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elena73

January 3rd, 2006, 07:36 PM

Hi everyone, and Happy (even if late) New Year 2006, may it be a wonderful Mozart Year for all of us!

I have a couple of good questions for anyone out there who can answer... I hope. Both are about Mozart and Anfossi. I have searched in the topics of this forum and haven't seen any post about them, and I apologize if I missed them.

So, there it is :)

1) Last night I was listening to a radio program which broadcasts classical music, and I heard an interview with a scholar / musician (couldn't catch the name, unfortunately) who was speaking of XVIII century italian music, especially in the neapolitan context. While he was speaking, he said something I found very interesting: there are "strange" similarities between Anfossi's and Mozart's "La finta giardiniera".

Now, that Mozart studied Pasquale Anfossi's works is, I think, well known and out of question. If I well remember, Mozart was in Naples around 1770. In a letter he wrote that his enemies were accusing him of wanting to correct Anfossi's work. Later on, WAM wrote some arias for Anfossi's operas "Il curioso indiscreto" e "Le gelose fortunate", that were represented in Vienna in 1783 and 1788.

At the beginning of the XIX century G. Du Parc Pulain Saint-Foix and Theodor Wyzewa wrote a five volume-bio of WAM ("W. A. Mozart. Sa vie musicale et son oeuvre. Essai de biographie critique") and analyzed both scores of "La finta giardiniera", finding out many similarities, as that Mozart followed Anfossi in the formal structure of the opera and its rhythm.

Pointing out the dates, we have "La finta giardiniera" by Anfossi in 1773 - 1774, "La finta giardiniera" KV 196 by Mozart in 1774 - 1775.

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My first question is: is there any available recording of Anfossi's opera in order to compare it to Mozart's? And does anyone know more about this matter?

2) Second, which shocked me a bit. In 1997 two italian scholars, Enzo Amato and Alberto Vitolo, discovered in the archives of the Conservatorio of S. Pietro della Majella in Naples a precious (and up to then unknown) manuscript containing the score of a symphony by Anfossi called "Venezia" and dated 1776. The amazing fact is that in the "andante" they recognized the melody of the "Confutatis maledictis" from Mozart's Requiem KV 626, which was composed (as everyone knows) in 1791. In Anfossi the tenor voices are situated in the same intervals of the Confutatis (Confutatis in A - la minor, Andante in D - re minor) except for the fourth note. The similarity is confirmed by the presence of the same harmonic structure and precise rhythmic correspondance.

The question is: is there any bibliography on this matter (or discography of Anfossi's "Venezia" symphony)? Does anyone of you know more about all this story? Could it be possibile that Mozart knew this symphony and "copied" (uh, I hate this word) something out of it (as everyone used to do in those times...)? Or maybe WAM studied the score or read it somewhere, and then - years later - these passages bursted out (unwillingly) in his prodigious memory?? Or what else?? Any suggestions?

THANKS A LOT AND HAPPY MOZART YEAR!

Leonard Danek

January 3rd, 2006, 08:39 PM

Elena73,

Although I am not familiar with the Anfossi work, I may be able to offer an opinion about some of the other questions you raise. Namely about the similiar themes that crop up from time to time in different composers' works from the same era.

Take the theme of Mozart's Requium (in mvt. #1 starting at the 'Kyrie eleison' double fugue). The first four important notes of this theme are identical intervals to the theme of Handel's Messiah chorus 'And with His Stripes' fugue and also with Bach's Fugue in a-minor from WTC II. Mozart repeats the first note two times. The intervals are in each case: Major 3rd-Perfect 4th-diminished 7th. Bach's came from about 1744, Handel from 1741, and of course, Mozart in 1791. However, from there on each composer uses a completely different countersubject,even though the heads of the subjects are almost identical.

The same sort of thing occurs often in the classic era and before with themes that use the so-called 'horn fifths' (opening of Beethoven's Piano Sonata, Op. 81a, etc.).

I hope to hear the Anfossi work.

-Leonard Danek

dennis

January 3rd, 2006, 09:05 PM

I assume this is the sinfonia you are referring to, so it has been recorded. (I found this in an old Records International catalogue.)

NICCOLÒ JOMMELLI (1714-1774): Overture to Temistocle, Sinfonia from Mass in D, GIOVANNI BATTISTA PERGOLSEI (1710-1736): Sinfonia in D from Lo frate 'nnamurato, NICOLA FIORENZA (d.1764): Sinfonia in A Minor, ANTONIO SACCHINI (1730-1786): Sinfonia in D, NICCOLÒ PICCINNI (1728-1800): Sinfonia in D, PASQUALE ANFOSSI (1727-1797): Sinfonia Venezia, PIETRO GUGLIEMI (1728-1804): Sinfonia in G, DOMENICO CIMAROSA (1749-1801): Sinfonia concertante for 2 Flutes and Orchestra. This collection of classical Neapolitan symphonies contains world premiere recordings of all but the Cimarosa and Pergolesi pieces. Except for the Cimarosa, these are short pieces, mostly in three movements, showing the same style one finds in Mozart's earliest Italianate sinfonias. Most of these composers are mere names in encyclopedias, making this disc is a valuable collector's item. Orchestra da camera di Napoli; Enzo Amato. Antes Concerto BM-CD 981042 (Germany)

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Regarding other recordings of Anfossi. I have an old LP (VOCE - 96) of Il Curioso indiscreto. This records "The 1783 version, including 3 arias by Mozart".

You might also wish to find I Vicinvi di Mozart (1989) which has an article by Rudolph Angermüller "Die Wiener Fassung von Pasquale Anfossis 'Il Curioso Indiscreto'".

I know of no recording of Anfossi's Finta giardiniera.

Dennis Pajot

Catherine Sprague

January 4th, 2006, 12:25 AM

Hi everyone, and Happy (even if late) New Year 2006, may it be a wonderful Mozart Year for all of us!

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THANKS A LOT AND HAPPY MOZART YEAR!

Dear Elena:

I cannot reply to the part of your question concerning La Finta Giardiniera, however I can offer some assistance to your second question.

During the Baroque and Classical era, composers were familiar with using music, specifically elements of music to produce 'topoi', and to thereby convey certain ideas. Various gestures, styles, sonorities, and rhythms within the genres were, in varying degrees, a part of a public stock of musical 'understanding'. This was true of music theory in Bach's day and in Mozart's. You could consult W. J. Allanbrook, Rhythmic Gesture in Mozart, 1983 for further information about this. He basically says that in Mozart's Vienna, composers employed conventional music topoi of rhythmic gesture, melodic and tonal material. This was not just true in Vienna but elsewhere. Indeed this is how composers understood the stylistic underpinnings

of a piece of music, namely, the type of topoi that are employed in various ways and the various 'affects' these would convey.

I am not suggesting that this is definitely what is going on here. But I would suggest that there is a strong likelihood that Mozart did not copy anyone here. There was a 'shared vocabulary' among composers and it is just possible that the harmonies you mention meant similar things to both Anfossi and Mozart.

Mozart's musical memory was enormous. Even if he did remember the melody and rhythmic gestures of that particular section of music, what I am suggesting is that it was probably within this realm of 'shared musical knowledge' ----or, in our parlance, 'in the public domain'.

Since I don't know the specifics, I cannot comment further. I hope this helps.

Catherine Sprague

willems

January 29th, 2006, 06:05 PM

I assume this is the sinfonia you are referring to, so it has been recorded. (I found this in an old Records International catalogue.)

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Dennis Pajot

Another Anfossi recording is the Opera La Maga Circe performed by Il Gruppo di Roma conducted by Flavio Colusso with singers Margaret Barker-Genovesi (sop), Anna Maria Ferrante (sop), Giorgio Gatti (bar) Giuseppe Sabbatini (ten) and Roberto Abbondanza (bar). The booklet dates the production as 1987 and the CDs are on the Bongiovanni label with the number GB 10001/2-2. The second CD has as a fill-up three Anfossi arias by Mozart (K178, K541 & K420).

enzoamato

October 30th, 2006, 04:31 PM

Gentile Elena

Il Plagio da me rilevato nella Sinfonia "Venezia" di Pasquale Anfossi è stato evidenziato nel 1997 e precisamente sulle prime pagine di quotidiani nazionali ed internazionali tra cui "The Time" di Londra (può visionarne alcuni su www.wsm.it (<http://www.wsm.it>)).

La Sinfonia "Venezia", eseguita dall'Orchestra da Camera di Napoli e da me diretta, è stata incisa per ANTES di Milano ed è ancora in vendita da qualche parte ma pare, che sarà ripubblicata dalla casa discografica CONCERTO nel prossimo anno.

Una mia dettagliata Analisi del palese utilizzo di Mozart del tema di Anfossi per strutturare il suo "confutatis" è stata pubblicata sul periodico Konsequenz nuova serie 7/2002 ISBN 88-207-3493-1.

Mi rendo conto che per gli appassionati del genio salisburghese questo possa sembrare molto strano, ma la scuola musicale napoletana è stata totalmente oscurata per far posto alla cultura mitteleuropea che ormai dilaga e non lascia spazio quindi sembra strano che uno sconosciuto di nome Pasquale abbia potuto suggerire a WAM (che lo conosceva molto bene tanto da definirlo in una sua lettera "molto cognito napoletano" e in un'altra "i miei nemici dicono che voglio correggere l'opera di Anfossi") il tema del confutatis.

Le garantisco che il Requiem di Niccolò Jommelli che il sottoscritto ha diretto in World Premier è altrettanto bello di quello di WAM ma purtroppo non esistono registrazioni ed è difficile trovare una produzione per questo.

Volevo solo ricordarle che nel mio percorso di ricercatore insieme ad Alberto Vitolo, abbiamo rinvenuto oltre ad innumerevoli capolavori del '700 musicale napoletano, una importante opera di Paisiello ma soprattutto un concerto inedito di Mozart, si proprio di WAM dedicato a Ferdinando IV da noi eseguito a giugno del 1999 a Parigi e depositato a Copyright. Prossima una nostra esecuzione a New York presso Every Fisher Halle.

Mi farebbe piacere cara Elena che Lei si "appassionasse" al '700 Musicale Napoletano che le garantisco ci riserverà veramente tantissime sorprese.
 Dispiace di avere scosso le coscienze con questo mio ritrovamento pensi addirittura il Maestro Goffredo Petrassi dalle pagine di Repubblica all'epoca disse: " anch'io ho copiato da Stravynsky".
 Comunque, se mi segnala la sua email, le invierò la mia analisi e la registrazione dell'andante di Anfossi. W Mozart, W Anfossi e la Scuola Napoletana del 700 ma soprattutto: W la Musica.
 Enzo Amato

Anne-Louise Luccarini

October 30th, 2006, 08:23 PM

For members who don't read Italian, click on the link provided by Mr Amato near the start of his post, skip the intro, click on "English", then on "Artistic Director", and you'll get the full story pretty well as he's set it out for Elena. Unknown Mozart concerto for 2 lyres and orchestra dedicated to Ferdinand IV of Naples??

Emmanuelle Pesqué

October 31st, 2006, 07:50 AM

Hi everyone, and Happy (even if late) New Year 2006, may it be a wonderful Mozart Year for all of us!

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My first question is: is there any available recording of Anfossi's opera in order to compare it to Mozart's? And does anyone know more about this matter?

Chère Elena,
 unfortunately there won't be a commercial release of the extraordinary concert of Anfossi's La Finta Giardiniera that was broadcasted in France last year... This is sad, as this opera is a jewel -sometimes, much much better than Mozart's, and the likeness between the two is astounding.

I was fortunate to attend to the concert performance and it was quite wonderful... Here is a link to a review (in French) I posted at the time on an Opera-oriented French forum (Opéras Data Base, now odb-opera) : <http://odb-opera.com/modules.php?name=Forums&file=viewtopic&p=64404&sid=4596bb5c447bcf2d987911543168947b#64404>

(I hope you won't have too much trouble with French, especially when the text has a few punctuation mistakes : the site changed servers last month and we had a few HTML mishaps !)

Mozartiennement,
 Emmanuelle

Smyslov

October 31st, 2006, 07:47 PM

I know of no recording of Anfossi's Finta giardiniera.

I've got the live performance broadcast that was done last year. It's a really fantastic, tuneful work, with a huge number of... well... numbers. Anfossi pulled out all the creative stops for this one and poured 2 operas worth of melodies into one.

Anyway, I'm responding because all through this thing, there are riddled patches here and there that are exactly employed by W.A. Mozart years later. Like the very first singing part after the overture contains something (I have no libretto or score to point out where) that is exactly quoted in Donna Elvira's introductory aria/trio in Mozart's Don Giovanni. There are others too, way too much to be coincidence.

And... well, Mozart is my favourite composer ever, but if Anfossi's La finta giardiniera must be compared to Mozart's, I do prefer Anfossi's. By quite a lot, actually. This is a fantastic tune-fest, I think it ought to be commercially recorded. I didn't particularly like the singers from the French broadcast very much, one of them had an outright bad voice, like he had a frog in his throat.

PS: Off-topic trivia, Anfossi also wrote a operas entitled La clemenza di Tito and Lucio Silla.

Anne-Louise Luccarini

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Everyone here agreed with you on all counts, including the critics, who, without perjuring themselves, were kind about the singers because they knew they were all very young. They were students from a Centre for Vocal Development, and in spite of some vocal shortcomings it was felt they did a terrific production

matt_dubin

November 6th, 2006, 07:56 PM

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If Anfossi's La Finta Giardiniera is preferable to Mozart's, then I wonder why it has not been recorded.

Daniel B

November 6th, 2006, 09:59 PM

If Anfossi's La Finta Giardiniera is preferable to Mozart's, then I wonder why it has not been recorded.

Your question contains the answer. Quite simply because it is not by Mozart. There is so much gorgeous late 18th century music that rests unplayed and unrecorded simply because it wasn't written by Mozart, Haydn or Beethoven.

Thankfully for those of us who seek them out, more and more of this 'other' music is becoming available. but I do think it is almost criminal that these works that are performed nowadays doesn't always get commercially released. With the internet, distribution would not be a problem, but I guess everyone wants their share for the music to be released; which is sad since it will just collect dust in an archive somewhere...

It was like christmas 1½ month early today when I finally got to hear the Aeneas by Kraus!!!

\Daniel

matt_dubin

November 7th, 2006, 01:47 PM

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\Daniel

There are many many operas of the 18th century recorded in recent years by composers I never heard of plus operas by other composers whose names I do recognize like Galuppi, Graun, and Hasse.

There should be some interest in recording Anfossi's La Finta Giardiniera if it were worthwhile. You would think that Bongiovanni or Dynamic would have recorded it. These two labels record practically everything that is performed live!

Robby Bonkowski

November 7th, 2006, 09:44 PM

You'd be surprised how much QUALITY music is left unpublished and unperformed. Daniel and I have the music to countless unknown pieces by composers I never knew existed. Some of it is mediocre at best, but some are simply amazing. I am still waiting for Wranitzky's Oberon and more operas by Kunzen (Holger Danske is his only opera on record). I doubt if they will ever be recorded any time soon.

mforss

November 8th, 2006, 07:59 AM

got to have hope my friend, after all, who would have ever thought they would be well along the way of recording all of Ferdinand Ries complete oeuvre 5-10+ years ago? Him and Hummel are stars in the recording business these days... one could likewise speak of the popularity of Kraus, M Haydn and more Mozart contemporaries.... we just have to keep buying the cds when they do come out!

Robby Bonkowski

November 8th, 2006, 11:34 AM

haha yes thats the best way to look at it. we have gotten quite far, though there still is plenty to discover and enjoy. we're still young though, so perhaps we can even have something to do with the discovery of these 'new' pieces. i really hope naxos does more releases in their 18th century music series. ditto for the chandos contemporaries one.

matt_dubin

November 8th, 2006, 01:06 PM

My first reply to this post was in response to Smyslov who preferred Anfossi's La Finta Giardiniera to Mozarts.

My feeling is that if Anfossi's is so good, it should have been recorded by now. That is in light of so many obscure 18th century operas, symphonies, etc. which have been recorded in recent years by many composers I had never even heard of and whose music is quite mediocre compared to Mozart and Haydn.

La Finta Giardiniera happens to be one of my favorite Mozart Operas. I first got familiar with it in the 1960s thanks to a 3 LP Period recording of the German version (no dialog and omitting 6 arias). Then to my delight in 1973 was the first complete recording of the German version on Philips. Then came the 1st complete Italian version four years later on DGG. Since then there have been several recordings of the Italian version, most notably by Harnoncourt on Teldec. Mozart was said to have made a few cuts in the 2nd act of the German version, but I have found this to be untrue (comparing the Philips to the DGG).

Smyslov

November 8th, 2006, 02:20 PM

If Anfossi's La Finta Giardiniera is preferable to Mozart's, then I wonder why it has not been recorded.

Preferable to who's ear? I don't know many people who have heard it to decide whether it's "preferable" for them or not. In any case, I made the comparison only as an aside, because the operas share the same name.

matt_dubin

November 8th, 2006, 04:12 PM

Preferable to who's ear? I don't know many people who have heard it to decide whether it's "preferable" for them or not. In any case, I made the comparison only as an aside, because the operas share the same name.

You said it was preferable to "your" ear. If you had this positive reaction to Anfossi's opera, it would make sense for others to have this reaction too.

Therefore, I was just wondering why Anfossi's has not been recorded. I would love to be able to hear it so I could form my own opinion. I would not let my love for Mozart's opera cloud my judgement.

matt_dubin

November 9th, 2006, 01:36 AM

At the end of the following article is a hint that maybe Anfossi's La Finta Giardiniera will appear on DVD.

http://www.mozartways.com/content.php?m=0%E2%8C%A9=en&id=1266&m_id=1181

Arno

November 9th, 2006, 06:32 PM

I am a member of the Yahoo group OperaShare. They share recordings not commercial available. I have located there 2 operas by Anfossi. One is La Finta Giardiniera.

http://rapidshare.de/files/32216814/Anfossi_GIARDINIERA__Brugge06.rar

The other is Il Curioso Indiscreto. It shared in 2 parts

<http://rapidshare.de/files/29467709/curioso1.zip> and <http://rapidshare.de/files/29491785/curioso2.zip>

Arno

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