



UNIVERSITI  
TEKNOLOGI  
MARA

PRINCIPLES OF IMPROVISATION AND ANALYSIS OF  
JOHANN CHRISTOPH LAUTERBACH'S CADENZA  
FOR MOZART'S ARIA L'AMERO SARO COSTANTE  
FROM OPERA IL RE PASTORE

by

NURFARHANA BINTI ABU BAKAR

This thesis submitted in partial fulfillment of the requirement  
for the degree of

BACHELOR OF MUSIC PERFORMANCE (HONOURS)  
FACULTY OF MUSIC  
SEPTEMBER 2013

## DECLARATION OF AUTHORSHIP

"I declare that this thesis is the result of my own work except the sources for my study. This thesis has not accepted for any degree and is not currently in candidate of any degree."

A handwritten signature in black ink, appearing to read 'Nurfarhana', is written over a horizontal dotted line.

NURFARHANA BINTI ABU BAKAR

FACULTY OF MUSIC

UNIVERSITI TELNOLOGI MARA

## TABLE OF CONTENTS

Acknowledgement	1
-----------------	---

Mozart Amadeus Mozart	2
-----------------------	---

### CHAPTER 1: INTRODUCTION

1.1 Background of the study	9
-----------------------------	---

1.2 Problem statement	15
-----------------------	----

1.3 Objective of the study	16
----------------------------	----

1.4 Significance of the study	16
-------------------------------	----

1.5 Limitations of the study	17
------------------------------	----

1.6 Background of <i>Il re pastore</i> K. 208	18
---	----

### CHAPTER 2: HISTORICAL TREATISES

2.1 Daniel Gottlob Turk	25
-------------------------	----

2.2 Johann Joachim Quantz	28
---------------------------	----

2.3 Carl Philipp Emanuel Bach	29
-------------------------------	----

2.4 Leopold Mozart	30
--------------------	----

2.5 Giambattista Mancini	31
--------------------------	----

2.6 Johann Friedrich Agricola	33
-------------------------------	----

2.7 Johann Adam Hiller	34
2.8 Leonard G. Ratner	41
2.9 David Lasocki and Betty Bang Mather	42
2.10 Eva and Paul Badura-Skoda	45

### CHAPTER 3: PRINCIPLES OF IMPROVISATION

3.1 Mozart's surviving cadenza	47
3.2 Conclusion	51
3.3 Principles of improvisation	51

### CHAPTER 4: ANALYSIS

4.1 <i>L'amero saro costante</i>	54
4.2 Cadenza	57
4.3 Mozart's cadenza for <i>L'amero saro costante</i>	60
4.4 Johann Christoph Lauterbach's cadenza for <i>L'amero saro costante</i>	61

### CHAPTER 5: CONCLUSION AND RECOMMENDATION

5.1 Conclusion	68
5.2 Recommendation	69

1. WOLFGANG AMADEUS MOZART'S AUTOGRAPH OF <i>L'AMERO SARO COSTANTE</i>	70
--	----



## CHAPTER 1

### INTRODUCTION

In order for composers to fully express their piece of music, they will need a medium to complete their work. This is where the role of performers comes to play. The responsibility of a performer is to understand and preserve the work of a composer so that their interpretations can be captured by the audience in their performance. Many composers tend to shape the musicians' interpretation of their work but however, most of the composers are deceased and can no longer show the insight of the performance of their compositions. In this matter, musical research and hours of practice is very crucial for a performer, not only to deliver the best performance but more important, to conserve the work of the composers.

Sadly, the most common error in a performance today lays in the style of a performer's cadenzas nowadays. This problem occur when a performer produce a set of virtuosity that completely change the originality of a composer's era and style. In other words, performers overly improvisations had given a massive effect to the piece, making it less enjoyable and hard to listen by the audiences. Joachim Quantz, writing over two centuries ago, seems to address the current situation:

If none are made it is considered a great defeat, even though many performers would conclude their pieces with more credit without them. Meanwhile, all those who occupy themselves with singing or playing solos want to, or must, make cadenzas. And since their nature and proper way to perform them are not well known, the fashion generally becomes a burden (Quantz, 1966).