

**"Don Giovanni: Understanding the
Enduring Opera of Romance and Deceit"**

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For The Chicago Lit Club

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Opera by W. A. Mozart
Librettist **Lorenzo Da Ponte**
Language **Italian**
Based on **The legend of Don Juan**
Premiere **29 October 1787**
Estates Theatre, Prague



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Reference: <http://www.opera2001.net/en/obra/don-giovanni-0>

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Madamina, il catalogo è questo
Delle belle che amò il padron mio;
un catalogo egli è che ho fatt'io;
Osservate, leggete con me.
In Italia seicento e quaranta;
In Almagna duecento e trentuna;
Cento in Francia, in Turchia novantuna;
Ma in Ispagna son già mille e tre.

- My dear lady! This is the catalogue of the women my master has loved. It's a list that I've compiled – look at it; read it over with me! In Italy, six hundred and forty; in Germany, two hundred and thirty-one; a hundred in France; ninety-one in Turkey – but in Spain there are already a thousand and three.
- **Leporello**, [Act I, sc. v](#); translation p. 145.

Introduction and Historical Background

Don Giovanni is a lovely piece written by Mozart and inspired by the legend of Don Juan, a fictional libertine and seducer written by Spanish writer Tirso de Molina.[1-3]

This play made its premiere on the Estates Theatre on Oct 29, 1787 in Prague. It is generally considered an opera buffa, combining comedy, melodrama and supernatural elements.

Our story properly begins in the early seventeenth century, when the character 'Don Juan' made his stage debut in a three act play titled 'El burlador de Sevilla y convidado de piedra' (The Trickster of Seville and the Stone Guest) the play was first performed in Madrid around 1624 but published in 1630. It appears under the name of a playwright

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named Tirso de Molina; however, this was actually the pseudonym of a Roman Catholic monk named Gabriel Téllez. It was most likely written to present the issue of morality in relation to Don Juan's amorous excesses. In seventeenth century, Italy, it was a favorite story of the 'commedia dell'arte'. Molière wrote a play on the subject in Paris in 1655. And rather go on decade by decade, we'll hop forward to 1787. A key year, not for Mozart's Don Giovanni, but for the first performance in the city of Venice of an opera called 'Don Giovanni Tenorio, o sia Il convitato di pietra' (Don Giovanni and the Stone Guest) the composer of this 1787 version was Giuseppe Gazzaniga and the Libretto was by Giovanni Bertati. [1-3]

The next person to introduce to this picture is Lorenzo da Ponte; the great court poet in Vienna. Mozart had known of Da Ponte for a while. Four years earlier in 1783, when Mozart was relatively new in Vienna, he writes home to his father from Vienna that he's after Da Ponte to write a libretto for him, but he is so busy writing original opera libretti for some composers and adapting pre-existing libretti for other composers, it would be more than two years before Mozart could pin down Da Ponte to work with him. When he did, Da Ponte provided him with the libretto for their first collaboration the 'Marriage of Figaro'. It was composed between October of 1785 and April 1786 and was premiered in Vienna. It received success for a limited time before other productions

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came to take its place. But as interest in 'Figaro' waned in Vienna, there was another city that was crazy about the 'Marriage of Figaro' and that city is Prague. [1-3, 5, 7-9] (Which at that time, it was the second most important musical center in Europe)

Mozart went to Prague in January of 1787; it marked the beginning of a passionate relationship between him and Prague. Among other things Mozart conducted a performance of 'Figaro' at the Opera house during his stay. On the seventeenth of January he writes to his friend and student Baron Gottfried von Jacquin he says, "I saw with the greatest pleasure all the people in the ballroom dancing with such delight to the music of my 'Figaro'. For here in Prague nothing is talked of but 'Figaro', nothing is played sung or whistled but 'Figaro' No opera is drawing like 'Figaro'. Nothing, nothing but 'Figaro'. Certainly, a great honor for me!" [1, 17, 18, 19]

On foot of the success of 'Figaro', comes a commission of an opera for the following season (nine months' time). That opera would be 'Don Giovanni', which was written to be premiered in Prague as part of the celebrations for the marriage of the Archduchess Maria Theresa (niece of the Emperor Joseph II) to Prince Anton Clemens of Saxony.

Mozart was delighted to accept this new commission and, naturally asked Da Ponte to join him on the project.

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As it happened, Da Ponte was already heavily committed, working on two librettos Tarare (for Salieri) and L'arbore di Diana (for Martin y Soler). But he too was greatly attracted by the occasion, and he was strongly drawn to the subject matter (his friendship with Casanova, was now about to pay dividends) this is what Da Ponte himself says about his choice of subject for Mozart "For Mozart I chose 'Don Giovanni' a theme which appealed to me enormously. In working on Don Giovanni, I shall think of Dante's hell". Dante is rich with illustrative and creative fodder for artists since the Italian Renaissance. One can picture Mozart sitting, inspired by, reflecting on, and plunging into the depths and the mysteries of Dante.

The Characters

Let us get back to the chronicle of Don Giovanni and its main character; this is a particularly concise sketch of the quintessential Don Juan character; he is the epitome of the modern age, an expansive type who is determined to enjoy the world, Immeasurably self-aware, defiant of all forms of authority and opposed to all higher order – he is in effect someone with Narcissistic Personality Disorder, who uses "love bombs" to subdue and manipulate his conquests.

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Beethoven although he greatly admired the music of this opera, he very famously stated he could not bring himself to write an opera on a subject so “immoral” as either ‘Figaro’ or ‘Don Giovanni’. However, this is not to say that Mozart shared Don Giovanni’s moral values. In a letter Mozart writes to his father shortly after he arrives in Vienna he says “the voice of nature speaks as loud in me as it does in others, louder perhaps, but I simply cannot live as most men do these days, in the first place; I have too much religion, in the second place; too great a love of my neighbor and too high a feeling of honor to seduce an innocent girl and then in the third place; I have too much horror and disgust, too much dread and fear of diseases” Mozart; an eighteenth century practitioner of safe sex. (Really?!! who knew?!)

Now, taking a look at the opera, there’s been a lot of critical discussion over the years. Musicologists and critics of all types have written extensively about Don Giovanni and one central issue that always seems to appear is the question ‘Is it a tragic opera? (opera Seria) or is it a comic opera? (opera Buffa)’ and the simple fact is that what it really comes down to is that it is both! And the strength is that it can be both of them, the juxtaposition of the tragic and the comic heightens the effect of both. This said, it’s not

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simply the alternation between tragic and comic but the fact that Mozart is often able to have both facets displayed simultaneously.

In this regard he has the ideal collaborator in the form of Lorenzo Da Ponte, because Da Ponte is often praised by his admirers for his ability to interweave the tragic and the comic elements. It's interesting to note that Mozart himself labeled this opera as a 'drama giocoso' (Playful drama) which reflects what he understands the opera to be.

To give an example of the juxtaposition between the tragic and the comic let us first have a sense of Mozart's gifts of characterization, because that is what a great opera composer has to have at his or her disposal. The ability not only to delineate a character in music, not only in terms of the instrumental music even before they open their mouths to sing, but also the ability to somehow express different emotional states of that character in the course of the opera. A good example for instance is a contrast of emotional states; the duet that follows the death of the 'Commendatore', his daughter 'Donna Anna' is quite understandably upset and agitated. Her betrothed 'Don Ottavio' is much more in control and in their music, you hear their emotional states – she is agitated, and he is calmer.

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Leporello, Don Giovanni's servant and sidekick, is one of three lower-class characters in the opera, along with the peasant couple Zerlina and Masetto. Don Giovanni and Leporello are often seen as complementary, two versions of a similar character differentiated chiefly by social class. In some productions the two are even cast as lookalikes.

It's hard to know how complicit Leporello is in Giovanni's adventures – is he merely obeying orders or is he deriving any pleasure from them?

Donna Anna- SOPRANO; who is aristocratic, anxious and enigmatic is never really explained as a character with great depth. Mozart and Da Ponte never tell us what happened between Anna and Don Giovanni. We rely on what she tells Don Ottavio about it, which may be her attempt to spare his feelings and her honor. And does her encounter with Don Giovanni affect her standoffish behavior towards Ottavio? Many of Anna's and Ottavio's musical entrances are in the key of D major and scored for trumpet and timpani – a sort of musical code for characters of the nobility.

Don Ottavio-TENOR is a loyal, virtuous and patient character in the opera. He functions as a character foil for Don Giovanni: both are aristocrats, but while Ottavio behaves as a good nobleman should, Giovanni flouts every principle of nobility. Ottavio

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is a typical pure lyric Mozartian tenor, and both his arias express his love and concern for Anna in a formal, old-fashioned way.

Donna Elvira-SOPRANO is a loyal, passionate, and impulsive character. She is a high-born but in a compromised social position after her seduction by Giovanni. She falls into the mezzo carattere category of drama giocoso characters, who share musical and dramatic traits of noble and more humble characters.

Though serious, Elvira is sometimes positioned as a figure of fun. When she first enters, she sings 'Ah, chi mi dice mai', whose sweeping vocal line and grand orchestral gestures make it sound like an old-fashioned opera seria aria, but which becomes a comic trio when Giovanni and Leporello chime in. Elvira is the only character who knows of Giovanni's evil deeds but can't seem to stop loving him, voicing these conflicting feelings in her great aria, 'Mi tradi quell'alma ingrata'.

Zerlina-SOPRANO is a flirtatious and straightforward but loyal character. She hails from the peasant class, along with her fiancé, Masetto; Zerlina expresses herself in simple, opera buffa-style music. Though loyal to Masetto, she is susceptible to Giovanni's charms and her own delusions of grandeur. She continually incites

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Masetto's jealousy, but it's clear she has him wrapped around her little finger and she is the dominant member of that couple.

Opera ACT(S) and Synopsis

ACT I

The opera opens with Leporello waiting outside a house for his master, Don Giovanni.

A masked Giovanni rushes out of the house pursued by Donna Anna, and her awakened father (the Commendatore) tries to defend his daughter. A duel ensues and Giovanni kills the Commendatore. Anna mourns her father while her fiancé Don Ottavio pledges to avenge his death. The next morning, Giovanni and Leporello encounter Donna Elvira, who is seeking the man who betrayed her. Giovanni, the culprit, tries to console her before realizing her identity. He makes a quick getaway, leaving Leporello to explain to Elvira that she is just another one of Giovanni's many conquests. The scene changes to Zerlina and Masetto's wedding – Leporello joins his master and a group of peasants to celebrate. Giovanni sends the wedding party to his home while he flirts with Zerlina. Anna and Ottavio arrive and ask Giovanni for his assistance in finding the man who killed the Commendatore, unaware of his identity. Elvira returns to warn all of them of Giovanni's character, but he makes another quick

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exit. Suddenly, Anna realizes who he is and tells Ottavio the full story, demanding that he find Giovanni and avenge her father's death.



Reference: <https://www.operaatelier.com/post/mozarts-don-giovanni-a-quick-synopsis>

ACT II

Giovanni decides that his next conquest is Elvira's maid, so he switches clothes with Leporello to woo her without getting caught. Mistaking Leporello for Giovanni, Elvira comes down to be led away by him. Masetto appears, armed and with villagers. Don Giovanni (who is still disguised as Leporello) offers to help them. After sending the peasants the wrong way, Giovanni tricks Masetto into giving him all his weapons and makes a quick exit. Later, Leporello (who is still believed by Elvira to be Giovanni) is confronted by Anna, Ottavio, Zerlina and Masetto. A panicked Leporello reveals his true identity before escaping. Ottavio asks the others to look after Anna as he looks for

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Giovanni to take revenge. After fleeing, Leporello joins his master in a cemetery where they notice a statue of the Commendatore. Suddenly, a voice from the statue warns Giovanni of his impending doom. Leporello is terrified but Giovanni thinks it is a joke. Giovanni invites the statue to a banquet, and it accepts. At the banquet Elvira appears and begs Giovanni one last time to change his life and marry her, but he dismisses her. A loud scream sounds, and everyone looks – the statue arrives at the banquet to ask Giovanni to repent. Giovanni refuses and is thus consumed by the flames of hell. The others appear in an epilogue warning the audience about the dangers of sinful behavior. * (See foot note) The other characters return searching for Giovanni, and Leporello tells them what has happened. They all point out the moral of the opera as seen by the audience.** This is the evil-doer's end. And sinners will die just as they have lived.



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Analysis

One does not have to understand what the characters on stage are singing in Italian to realize that she's agitated and he's calmer because you hear it reflected in what they sing.

If you talk about the expression of powerful emotions in music, which is something that also matters here. To begin with one thing, you should know about Mozart, is that he was very much a man of the classic period; in which elegance, balance, restraint, and proportion were the stock and trade of the composer. This also extended to his representation of strong emotions. There's a famous letter that he writes to his father, when he is composing his first Viennese stage work 'The abduction from the seraglio' in which there is a surly gate keeper at the posh palace whose name is Osmin, he has an aria of rage directed at a man who's trying to rescue his girlfriend from the harem and Mozart writing to his father says "yes the emotions that are expressed here are extreme, but the music must never lose itself" That's one thing you have to recognize, there will be later operatic composers who will go over the top with their music, when the emotions go over the top, but the musical range within which Mozart operates, suggests that even at the most extreme, emotions never lose the propriety of the music

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that is expressing them. The musical range is different from what you might encounter in Wagner or in Twentieth century, but Mozart knows exactly what he's doing, and the shading and or blending of these levels is what drives the musical score to its amazing points throughout the opera.**

Now in act two of Don Giovanni its Don Ottavio who swears vengeance for the death of the 'Commendatore' he sings the aria 'il mio tesoro' the text begins 'go and console my treasure and try to dry the tears from her lovely eyes.' I mention this aria because I want you to hear a little of what many consider to be the finest recording of it ever made, which is interesting because it was recorded in 1916 by the great Irish tenor John McCormack. [7-10]

We've really set the stage now for what I mentioned earlier about the juxtaposition of the tragic and the comic elements. After the duet you heard earlier, Don Giovanni and Leperello (Don's Servant) return to the stage, and we return to the Opera Buffa style. Donna Elvira then sings a very serious and dramatic aria, it's important to note that in every aria except this one by Donna Elvira, the singer is addressing someone else on the stage. This makes her aria the operatic equivalent of a dramatic soliloquy. It is intense, and yet the intensity is undercut by the fact that the fact that Don Giovanni and

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Leperello are off to the side of the stage eavesdropping and making comments about what she has to say about love. [10,11, 12-15]

What makes this convention even more elegant is that the places where Don Giovanni and Leperello are making their side comments are exactly the places where you would normally have an orchestral refrain punctuating what she's saying. He is using the conventional form, but he's twisting it slightly which again undercuts the dramatic intensity. Now back to the original play by Tirso de Molina, if you take a look at that one finds that at the end Don Juan with his dying breath says that Elvira is 'virgo intacta' (a virgin) which makes her the only woman in the original play who gets through untouched. In Da Pontes libretto though, things are very different. As a matter of fact, another recurring theme in the critical analyses of this opera is the overwhelming lack of success on behalf of the title character. The Legendary Lover Don Giovanni: "What exactly is happening?" [16,17, 19-20]

Below is compendium of comments on this subject made throughout the years since the play debuted in 1787.

1867 "The cheerful tone that runs through the whole opera depends chiefly on the repulses with which the hero is continually made on the field of the heroic deeds"

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1924 “The action portrays anything but a successful sexual adventurer”

1954 “Of all the Don Juans of literature and of drama, that of Da Ponte is professionally the most futile” “One can understand Don Giovanni as a professional Athlete with a very high batting average. That he encounters frustrations within the opera, simple shows how difficult the sport is “

1967“Every time Don Giovanni is absent from the stage you should consider a conquest is taking place. We are accustomed to crime detection in prose; this is sin detection with all the major clues in the music and plenty of others in the Italian”

It would seem like the last authors interpretation is at odds with the intentions of our librettist Mr. Da Ponte, I say that because in that libretto that Giovanni Bertati wrote for Gazzaniga the conquests are explicit and overt. Lorenzo da Ponte decides that he will tone down the obviousness of the amorous conquests in his version of the story. We believe in his seductive powers by virtue of what he says and how he sings it, which of course is what opera is all about. The duet ‘la ci darem la mano’ is an example of Don Giovanni’s seductive capabilities. [18-24]

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A man named Edward Dent (Who wrote a famous book on Mozart Operas) he states the following “After Don Giovanni himself, by far the most interesting character would be Donna Elvira” One of her finest moments is very interesting musically because it is Mozart specifically stepping out of the style of his time and stepping back to the style of Handel. Often you would find a composer in any period to be somewhat conservative in their musical style if they’re writing sacred music; the idea of reaching back and evoking a certain timelessness and archaic quality that serves the text. Here we are in the course of an opera, but it’s clear that he probably wants to make this come across like a sermon because what she’s singing is ‘flea the traitor, don’t listen to what he says, his lips are lying ones, his eyes deceiving” and he crafts it in the style of a Handel aria. And then just another indication of the music variety you find here a very simple tune Batti Batti (Beat me, beat me) is rendered less trivial by an obligato solo cello.

The effectiveness of that cello leads us into the whole question of orchestral color. When we think of the drama and the power of Mozart’s music the first thing of course that comes to mind of course is melody, the most inescapable part of an operas score. But then there’s the harmony which we sometimes don’t think about as much as the melody but also exerts a powerful influence, but also orchestration; the use of varying colours in

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varying situations, which even if we're not thinking about consciously exerts a very powerful subliminal effect on us. [25, 26, 27]

Here's a very nice example; orchestral color used to literally paint an island of repose in the trio 'proteggia il giusto cielo' (may just heaven protect my determined heart) the strings drop out and the singers are accompanied only by the winds. You can really get the sense that you are somewhere else. [21-24, 30]

But the most important instrumental point of interest has to do with trombones. In Mozart's time, trombones generally belonged to church music and not to the theatre.** As far as their use in symphonic music it is not until Beethoven's fifth symphony (twenty one years later) that the trombone made its first appearance in a symphony. So to put yourself in the shoes of the Prague audience 'I know trombones but I think of them as belonging to the church' so how does he use them here? Mozart associates them with the statue of the commendatore, the statue that is going to come to life, and when it comes to life in the graveyard scene that's when the trombones appear. You can be sure the audience in those days we're terrified.

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And when the statue comes to Don Giovanni's banquet, he brings his trombones: When the statue that has come to life shows up with his trombones, the music is not new to us because we've already heard it in the overture, and what is very, very significant about this; it is the only time in Mozart's entire operatic career that he writes an overture that begins with a slow introduction. The obvious reason why he does it in this case is because he wants to give us a taste of that terrifying music at the very beginning.

It's interesting to note that the night before the premiere of Don Giovanni; Mozart had to stay up all night to write the overture which according to a member of his orchestra "had not even been sketched"! [17-25]

Another wonderful point of interest, a very famous passage in Don Giovanni, which is a reflection of Mozart's experience writing dance music for the ballrooms of imperial Vienna that is where he simultaneously gives us three different dances representing three different levels of society. Mozart who we all know could work things out in his head and spew it out on the paper without effort actually made sketches for this, it was

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something he actually had to think about. It's the same effect that Charles Ives is going to create somewhat later. The idea of standing in a certain place with different ensembles playing, you hear them simultaneously and the soundscape is the composite of three different elements.

Now that's simultaneous combination; But let us discuss a kind of consecutive juxtaposition of things which is very interesting, it represents a little of the 'in' humor of what is going on here; we are almost at the end of the opera, and we're in the banquet hall of Don Giovanni whose own personal orchestra is playing. The first tune they play is the act one finale of Martin y Soler's (one of Mozart contemporaries, and another composer asking Da Ponte for a libretto) opera 'Una cosa rara' so you'll hear the acknowledgement of 'cosa rara'.

Then they play an excerpt from an opera of another one of his contemporaries named *i due litiganti* by Sarti. Leperello cheers the selection, Don Giovanni simply tells him to pour more wine.

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There is a basic rule of humor or comedy writing that is; 'set up, set up and punch line', Mozart knows how to do that in ingenious ways. We have 'something' by Martin, 'something' by Sarti, the third thing that Don Giovanni's orchestra plays is 'non piu andrai' from the Marriage of Figaro. Now of course every single person in that audience in Prague would have immediately recognized it from the first few notes because as we know these were the tunes to which they were singing, whistling, humming, dancing etc. these were the tunes that took over Prague before Don Giovanni! How does Leperello respond he says, 'I know that tune 'troppo' (too well)'. [24-30]

Since we now know the ending of the opera, one can truly appreciate the music that accompanies Don Giovanni's descent into hell! - through a trap door in the stage, which is a lesson to all of us to beware of trap doors on stages and in real life, because one should know by way of the opera where they lead! Again, with orchestral effects and an offstage chorus, it absolutely terrified the audiences of Mozart's time. [22-25]

There's a famous story told of a somewhat 'out of shape' Don who got stuck in the trap door on the way down, and no matter what he did, he couldn't push himself either way, at which point someone in the audience yelled out "Hurray boys, hells full!"

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Let us close by posing and answering a question, clearly in the light of the history that has been provided with this paper, and that is; after Don Giovanni was performed in Prague, how did Don Giovanni fair in Vienna? Historical records of the time state seven months after the triumphant performances in Prague, it premiered in Vienna, but unfortunately the opera was received in a much more sober light. The Emperor said to Da Ponte “The opera is divine, I would even venture that it is more beautiful than ‘Figaro’ but such music is not meat to the teeth of my Viennese” and the story goes that Da Ponte relayed this message back to Mozart and his reply was “well let them chew on it”.

Finire

Summary:

Don Giovanni Opera *“is about entertainment and enjoyment. A perfectly wonderful evening can be had at the opera by simply giving oneself to the drama, the music, and the spectacle. At the same time, opera can be about ideas. These ideas can deepen the meaning of an opera and enrich our encounter with it, while thinking about an opera’s characters can enrich the moral universe from which we draw our ethical beliefs.”* Reference: <https://www.atlassociety.org/post/mozarts-don-giovanni-an-enlightenment-hero>

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1: "The 20 Greatest Operas of All Time". Classical Music. Maddocks, Fiona (19 August 2011). "Top 50 Operas". The Guardian.

2: The background of the production is summarized in Freeman 2021, pp. 131–168. The first eighteenth-century Don Juan opera produced in Europe was *La pravità castigate* (Prague, 1730), and the second one was *Il convitato di pietra* (Prague, 1776).

3: See Freeman 2021, p. 263, for a discussion of Da Ponte's vague specification, including a theory about why it is so vague that is based on suspiciously archaic cultural references incompatible with the modern city of Seville as it existed in Da Ponte's day.

4: Mozart's letter sent to Gottfried von Jacquin, dated 15 October

5: Sparks, Paul (1995). *The Classical Mandolin*. Oxford: Clarendon Press. pp. 3–4. ISBN 978-0-19-517337-6. The mandoline is today (1843) so neglected that, in the theatres where Don Giovanni is staged, it is always a problem to execute the serenade...it has become allowed almost everywhere...to play the mandoline part in Don Giovanni on pizzicato violins or on guitars.

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- 6: Don Giovanni Schirmer piano-vocal score ISBN 079351231X, page iv Braunstein, 7: Joseph (1969). Mandolin Music, Beethoven, Hummel (Media notes). New York: Nonesuch Records. Retrieved 24 May 2019.
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- 16: Deutsch 1965, p. 303.
- 17: Deutsch 1965, p. 304.
- 18: "OperaGlass at Opera.Stanford.Edu".

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- 19: Wolfgang Plath and Wolfgang Rehm, *Neue Mozart-Ausgabe*, Serie II, Werkgruppe 20: 5, Band 17, *Don Giovanni* (Kassel, 1968)
- 21: Freeman 2021, p. 286-287.
- 22: Buch, David Joseph (2008). *Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater*. University of Chicago Press. p. 332. ISBN 978-0-226-07811-3.
- 23: Page 2 of the score at NMA
- 24: Casaglia 2005.
- 25: Deutsch 1965, p. 313.
- 26: Abert 2007, p. 1021.
- 27: Pierre Bernac. *The Interpretation of French Song*. Praeger Publishers, New York - Washington, 1970. Chapter 7, page 86.
- 28: Alexander Poznansky, *Tchaikovsky: The Quest for the Inner Man*, p. 460
- 29: Abstract: 19th Century Music, Mark Everist Archived 24 July 2011 at the Wayback Machine

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30: Louis Charles Elson (1912). University Musical Encyclopedia. The University Society. p. 467. Retrieved 5 April 2011.

Appendix I- List of Arias from Don Giovanni

<u>1Madamina il catalogo e questo</u>
Don GiovanniMozart 1.07ariabassItalianLeporello
<u>2Il mio tesoro</u>
Don GiovanniMozart 2.12-1ariatenorItalianOttavio
<u>3Vedrai carino</u>
Don GiovanniMozart 2.07-3ariasopranoItalianZerlina
<u>4Fin ch'han dal vino</u>
Don GiovanniMozart 1.20ariabaritoneItalianGiovanni
<u>5Deh! vieni alla finestra</u>
Don GiovanniMozart 2.04ariabaritoneItalianGiovanni
<u>6Notte e giorno faticar</u>
Don GiovanniMozart 1.02-1ariabassItalianLeporello
<u>7Batti batti bel Masetto</u>
Don GiovanniMozart 1.22ariasopranoItalianZerlina
<u>8Mi tradi quell'alma ingrata</u>
Don GiovanniMozart 2.13ariasopranoItalianElvira
<u>9Dalla sua pace</u>
Don GiovanniMozart 1.18-2ariatenorItalianOttavio
<u>10Ah! chi mi dice mai</u>
Don GiovanniMozart 1.06-1ariasopranoItalianElvira/Leporello/Giovanni
<u>11Ah! fuggi il traditor!</u>
Don GiovanniMozart 1.14ariasopranoItalianElvira
<u>12Or sai chi l'onore</u>
Don GiovanniMozart 1.17-3ariasopranoItalianAnna
<u>13Ho capito Signor sì!</u>
Don GiovanniMozart1.10ariabassItalianMasetto
<u>14Non mi dir bell'idol mio</u>
Don GiovanniMozart 2.17-2ariasopranoItalianAnna
<u>15Crudele? Ah! no mio bene</u>
Don GiovanniMozart 2.17-1aria,recitativesopranoItalianAnna
<u>16Meta di voi qua vadano</u>
Don GiovanniMozart 2.05-3ariabaritoneItalianGiovanni
<u>17Don Ottavio son morta</u>
Don GiovanniMozart 1.17-1recitative,ariasopranoItalianAnna/Ottavio
<u>18Ah! pietà Signori miei</u>
Don GiovanniMozart 2.10-2ariabassItalianLeporello
<u>19Come mai creder deggio</u>
Don GiovanniMozart 1.18-1recitative,ariatenorItalianOttavio
<u>20Allora rinforzo i stridi miei</u>
Don GiovanniMozart 1.17-2recitative,ariasopranoItalianAnna
<u>21Baqatelle! Bravissimo</u>
Don GiovanniMozart 2.05-2ariabaritoneItalianGiovanni

Reference: <https://www.opera-arias.com/mozart/don-giovanni/arias/>

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List of Instruments:

Woodwinds: two flutes, two oboes, two clarinets and two bassoons

Brass: two horns, two trumpets, three trombones

Percussion: timpani

Strings: first violins, second violins, violas, cellos and double basses

Basso continuo in secco recitatives of harpsichord and violoncello (period performance practice often uses a fortepiano only)

Mandolin [19-25]

Links to performances on YouTube:

Act I: <https://m.youtube.com/watch?v=INF9r5jju0A>

Act II: <https://m.youtube.com/watch?v=M8v7AUhoMw8>

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