

Colloredo, Haydn, and Mozart's *Studio Particolare*
Erick Arenas, San Francisco Conservatory of Music

From the earliest scholarship on Mozart's Salzburg church music, much has been read into a 1776 letter to Padre Martini in which Mozart states: "Our church music is very different from that of Italy, since a mass . . . must not last longer than three quarters of an hour. This applies even to the most Solemn Mass said by the Archbishop himself. So you see that a special study [*studio particolare*] is required for this kind of composition." This quotation, one of the most significant documents on liturgical-musical practice in eighteenth-century Salzburg, is frequently interpreted as testament to a recent musical regulation by the city's Prince-Archbishop, Hieronymus Colloredo, one which served to stifle the cultivation of the concerted mass at his court. The present paper, however, shows that Mozart's statement reflects a well-established practice rather than a new restriction. A tradition of concise mass settings with full orchestral solemnity had existed at Salzburg since at least mid century. Indeed, soon after his appointment to the Prince-Archiepiscopal court in 1763, Johann Michael Haydn (1737-1806) undertook his own distinctive study when he revised a selection of his earlier Viennese *missae breves*, such as the *Missa Sancti Francisci Seraphici* to better suit the Salzburg mass practice, then still dominated by the works of the late Kapellmeister Johann Ernst Eberlin (1702-1762). I argue that after Mozart was appointed as a court Konzertmeister alongside Michael Haydn in 1772, as well as when his liturgical music responsibilities increased toward the end of the decade, he turned to the elder composer's recent masses as exemplars for the special type of study described to Martini, paying special attention to the formal, motivic, and textural strategies by which Haydn constructed highly unified, single-movement settings of the prayers of the Mass Ordinary. As a result, Haydn's influence is manifest in various masses by Mozart for the Salzburg court, particularly the *Missa in honorem Sanctissimae Trinitatis*, KV 167 (1773), *Missa in C*, KV 220 (ca. 1775), and the *Missa Solemnis*, KV 337 (1780).