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### The Cavatina of Barberina in Le Nozze di Figaro

Einstein in his important book on Mozart wrote: „When, in Le Nozze di Figaro, Barbarina is looking for the lost pin, it is the choice of key that gives the tiny cavatina its humour: F-minor, the key of somber-hued pathos, employed for a trifle – the concern of a naive (though no longer wholly naive) girl.“ (A.Einstein, Mozart. His character, His work, 1945, p.162; the german original has the drastic word „Komik“, translated into „humour“.)

In my opinion this interpretation is not justified. For Barbarina, daughter of a gardener, the loss of the pin given to her by her padron in order to hand it over to Susanna obviously is not a „trifle“. And the quite serious music written for the voice as well as for the orchestra contradicts the assumption that there is any sense of humour. To the contrary.

For Susannas aria „Deh vieni non tardar, oh gioia bella“ Mozart wrote a recitativo accompagnato which usually was reserved for persons of a high social level. (U.Schreiber, Le Nozze di Figaro, in: Mozart Handbuch, ed. by S.Leopold, 2005, p.103) If Mozart allows Susanna although being a servant to sing a recitativo accompagnato, I assume that he wrote the cavatina for Barbarina in the key of „somber-hued pathos“ in order to give importance to the feeling of the young girl of humble origin and to convince the audience that she has to be taken as serious as the countess (whose solos „Porgi amor“ and „Dove sono i bei momenti“ are in major keys although in light of the text one would expect minor keys).