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 After much analysis on Wolfgang Mozart’s *The Marriage of Figaro*, a comparative analysis of different performances and the works can be made, even with a limited trained ear. By investigating the libretto and score, the student can understand the structure of the piece. By watching different interpretations of various scenes, the audience can comparatively analyze the effectiveness of each. When specifically focusing on the Countess’s “Porgi amor,” the student can successfully understand the deeper understanding of the movement. “Porgi amor” opens Act 2 in Mozart’s play. The audience watches as the Countess is in distress over losing her husband to another woman, and how unbearable it will be for her to continue on with her life. All she wishes for is the Count to come back to her, or death. With imperative analysis, a reader or listener can understand how all elements of a lament can add to its production.

 When investigating the libretto, the interested reader see the Countess’s simple language and stage direction to begin the second act of *The Marriage of Figaro*. It is known that the Countess is alone in the comfort of her bedroom, a safe and personal space. This is representative of needing the most comfortable and harmless environment she can imagine so she can truly open herself to her deepest feelings. Her sung lines are very short, but meaningful. She speaks of needing some relief from the sorrow of “losing” her husband, and only leaving two possible options. She sings, “Give me back my treasure, or at least let me die” (27). The audience understands that this issue is so encompassing of her that she would rather not live than to live without the Count. Even from just analyzing the lyrics, the audience knows the heartbreak and sadness radiating from the Countess.

 These same themes are apparent when the student analyzes the piano and vocal score. There is a larghetto tempo, meaning the piece has a slower tempo. This emphasizes the music and dramatizes the lyrics. Prior to the Countess beginning to sing, the strings play a slow and sullen melody to prepare the audience for a saddening and solemn lament. This continues when the “Gräfin” begins to sing. However, the audience can assume that the Countess’s voice will be the focal point of this song, and the music will fade more into the background.

 The analysis comes full circle when the listener has the opportunity to visibly see the piece on stage. Because of the popularity of Mozart’s *The Marriage of Figaro*, many renditions have been performed with various actors and actresses. It is interesting to compare a rendition from the Royal Opera House versus one from a Paris Opera, both from 2006. Each performance presented *The Marriage of Figaro* differently, creating their own style and perspective with the acting, settings, and costumes adding to its effectiveness.

 In the Royal Opera House’s version of “Porgi amor,” the scene is set precisely in the Countess’s bedroom. The Countess clearly is able to show her emotions, specifically through the removal of her wedding band, and then again placing it on her hand at the end of the song, as if she knows she needs to stay strong through the difficult time. She also moves around the room thoughtfully and displays a painful expression as to show the audience how much she is truly suffering. In the Paris Opera’s version, the setting is not as elaborate. There aren’t very many props present, and it is difficult to determine if the Countess is in her bedroom or just a private room. She is however dressed in a modern regal outfit. The actress also does a great presentation of facial expressions that demonstrate her distress. This production emphasizes the Countess's distress through the dark lighting on the stage.

 In my opinion, the Royal Opera House does the best job at portraying the “Porgi amor” scene. With a complete set and a powerful actress, the music complements what the audience is watching. The audience’s senses are engaged in this production which enhances the understanding of the scene and enables the viewers to feel the Countess's agony. While I think the Paris Opera’s piece conveys a similar message, the simpler set is lacking and the actress doesn’t show her distress through her body language as well. After analysis, interpretation, and understanding, a listener is able to clearly identify all elements combined to make a piece like “Porgi amor” part of a regal production.