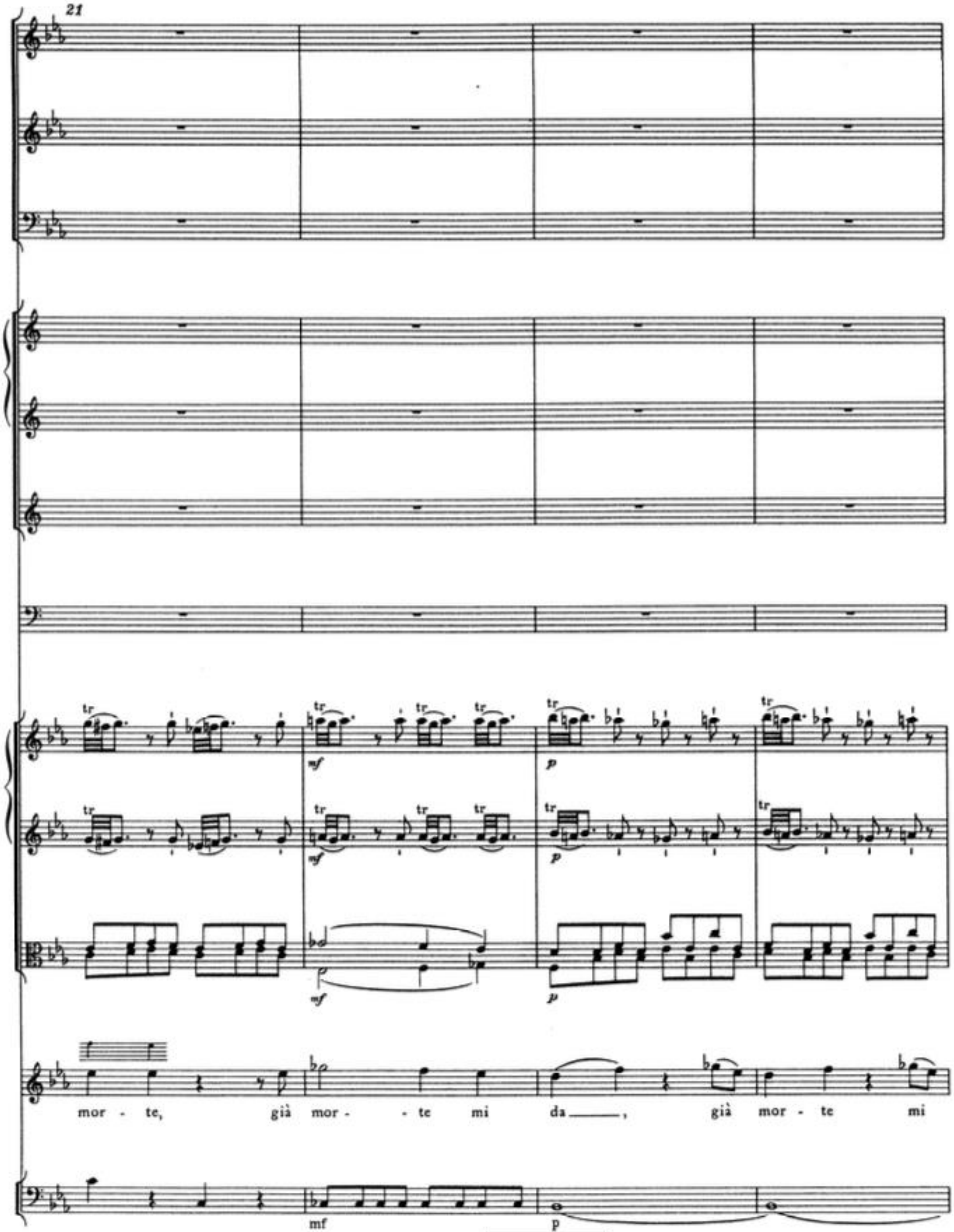

9
tr
re - - ste, d'A - ia - - ce ho in se - - no i tor - men - - ti, ho in

## T - Sentence


13
tr
se - no i tor - men - ti, d'A - let - to la fa - ce già

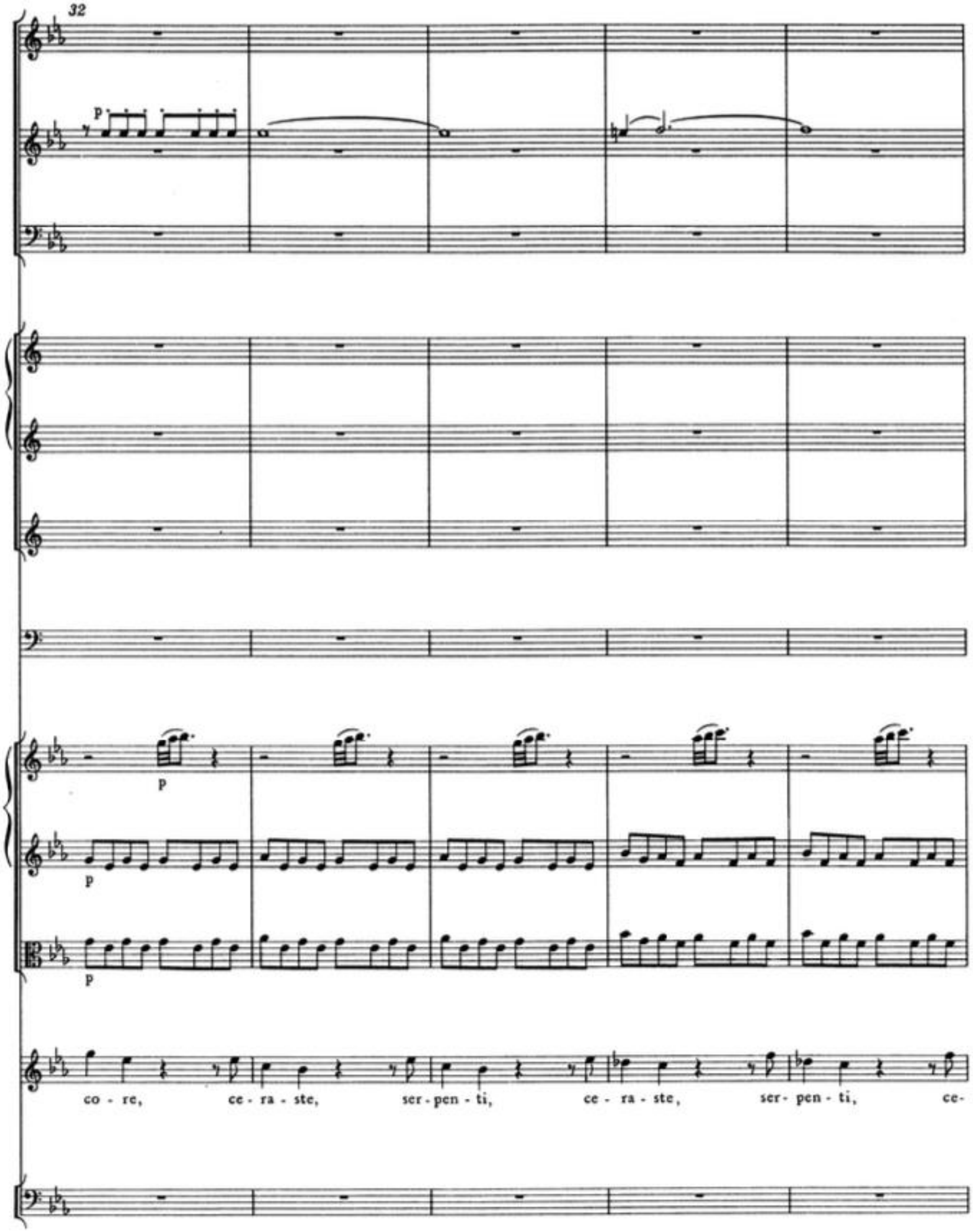
i: PAC

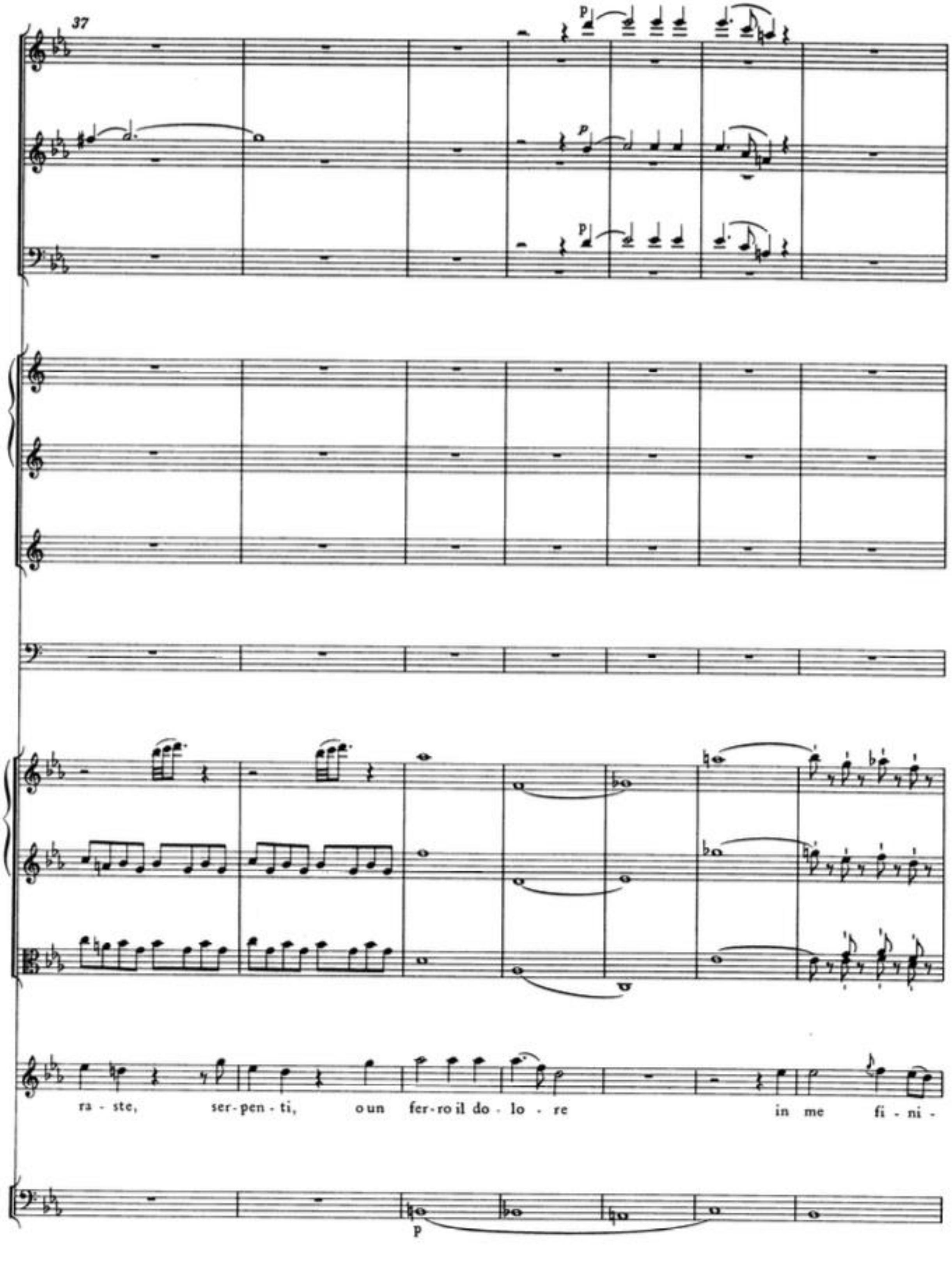

17
mor - - te mi da, d'A - let - to la fa - ce già


21
tr
mf
p
mor - te, già mor - te mi da___, già mor - te mi

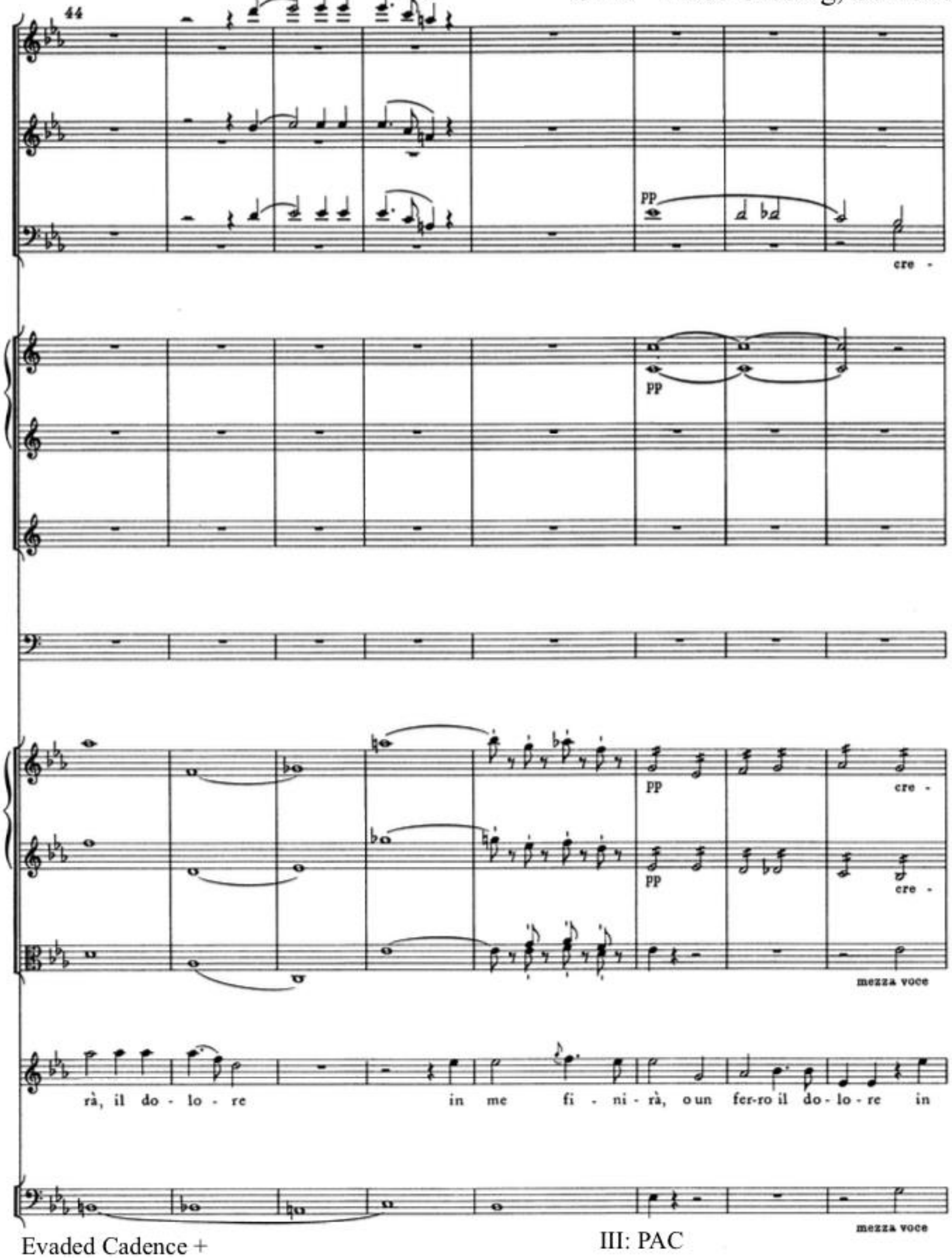
III: HC

III: Standing on V


32
p
co - re, ce - ra - ste, ser - pen - ti, ce - ra - ste, ser - pen - ti, ce-


37
p
p
p
ra - ste, ser - pen - ti, o un fer - ro il do - lo - re in me fi - ni -
p

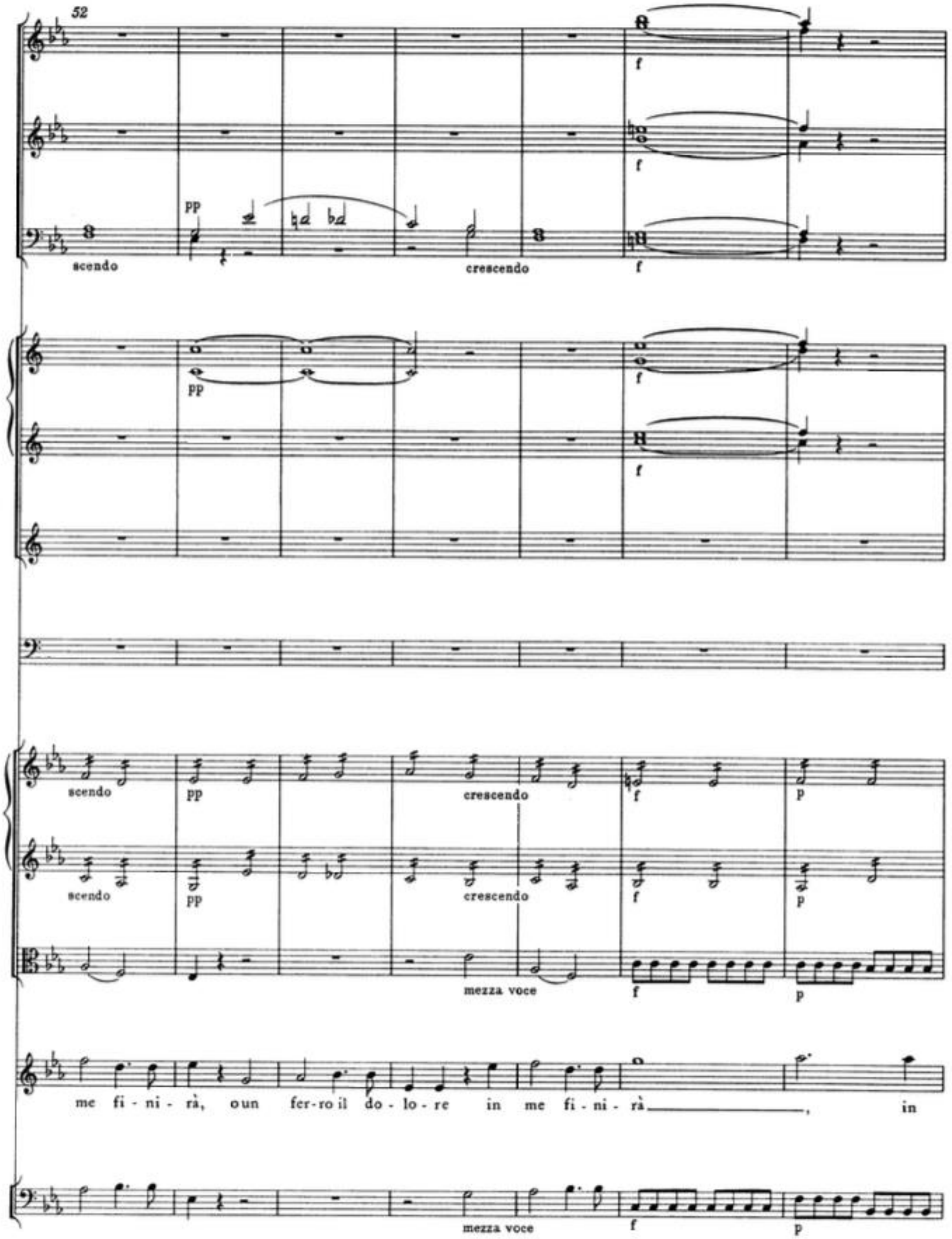
ST 2 - False Closing, Sentence


44
pp
cre -
pp
pp
cre -
pp
cre -
mezza voce
rà, il do - lo - re in me fi - ni - rà, o un fer-ro il do - lo - re in
mezza voce

Evaded Cadence +
"One More Time"

III: PAC

Internationale Stiftung Mozarteum Online Publications (2006)

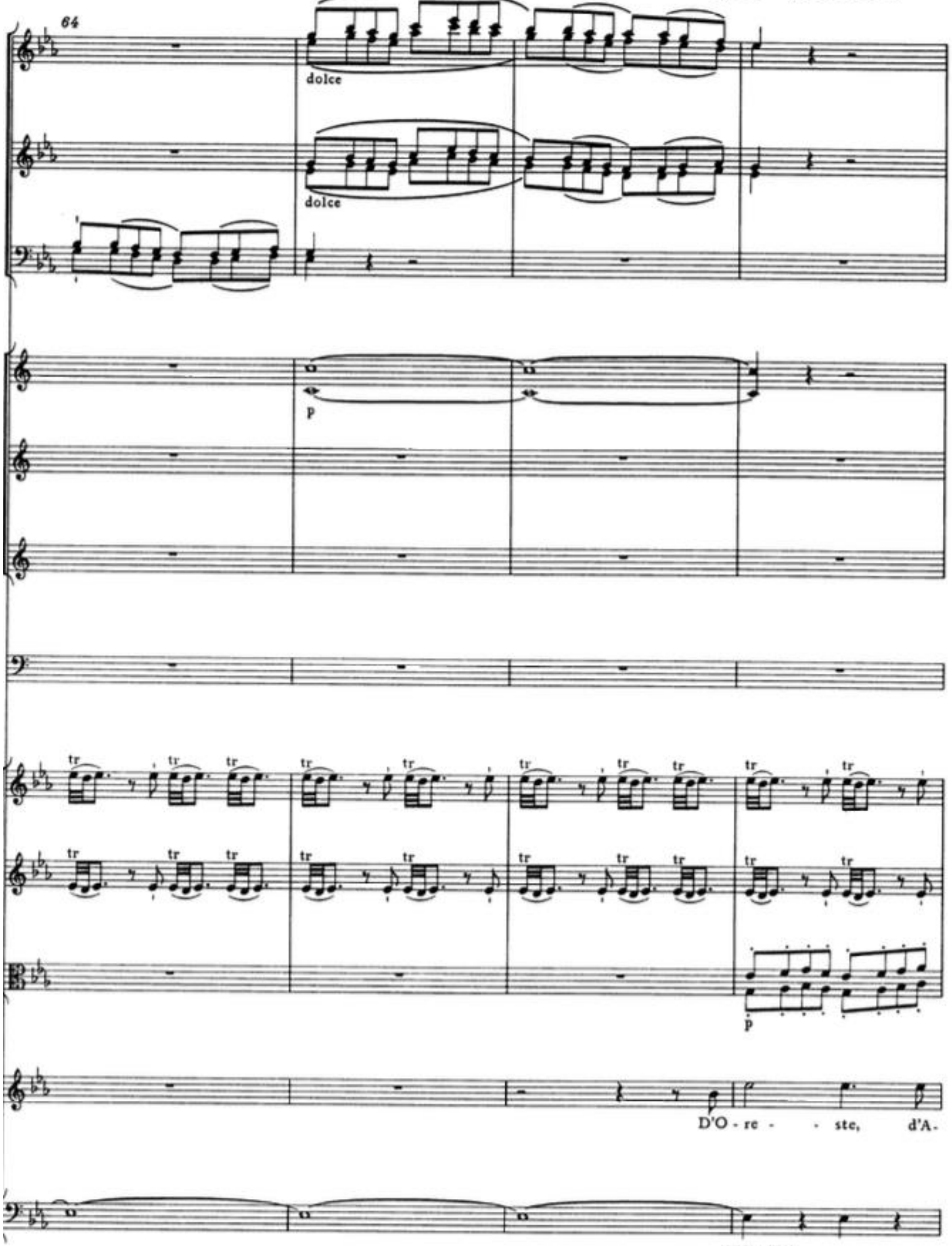

52
scendo
pp
crescendo
f
p
mezza voce
me fi - ni - rà, o un fer - ro il do - lo - re in me fi - ni - rà, in

Evaded Cadence +
One More Time

ty

Recapitulation

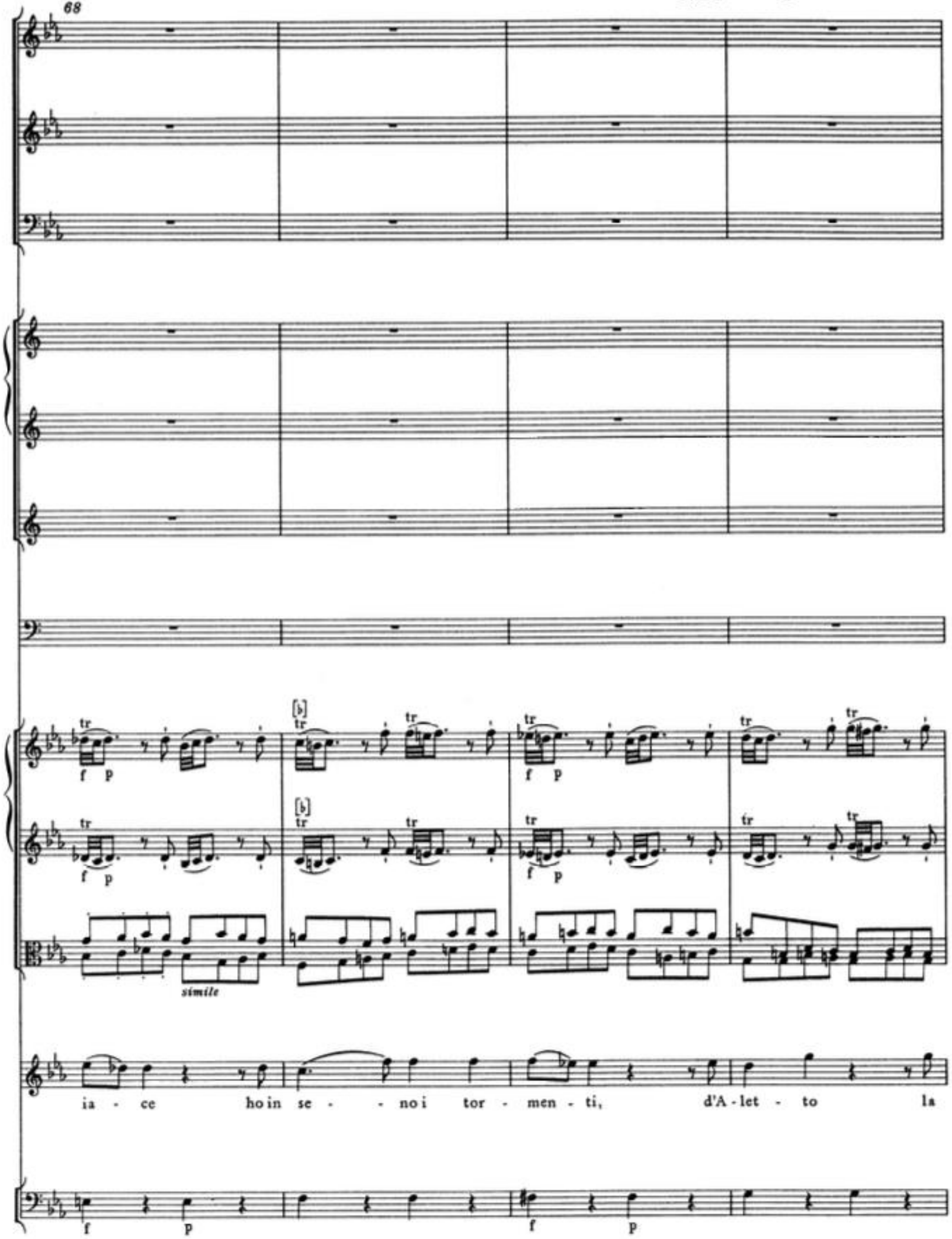
MT - Sentence

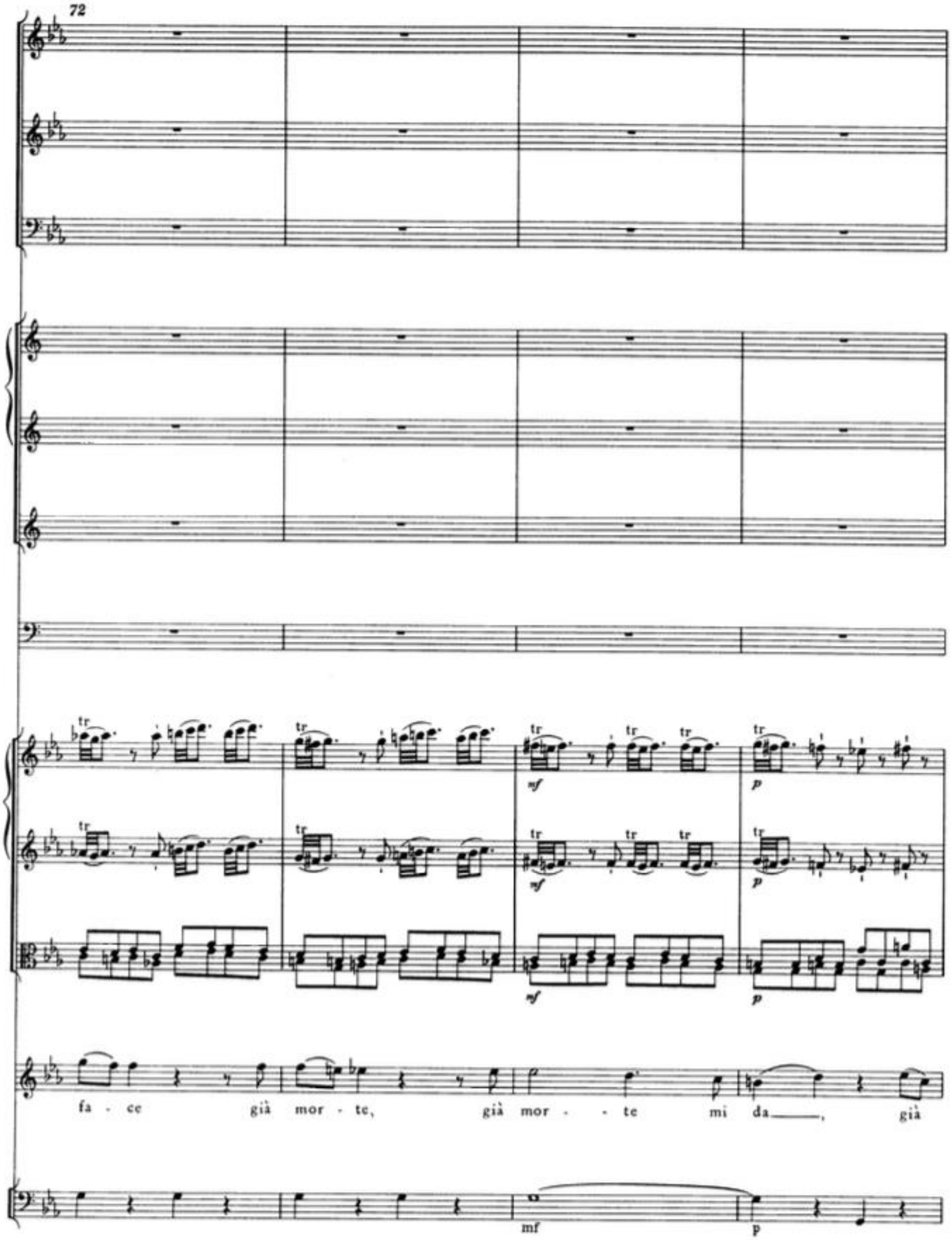

64
dolce
dolce
p
tr
p
D'O - re - ste, d'A-

III: (?!)

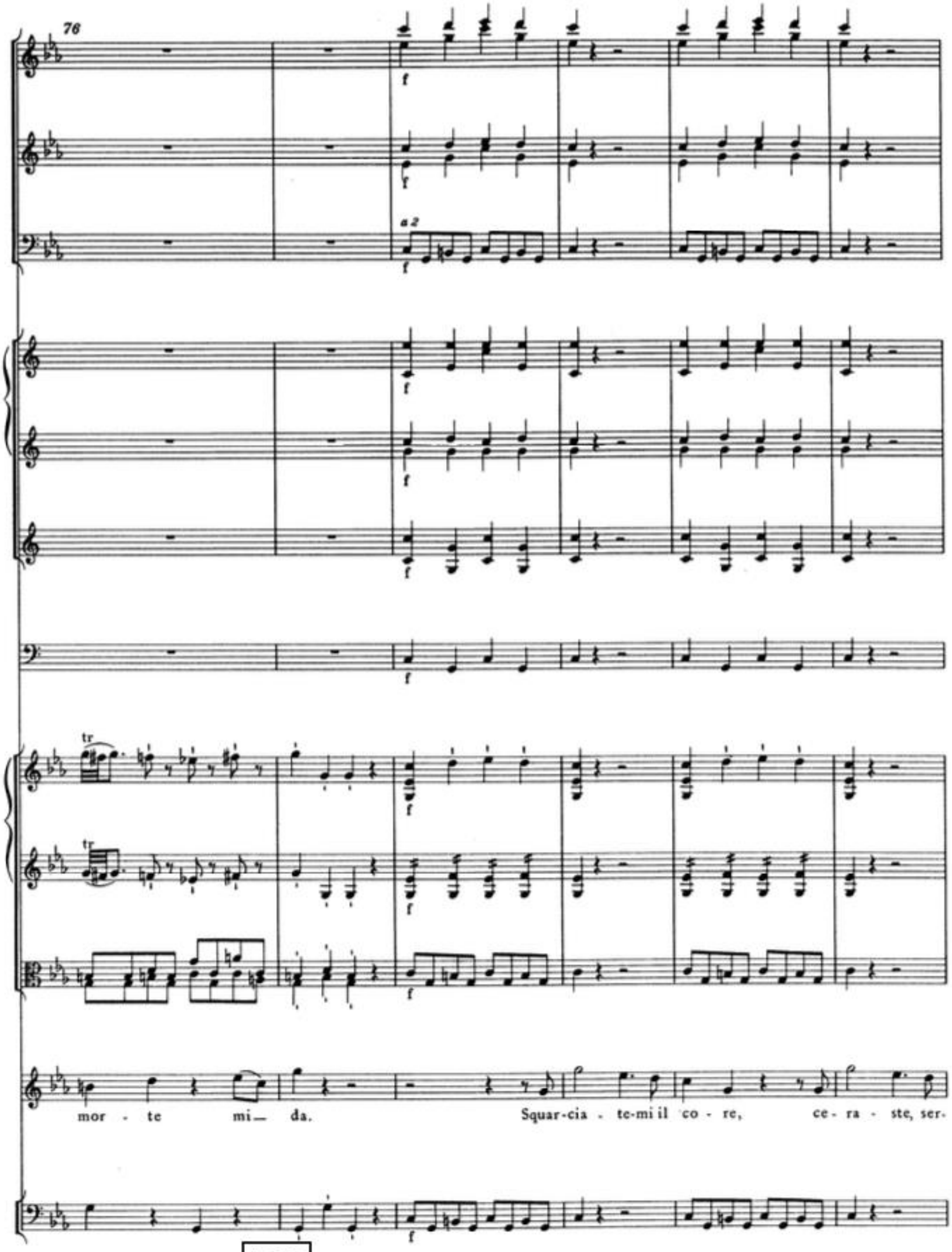
Monte back to Home Key…

MT => T


68
[♭]
tr
f
p
simile
ia - ce ho in se - - no i tor - men - ti, d'A - let - to la

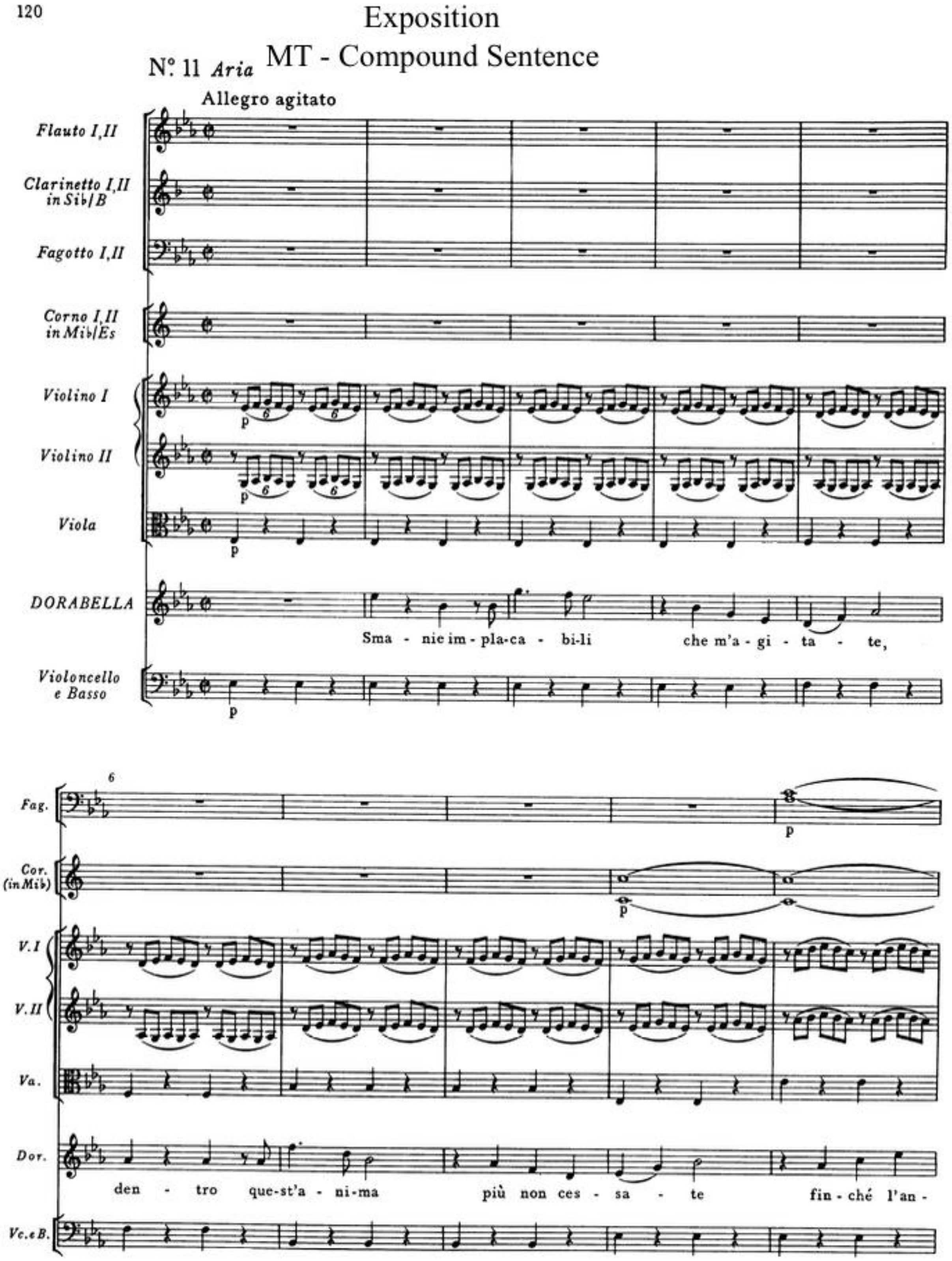

72
tr
mf
p
fa - ce
già
mor - te,
già
mor - - te
mi
da___,
già
mf
p

# ST 1 - Sentence

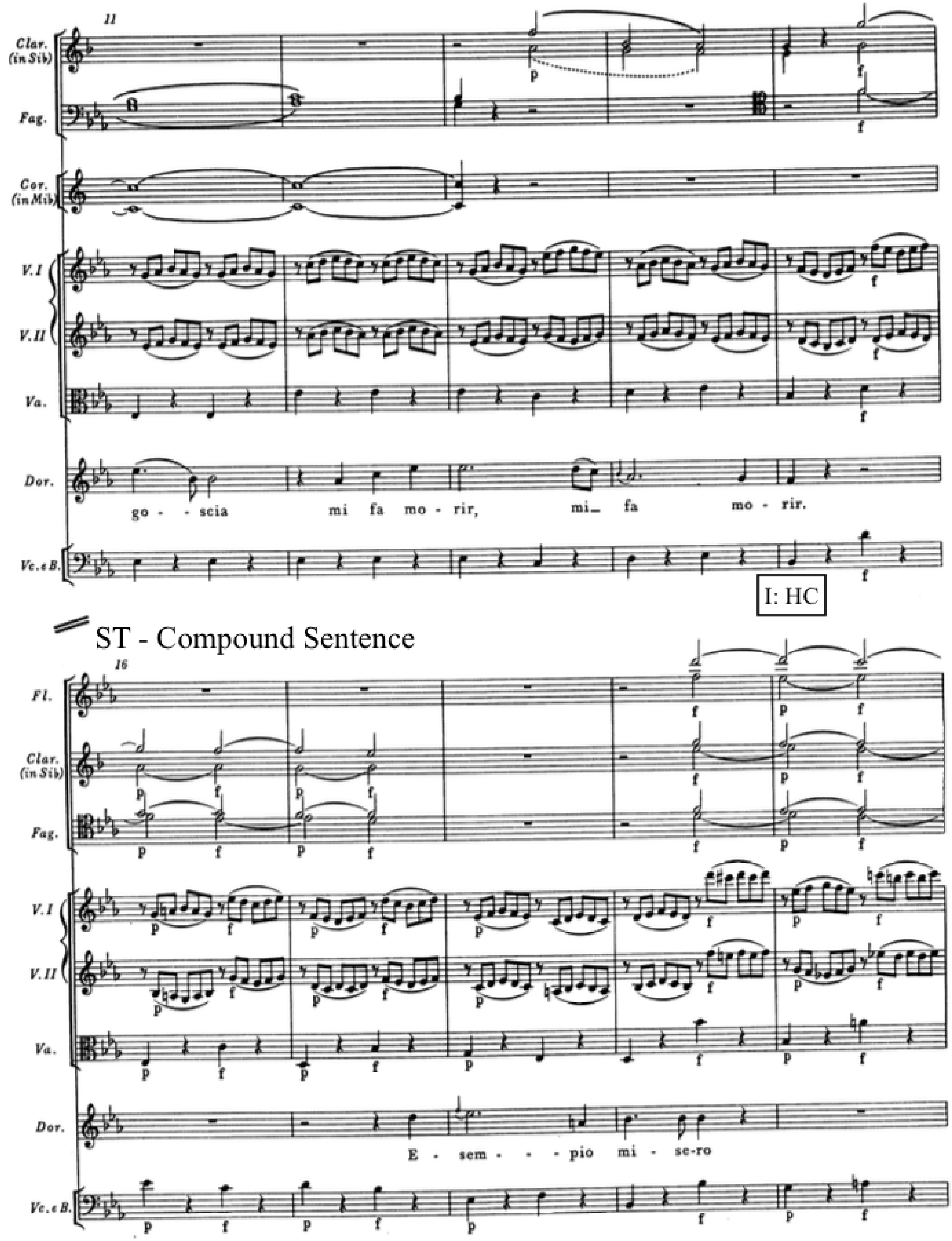

76
a 2
f
tr
mor - te mi da.
Squar-cia - te-mi il co - re, ce - ra - ste, ser-

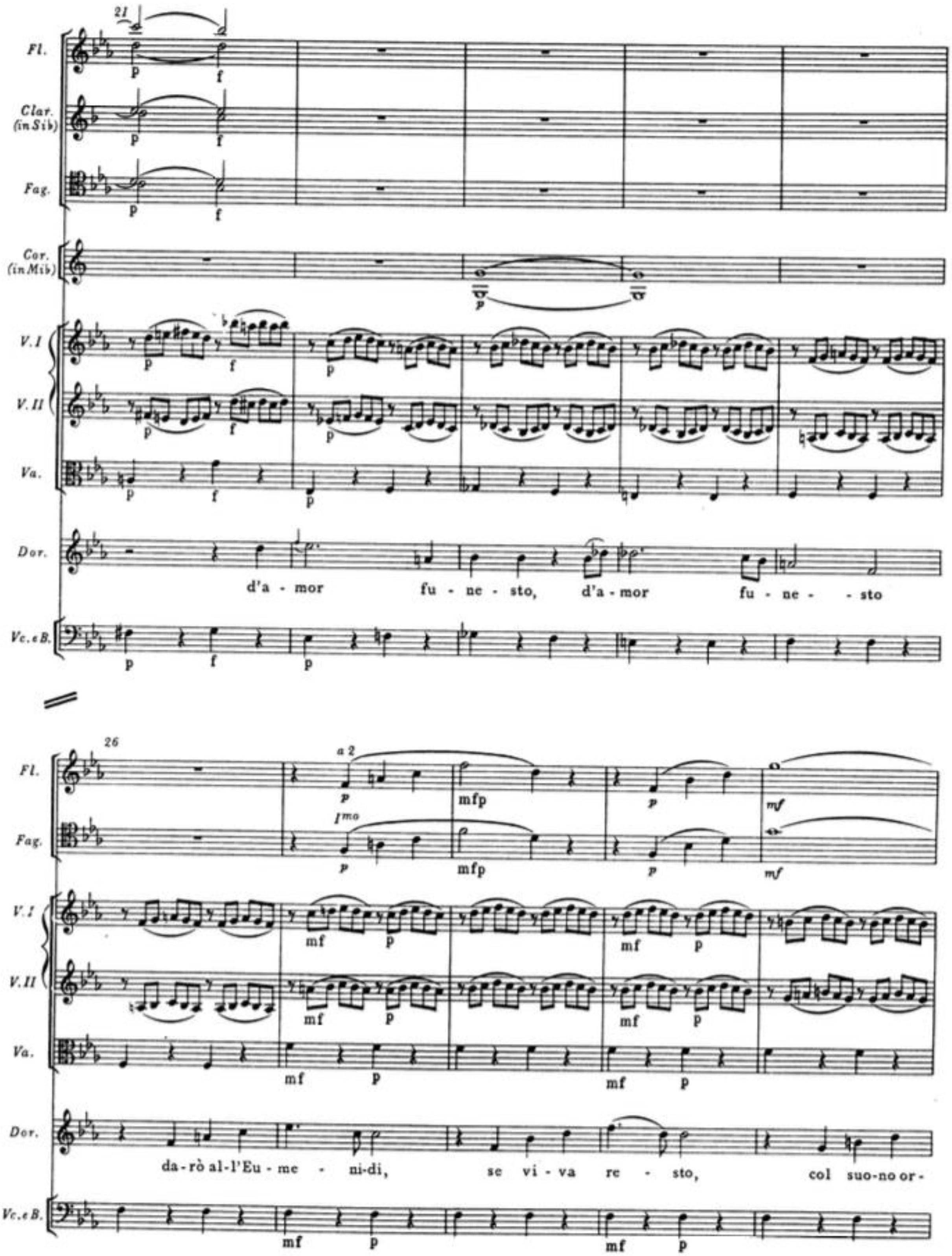
i: HC

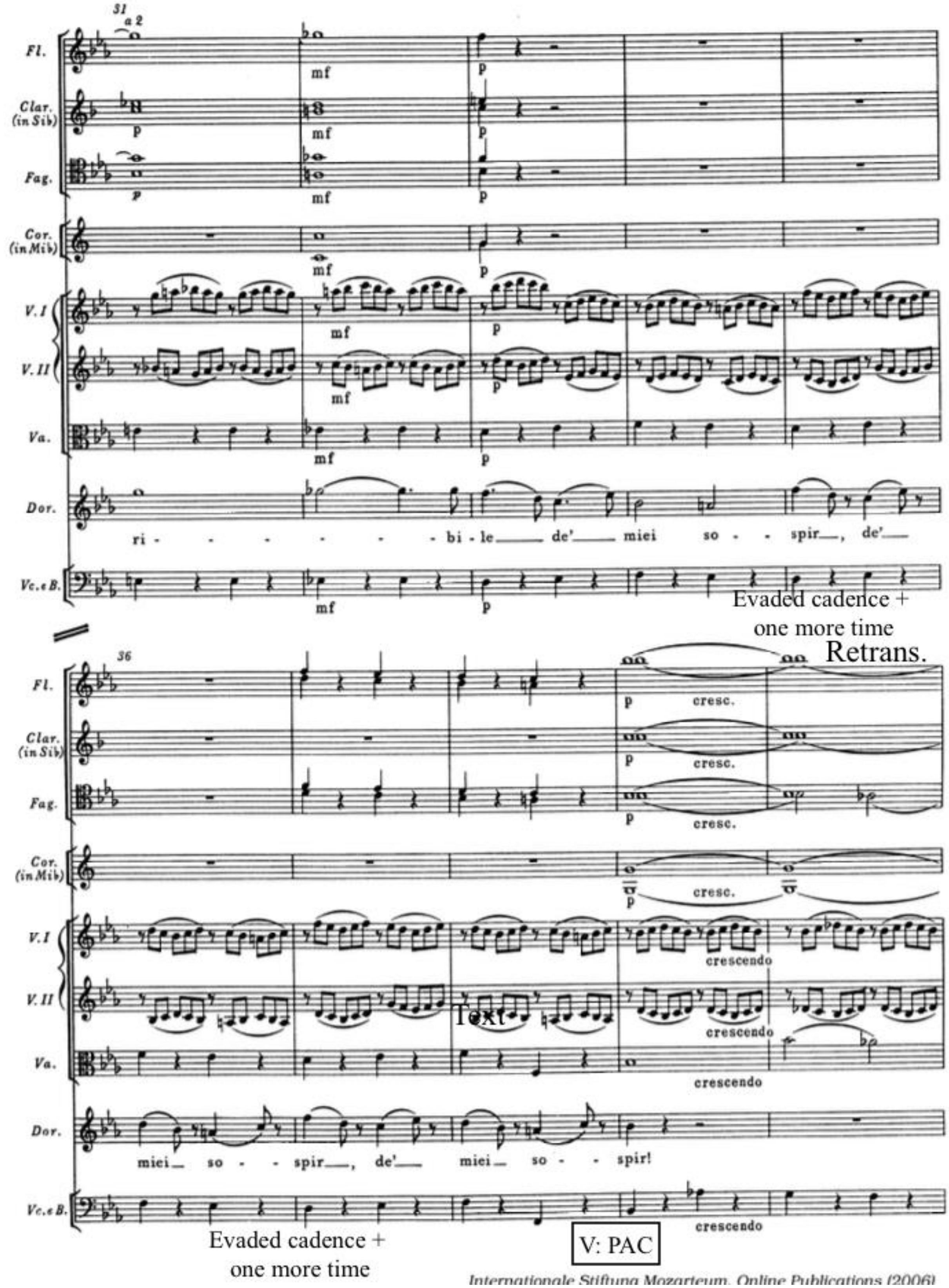
No. 11, Aria: “Smanie implacabili, che m’agitate” from *Cosi fan Tutte,* m. 1-50.


120
Exposition
MT - Compound Sentence
Nº 11 Aria
Allegro agitato
Flauto I,II
Clarinetto I,II in Sib/B
Fagotto I,II
Corno I,II in Mib/Es
Violino I
Violino II
Viola
DORABELLA
Violoncello e Basso
Sma - nie im - pla-ca - bi-li che m'a - gi - ta - te,
6
Fag.
Cor. (in Mib)
V.I
V.II
Va.
Dor.
Vc.e B.
den - tro que-st'a - ni-ma più non ces - sa - te fin - ché l'an -
p

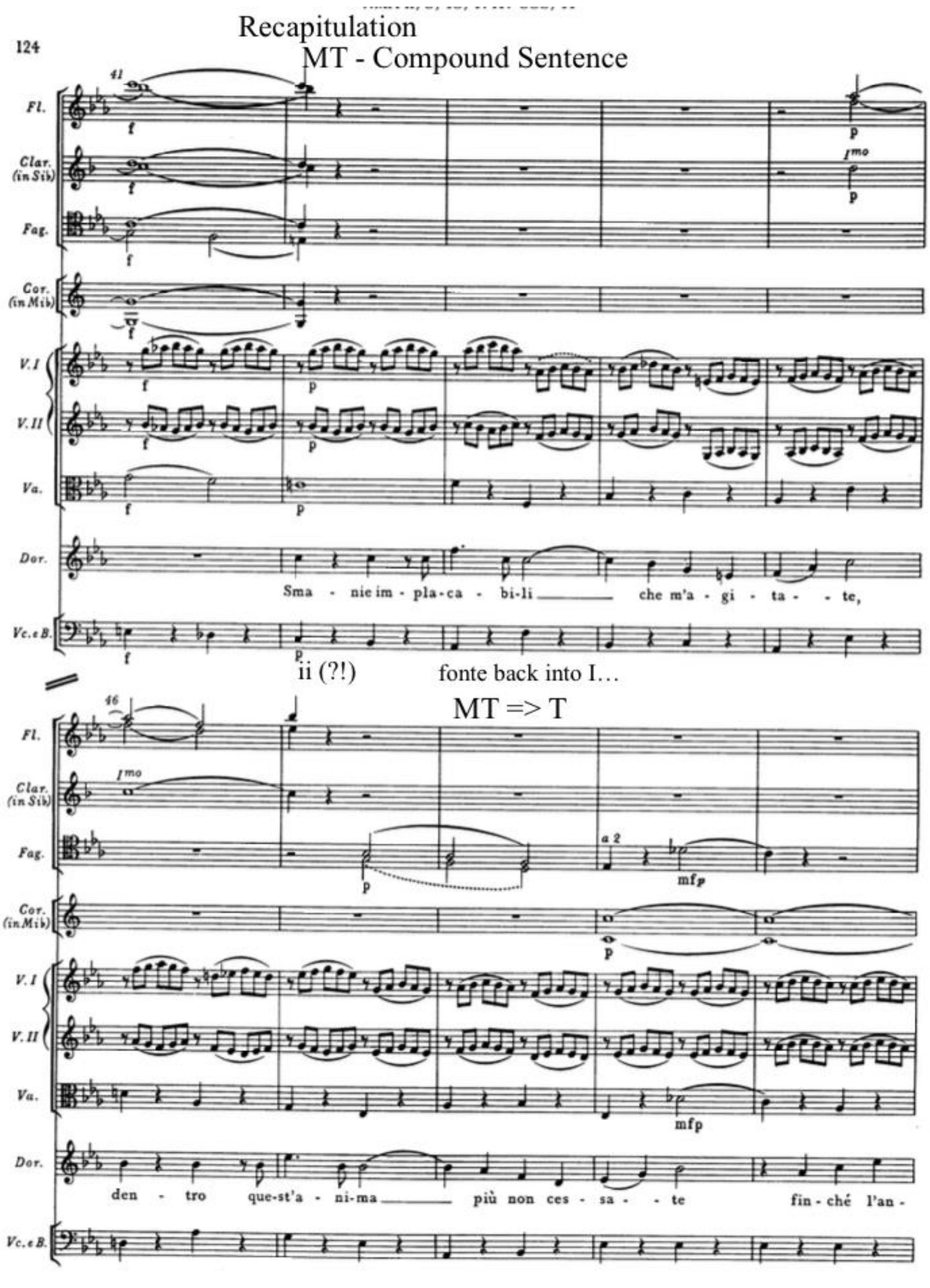
MT => T


121
11
Clar. (in Sib)
Fag.
Cor. (in Mib)
V. I
V. II
Va.
Dor.
go - - scia mi fa mo - rir, mi fa mo - rir.
Vc. e B.
I: HC
ST - Compound Sentence
16
Fl.
Clar. (in Sib)
Fag.
V. I
V. II
Va.
Dor.
E - sem - - pio mi - se-ro
Vc. e B.
p
f


21
Fl.
Clar. (in Sib)
Fag.
Cor. (in Mib)
V. I
V. II
Va.
Dor.
d'a - mor fu - ne - sto, d'a - mor fu - ne - - sto
Vc. e B.
26
a 2
I^mo
mfp
mf
p
f
da - rò al - l'Eu - me - ni-di, se vi - va re - sto, col suo-no or -


31
a 2
Fl.
Clar. (in Sib)
Fag.
Cor. (in Mib)
V. I
V. II
Va.
Dor.
Vc. e B.
p
mf
ri - - - - - - bi - le de' miei so - - spir, de'
Evaded cadence + one more time
Retrans.
36
cresc.
crescendo
Text
miei so - - spir, de' miei so - - spir!
Evaded cadence + one more time
V: PAC

Internationale Stiftung Mozarteum, Online Publications (2006)


Recapitulation
MT - Compound Sentence
124
41
Fl.
Clar. (in Sib)
Fag.
Cor. (in Mib)
V. I
V. II
Va.
Dor.
Vc. e B.
Sma - nie im - pla - ca - bi - li che m'a - gi - ta - te,
ii (?!)
fonte back into I…
MT => T
46
a 2
mfp
I mo
den - tro que-st'a - ni - ma più non ces - sa - te fin - ché l'an -

Diagrams of the Exposition of “Der Hölle Rache”

| Exposition | | | |
|---|---|---|---|
| Primary Theme | Transition Zone | Secondary Theme | Closing Zone |
| 1 10 | 11 20 | 21 35 47 | 48 51 |
| i: HC | III: HC, MC | III: PAC PAC, EEC | III: PAC |

James Hepokoski, “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory” (paper presented at the meeting of the American Musicological Society and the Society for Music Theory in Vancouver, Canada, November 3-6, 2016).

| Exposition | | | |
|---|---|---|---|
| MT | ST 1 | ST 2 | Closing Zone |
| 1 10 | 11 20 | 21 35 47 | 48 51 |
| i: HC | III: HC, MC | III: PAC “1 more time” PAC | III: PAC |

Graham Hunt, “A Queen’s Rage and Operatic Sonata Form,” (paper presented as Guest Lecturer, University of Texas at Austin Ernest and Sarah Butler School of Music’s Music Theory Forum in Austin, Texas, April 2017).

| Exposition | | | |
|---|---|---|---|
| MT=>T | ST 1 | ST 2 | Closing Zone |
| 1 10 | 11 20 | 21 35 47 | 48 51 |
| i: HC | III: HC, MC | III: PAC “1 more time” PAC | III: PAC |

Perry: Adapted only slightly from Hunt’s interpretation.

# No. 14 Aria: “Der Hölle Rache kocht in meinem Herzen”

## Achter Auftritt

*Vorige.* DIE KÖNIGIN kommt unter Donner aus der mittleren Versenkung, und so, daß sie gerade vor PAMINA zu stehen kommt.

KÖNIGIN
Zurücke!

PAMINA (erwacht)
Ihr Götter!

MONOSTATOS (prallt zurück)
Oh weh! – das ist – wo ich nicht irre, die Göttin der Nacht.
(steht ganz still)

PAMINA
Mutter! Mutter! meine Mutter! –
(Sie fällt ihr in die Arme.)

MONOSTATOS
Mutter? hm! das muß man von weitem belauschen.
(schleicht ab)

KÖNIGIN
Verdank es der Gewalt, mit der man dich mir entriß, daß ich noch deine Mutter mich nenne. – Wo ist der Jüngling, den ich an dich sandte?

PAMINA
Ach Mutter, der ist der Welt und den Menschen auf ewig entzogen. – Er hat sich den Eingeweihten gewidmet.

KÖNIGIN
Den Eingeweihten? – Unglückliche Tochter, nun bist du auf ewig mir entrissen. –

PAMINA
Entrissen? – O fliehen wir, liebe Mutter! Unter deinem Schutz trotz' ich jeder Gefahr.

KÖNIGIN
Schutz? Liebes Kind, deine Mutter kann dich nicht mehr schützen. – Mit deines Vaters Tod ging meine Macht zu Grabe.

PAMINA
Mein Vater –

KÖNIGIN
Übergab freiwillig den siebenfachen Sonnenkreis den Eingeweihten; diesen mächtigen Sonnenkreis trägt Sarastro auf seiner Brust. – Als ich ihn darüber beredete, so sprach er mit gefalteter Stirne: „Weib! meine letzte Stunde ist da – alle Schätze, so ich allein, besaß, sind dein und deiner Tochter." – „Der alles verzehrende Sonnenkreis", fiel ich hastig ihm in die Rede, – „ist den Geweihten bestimmt", antwortete er: – „Sarastro wird ihn so männlich verwalten wie ich bisher. – Und nun kein Wort weiter; forsche nicht nach Wesen, die dem weiblichen Geiste unbegreiflich sind. – Deine Pflicht ist, dich und deine Tochter der Führung weiser Männer zu überlassen."

PAMINA
Liebe Mutter, nach allem dem zu schließen, ist wohl auch der Jüngling auf immer für mich verloren.

KÖNIGIN
Verloren, wenn du nicht, eh' die Sonne die Erde färbt, ihn durch diese unterirdischen Gewölbe zu fliehen beredest. – Der erste Schimmer des Tages entscheidet, ob er ganz dir oder den Eingeweihten gegeben sei.

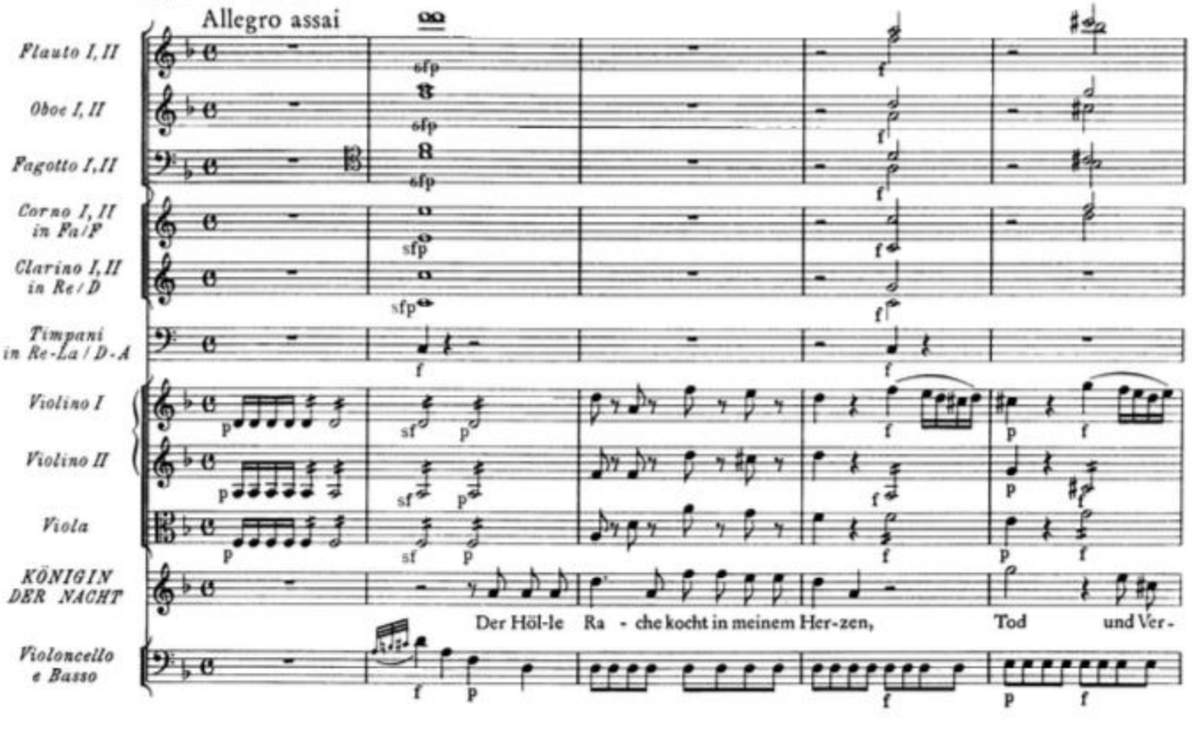
PAMINA
Liebe Mutter, dürft' ich den Jüngling als Eingeweihten denn nicht auch ebenso zärtlich lieben, wie ich ihn jetzt liebe? – Mein Vater selbst war ja mit diesen weisen Männern verbunden; er sprach jederzeit mit Entzücken von ihnen, preiste ihre Güte – ihren Verstand – ihre Tugend. – Sarastro ist nicht weniger tugendhaft – –

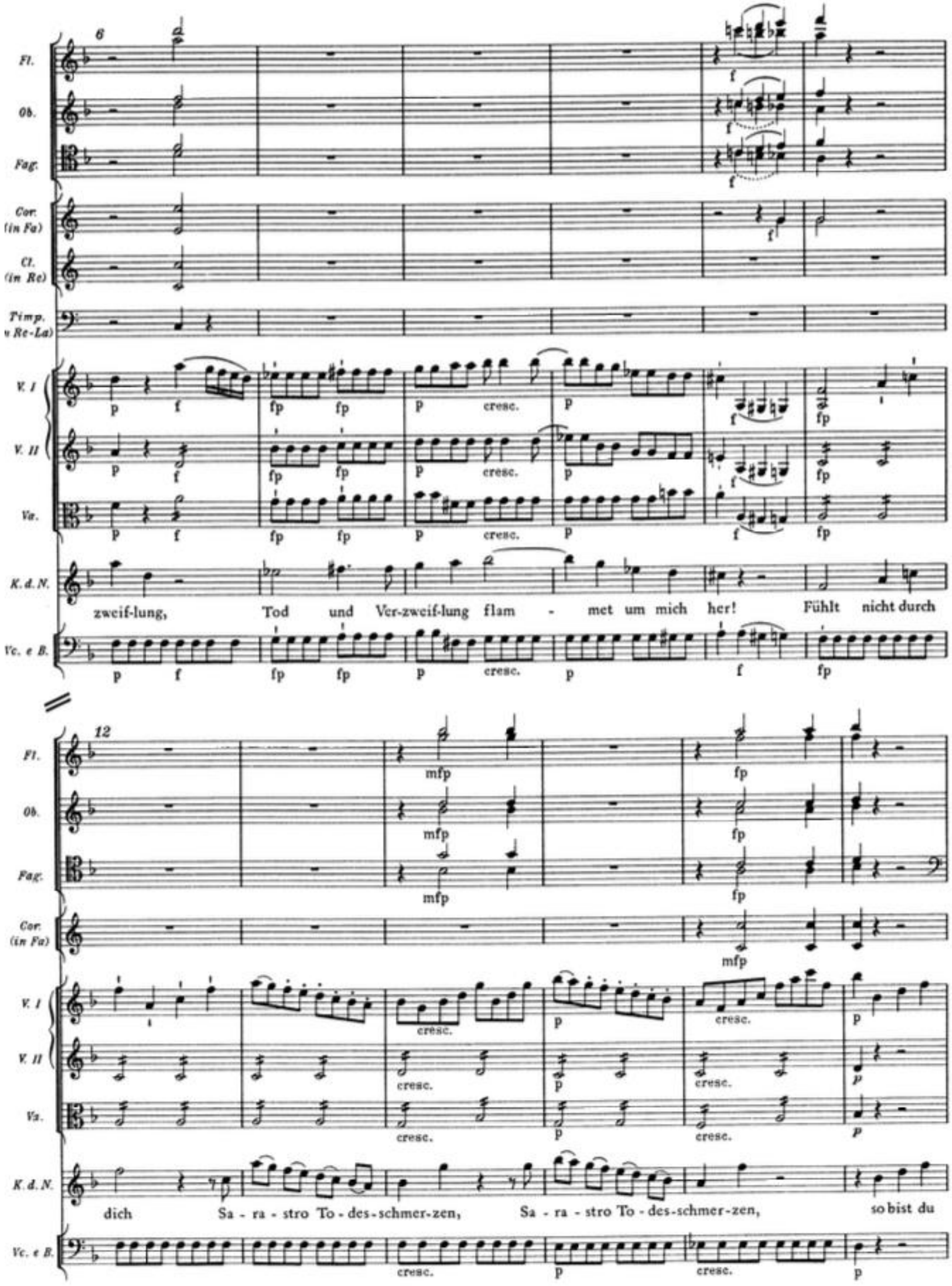
KÖNIGIN
Was hör' ich! – Du, meine Tochter, könntest die schändlichen Gründe dieser Barbaren verteidigen? – So einen Mann lieben, der, mit meinem Todfeinde verbunden, mit jedem Augenblick mir meinen Sturz bereiten würde? – Siehst du hier diesen Stahl? – Er ist für Sarastro geschliffen. – Du wirst ihn töten und den mächtigen Sonnenkreis mir überliefern.

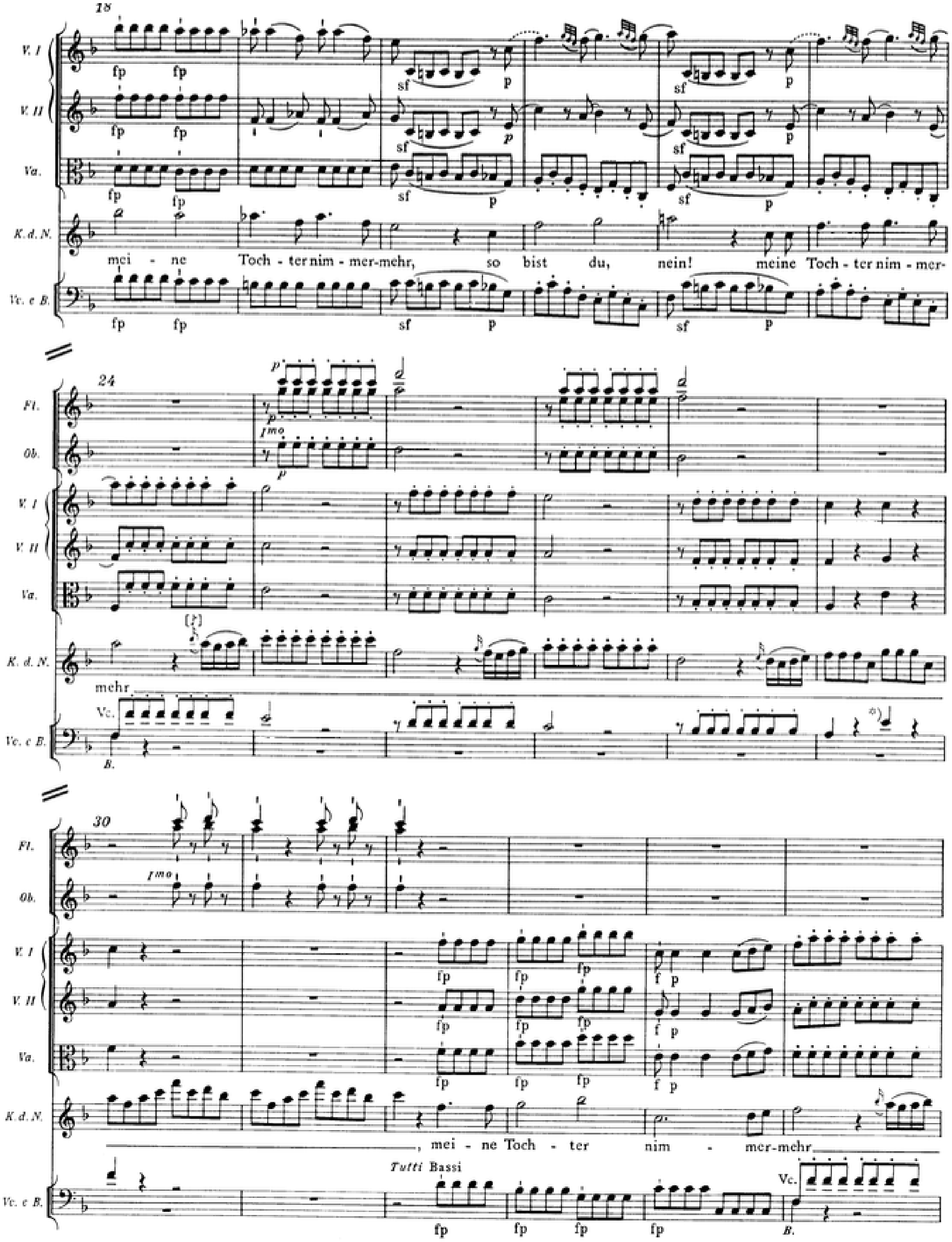
PAMINA
Aber liebste Mutter! –

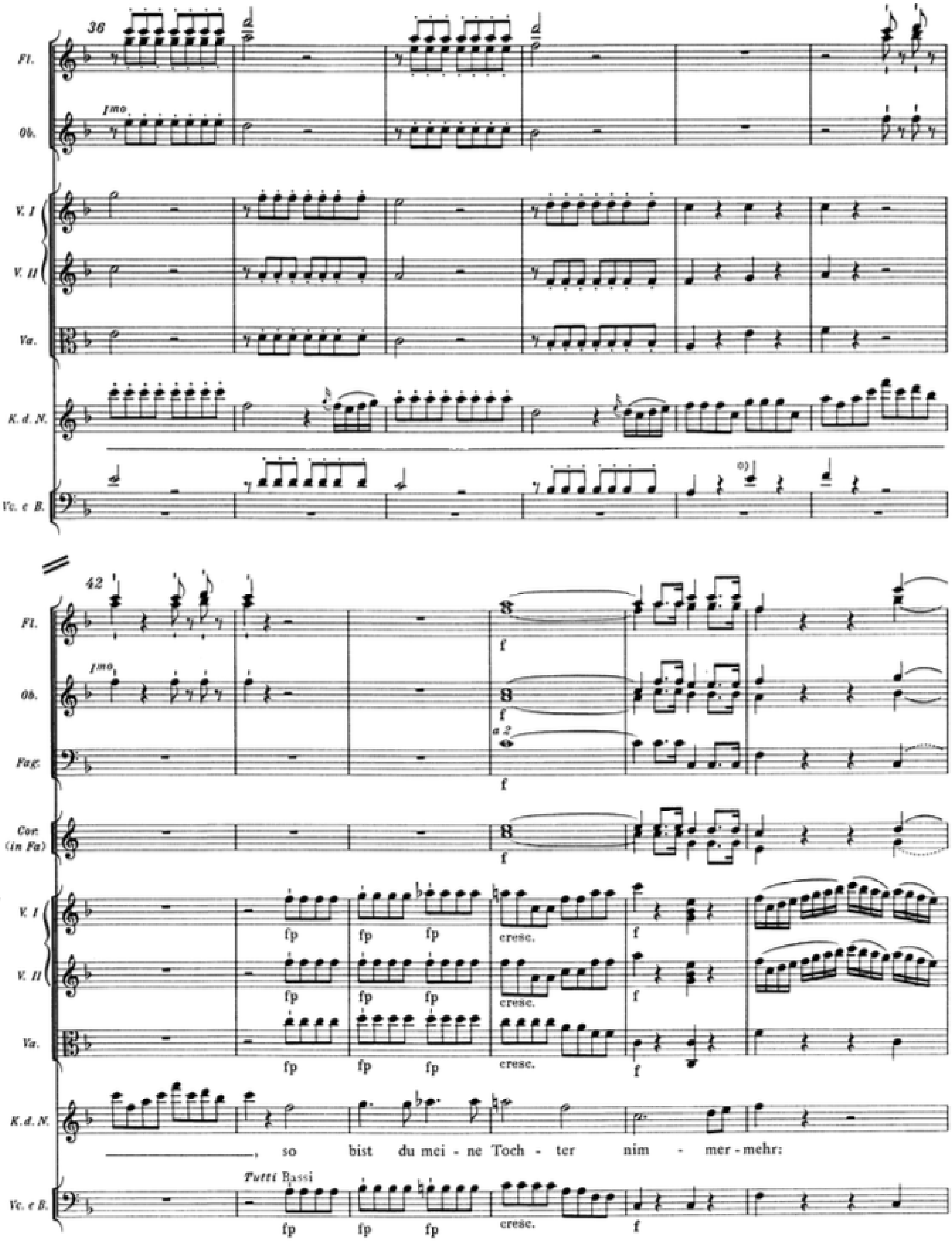
KÖNIGIN
Kein Wort!

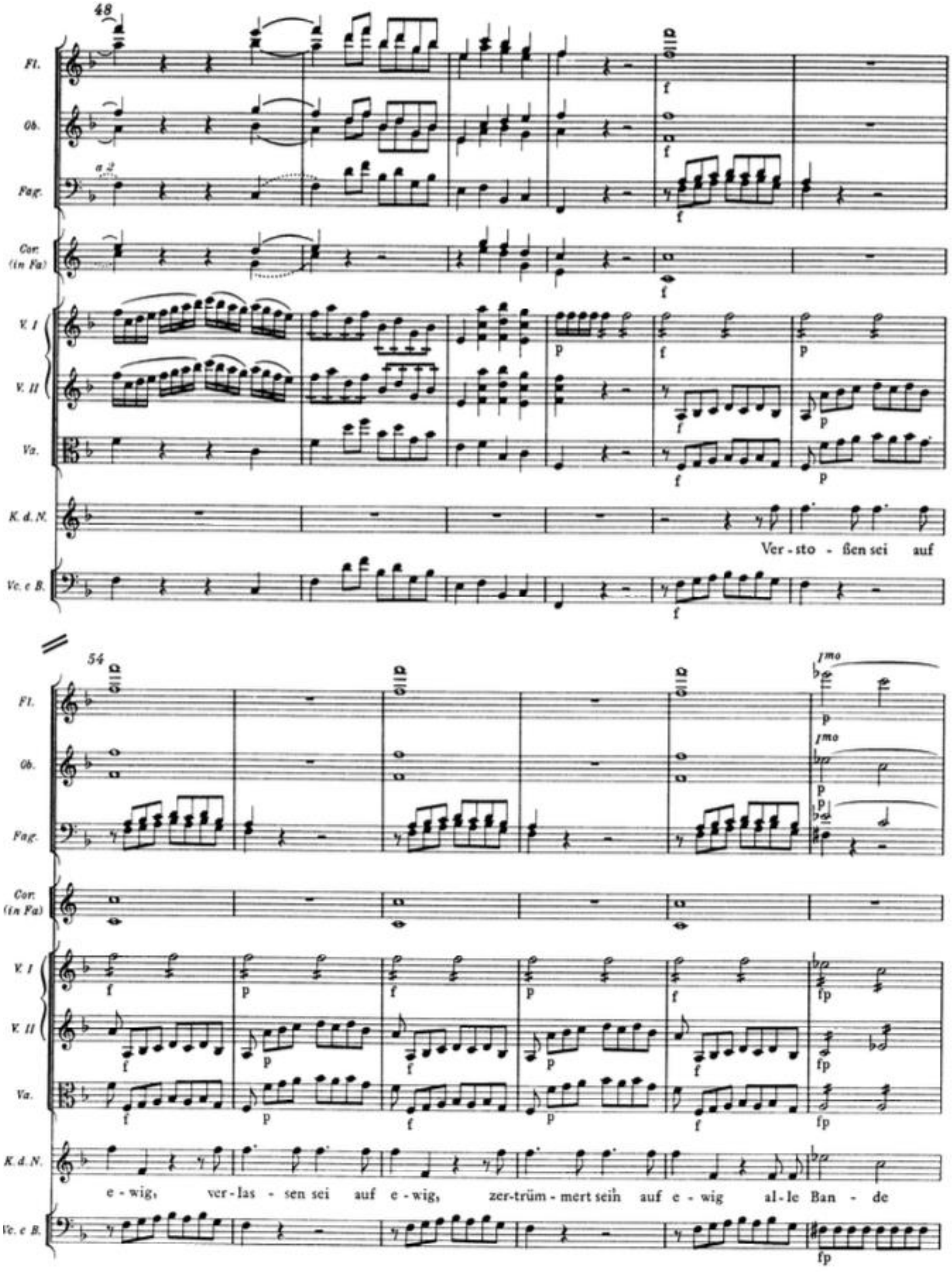
### № 14 *Aria*

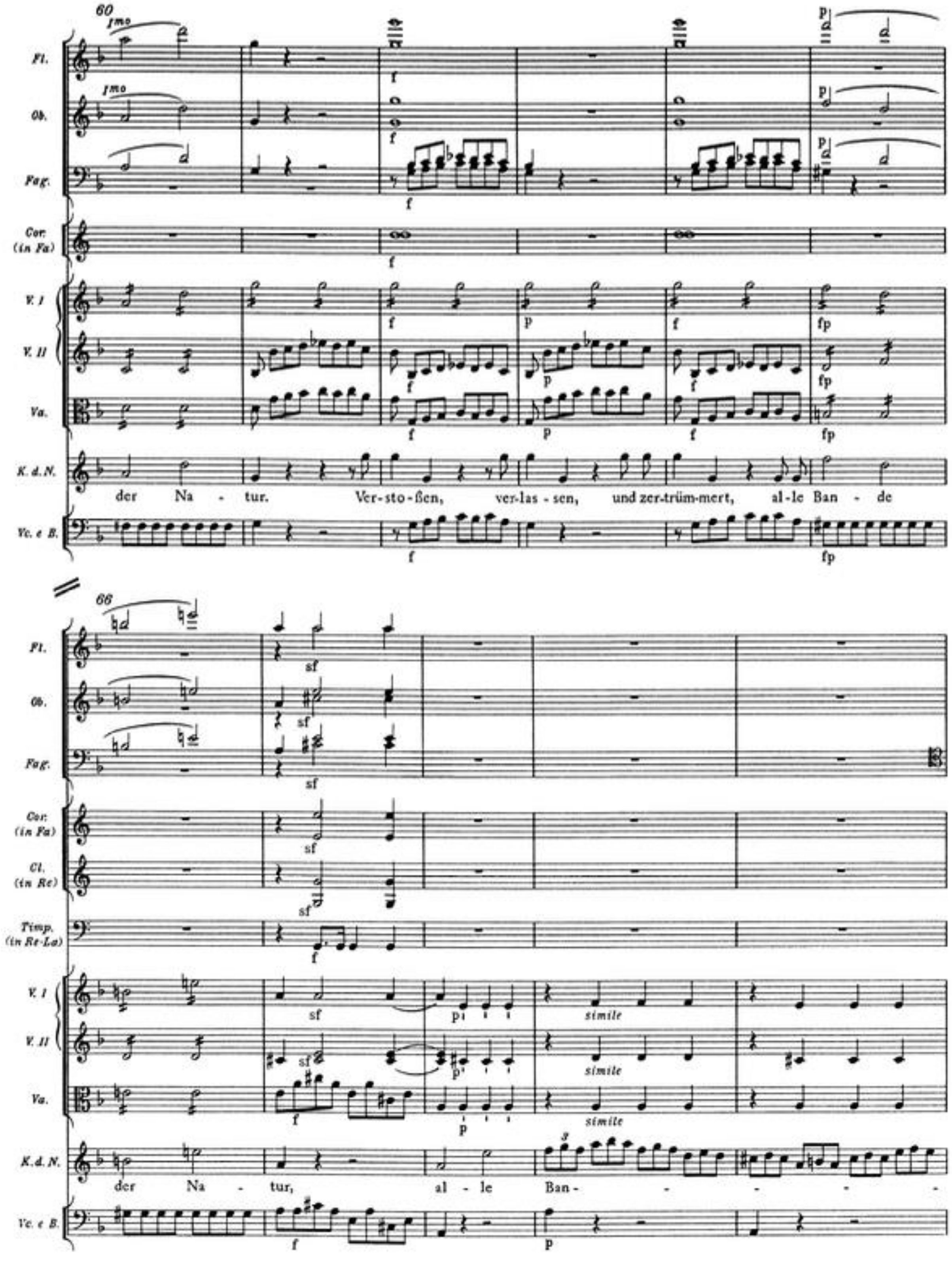


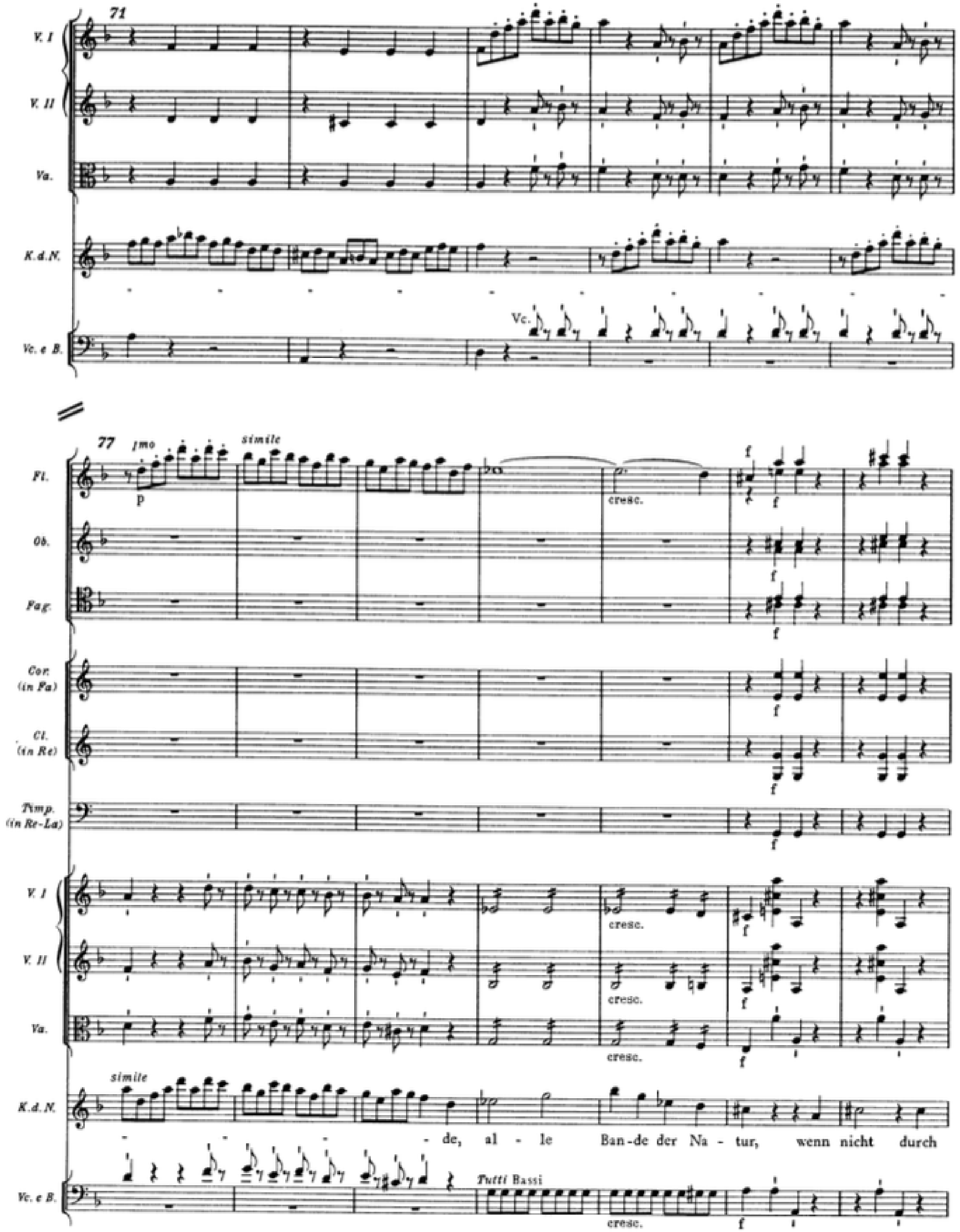

6
Fl.
Ob.
Fag.
Cor. (in Fa)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
K. d. N.
Vc. e B.
p
f
fp
cresc.
zweif-lung, Tod und Ver-zweif-lung flam - met um mich her! Fühlt nicht durch
12
Fl.
Ob.
Fag.
Cor. (in Fa)
V. I
V. II
Va.
K. d. N.
Vc. e B.
mfp
fp
cresc.
p
dich Sa - ra - stro To - des-schmer-zen, Sa - ra - stro To - des-schmer-zen, so bist du

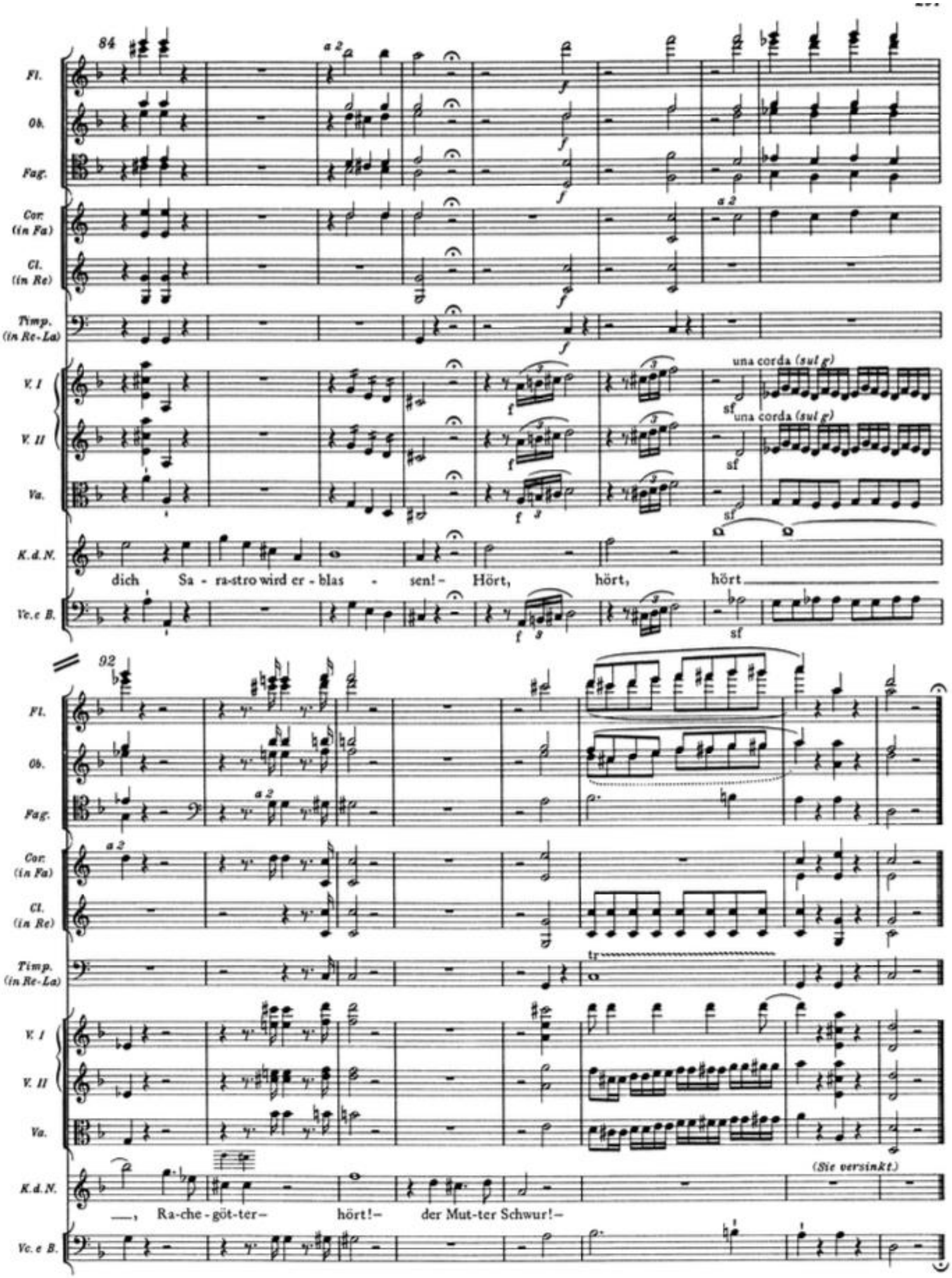

18
V. I
V. II
Va.
K. d. N.
Vc. e B.
fp
sf
p
mei - ne Toch - ter nim - mer-mehr, so bist du, nein! meine Toch - ter nim - mer-
24
Fl.
Ob.
Imo
[tr]
mehr
Vc.
B.
30
Imo
Tutti Bassi
f p
, mei - ne Toch - ter nim - mer-mehr


36
Fl.
Ob.
Imo
V. I
V. II
Va.
K. d. N.
Vc. e B.
42
Fl.
Ob.
Imo
Fag.
a 2
Cor. (in Fa)
f
V. I
V. II
Va.
fp
cresc.
f
K. d. N.
, so bist du mei - ne Toch - ter nim - mer-mehr:
Tutti Bassi
Vc. e B.


48
Fl.
Ob.
a 2
Fag.
Cor. (in Fa)
V. I
V. II
Va.
K. d. N.
Vc. e B.
Ver - sto - ßen sei auf
54
1mo
e - wig, ver - las - sen sei auf e - wig, zer-trüm - mert sein auf e - wig al - le Ban - de
f
p
fp


60
Fl.
Ob.
Fag.
Cor. (in Fa)
V. I
V. II
Va.
K. d. N.
der Na - tur. Ver-sto-ßen, ver-las-sen, und zer-trüm-mert, al-le Ban - de
Vc. e B.
66
Fl.
Ob.
Fag.
Cor. (in Fa)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
K. d. N.
der Na - tur, al - le Ban - - - - -
Vc. e B.
simile


71
V. I
V. II
Va.
K.d.N.
Vc. e B.
Vc.
77
1mo
simile
p
Fl.
Ob.
Fag.
Cor. (in Fa)
Cl. (in Re)
Timp. (in Re-La)
cresc.
f
simile
- de, al - le Ban - de der Na - tur, wenn nicht durch
Tutti Bassi


84
92
Fl.
Ob.
Fag.
Cor. (in Fa)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
K. d. N.
Vc. e B.
a 2
f
sf
tr
una corda (sul g)
dich Sa-ra-stro wird er-blas-sen! – Hört, hört, hört
—, Ra-che-göt-ter – hört! – der Mut-ter Schwur! –
(Sie versinkt.)